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## Boosting European Games Industry

# GOOD PRACTICE GUIDE

www.boogames.eu







# The BOO-Games Boosting European Games Industry project

BOO-Games is a project under the INTERREG IVC Programme, where 14 European partners work together to boost the European games industry. INTERREG IVC provides funding for interregional cooperation with the aim to promote exchange and transfer of knowledge and best practices among the European regions. It is implemented under the European Community's territorial co-operation objective and financed through the European Regional Development Fund (ERDF).

The overall objective of the INTERREG IVC Programme is to improve the effectiveness of regional policies and instruments. The project builds on the exchange of experiences among partners who are ideally responsible for the development of their local and regional policies.

The areas of support are innovation and the knowledge economy, environment and risk prevention.

Thus, the programme aims to contribute to the economic modernisation and competitiveness of Europe. INTERREG IVC is linked to the objectives of the Lisbon and Gothenburg agendas.



#### The BOO-Games key objectives are:

- strengthen the games sector in Europe
- support regional development authorities in understanding the importance of the games industry for the European economy
- improve local and regional policies in the fields of digital and interactive media strategy
- match together less experienced regions with more advanced regions which have already developed policies and strategies to support the game industry
- enable the transnational networking between regional initiatives in the game sector to better exploit their potential and exchange best practices and success factors
- contribute to Europe's innovation and competitiveness by promoting mutual learning by means of interregional cooperation

#### The project will centre on different elements, such as:

- public funding
- private investment incentives
- · talent incubation
- cluster development
- improvement of public perception of digital games potential
- risk management for public authorities in the communication of game related matters.

Duration: 01/2012 - 12/2014 Total budget: 1,855,118.45 €

ERDF contribution: 1,414,475.36 €

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This document has been released in February 2014.

#### **Expected results are:**

- regional analysis reports
- good practices guide
- Implementation plan of the good practices in Malta and Bulgaria.

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## **FOREWORD**

The digital games market is a fast growing market within the broader group of economic activities referred to as the creative industries: the global demand for digital games is expected to grow 10% annually over the next few years. At the moment, the European games industry contributes more than €3.5bn to the economy and employs more than 100,000 people, including 60,000 skilled jobs. Games could represent a new source of growth for the European economy. However many regions are still missing adequate policies and funding schemes, which could support such activities. Therefore, the development of strong digital and interactive media strategies should be prioritised on the policy agenda throughout Europe.

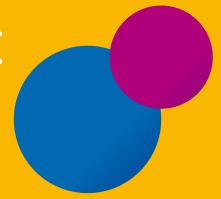
The BOO-Games Boosting European Games Industry project is an INTERREG IVC, co-funded action, involving 10 regions (the West Midlands, Baden-Württemberg, Ile-de-France, Asturias, Umbria, Piedmont, Utrecht, Malta, Bulgaria, and Salzburg) and 14 partners. The aim of the BOO-Games project is to support regional development authorities in understanding the importance of the games industry for the European economy.

In particular, the project focuses on the challenges policy makers are either not yet aware of, or which they already face, as game relevant questions move up on the political agenda due to their economical and societal impact. Thus, the project will centre on different elements, including public funding, private investment incentives, talent incubation, cluster development and improvement of the public perception of the potential of digital games as well as risk management for public authorities in raising awareness concerning game related matters.

Matching together regions which are more advanced with less experienced regions in this field, the project will promote mutual learning by means of interregional cooperation, ultimately contributing to the improvement of the effectiveness of local development policies targeting digital and interactive media.

The Good Practice Guide aims at collecting good practices in place in the BOO-Games regions and make them available to the EU policy makers and practitioners in the game industry and SME development sectors.

## 1 HOW TO USE THIS GUIDE



#### 1.1 AIM OF THE GOOD PRACTICE GUIDE

In this guide, policy makers and practitioners will find a series of practices. These have been identified by the BOO-Games consortium as being best practices.

The Good Practice Guide (GPG) is a selection of the mutual learning activities performed during the project. In this guide, policy makers and practitioners will find a series of practices that have been selected and considered good practices by the BOO-Games regions. They are part of the knowledge and the practices that the partners have been exchanging among each other during the project's lifetime, through the regional analysis, and during the study visits and thematic seminars.

Those interested in more in depth information about the current state of the art of the following regional gaming industries (The West Midlands (UK), Baden-Württemberg (DE), Ille-de-France (FR), Asturias (ES), Umbria (IT), Piedmont (IT), Utrecht (NL), Malta (MT), Sofia (BG), Salzburg (AT)), can refer to the previous reports (Boosting European Games Industry: Recommendations for 10 European Regions to Boost their Digital Gaming Industry<sup>1</sup>, BOO-Games Regional Analysis Report<sup>2</sup>) which are also available online (www.boogames.eu).

The Good Practice Guide (GPG) is meant to be a handy tool for policy makers and practitioners in the Game industry sector, looking for suggestions and ideas to develop, boost or facilitate the game sector in their region through the use of support mechanisms such as funding, training, and promotional R&D actions.

#### 1.2 WHAT IS CONSIDERED A BOO-GAMES GOOD PRACTICE?

To be selected as a good practice, the practice should be:

- A real case of innovative action, project, initiative, programme, policy, [...] aimed to promote the digital game sector development at a regional level, whose approach, tools, methods can be transferred, at least in part, to different contexts.
- The action has achieved a satisfactory performance in the original context and can be transferred as a whole, or, more often in part, to different contexts.
- The action can be considered a useful, inspiring example to look at and to learn from, in order to face a similar problem in a different context.

BOO-Games good practices are considered a good practice if they have visibly contributed to the development of the game sector in the area where they have been implemented, are examples of successful innovation in the creative and digital game sector, and are suitable to be transferred to a different context.

### 1.3 STRUCTURE OF THE GOOD PRACTICE GUIDE

The structure of each practice is: Title of practice, Location of practice, Keywords describing the practice, Duration, Costs, Funding Types and Main Focus of the practice.

This is followed by a summary of the practice including Specific Goals, Main Needs met by the good practice, and Transferability and Success Factors, a Quotation illustrating the good practice, and further Contact Details. If you alternately would like to have a more in depth view of the region and context where the practice has been originally developed, you can consult the regional profiles in the BOO-Games Regional Analysis<sup>3</sup>.

#### 1.4 WHERE ARE WE NOW: A MAP OF NEEDS ACROSS CLUSTERS

On page 8, you can find an inventory of needs extracted from regional stakeholders of the digital gaming industry via interviews and focus groups. To summarise, for all regions, access to finance remains the biggest obstacle for creating or sustaining the industry in their region. Access to market, access to business support, access to a supportive regulatory framework, access to knowledge and access to R&D technology also remain challenges and were mentioned to a similar extent in a collective overview of the regions.

Access to knowledge and experts in the field remains a common need by all regions. More developed regions with specialized courses and Universities focusing on games-related courses and introducing entrepreneurial skills is extremely important. How these skillsets are acquired can be approached differently per region (e.g. through personal and organized networks, incubators and education).

Interconnectedness is key to stand strong. Sharing knowledge and openness in this industry characterizes the gaming industry which is still relatively young. Improving business models, increasing trust and collaboration among game enterprises will also create scale advantages. This can be improved by having a hub/incubator with specific access to information relating to the games industry. Having an overarching strategy for the Creative Industries, focusing on digital interactive media/the gaming industry is also of use, as specific policies aimed at promoting and supporting the games industry are beneficial.



<sup>&</sup>lt;sup>3</sup> Report is available online at: http://www.boogames.eu/wp-content/uploads/2013/04/Boo-Games-Regional-Analysis-Report.pdf

#### TABLE 1. INVENTORY OF NEEDS EXTRACTED FROM REGIONAL STAKEHOLDERS OF THE DIGITAL GAMING INDUSTRY

**FRAMEWORK CONDITIONS: MACRO LEVEL** 



#### CREATING AWARENESS AND VISIBILITY

- · Create awareness about the added value of the games industry in the region, including entertainment and serious games
- Raise awareness and trans-regional visibility & a long-term vision of the games industry/ecosystem; Promote a continuing shift in attitude and culture towards video games



#### **NETWORKING, CLUSTERING AND INCUBATION**

- The creation, improvement and/or implementation of networking
- Easy access to an existing network
- A dedicated incubator/cluster
- Extend the network to encompass different sectors (clear communication between sectors)
- Need to stimulate partnerships between businesses. public institutions and the games sector
- Access to research and innovation
- Regional and national conferences and events for the games industry
- Support services with access to information about e.g. business strategy and access to finance
- Provide affordable office space
- Technological scouting for skills and how to redirect them

**ACCESS TO BUSINESS SKILLS** FOR START-UPS AND **GAME COMPANIES: MICRO LEVEL** 



#### BUSINESS ENTREPRENEURIAL SUPPORT:

#### PRE-START-UP PHASE

- Access to talent: Availability of qualified human resources & technological scouting for skills in the region
- Help setting up a business in the games sector
- Courses focusing on entrepreneurial skills and acquiring an entrepreneurial mindset



#### **POLICY AND REGULATIONS**

- Develop an overarching strategy for the Creative Industries, focusing on digital interactive media
- Create a specific policy aimed at promoting and supporting the game sector
- · More streamlined procedures/eliminating red tape
- Stronger support for the gaming industry on a political level



#### ACCESS TO KNOWLEDGE

#### (R&D, EDUCATION AND TECHNOLOGY TRANSFER)

- Access to research & innovation
- Access to Courses and Training concerning game design, graphics, programming and entrepreneurial skills
- Awareness of disruptive trends and technology vigilance due to rapidly changing market



#### ACCESS TO FINANCE AND FUNDING

- Specific financial support dedicated to the sector (e.g. venture capital, business angel network, specified public funds)
- Specific tax exemptions & tax benefits for private investors to invest in the creative sector
- Establish new innovative funding measures for the games industry to remain competitive
- Make use of crowdsourcing/crowdfunding for local game developers and publishers
- Intellectual Property Management support



#### **ACCESS TO MARKET**

International market access



#### START-UP PHASE

- Programmes to help enterprises to become 'investment-ready'
- In-house training opportunities in companies by experts in the field
- Having a long-term vision for your company
- Implementing structure and process management in alignment with company growth
- Commercial knowledge
- Awareness of the changing technologies and market trends

A reading key is recommended for the BOO-Games Good Practice Guide. Three figures are included. The practices have been categorised under main needs expressed by game sector stakeholders from the 10 BOO-Games partner regions<sup>4</sup>. These are a schematic representation of the support area the good practice cover.

For example, if you as a reader, would like to know how regions have tackled the funding challenges in their region, go to the 'finance, funding' cluster where six examples of implemented funding measures are included (in no specific order): Tax credit Malta, Malta Digital Game Fund, Creativity voucher, Digital Content Funding and Vinci. Figure 1 is an overview of the support areas and needs of the gaming industry. These have been identified via the regional analysis and study visits.

Figure 2 represents a visual inventory of the collection of good practices. This map of needs connects the area of support/cluster with the good practice it is most related to<sup>5</sup>.

Figure 3 illustrates the top three recommendations each region identified as important for supporting and sustaining the regional gaming industry. As can be seen, the main needs of the regions are clustered around access to finance, networking, clustering and incubation, and business entrepreneurial support. Note that there is an interplay between these support areas.

	FIGURE 1 erview of the Support Areas Needs of the Gaming Industry	FIGURE 2  Mapping of the Good Practices into Support Areas	FIGURE 3  Mapping of the Top Three  Recommendations on to Support Areas
***************************************	POLICY AND REGULATIONS	CWLEP TECHNOLOGY STRATEGY BOARD	SOFIA PIEDMONT
	NETWORKING, CLUSTERING AND INCUBATION Fragmented sector, micro-small enterprises	CAPITAL GAMES  LET'S GAME ASTURIAS  ICT INNOVATION CLUSTER  BWCON	UMBRIA SALZBURG UTRECHT BADEN-WURTTEMBERG ILE-DE-FRANCE ASTURIAS MALTA THE WEST MIDLANDS
Þ	R&D, EDUCATION AND TECHNOLOGY TRANSFER Skill shortage, poor access to new technologies, nedd 4 interdisciplinary apporoach	SERIOUS GAME INSTITUTE GEEILAB MEDIACUBE TOUCH DIGITAL	UMBRIA THE WEST MIDLANDS
•	AWARENESS AND VISIBILITY Fragmented sector, unknown market potential, need 4 cross-sector approach	FABERMEETING GAME-PARIS PRINCE OF ASTURIAS AWARD	SALZBURG ILE-DE-FRANCE
<b>E</b>	FINANCE AND FUNDING High entry level, rising costs	VINCI DIGITAL CONTENT FUNDING CREATIVITY VOUCHER MALTA DIGITAL GAME FUND TAX CREDIT MALTA	UTRECH ASTURIAS PIEDMONT SOFIA MALTA ILE-DE-FRANCE THE WEST MIDLANDS SALZBURG
	BUSINESS ENTREPRENEURIAL SUPPORT Poor business skills, need 4 innovation & business strategies, need 4 cross-sector approach	DUTCH GAME GARDEN TREATABIT CEEI FINANCIA	ASTURIAS UTRECH PIEDMONT
	MARKET ACCESS Global market competition, poor business skill, need for innovation and business strategies	GAMELAB SERIOUS GAME STUDIO	MALTA

<sup>&</sup>lt;sup>4</sup> See BOO-Games, Regional Analysis Report, Chapter 5.5.1. "Main Challenges Facing the Games Industry"

<sup>&</sup>lt;sup>5</sup> Practices generally cater to more than one need. More in depth information can be found in the case description under 'Section 2 of the Boo-Games Regional Analysis Report: Inventory of Good Practices'.

<sup>(</sup>for more information please refer to 'Gaming the Future: Recommendations for European Regions to Boost their Digital Gaming Industry' available online at:  $\frac{1}{2} \frac{1}{2} \frac{1}{2}$ 

## INVENTORY OF GOOD PRACTICES

One of the main BOO-Games aims is the exchange of practices among partner regions. A further goal is to make these practices available for other regions wishing to promote and develop their game sector. With this two-fold aim, the BOO-Games partners have mapped and described their practices. More than 20 cases have been collected, ranging from comprehensive government policies, funding measures to event and awards.

The collected cases cover the full spectrum of needs expressed by the game sector stakeholders during the regional analysis exercise.

The selected cases have been discussed among partners and validated with stake-holders and the practice owners in a public workshop held in Malta in January 2014, during the BOO-Games mid-term conference.



## 2.1 R&D, EDUCATION AND TECHNOLOGY TRANSFER

Access to knowledge is considered to be of great importance in sustaining and growing the regional game industry.

In all analysed regions, the game industry has access to

- educational courses, programmes and facilities
- support structures (such as incubators and network organisations)

The level of specialised knowledge offered through these support structures and educational courses differs substantially between the regions, depending on the degree of development of the games sector.

Educational courses seem to be successful in teaching game design and development. However there is still a skills gap when it comes to financial know-how and entrepreneurial skills useful for freelancers, start-ups, and SMEs.

Policy-makers and business incubators highlight the lack of business skills as one of the main weaknesses for game start-ups and SMEs. Game companies generally have expertise in developing products but miss business skills' education or entrepreneurial. Few acquire new business knowledge through formal support structures such as educational courses, contacts and networks or specialised SME centres. The entrepreneurial mindset and acquisition of skills appear to be a personal quality or learned on the job.

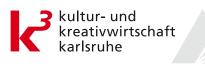
**GEElab EUROPE** from City of Karlsruhe, DE

Mediacube from Salzburg Region, AT

Serious Games Institute from West Midlands, UK

Touch Digital from West Midlands, UK

## GEEIab EUROPE GAMES AND EXPERIMENTAL ENTERTAINMENT LABORATORY EUROPE







KEYWORDS: internationalization, global market, R&D, technology transfer, mobility of researchers and talents, incubation, cross-sectorial networking, university, creative and cultural industries, close interaction between research and industry





GEElab Europe is a R&D lab on gaming, the EU branch of the GEELAB of RMIT (Melbourne University). It has been established in Karlsruhe thanks to a research and development agreement between the City of Karlsruhe and the RMIT.

Over the last few years, Karlsruhe has become the centre of the games industry in Baden-Württemberg. Germany's biggest games producer, GAMEFORGE, is based in Karlsruhe, with some 450 people working in its headquarters. The business location has brought forth other highly promising companies in recent years. KR3M.MEDIA and FLAREGAMES, the new company of the ex-GAMEFORGE founder Hening Kersting, are two agencies that presented highly acclaimed new developments in spring 2012, that are on a steady course for growth.

Both the City of Karlsruhe and the RMIT aim to expand research and development cooperation as well as economic relations between the parties. With the establishment of the GEElab Europe located at the main site of game developers in Baden-Württemberg, a beacon for the industry shall be established in a field which will ensures the long-term competitiveness through close interaction between research and industry and thus contribute to a process of innovation of products and services.

#### AMONG ACTIONS, BESIDE THE R&D ACTIVITIES, IT IS WORTH MENTIONING

- the establishment of a Special Interest Group on the subject of "Game Thinking" in collaboration with RMIT
- PHD programmes
- a mobility programme for young talents between Karlsruhe and Melbourne
- incubation spaces and facilities
- exchange and transfer of research results and competence (lectures, for example)
- a joint yearly event in the form of a symposium, named BIZPLAY<sup>9</sup>

The GEELab is part of a more general local development strategy: in fact, it contributes actively to the Karlsruhe Smarter City Initiative, as a partner in one of the fields of action identified in the road mapping process towards 2025, which is the strategic guideline for the next 15 years city development.



<sup>&</sup>lt;sup>7</sup> The first cooperation agreement will expire in February 2016.

<sup>\*</sup> In the first year there were 3.000 additional costs for the office equipment.

<sup>&</sup>lt;sup>9</sup> In the symposium, national and international experts jointly develop concepts with specialists from industry, politics, and science on how expertise from the games world can be used to redesign mundane products and make them more user-friendly or to create new approaches to company management and city government. BIZPLAY2013 has taken place in Karlsruhe in October 1-2, 2013. More info: www.bixplay.org



- fostering R&D, technology transfer through internationalization
- promotion of the City of Karlsruhe as a special location for creative industries and games development at national and EU level
- influencing the regional policy development in the coming years, by strengthening the awareness of economic potential of the game industry
- open new markets for games companies
- internationalization of the local games industry
- transfer of gaming rules and knowledge into other segments

#### MAIN NEEDS MET BY THE GOOD PRACTICE:

#### **R&D, EDUCATION AND TECHNOLOGY TRANSFER**

 R&D, technology transfer and innovation in the digital game sector

#### **MARKET ACCESS**

- market internationalization
- cross sector development of the game business: gamification and serious/applied game sector

#### AWARENESS AND VISIBILITY

 visibility and increased awareness about the digital game sector potential

#### TRANSFERABILITY AND SUCCESS FACTORS

The most important need that this practice meets is the enhancement of technology transfer and knowledge between different sectors such as industry and research. The example shows how economic development, research and industry, learn and benefit from a cooperation on policy level as well as on product level and in the communication and approach to the city population.

This approach seems to be a promising way to raise awareness and make innovation possible.

Before this experiment there was no connection between the educational system and the videogame sector.

The project has created the missing link between research institutions and companies, trying also to develop new products. This type of incubation is not so much aimed at creating new start-ups but it is, above all, an incubator of new ideas.

In particular, the idea is to apply the gamification to content and areas where not been applied yet.

#### **QUOTATION**

«In Karlsruhe, we consistently pursue the philosophy of the Living Lab, which means creating physical or virtual environments in order to test new technologies under everyday conditions. Potential users are to express their opinion on new product ideas as early as possible and should test first prototypes within an environment at least similar to their everyday life. This would help prevent expensive, undesirable developments and increase the products' acceptance and user-friendliness from the very beginning. By supporting the set-up of the GEELab we want to contribute

to a process of innovation of products and services. The results of the cooperation might be used not only in the games sector but in applications, products and tools we don't know yet - for a benefit of all partners engaged in this process.»

#### Margret Mergen,

First Mayor of Karlsruhe



#### **FURTHER DETAILS**

OWNER OF THE PRACTICE:

Cultural and Creative Industries Office Karlsruhe / GEELab RMIT University Melbourne

REFERENCE PERSONS:

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WEBSITE(s):

www.karlsruhe.de www.geelab.rmit.edu.au www.bizplay.org

#### **MEDIACUBE**



FROM:
Salzburg Region, AT

DURATION:
2012 - still active
INDICATIVE COST:
not available
FUNDING:
regional and national funds

FOCUS:
GAME SECTOR

KEYWORDS: education, university programme, technology transfer, interdisciplinary, serious games, game design, applied games, cross sectorial networking

MEDIACUBE is an interdisciplinary university programme oriented on interdisciplinary and cooperation projects between designers and technicians in the field of games design and development as well as media design and web development. In mixed project groups, students practice the teamwork of the multimedia industry. Courses shared by students from both departments provide creative exchange and mutual inspiration. The results are technically and creatively ambitious media projects such as computer games, installations, apps or augmented reality applications. Internationally renowned artists, scientist and technologists are invited as guest professors to give expert input.

With the departments of MultiMedia Art and Multimedia Technology, the Salzburg University of Applied Sciences, is one of the leading universities for media and design in Austria. The departments are closely connected in an interdisciplinary education model. While MultiMedia Art offers a curriculum with a strong focus on media design, computer animation, film and audio, MultiMedia Technology offers a computer science curriculum focusing on web and game development, graphical simulation and augmented reality.

A particular focus is on cooperation between games and other fields, such as health, education, arts and culture, in order to create serious and applied games.





- meet the change in business needs and demands in the digital gaming field by creating innovative and interdisciplinary study programmes
- fostering interregional and international cooperation in education and research
- developing university-based science parks
- reinforcing common scientific infrastructure
- developing a competence centre as a key tool for competitive improvement in businesses

#### MAIN NEEDS MET BY THE GOOD PRACTICE:

#### **R&D, EDUCATION AND TECHNOLOGY TRANSFER**

- tackle the skill shortage in the digital game sector & train professionals who meet the labour market requests (expertise, competences, attitude to cross-sector team work)
- technology transfer and access to innovation in the game sector

#### **BUSINESS, ENTREPRENEURIAL SUPPORT**

- networking/matchmaking professionals among each other
- entrepreneurial and multidisciplinary training in the digital game sector

#### **MARKET ACCESS**

 cross sector development of the game business: gamification and serious/applied game sector

#### TRANSFERABILITY AND SUCCESS FACTORS

MEDIACUBE is the only interdisciplinary and project oriented programme of this kind, combining research and education in creating innovative gaming projects.

The success factors are provided by the fusion of the two study programmes that were separated and interdisciplinary is the main strength, because in this way, it is possible to create

different team according to the expertise. The project is at the beginning but it is a way for the university to enter more and more into the gaming industry.

A low cost of implementation is another relevant issue for transferability.

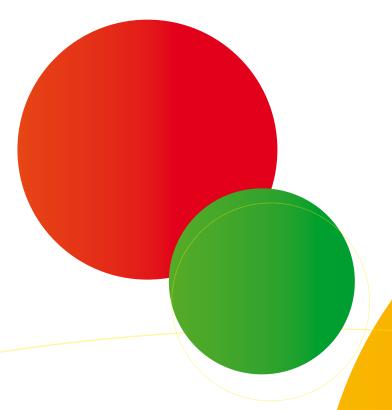
#### **QUOTATION**

«Representatives from the critical areas needed for making serious games for health are located at the FHS. It offers study in multimedia technology, multimedia art, and product management and design. On the health side, they also offer degrees in areas such as nursing, social work, physical therapy, occupational therapy, and

biomedical science. To round out the expertise needed to make a serious game successful, courses are also offered in business and management, and information technology.»

#### Pamela Kato.

international expert on health serious games, 2012



#### **FURTHER DETAILS**

OWNER OF THE PRACTICE:

University of Applied Sciences (Fachhochschule Salzburg)

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#### **SERIOUS GAMES INSTITUTE**

## SGI **Serious Games Institute**

KEYWORDS: serious game, university, R&D, business support, incubation, showcase, technology transfer, training, coaching, mentoring

FROM: **INDICATIVE COST: FUNDING:** FOCUS:

The Serious Games Institute (SGI) is an International Centre for Excellence in Serious Games Applied Research, Business Engagement and Study and an operating division of Coventry University Enterprises Ltd10. It is based in Coventry University's Technology Park.

The institute enables and facilitates the growth of serious games, virtual worlds and connected industry specialists by supporting research and development into the use and effects of these products, platforms and technologies. The SGI exhibits and showcases the products and services of the community of companies and academics and provides business support and facilities to encourage, promote and grow businesses in this sector. The Institute provides a close interface between high-level applied academic research at Coventry University and leading edge technology companies in the field of game-based learning.

The SGI has a particular focus on 3D collaborative multi-user environments and other games development platforms which can be harnessed for non-entertainment purposes.

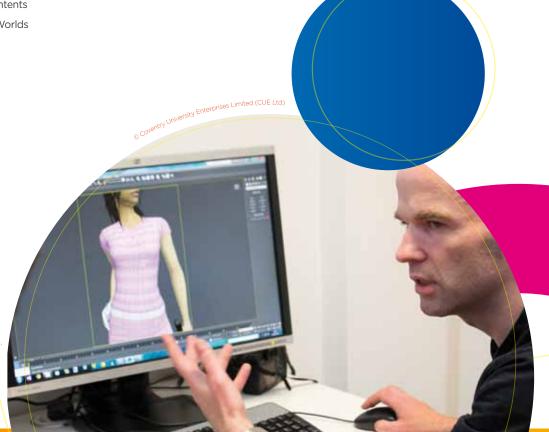
The SGI has developed an innovative study programme that can be tailored to particular requirements:

- MSc (Post graduate Diploma, Post graduate Certificate) in Serious Games and Digital Contents

- PhD in Serious Games & Virtual Worlds

The courses have been designed to by fully engaging and interactive allowing each student the opportunity to combine home study with classroom based learning in the SGI.

The SGI training rooms offer students the very latest in ICT technology11.



This includes full Wi-Fi access, access to PCs, laptops, virtual worlds, video conference and mobile technology.



- to support enterprises and entrepreneurship
- to develop serious games, mobile apps and 3D environment
- to do applied research and technology transfer
- to train and promote growth of specialists and experts in serious games, virtual worlds and connected industry
- to exhibit and showcase the products and services cross-sectoral networking

#### MAIN NEEDS MET BY THE GOOD PRACTICE:

#### **R&D, EDUCATION AND TECHNOLOGY TRANSFER**

- promote applied research and commercialization of R&D results
- technology transfer: ease the meeting and matching between R&D and business players
- training and competence promotion

#### **BUSINESS ENTREPRENEURIAL SUPPORT**

• entrepreneur training, coaching, mentoring

#### NETWORKING, CLUSTERING AND INCUBATION

• ease the matching between R&D and business players

#### TRANSFERABILITY AND SUCCESS FACTORS

The SGI is situated in the context of economic policies aimed at developing an innovative knowledge economy, where the region is investing heavily for some years to grow the creative industries and sectors connected therewith.

The experience seems to be transferable both in terms of general approach and of specific actions. In fact, it has been transferred to South Africa where the Serious Games Institute South Africa (SGI-SA) NWU Vaal Triangle Campus has been established. Coventry University Serious Game Institute is working also to transfer the experience in Brazil.

SGI-SA is a venture that considers the use of gaming technology, computer modelling simulations and the use of digital interactive media to support non-leisure based activities. It is currently working through its inception phase with the goal of establishing two main avenues: academic and commercial. The academic side will be geared towards the development of degree qualifications in Serious Games as well as the generation of research outputs within the field of Serious Games. Commercially, SGI is striving to promote the knowledge that Serious Games hold: it consists of a multitude of advantages, ranging from accelerated staff training, to risk mitigation for private sector organisations as well as public/government entities. As a result, SGI thinks that game playing can aid economic development both regionally and nationally.

#### QUOTATION

«The skills of our delivery team in providing solutions across all digital media platforms are very much sought after by regional businesses and the opening round of the Serious Games Project saw small tech firms, start-up companies and entrepreneurs coming to us for advice and practical support on how to develop their initial ideas into workable concepts.»

#### George Constantinou,

Project Manager

#### **FURTHER DETAILS**

**OWNER OF THE PRACTICE:** Coventry University SGI- Serious Games Institute

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## **TOUCH DIGITAL** (HUMAN INTERFACE TECHNOLOGIES APPLIED RESEARCH CENTRES)



KEYWORDS: R&D, technology transfer, collaborative R&D, cross-sector networking and market access, prototype, SMEs

• FROM:

The West Midlands, Uk

**DURATION:** 

01/01/2012 to 30/06/201



FUNDING:

پېږ» FOCUS:

focus on digital sector SMEs, including game sector



TOUCH DIGITAL is a ERDF-funded initiative that provides support to West Midlands SMEs to help them understand and integrate digital technologies into their business strategy, to stimulate them become more creative, productive and competitive.

The TOUCH DIGITAL project is located in the Serious Games Institute of Coventry University Technology Park, with satellite facilities across the West Midlands. The project is based on a strong working partnership with Aston University of Birmingham.

TOUCH DIGITAL offers a relevant opportunity for SMEs and graduates to receive fully funded and structured R&D support, not available anywhere else in the region, by providing:

- awareness sessions on the benefits of R&D activity
- access to specialist researchers and facilities working across three key West Midlands Universities for SMEs and graduates with potential high growth innovative product ideas
- truly collaborative R&D: the project research doesn't carry out work for the SME/Graduate (client) to hand it over once finished. Instead, the research team and the client plan, develop and execute the research jointly, meaning that not only is the product innovation developed but so is the client's skills and knowledge in the subject area, R&D methods.

TOUCH DIGITAL also hopes to raise the level of innovation in the region through this secondary outcome of skills and knowledge development:

- a dedicated team comprised of a Client Relationship Manager and Key Researcher to see each individual project through from inception to completion. This will include a fully developed Research Plan including exit strategy and next steps
- 5-10 days of fully funded support for eligible participants
- access to "Next Steps" advice around subjects such as spin-out company formation, Intellectual Property, commercialisation and gaining further funding.





- support business with the creation of digital ideas that both suit SMEs needs and add value
- develop ideas and solutions that will make business smarter, more efficient and more competitive with the help of ICT
- evaluate the product usability, focusing on measuring a product's capacity to meet its intended purpose
- running technology-focused events to develop SMEs understanding of different technologies

#### MAIN NEEDS MET BY THE GOOD PRACTICE:

#### **R&D, EDUCATION AND TECHNOLOGY TRANSFER**

- promote technology transfer and R&D support
- foster co-operative research projects between R&D stakeholders (private/public)

#### NETWORKING, CLUSTERING AND INCUBATION

 cross-sector networking and networking within the game ecosystem

#### **MARKET ACCESS**

- stimulate the access to market for SMEs
- promote ICT products development

#### TRANSFERABILITY AND SUCCESS FACTORS

This initiative on the one hand uses games and digital technologies to support the innovation and growth of other businesses; on the other hand, it gives opportunities to other sectors to access the games knowledge.

The project officially started only in 2012. Even though it is not focused on the video game sector this initiative utilises knowledge from the videogame sector and video games technology to address and support all sectors. This project is particularly useful

for businesses/companies because it helps them understand how technology empowers products and how many applications gaming technology can have. On this sense, the project is more oriented to the market than that to pure research and is directly supporting cross sector activity and more traditional sectors who would not have especially understood how new technologies could support and enhance their day to day activity.

#### QUOTATION

«Touch Digital is committed to raising awareness and knowledge of businesses about what the options are with new technologies including mobile and tablet technology, virtual and augmented reality, web-based user interfaces, gamification, 3D design and printing. We want to show businesses what the benefits can be, how they can fit into their existing strategies and how to take forward a plan of action within reasonable time and cost scope.»

#### Louise Fidler,

Programmes Manager at Touch Digital

#### **FURTHER DETAILS**

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## 2.2 FINANCE AND FUNDING

Access to finance remains one of the main obstacles for all game companies in all regions. Access to venture capital is still limited due to the size of game enterprises and the lack of/low level of tangible assets. Creative companies have difficulties finding financial support. Identify intangible assets and measuring the risk of investing in creative projects remains a challenge for potential financial investors, creating a financial gap between investors and game enterprises.

Financial support is available per region. However public funds differ per region. Support enterprises are available in most regions in order to help game enterprises to access these funds. However the process of obtaining these funds can be lengthy and requires another skill set from the entrepreneur who might lack the time to acquire it.

In order of priority, financial instruments seen as the most relevant for the development of the games sector are: self-financing, public subsidies, venture and equity funds, private financing, business angels, tax incentives, and bank loans.

Tax benefits for private investors are considered to be useful for the games industry by all regions.

Finance is most useful in the prototype phase of game development.

**VINCI Vouchers in Creative Industries** from Salzburg, Austria

Creativity Voucher from Piedmont, Italy

**Digital content funding** from Baden-Württemberg, DE

Malta Digital Game Fund from Malta

Tax Credit Game Development Commission from Malta



#### **VINCI - VOUCHERS IN CREATIVE INDUSTRIES**



KEYWORDS: voucher, SMEs, cross-sector cooperation, creative industries, new business model, innovation process

FROM:
Salzburg, Austria

DURATION:
December 2011 - November 2013

INDICATIVE COST:
100,000 € (only the amount allocated for vouchers)

FUNDING:
regional, national, EU (ERDF)

FOCUS:
creative sector, SME
(not directly on game sector)

VINCI "Vouchers in Creative Industries" is a project aimed at promoting the innovation process of SMEs via the integration of creative services and thus strengthening the cross-sectorial cooperation, which is important for innovations.

Targeted SMEs for this pilot project had to be based in the Salzburg Region or have projects located in the area.

From 1st to 30th September 2012, 20 SMEs had the chance to receive a 5.000 Euro award each for the implementation of innovation projects with partners from creative industries, including players from the game sector. VINCI has been supporting and strengthening the cooperation between enterprises of creative industries and other branches and is aimed to serve as a best-practice model for the development and the implementation of a nationwide creative industries-voucher.

VINCI is embedded in the European Creative Industries Alliance (ECIA<sup>12</sup>), initiated by the EU-Commission, DG Enterprise, to promote innovation within creative industries and the benefit of creative industries for other economic sectors.

VINCI is financed by the EU, the Austrian Federal Ministry of Economy, Family and Youth (BMWFJ) and is being implemented by Austria Wirtschaftsservice GmbH (aws).

#### **SPECIFIC GOALS:**

- strengthen and professionalise the SMEs in their innovation creation, particularly the initiation of innovation as well as the competitiveness on the markets. SMEs often have a weak inclination to make use of creative services; sometimes there are vague ideas for creative innovation, but their incorporation in new products, services leading to new business models and markets is lacking. This is much needed to turn the innovative approach into a sustainable market success. A small financial incentive can play a kick-off role in determining whether the SMEs buy services from the creative industries for the further professionalization of their own business line
- create new relationships between creative service providers and SMEs from other sectors, opening up the mind set of micro and small enterprises to the world of creative services
- stimulate demand for creative services by reaching the above mentioned target groups
- introduce the SMEs, in particular those from the creative industries sector, to further programmes for innovation support.

12 www.howtogrow.eu/ecia

#### MAIN NEEDS MET BY THE GOOD PRACTICE:



• include creative innovation in SME to improve access to market

#### **NETWORKING, CLUSTERING AND INCUBATION**

 relation and network development, with particular reference to cross-sector networking

#### MARKET ACCESS

 local market development, with special focus on cross sector networking and awareness

#### AWARENESS AND VISIBILITY

- development of awareness on the role of the creative sector and gaming as part of the creative sector
- promote a scientific and innovation culture in the area

#### **R&D, EDUCATION AND TECHNOLOGY TRANSFER**

• stimulating research capacity in the gaming private sector

#### TRANSFERABILITY AND SUCCESS FACTORS

Though there were only 20 vouchers available, 71 SMEs applied with their innovative projects to be realised with creative service providers. SMEs responded that the creative voucher provides a very important impulse. New partnerships with creative service providers were created and it demonstrates a flexible and unbureaucratic funding instrument.

Though there is no specific thematic focus on gaming, the funding instruments provides an important impulse for realising gaming projects between traditional SMEs and creative service providers (which may not be implemented without this financial support).

At a national level, building upon the national creative industry policy programme "evolve", the Austrian Ministry of Economy, Family and Youth is looking with particular interest at the potential lying in the set-up and implementation of a European-Austrian creative voucher scheme in the VINCI project. Learning from the experiences gained in such a pilot, small-scale project, especially on the design and efficiency of the implementation processes, would be of an immense value for the further development and implementation of a large-scale, national voucher programme for the creative industries with a manifold and strong impact.

Beside the organizational model, a specific transferable tool is the "Inventory List", a portal/database where the providers of creative industrial services need to register.<sup>13</sup>

#### **QUOTATION**

«Demand-side innovation vouchers are light-touch public interventions aimed at offering SMEs an incentive to acquire innovative services (creative services, research and development, business consulting, training, etc.) and thereby overcome systemic innovation constraints. They are characterised by lean administrative procedures and often financially limited in scope (approx. €5.000 - €15.000). A voucher is issued by an intermediary organisation (regional government department, innovation fund, RDA, etc.) and signals a commitment to reimburse the

beneficiary SME or - in some cases - the provider of the innovative service. In some schemes, SMEs have to contribute a minor share of the costs of the voucher to strengthen their commitment to the collaborative project.»

#### EU

"The smart guide to service innovation"14

#### **FURTHER DETAILS**

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#### **CREATIVITY VOUCHER**



KEYWORDS: young creative professionals, voucher, young, media application, funding, entrepreneurship and freelancers support, digital creativity

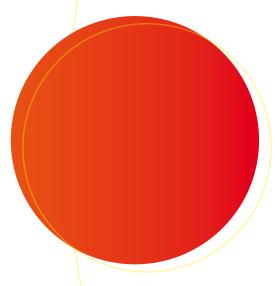


The CREATIVITY VOUCHER is a funding measure dedicated to digital creativity. The initiative supports the growth of the regional creative industry, including videogames, by giving grants to young developers for investments (counselling, machineries & equipment, salaries) of up to 15.000 € for each project. The project had to be completed within six months from the grant of subsidy and had to fall under the terms of process innovation, product and service in one of the segments of the creative industries.

Digital Creativity is, in this context, the creation and use of digital tools in creative contexts, such as animation and computer games, entertainment software, graphic design and marketing, architecture, visual arts and design, music composition and production, film, television and video, writing, publishing and print media. The definition of digital creativity of the projects that could participate in the funding measure was developed from work carried out within the European project CREATE, which Regione Piemonte took part in from March 2008 to March 2011, with the aim of developing strategies to improve cooperation at both regional and European levels to enhance the innovative capabilities of small- and medium-sized companies from the

One of the call main objectives, besides direct financing, was to bring together companies from different sectors and in particular, to stimulate traditional businesses with an increased use of digital creativity. The 2012 call received 83 applications, of which 48 eligible; 3 applications were about videogames.

The tender has been co-financed by the European Regional Development Fund (ERDF) within the Regional Operational Programme 2007/2013, under the "Competitiveness and Employment" The Axis "Innovation and Production Transition", Operational objective I.1, Activities I.1.3 "Innovation and SMEs". Moreover, the CREATIVITY VOUCHER was part of the Regional Competitiveness Multi-year Plan<sup>16</sup>, as special action connected to Research and Innovation, along with other actions like open innovation measures and living labs.





<sup>16</sup> www.regione.piemonte.it/pianocompetitivita/albero.htm



- encourage the introduction of innovation through the development of initiatives related to the field of digital creativity
- support the development and production of interactive media applications, such as digital games, mobile applications and interactive products
- promote entrepreneurship of young creative professionals and freelancers
- promote market access, with particular reference to cross- sector applications

#### MAIN NEEDS MET BY THE GOOD PRACTICE:

#### FINANCE AND FUNDING

 access to finance (include creative innovation in SME to improve access to market)

#### MARKET ACCESS

 stimulate the market development based on innovation and scientific results

- fostering the use of digital technologies in businesses
- fostering the use of environmental technologies in businesses

#### **BUSINESS ENTREPRENEURIAL SUPPORT**

 promotion of talents, professionals, micro enterprises, new entrepreneurs

#### TRANSFERABILITY AND SUCCESS FACTORS

Objective of the call is to encourage the introduction of innovation through the development of initiatives related to the field of digital creativity, that could include videogames: participants must be 35 years or younger, can be self-employed, professionals or holders of VAT, but cannot be start-ups.

The model of this voucher is interesting because it seeks to bring elements of creative digital companies to traditional companies, who often do not exploit the potential of digital instruments. The voucher, that addresses directly to young people, is a form of direct financing and could be easily replicated to expand awareness about video games as an expressive medium and as a resource in more traditional sectors, who have never used this type of dynamics for their internal products, incorporating in this way a significant element of innovation.

#### QUOTATION

«Investments in creativity in the broader context of development of the knowledge economy. The continuous development of this sector will bring huge benefits to regions and countries in Europe. The rate of employment growth of the creative industries was double that of the economy in general over the past years and forecasts are for continued growth. The cultural and creative industries contribute to national and regional innovation systems, especially with the acceptance and promotion of ICT development, a favourable climate innovation in Europe and the innovative activities of other industries. Nevertheless, the positive effects of CCIs on the wider economy and society need to be strengthened

further. The links between the cultural and creative industries and education, industry, research and administration should be maximized by creating true creative partnerships.»

#### Silvia Bianco, Regione Piemonte,

Directorate Research and Innovation

#### **FURTHER DETAILS**

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#### **DIGITAL CONTENT FUNDING**



KEYWORDS: media application, funding, entrepreneurship and freelancers support, training, networking events, interactive media project

FROM:
Baden-Württemberg, DE

DURATION:
2011, running

INDICATIVE COST:
500,000 € per year

FUNDING:
regional

FOCUS:
media application,
including digital games

With the Digital Content Funding (DCF), the MFG Film Fund and the MFG Innovation Agency for ICT and Media support the development and production of interactive media applications, such as digital games, mobile applications and interactive products on various platforms. Eligible for grants are especially projects, which are innovative, culturally valuable, scalable and offer market potential.

The DCF supports entrepreneurs and freelancers regarding their realisation of interactive media projects. The aim is to support momentum of the innovation potential and economic factor linked to the digital creative industries explicitly including the game industry. The aim is to increase value creation and commercialisation by purposeful funding (concept, prototyping, production, distribution) creating incentives for further investors to engage in interactive media projects and enabling entrepreneurs to develop their ideas ready for the market.

The DCF's aim is to support the innovation potential and the economic factor linked to the digital creative industries explicitly including the game industry. It seeks to support the development and production of interactive media applications, such as digital games, mobile applications, interactive and cross media products on various platforms. The target groups of the programme are creative workers, enterprises, start-ups, freelancers, who can apply for the funding of concept, prototyping, production, and distribution.

There are two funding options within the programme that address the different needs of the specific projects. The bigger projects can seek funding for DCF-L in order to access larger sums.

Smaller projects on the other hand can get financing from DCF-S for up to 20,000 Euros. These two options ensure the "right fit" for different projects. As a criteria for funding, 120 per cent of the project's budget has to be invested in Baden-Württemberg in order to ensure positive economical and cultural effects for the region. Moreover, the support scheme is based on revenue induced repayment. Thus, the grant has to be paid back consecutively if the projects generates profits.

DCF is related to the renewed strategy targeting the regional film sector named "Filmkonzeption Baden-Württemberg". It was released in 2008 and it is considered a first important step toward a digital media strategy in Baden-Württemberg. This strategy was warmly supported by the local government in those years; a working group collecting experts from the film, media and games industries was put in place for its development. The innovative aspect of the "Filmkonzeption" was the introduction of financial support for computer- and videogames as well as for other kind of interactive media products through the institution of the DCF.





- support the development and production of interactive media applications, such as digital games, mobile applications and interactive products on various platforms
- support entrepreneurs and freelancers regarding their realisation of interactive media projects.
- increase value creation and commercialisation by purposeful funding

#### MAIN NEEDS MET BY THE GOOD PRACTICE:

#### FINANCE AND FUNDING

- · access to finance
- access to funds for the development and production of interactive media applications
- specific financing for the creation of technology-based businesses
- strengthening existing financial instruments and developing new ones adapted to business requirements

#### **MARKET ACCESS**

- access to market, commercialization of prototypes
- promote the market development based on innovations and scientific results
- fostering the transferability of innovative technologies to entrepreneurs

#### **BUSINESS ENTREPRENEURIAL SUPPORT**

• promotion of talents, professionals, micro enterprises, new entrepreneurs

#### TRANSFERABILITY AND SUCCESS FACTORS

By financing various game and cross-media projects, the DCF programme has been considered helpful to push forward the games industry in Baden-Württemberg.

Its focus on interactive media applications (such as digital games, mobile applications, interactive and cross media products, etc.) makes it relatively easy to transfer the practice. In fact, the target groups of the programme are creative workers, enterprises, startups, freelancers, who can apply for the funding of concept, prototyping, production, and distribution. This allow gamers to fund their first prototype and go to the market with a minimum of risk,

since the grants have to be paid back just in case the product has success on the market and start to generate revenues. This is particularly crucial for this target group, which usually experience huge difficulties in getting venture capital to finance its first work.

The DCF has already been recognized as a good practice and triggered a positive echo by critics due to its exceptional art work, interesting story and its fun characters. Worth mentioning the nominee for "best newcomer" at the renowned Deutscher Computerspielepreis (German Games Award), "The Inner World" by Studio FIZBIN received support from DCF (option DCF-L).

#### **QUOTATION**

«In the last three years of the programme we supported over 30 projects with 1,5 million Euros. Since then our companies won a lot of prizes and our stakeholders are now willing to invest more money into the Digital Content Funding. Next year we are going to host the "Power to the Pixel Lab" in Baden-Württemberg to concentrate more on the Transmedia side of our industry.»

#### Stephanie Lang,

Project Manager DCF

#### FURTHER DETAILS

OWNER OF THE PRACTICE: MFG Baden-Württemberg GmbH REFERENCE PERSONS:

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#### **MALTA DIGITAL GAME FUND**



KEYWORDS: funding, attraction of investments, government strategy, enterprise support, development of skills, videogame, digital creativity



MDGF is a national funding measure specifically addressed to the game sector put in place by the Malta National Government as a part of the National Strategy for the Cultural and Creative Industries. The National Strategy for the Cultural and Creative Industries recognizes the need for a wide range of games-specific incentives and support mechanisms to stimulate activity and international collaboration.

#### THE STRATEGY IDENTIFIES TWO MAIN PRIORITIES FOR MALTA:

(a) transferring generic technical and high-level programming expertise from other IT areas into the games sector

**(b)** strengthening arts-related courses to secure a stream of talent that can contribute to games development.

This Fund is part of a multi-faceted strategy for building a games industry in Malta that can both attract inward investment and nurture an indigenous games sector.

The Culture and Audiovisual Unit within the Ministry for Tourism, Culture and the Environment is responsible for the administration of the Malta Digital Games Fund (MDGF). The Fund is implemented under the overall supervision of Digital Games Malta Working Group, which brings together key public stakeholders for the sector.



- to encourage the creation of indigenous digital games that can be developed by small teams
- to support Maltese and Malta-based creative talent that demonstrates long-term potential
- to strengthen digital games as a cultural and creative product and Malta as a hub of digital creativity
- attract foreign game companies and talent to relocate to Malta as well as develop its own indigenous industry
- attract foreign companies in this field

#### MAIN NEEDS MET BY THE GOOD PRACTICE:

#### FINANCE AND FUNDING

• access to finance for improving skills and competences

#### TRANSFERABILITY AND SUCCESS FACTORS

The MDGF can be considered a Good Practice as a stand-alone initiative, but above all as part of an articulated Digital Game Strategy, that is aimed at converting Malta into a hub for the Digital Games Industry. The Maltese Government has devised a Digital Games Strategy that focuses on attracting such industry to Maltese shores, by creating the necessary fiscal and financial

incentives that would attract such a sector; creating a number of IT related courses to ensure that entities set up herein find the necessary, specialised workforce for recruitment; establishing the Digital Games Fund and investing in Smart City, which offers all the latest facilities and amenities to IT companies.

#### **QUOTATION**

«Malta's Creative Economy is driven by 3,600 enterprises, employs 7,500 creative professionals, grows at an average 9% per annum, generates €47.5 million from tourism, contributes to 4% of GDP, is similar in size to the construction industry, and slightly less than the financial intermediation services. Since 2010 the cultural and creative industries received €15.4 million additional Government investment reaching a total investment of €26.5 million in 2011.»

#### Creative Malta<sup>17</sup>

The National Strategy for the Cultural and Creative Industries

#### **FURTHER DETAILS**

**OWNER OF THE PRACTICE:**The Culture and Audiovisual Unit within the Ministry for Tourism,

REFERENCE PERSONS:

WEBSITE(s):

www.creativemalta.gov.mt



## TAX CREDITS FOR GAME DEVELOPMENT COMMISSIONS



KEYWORDS: tax credit, enterprise development, fiscal-incentives, start-up, games as educational or promotional tool



Malta Enterprise offers an attractive incentives package and support services, including:

- investment aid tax credits based on expenditure in tangible and intangible assets or wage costs for new jobs created
- small and micro enterprises: 50%
- medium-sized enterprises: 40%
- large companies: 30%
- a financial grant of up to €200,000 to facilitate setting up costs under the Business Development Grant Scheme
- the appointment of a Relationship Manager to act as focal point and bridge to facilitate setting up in Malta

TAX CREDIT MALTA is a commission for fiscal incentives for businesses and institutions to develop small games as educational or promotional tools for their ventures. In fact, one way of helping start-ups survive without issuing direct funding through grants is the creation of schemes that encourage businesses and institutions to develop this kind of tools for their ventures. The incentive would be a tax credit equal to the amount of the game's development and capped at €15,000.

To incentivize further private investment in target areas the strategy proposed tax credits for game development commissions, together with tax deduction for private donations to the arts and rebates to preserve urban property.

The aim of this scheme is therefore to generate a demand for the services of game companies from the local market in order to aid new game studios in covering their expenses in supplement to game development projects they might undertake.

The enterprise can decide the use and scope of the game application, but this game cannot be re-sold to a third party. These game applications are thus intended as a promotional, educational or functional tool used by the applicant in relation to their business.

It is important that projects are awarded on the basis of a clear game-design document with preference given to companies that employ individuals with game development experience. This is in order to avoid projects being absorbed by existing design agencies and producing trivially interactive applications that are not actually games but could pass for such to the untrained eye. This means that some vetting from a knowledgeable source needs to be undertaken. In awarding such projects, startups and recently formed game companies should be favoured.





- generate a demand for the game companies services from the local market
- help the new game studios in covering their expenses for game development projects
- incentive further private investment in target areas

#### MAIN NEEDS MET BY THE GOOD PRACTICE:

#### FINANCE AND FUNDING

• Indirect financial support through tax credit

#### **BUSINESS ENTREPRENEURIAL SUPPORT**

• supporting the identification of business ideas in Knowledge-based activities

#### TRANSFERABILITY AND SUCCESS FACTORS

This scheme is currently under review. Malta Enterprise aims to improve the incentives provided to date. The integration of social media and online marketing into different aspects of a business is a development that businesses cannot ignore. This scheme was intended to help companies further embrace

new digital technologies. Companies that commissioned a digital game intended to serve as a marketing tool to promote their products or services through online media, could receive a tax credit of up to a €15,000.

#### **QUOTATION**

«Malta's Creative Economy is driven by 3,600 enterprises, employs 7,500 creatives, grows at an average 9% per annum, generates €47.5 million from tourism, contributes to 4% of GDP, is similar in size to the construction industry, and slightly less than the financial intermediation services. Since 2010 the cultural and creative industries received €15.4 million additional Government investment reaching a total investment of €26.5 million in 2011.»

#### Creative Malta<sup>18</sup>

The National Strategy for the Cultural and Creative Industries

#### **FURTHER DETAILS**

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<sup>18</sup> www.creativemalta.gov.mt



## 2.3 POLICY AND REGULATIONS

There is a salient need to know more about policy and support for the games industry in each region. Existing regulations and policies supporting the games industry differ among the regions in Europe.

Policies catered to the creative industries are available in Germany, Netherlands and the United Kingdom, however policies specifically targeting the games industry are scarce. There is a widely felt need amongst all regions for policies which strengthen the links between game enterprises and knowledge institutions. There is also a need to increase information and awareness about economic productivity of the gaming industry.

To improve support for the games sector through policy and regulations, main measures chosen were: setting-up your business, IPR management, removing red tape, access to finance, tax breaks and funding.

**Technology Strategy Board** from The West Midlands, UK

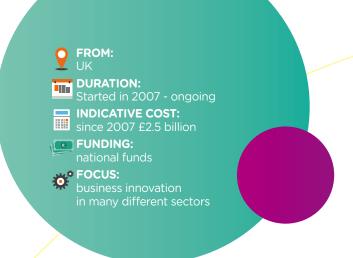
Coventry & Warwickshire Local Enterprise Partnership from The West Midlands, UK



#### TSB: TECHNOLOGY STRATEGY BOARD

## Technology Strategy Board Driving Innovation

KEYWORDS: policy, innovation, growth, organizational model, public government, economic growth, regulation



The Technology Strategy Board is the UK's innovation agency, They are a business-focused organisation established by government to foster economic growth.

Their aim is to help make the UK a global force in the innovative technologies that have the power to reshape our world. In modern societies, those businesses and economies that can develop new, more efficient ways to meet the changing needs of communities and individuals will have a competitive advantage over those who rely on doing things "the way we've always done them".

In many areas, the ideas for such innovations already exist – as concepts, ideas and research. Transforming them into products and services that can be bought, sold and applied takes time and money. They aim to help businesses get to the market sooner. And in that way they can help ensure that the UK is at the forefront of these emerging areas.

They treat challenges facing society, such as climate change and an ageing population, as opportunities for ambitious businesses with the most innovative and competitive solutions.

Set up in 2007, the Technology Strategy Board is sponsored by the Department for Business, Innovation and Skills (BIS) and plays a vital role in bringing together business, research and the public sector to stimulate and support innovation.

They work with many other government departments and agencies such as the UK Space Agency, Department

for Transport and the Office for Low Emission Vehicles (OLEV), and the National Health Service (NHS). Many of their activities are jointly-funded with research councils, government departments and the devolved administrations of Scotland, Wales and Northern Ireland.

Their work is focused on areas that have a direct relevance to people's lives, including energy, healthcare, buildings, food and transport. They also support critically important industries such as high-value manufacturing, digital services and enabling technologies.

#### **SPECIFIC GOALS:**

The Technology Strategy Board is about much more than just funding. They bring people together to solve challenges – those with ideas, those with expertise in R&D and manufacture, those who understand markets and those seeking a solution to a particular challenge. They are involved at all stages of the development process and in all links of the supply chain. They promote innovation by encouraging collaboration and knowledge exchange, influencing policy and bringing people together to solve problems. They act as a catalyst, helping business deliver innovative products and services to the market.

TSB tools and programmes are listed below. Businesses come in all shapes and sizes. Markets are diverse and function in different ways. We recognise that to be truly effective, we have to offer a range of approaches that can be applied as appropriate to the various parts of the innovation landscape. Among the tools and programmes that they have found to be effective to date are:

- support for business through investment in collaborative research and development (CR&D) and demonstration programmes
- a network of Catapults, centres of excellence designed to transform the UK's capability for innovation in specific areas
   high value manufacturing, cell therapy, offshore renewable energy, satellite applications, connected digital economy, future cities and transport systems<sup>19</sup>
- the Small Business Research Initiative (SBRI) which connects innovative businesses with public sector bodies involved in procurement
- Innovation Vouchers grants of up to £5k for SMEs to pay for knowledge or technology transfer from a new supplier in three priority sectors
- Smart their single-company R&D grant scheme, targeted at smaller businesses engaged in strategic areas of science, engineering and technology.

<sup>19</sup> https://catapult.innovateuk.org



- the Biomedical Catalyst a £180m programme jointly operated with the Medical Research Council, offering funding to SMEs and academics looking to develop innovative healthcare solutions
- support for link-ups with other schemes in the European and international arena, including special missions to the USA, showcasing new technologies to potential investors and customers
- Knowledge Transfer Networks (KTN) and Knowledge Transfer Partnerships (KTP), which bring together businesses, academics and the research community to stimulate innovation through the sharing of knowledge, technology and expertise.

#### MAIN NEEDS MET BY THE GOOD PRACTICE:

#### POLICY AND REGULATION

- general strategy, policy, organisational model for promoting regional innovation and growth
- promoting a scientific and innovation culture
- transforming the legal environment

- provide access to finance, skills, knowledge, equipment and partners, and, ultimately, customers
- connect people and communities
- work with other partners to connect businesses to appropriate forms of support
- give business an insight into future government policy and agenda

#### TRANSFERABILITY AND SUCCESS FACTORS

TSB does not focus on digital game sector only; TSB is the UK innovation agency and has been set up in 2007 to act as the main overarching body to support innovation across sectors. To date the success of TSB has been significant. Here are some of the achievements and highlights so far:

- including the contributions of their partners and of business, they have invested around £2.5bn in UK innovation since 2007, working with their partners and businesses
- for each £1 in collaborative R&D grant there is an expected increase in gross value added (GVA) of £7
- they are working with more than 4,000 businesses to move innovative ideas and technologies closer to market
- nine out of 10 collaborative R&D project partners say they would definitely or probably not have proceeded with their project without our help.

Among their strategic investments have been:

a £25m investment in a Ultra-Low-Carbon Vehicle Demonstrator Programme, which leveraged more than £200m of

innovation investment involving manufacturers and more than 340 vehicles; the demonstrator influenced Nissan's decision to build the Leaf electric vehicle in Sunderland

- an innovation platform for stratified medicine to help develop targeted drugs and treatments of the future; it will invest more than £50m over five years in partnership with Arthritis UK, Cancer Research UK, the Medical Research Council, Department of Health, NICE and the Scottish Government health directorate
- the £37m "dallas" delivering assisted living lifestyles at scale -programme to transform the lives of up to 200,000 older people by 2015, using innovative products, systems and services to encourage more independent lifestyles
- more than 60 competitions in the 2012-13 financial year, many of which were for collaborative R&D funding on specific themes, but also including a 'technology-inspired' competition of broader scope
- investing £17m in 87 different projects developing technological solutions to update social housing in the UK while reducing their environmental impact ('Retrofit for the future' initiative).

#### **QUOTATION**

«Our world has changed in many ways since 2008 when I introduced the Technology Strategy Board's first strategic plan. We are in a new economic and political environment. The after-effects of the economic downturn are still with us, and budget pressures in the public and private sectors have altered the business landscape. However, the need for innovation has not reduced – in fact, given the economic situation it is greater than ever before. Growth is a central government priority, and innovation is a key enabler of growth. This is why, in autumn 2010, the Government reinforced the Technology Strategy Board's role as the primary public body in the UK for business innovation.

Since 2007 we have worked with business, government and the research base, to help create a far-reaching programme of tech-

nology-enabled innovation. We have learnt the power of making connections between people and organisations and, through investment or support, providing a catalyst for new solutions. We call this approach connect and catalyse - the title of our first strategic plan, and a principle that still holds true»

Lain Gray,

Chief Executive

#### **FURTHER DETAILS**

**OWNER OF THE PRACTICE:** National public agency

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Programma Manager for IC tomorrow as part of the Technology Strategy Board Digital Team IC temorrow, a Technology Strategy Board programme, stimulates innovation and economic growth in the digital sector, by breaking down barriers and opening doors for a new generation of entrepre

#### **COVENTRY & WARWICKSHIRE** LOCAL ENTERPRISE PARTNERSHIPS



 $\c Q$  KEYWORDS: policy, business support, local participatory planning, digital technology, private and public collaboration, economic growth, decentralisation

FROM: The West Midlands, UK **DURATION:** it was initiated in 2011 and ongoing **INDICATIVE COST:** CWLEP is bidding for a budget of £119 FUNDING: FOCUS:

development of entrepreneurship

Coventry & Warwickshire Local Enterprise Partnership (CWLEP) is a private sector/public sector collaboration. It is business led and allows the people who know their local economy best to plan and undertake the most appropriate actions. Local Enterprise Partnerships are locally-owned partnerships between local authorities and businesses and play a central role in determining local economic priorities and undertaking activities to drive economic growth and the creation of local jobs. The national government is offering local areas the opportunity to take control of their future economic development. Local Enterprise Partnerships are a key vehicle in delivering Government objectives for economic growth and decentralisation, whilst also providing a means for local authorities to work together with business in order to quicken the economic recovery. As Local Enterprise Partnerships are based on more meaningful economic areas, they will be better placed to determine the needs of the local economy along with a greater ability to identify barriers to local economic growth.

The LEP's aim is to make Coventry & Warwickshire one of the best and easiest places to start, grow and locate a business. The Coventry and Warwickshire Local Enterprise Partnership has a broad, long term mission statement: "To make our area a World Class economy in which to do business; a place to: lead a great life, excel at learning, visit and return to - all supported by exceptional private, public and voluntary services".

The CWLEP has identified the following sectors as key drivers of the Coventry and Warwickshire economy: · intelligent mobility • advanced engineering • low carbon vehicles · digital technology

- To drive economic growth and to help remove barriers to economic growth
- To help create high value jobs
- To co-ordinate local government co-operation and support

#### MAIN NEEDS MET BY THE GOOD PRACTICE:

#### POLICY AND REGULATION

- Policy to promote economic growth
- Local government and enterprise participation into economic development planning
- support for strategic companies and for assistance to infrastructure and major projects

#### FINANCE AND FUNDING

- access to finance
- facilities and service for business localization in Coventry and Warwickshire as a location

#### TRANSFERABILITY AND SUCCESS FACTORS

This is a regional mechanism to replace the regional development agency and it is driven by the business sector. The priorities of the LEP are driven by the regional needs, priorities and opportunities. This could in theory be applied to other regions

as this is directly linked to the business base and strategic focus of the region. The funding is directly applied for nationally to the UK government for regional distribution.

#### **QUOTATION**

«The driving force for economic growth in Coventry and Warwickshire - helping to create the right conditions for inward investment and business expansion. Focusing on removing the barriers to growth, CWLEP secures and facilitates the distribution of Government funding and helps develop the skills and create the jobs that will fuel the region's future prosperity. Business led and fostering private and public sector co-operation, the LEP initiatives unite the region in a single purpose ... to create a successful, thriving economy within Coventry and Warwickshire.»

#### **CWLEP** board



#### 2.4 NETWORKING, CLUSTERING AND INCUBATION

All regions except Sofia have incubators in place to support businesses, although not all incubators are focused on the gaming sector.

All regions underline the importance of having a dedicated cluster or incubator.



**CEEI Financia** from Asturias, ES

**Baden-Württemberg Connected** from Baden-Württemberg, DE

**Capital Games** from Ile-de-France Region, FR

ICT Innovation Cluster from Piedmont, IT

**Serious Game Studio** from The West Midlands, UK

**Dutch Game Garden** from Utrecht, The Netherlands

**Treatabit** from Piedmont, IT

**Let's Game Asturias** from Asturias, ES



#### **CEEI FINANCIA**



**KEYWORDS:** incubator, training, networking, business support, venture capital, business angels.



CEEI FINANCIA is a specific methodology addressed to support innovative entrepreneurs and technology-based firms, developed by CEEI Asturias as a "facilitator" or "bridge entity". CEEI Asturias offers its experience at the service of business projects validation to access early stage finance. This methodology is a specific service, integrated in global supports to innovative entrepreneurs and technology-based firms (advice, training, incubator, bio-incubator, administrative procedures in setting- up business, etc...).

#### THE METHODOLOGY IS STRUCTURED IN SEVERAL CLEARLY DEFINED PHASES:

- pre-feasibility analysis
- definition of needs of finance
- support agreement work's schedule
- business plan development (or business model)
- business plan (or business model) checking and validation
- investment readiness and coaching
- formal application to the financing entities

The entrepreneurs participate in "CEEI Asturias Financia" scheme, defining their funding needs, developing a feasible business plan with the support of CEEI Asturias and connecting them with the financing body.

CEEI Asturias has not a direct funding role. Depending on the entrepreneur's needs and the line of funding that the entrepreneur or company is interested in, CEEI Asturias provide this service in collaboration with different partners and financing entities at a regional/national level, such as the Government of Asturias (Regional Ministry of Economy and Employment in the Principality of Asturias, through the Regional Development Agency – IDEPA-), Asturgar (Mutual Guarantee Society: non-profit-making financial institution), FADE (Entrepreneurs Asturian Federation), AJE (Young Entrepreneurs Association), FYCIT (Foundation for the Applied Research & Science & Technology), SRP (Regional Society of Promotion of the Asturias: a public society which operates in the risk capital market acting as an organism of economic promotion), ENISA, CDTI, national and regional banks.



- facilitate access to financial resources for business projects
- improve the financial planning and business modelling capabilities of entrepreneurs
- facilitating their access to finance to a wide range of private & public funding lines such as: NTBFs subsidies, ASBAN-Asturias Business Angels Network funding, micro credits, risk capital measures, etc.

#### MAIN NEEDS MET BY THE GOOD PRACTICE:

#### **BUSINESS, ENTREPRENEURIAL SUPPORT**

- non-financial instruments for supporting new technologybased businesses
- business projects support (including pre-feasibility analysis, definition of financial needs, business plan (or business model) development and validation

#### FINANCE AND FUNDING

 access to different heterogeneous sources of finance (private & public funding, such as subsidies, micro credits, risk capital measures)

#### TRANSFERABILITY AND SUCCESS FACTORS

CEEI Financia does not have a specific focus on gaming, but highlights a relevant approach for innovative and technology-based firms, and according to this, is highly applicable to the video games sector. In fact, access to funding is one of the main problems for business initiatives. With this service, CEEI Asturias supports entrepreneurs and novice companies in the access to different lines of funding: micro credits, capital from private investors, subsidies for the creation and development of innovative technology-based companies, guarantees, participatory loans, capital risk, and grants for self-employees.

This service is provided in the framework of partnerships where respective roles of entities involved are coordinated and complementary. The heterogeneity of the implementation of these strategic partners is also an additional source of knowledge and added-value,

The project seeks to bridge the gap that always exists between traditional companies and creative sector. Often creative people do not know which are the financial instruments they need and often they do not have the skills to understand the market or how/where they must address their products.

The transference or know-how could become extensive to multiple beneficiaries: bodies and entities that wish to get the benefits from a standardized procedure and experience offering quality results. These may include: entities supporting entrepreneurs, banks and public or private funding entities, guarantee societies as well as entrepreneurs to get funds for their business projects.

The methodology, the organizational and partnership model and some specific tools of CEEI Financia (such as the assessment method of the funding needs or the Asturias Business Angels Network- ASBAN) can be transferred as a Good Practice.

#### **QUOTATION**

«CEEI Asturias is a reference at regional level for entrepreneurs and SMEs to get funds for their business projects. We understand the language of entrepreneurs and investors and act as a link between them, so since 2005 we have obtained over 10,5 million euros in funding for technology-based companies supported by us and the appropriate position to be partners of the Asturian Business Angels Network.»

#### Eva Pando Iglesias,

Managing Director of CEEI Asturias



#### BADEN-WÜRTTEMBERG CONNECTED

## bwcon

#### baden württemberg: connected

KEYWORDS: local development, cluster, networking, cross-sector, ICT, technological transfer, business support, counselling & coaching, creative industry



Baden-Württemberg Connected e.V., or BWCON for short, is the top business initiative promoting Baden-Württemberg as a high-tech location. As one of the most successful EU technology networks, BWCON connects more than 460 companies and research institutes. Currently more than 4,600 experts are benefiting from systematic networking via the BWCON hub. The added value generated by BWCON is to be found in the possibilities offered by new cooperation projects and connections.

Bwcon is creating a base for the cross-sectoral usage of technologies and an interdisciplinary cooperation. The network promotes young and growing companies via the BWCON: CyberOne High-tech Award and the extensive counselling and coaching programme Coach&Connect plus+ in the Network for Business Excellence. This includes an extensive range of counselling and coaching, events and workshops. The network's BWCON: Coaching group consists of top-level entrepreneurs and top-notch managers who offer the knowledge gained in the course of their successful careers to young and medium-sized companies. These 26 active or former executives and managers in the high-tech sector possess a combination of experience and know-how which is of great value for young and medium-sized companies. Their services focus on the evaluation of business concepts, project-related coaching, support in the acquisition of funding and temporary management functions.

#### AMONG THE DIFFERENT NETWORKING AND EXCHANGE OF KNOWLEDGE OPPORTUNITIES OFFERED BY BWCON FIGURE:

- dialog-events on current trends held in member companies
- Business Lunch with short presentations
- Business Roundtable discussion roundtable with experts
- Seminar professional development opportunities on current topics and trends
- VC-Stammtisch lunch with presentations on venture capital topics
- Special Interest Groups working groups on specific topics

In the last years, BWCON started specific initiatives targeting companies from creative industries. Among them, special interest groups and dialog events on current trends held in member companies. The aim is to connect companies working in this field and to offer them some specific services tailored to their needs. Creative companies and professionals in the BWCON network can benefit from coaching and mentoring programmes, consultation on specific issues as start-up of a new business, copyright management, access to venture capitals and in general access to finance. In the future some more specific programme targeting companies working in the games and visual experience sector could be developed.



- BWCON offers a platform for the transfer of knowledge, experience and ideas
- It connects founders and start-ups with experienced managers
- It connects small enterprises with big companies and enables the growth of cross-industry cooperation and innovation
- It organizes events and training to foster the professional developments of its members, keep up with technologies and society changes and promote networking opportunities among companies and professionals

#### MAIN NEEDS MET BY THE GOOD PRACTICE:

#### NETWORKING, CLUSTERING AND INCUBATION

- systematic networking between market players (and among R&D and businesses)
- platform for the transfer of knowledge, experience and ideas
- creation and progress in excellence of consolidated groups of excellence
- connection between founders and start-ups
- connection between start-ups and experienced managers

#### **BUSINESS ENTREPRENEURIAL SUPPORT**

- non-financial instruments for supporting new technologybased businesses
- business support and training about new business, copyright management, access to venture capitals and in general access to finance

#### **MARKET ACCESS**

- market development based on innovations and scientific results
- cross-sectoral exchange contributes to serious and applied game sector development

#### TRANSFERABILITY AND SUCCESS FACTORS

BWCON was not created specifically to sustain the games sector but since it mainly aims to support SMEs, start-ups and professionals in the ICT and creative industries fields, many of its activities can be exploited as well by games companies. In particular, games companies within BWCON can benefit from networking with games and ICT companies, matchmaking with big companies, professional development opportunities and business start-up consultancy.

BWCON can be considered as a good practice as it connects companies working in the same field as well as companies coming from other branches in order to foster an exchange and create collaboration opportunities among enterprises. This can lead to new collaboration projects as well as to

cross-sectoral exchange. Furthermore, BWCON offers young professionals and start-ups coaching and mentoring programmes, on matters such as: business concepts, project-related coaching, support in the acquisition of funding and temporary management functions

The project is not focused on video games, but on the creative industries. There are many activities such as seminars on specific topics such as issues on copyright, specific courses on specific financial instruments, for example to see whether companies can participate in specific calls and so on. The advantage of this type of practice is that it puts in touch companies that otherwise hardly would know; in particular connects small companies with large companies in the same region.

#### **QUOTATION**

«The Hightech Competition CyberOne offers young as well as established businesses the opportunity to quickly and effectively present to a wider public their innovative approaches and thus to increase their market opportunities. In fact, only when our successful businesses keep on developing and new companies establish themselves in the market with innovative ideas, can Baden-Württemberg succeed in staying as strong and competitive as it is today.»

#### Nils Schmid.

Baden-Württemberg Deputy Prime Minister and Minister for Finance and Economy, during the 15<sup>th</sup> Anniversary of the CyberOne Award

#### **FURTHER DETAILS**

**OWNER OF THE PRACTICE:** BWCON

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WEBSITE(s):

#### **CAPITAL GAMES**



R&D and access to knowledge, incubator/promotion of start-ups, international clustering of clusters



CAPITAL GAMES is the specialized video game cluster in Ile-de-France Region (Paris Region). It was created by local video game professionals as a non-profit organization in 2004, with the aim at bringing together companies in the region, by initiating polling measures and by structuring the sector in the longer term. It was certified as a business cluster by the French government in 2011.

CAPITAL GAMES federates all Ile-de-France Region (Paris Region) video game professionals and counts over 60 independent member companies: all video game fields (developers, publishers, middleware, training institutes); all platforms (home consoles, portable consoles & online gaming: PS3, Xbox, digital distribution networks, 3DS, Wii, PSVisa, iOS, smartphones, web & social networks); all types (casual, serious, social gaming...)

CAPITAL GAMES acts for and in cooperation with the Video Game professionals of Ile-de-France Region (Paris Region). The business cluster accompanies its members in short and medium term growth (exports, financing advice, support during

the economic crisis, pooled investments at trade shows ...). It also helps towards structuring the industry in the long run (defining jobs and skills profiles, collective agreements, lobbying etc.). The values upheld by Capital Games are collaboration, entrepreneurship, creativity and exchange. In order to reach its goals, CAPITAL GAMES has structured its activity around 5 axes, which correspond to the realities of the sector and the daily running of SMEs: networking; research and development; exports and international market; human resources; financing.

#### **SPECIFIC GOALS:**

- support the development and maintenance of Capital Games cluster, in a bottom-up approach
- promotion for members to access global and national support programmes and incentives for video games and creative industry
- international development and export support of the sector
- networking
- cooperation with local and international stakeholders
- technology transfer and application of R&D results
- specific training programmes
- An in-depth reflection of ethical and social issues as well as to the development of new economic models



#### MAIN NEEDS MET BY THE GOOD PRACTICE:



- it gathers together more than 60 video game industry members and also allows access to Cap Digital competitiveness cluster on digital creative industries<sup>21</sup>
- it tackles networking through workshops, members private meeting, General Assembly & Co, national and international events, Game Paris conference and Game Connection, a major international event
- it is set up in Paris Region Innovation Nord Express (PRINE), which includes the Paris Region Games incubator

#### FINANCE AND FUNDING

 it eases for its members the access to global and national support programmes and incentives for video games and creative industry

#### MARKET ACCESS

- exports and international market
- development in all the gaming subsectors (social, casual, serious, mobile, ...)

#### AWARENESS AND VISIBILITY

· co-organizer of the Game Paris event

#### **POLICY AND REGULATIONS**

- policy making process, informing elected representatives through a close collaboration especially by leading an in-depth reflection to ethical and social issues as well as to the development of new economic models
- creation and development of a local thematic ecosystem

#### TRANSFERABILITY AND SUCCESS FACTORS

Capital Games exists since almost 10 years. The number of members and contributions increased steadily since the inception and is stable, which proves the usefulness of the cluster towards its members and the eco-system. A number of stakeholders at all levels rely on the cluster to explore new practices: the cluster is considered as a reference.

As part of the implementation of the programme for the digital development of the territory taken from the SRDEI (Regional pattern of economic development and innovation), the Ile-de-France Region supports the development of Capital Games cluster since 2005, in a bottom-up approach, taking into account the specificities of the video games ecosystem. The cluster gives the opportunity to its members to access global and national support programmes and incentives for video

games and creative industry as well as to access to Cap Digital competitiveness cluster, dedicated to the digital creative industries. A regional tool to take into account the specificities of the sector.

Video game companies are basically facing similar problems. The creation of a dedicated cluster can take into account the overall issues identified by members of the same community and common solutions that may interest many economic actors. The Capital Games cluster is a decade old and has gone through different stages since its creation: identification of companies and organizations that provide courses or trainings and R&D organizations as well as the development of programmes answering the needs of its members: training, communication and marketing, international development, R&D, access to finance.

#### **QUOTATION**

«Companies are well connected in Ile-de-France (Paris Region) thanks to organizations such as SNJV (Syndicat National du Jeu Video), and business clusters Capital Games, specialized in Video Games and Cap Digital ... trade shows, schools, private initiatives, such as those that we organize (editing and co-publishing of games with the Paris Region studios, creation of a coworking space dedicated to video games, ...).»

#### Olivier PIERRE,

CEO BulkyPix



#### **FURTHER DETAILS**

OWNER OF THE PRACTICE:
Capital Games / Ile-de-France Region

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<sup>21</sup> www.capdigital.com

#### **ICT INNOVATION CLUSTER**



KEYWORDS: technology transfer, cluster, innovation pole, cross-sectoral networking, research and development, university, research institutes



The ICT Innovation Cluster is a network of excellence that has 161 members (June 2013), coordinated by the Torino Wireless Foundation as managing authority.

The members belong to three different categories; the companies, with the presence of both large organizations, with reference to the ICT sector and the local area, and medium and small companies, able to express innovative dynamism and awareness in investing in development paths; the universities and research institutes, with the direct participation of all the Piedmont universities and private research Institutes with reference to ICT technologies; the key innovation supporting players in supporting innovation in the ICT sector, from the creation of technological enterprises to technologies and infrastructures for data transfer and processing. As a steering organization, Torino Wireless promotes company collaboration on innovative projects, analyzes company needs in terms of specific innovation services and organizes networking activities to define the Pole's strategic agenda and yearly plan of activities to be approved and financed by the Regional Government of Piedmont.

The creation of the poles is closely linked to the law - the Regional Law 4/2006 - which establishes the "Regional System for Research and Innovation".

The creation of the poles is closely linked to the law - the Regional Law 4/2006 - which establishes the "Regional System for Research and Innovation".

Piedmont is one of the first regions in Italy to adopt a law on research. The purpose of the Law is to organize, promote and coordinate the Regional System for Research and Innovation within the European Research Area.

The objectives of the Act are three:

- 1 the promotion of research and innovation
- 2 the consolidation of the research system
- 3 the systematic assessment of the effects

#### **SPECIFIC GOALS:**

- to stimulate the request for innovation, while promoting the outlining of technological and strategic problems (logistical, planning and marketing ones) to be faced jointly
- to support the exchange of knowledge and the inter-sector technology transfer
- to enhance the participation of SMEs into the local and international research networks
- to promote the investments in R&D infrastructures and activities
- to support the human resources mobilisation among the enterprises, or among the research system and the enterprises including the attraction of highly qualified human resources
- $\bullet$  to promote the access of cluster member SMEs to EU funds in the fields of R&D and innovation
- to train and mentor cluster member SMEs by answering their specific needs (technological and managerial competences)
- to promote entrepreneurship
- to promote cluster member SMEs internationalization through joint promotion and marketing activities

#### MAIN NEEDS MET BY THE GOOD PRACTICE:

#### **NETWORKING AND CLUSTERING**

 face jointly technological and strategic problems (logistical, planning and marketing ones)

#### **R&D, EDUCATION AND TECHNOLOGY TRANSFER**

- promote innovation and technology transfer
- enhance the SME participation to local and international research networks
- support the exchange of knowledge and the inter-sector technology transfer

#### MARKET ACCESS

- facilitating and speeding access to market
- promote internationalization through joint promotion and marketing activities

#### **BUSINESS ENTREPRENEURIAL SUPPORT**

- promote entrepreneurship
- train and mentor SMEs in technological and managerial competences

#### FINANCE AND FUNDING

 facilitating and speeding access to finance (regional and international funding) and to EU funds in the fields of R&D and innovation

#### TRANSFERABILITY AND SUCCESS FACTORS

The ICT INNOVATION CLUSTER policy is a good example of a public innovation policy that creates a dedicated network on specific topics, facilitating research funds and tendering processes, highlighting the specific skills of the different types of entities involved, creating economies of scale and acting as a facilitator for the companies involved.

Even if the focus is not the game sector, the ICT INNOVATION CLUSTER is relevant for the game sector, because it can contri-

bute to creating for the game industry the same conditions provided to ICT industries. The main objective is to create a network between different institutions/enterprises and sharing knowledge and funding opportunity.

Conditions for creating a network like the ICT Innovation Cluster is a pre existing collaboration or at least an intention of collaboration between entities of different types, such as research and industry.

#### **QUOTATION**

«The video game industry has a great potential that should be encouraged through the creation of specific instruments and the model of development adopted by the other innovation pole could be used to create one dedicated to video games. The most promising field in my experience is definitely the simulation games for health. Perhaps there will be huge markets in Italy but surely there is room for growth and you can do and must do a wide dissemination activity on certain types of video games, especially

in the area of serious games. The biggest challenge is probably related to technology scouting activities that must be done to see if there are actually skills, to what extent and direct them. This definitely research institutions have a key role and must make an exchange of knowledge between them.»

#### Gianmarco Piola,

Torino Wireless



#### **FURTHER DETAILS**

**OWNER OF THE PRACTICE:** Torino Wireless

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#### **SERIOUS GAMES STUDIO**



KEYWORDS: R&D promotion, prototype, working space, working infrastructure, innovation promotion, networking, access to market



Serious Games Studio provides a secure prototype development studio, within the location of the SGI (Serious Games Institute). It brings together regional SMEs in the Interactive Digital Media Industry (Serious Games Sector) with potential commissioners (buyers) of Serious Games and digital media products, together with academic staff, in order to jointly research, design and develop new serious game prototypes.

More than an incubator the SGS is not exactly an incubator but an organization to support the business, to seek investment sectors, to prototype a product and understand if is ready to go to the market. It runs 25-week studio sessions which generate significant R&D in the region and increase levels of innovation across regional Serious Games Companies.

The project directly supports most of the strategic functions and summary aims of the WMES (West Midlands Regional Economic Strategy).

#### SGS APPROACH IS BASED ON:

- introducing Commissioners (buyers, such as larger corporate companies, museums, heritage centres, the Police, Fire service, Charities, City Councils, Schools and Universities). The SGI worked with their contacts and market the project to attract commissioners to the project and the project website.

  The project team worked with the commissioners to set up and facilitate the Studio
- providing a secure physical space for the Serious Games studio within the Serious Games Institute, with conferencing facilities, a business incubator, an applied research team and also has server and technology hosting facilities
- producing prototypes. The prototype stage would include full game design, research, visualisation, technical coding and complete demonstration of a new software application.
   The final day would incorporate a formal presentation of the working demo to the 'client/potential commissioner' within the SGI demonstration suite. A final project brief and evaluation document would also be produced for all parties
- licences for new technologies to beneficiaries so that they can monetise the product



- provide financial assistance so that regional SMEs can release developers and designers to work on the project
- provide new technology in applications, platforms and engines situated at the SGS
- provide post Studio support alongside Business Link
- provide services for business development, access to markets and access to investors
- provide a transparent system for beneficiaries to apply for and to take part in the studios
- implementing IP agreements for commissioners and beneficiaries

#### MAIN NEEDS MET BY THE GOOD PRACTICE:

#### NETWORKING, CLUSTERING AND INCUBATION

- incubation: working space and infrastructure made available
- secure prototype development studio where customers, developers, academic staff can cooperate

#### MARKET ACCESS

- support in access to market
- matching with customers and commissioners

#### **R&D, EDUCATION AND TECHNOLOGY TRANSFER**

- technology transfer and R&D results promotion
- provision of new technology (applications, platforms and engines)

#### **BUSINESS ENTREPRENEURIAL SUPPORT**

- provision of business development services
- support in IPR management

#### TRANSFERABILITY AND SUCCESS FACTORS

This practice could be easily transferred with another region as they could get support from their ERDF funds. They can also just employ a very small team of developers and work in partnership with University/research centres.

The video games technology is used to develop new product (mobile apps) and prototype that can be then developed to a full functioning application or a video game prototype/visual. In this way businesses that would like to attract more funding for example could have a full prototype developed in order to support their vision of the product.

#### **QUOTATION**

«Our model is simple: your idea. Our expertise. Completely free.»



#### **DUTCH GAME GARDEN**





FROM:

Utrecht, The Netherlands

DURATION:

2007-running

INDICATIVE COST:

4 million € in 5 years. Savings are expected

FUNDING: local funds, EU funds

FOCUS:

GAME SECTOR

KEYWORDS: incubator, support, business training, start-up, clustering, co-working space, ...

The DGG is an incubator for promising talent and a business centre and meeting point for those who are interested in getting to know more about Utrecht's gaming industry. It is located in the centre of Utrecht and is comprised of start-ups and other businesses. It aims to accelerate the growth of the Dutch games industry by providing wide-ranging support and facilities for students, starting game developers, start-ups and established game companies.

It started in 2008 with a dozen of companies. As of 2013-2013 there are 40 hosted companies, all game-related. More than half of these companies produce games and the other half are focused more in the supply chain of game development<sup>22</sup>.

#### THE DUTCH GAME GARDEN IS A NON-PROFIT ORGANISATION AND OFFERS THE FOLLOWING SERVICES:

- Business Centre: affordable and flexible office space at an attractive location. The DGG is a game development hotspot. A unique mix of start-ups and experienced entrepreneurs creates a dynamic and inspirational work environment. The Business Centre primarily houses game companies, with room for related businesses such as app builders, digital campaign designers and online media. It facilitates access to other interesting businesses, research institutes, universities and schools.
- Incubator: via the Game Company Incubator, the Dutch Game Garden helps graduates and start-ups launch their own game company or game-related business.
- The Developers Club (DevClub) is a Dutch Game Garden initiative focused on promoting cooperation between students enrolled in game degree programmes across the Netherlands.

- It is a platform where students can easily interact with gaming industry professionals. The Developer's Club currently has over 800 members and provides its members with information including news, design tips, vacancies and internships.
- Monthly Network Lunches, where anyone can show any kind of product. Entry barriers here are low and this is a hands-on test situation where you can show your game, your concept, even your earliest prototype, and receive feedback. It creates an informal and inspirational atmosphere. The network lunch caters to creative professionals, clients and educational staff, interns, entrepreneurial students, potential clients and other interested parties. Many visitors have gained new clients, assignments, ideas or knowledge thanks to these lunch meetings, by showcasing promising new (game) projects each month.

#### **SPECIFIC GOALS:**

- accelerate the growth of the Dutch games industry
- provide wide-ranging support and facilities
- networking and promoting access to market and business partners
- incubate, train, and mentor digital game start-ups or potential start-ups
- promote entrepreneurship in the digital game sector among students of various game-related study programmes

<sup>&</sup>lt;sup>22</sup> Some quantitative outputs in the period 2008-2013: 65 enterprises housed, 330 jobs/workplaces, 15 enterprises supported in the incubator, 240 Consults for organisations with (business) interests in games, and over 500 event: (co)organised with more than 20,000 attendants.





#### MAIN NEEDS MET BY THE GOOD PRACTICE:

#### **BUSINESS, ENTREPRENEURIAL SUPPORT**

- incubation, support to new enterprises and start-ups
- train and mentor digital game start-ups or potential start-ups
- · facilities, working and co-working space



 low-entry-barriers matching meetings with players from each stage of the production chain (creative professionals, clients and educational staff, interns, entrepreneurial students, potential clients and other interested parties)

#### **R&D, EDUCATION AND TECHNOLOGY TRANSFER**

 matching SMEs with R&D players to promote technology transfer

#### TRANSFERABILITY AND SUCCESS FACTORS

The DGG is a very good example of a business incubator, providing most of the needed services in order to accelerate the growth of the games industry in a local area. It can be considered a GP as a whole strategy and organisational model and also the specific activities (incubating, facilities, training, networking, etc.) can be seen as good practices.

The features of the DGG are more or less the same for all systems of incubation but what makes it unique is that companies are directly involved in decision making and are very active at all levels; this always leads to new projects. They are very engaged in opening new markets for the field of games.

#### **QUOTATION**

«The game industry in Utrecht is very close-knit; the companies are closely related to each other, everybody knows each other.

The Dutch Game Garden plays an important role as a central hub.»

Micah Hrehovcsik,

Senior Lecturer Games & Interaction HKU

«The Utrecht game industry has many small start-up companies. In Amsterdam there are bigger companies, but due to the HKU and UU [University Utrecht], Utrecht has a lot of small start-ups. The Dutch Game Garden plays a major part [in the gaming industry], since it offers all the components of the value chain, e.g. game music, festivals, localization, Control magazine. [...]

The Dutch Game Garden accelerates the growth of the Dutch games industry by providing wide-ranging support and facilities for students, start-ups and established game companies." [...]
The Dutch Game Garden is based in the centre of Utrecht.
We were founded in 2007 and started with a team in 2008. [...] in a building with [...]12 companies. Two years ago we moved here to the centre of Utrecht. Now we have a building with almost 40 companies, all game-related. More than half of them build games and the other half are focused on the supply chain of game development.

We are supported by the European Union, by the local town of Utrecht and by the Province of Utrecht. We have a team of 7 people providing support and helping to manage the building and also organising the programme and events to bring together game developers, businesses, money, experience, etc.

We are a facility organisation and facilitate a building with affordable rent in the centre of the historic town of Utrecht. We also have an incubation programme and support programme. Many start-ups apply and take part in the programme where they learn about entrepreneurship and how to start-up and sustain your own game company. Pretty much all the start-ups here come right out of school [such as the HKU], so we're typically a school start-up incubator.

We provide start-ups with a combination of needed business knowledge, how to run their company, and how to find their way around the industry. What start-ups usually learn at school is how to build games [proof of concepts and prototypes], but not how to complete them to a professional level and how to sell them. That's something we do. [....]We try to fill the gap between professional life and school. This is what we focus on this when organising events, Master classes: information and knowledge that is generally not covered in creative schools and technical schools. A lot of schools we work with are schools where students are taught to build things but not to market them, not the business side of it. We try to fill the gap. We're a hub/organization and connect inexperienced talent with experienced companies. So in many ways, we're like a glue between the industry and educational institutes... [as] we connect schools.»

#### Jan-Pieter van Seventer,

Development Director of the Dutch Game Garden

#### **FURTHER DETAILS**

OWNER OF THE PRACTICE: Dutch Game Garden

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#### **TREATABIT**



KEYWORDS: training and networking, events, start-up, promotion of entrepreneurship, incubator, co working space

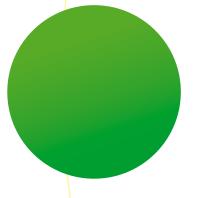


TREATABIT is an incubation programme targeted to new media entrepreneurs and based on the lean start-up model. It has been developed by I3P, the Innovative Enterprise Incubator of the Polytechnic of Turin<sup>23</sup>. TREATABIT is a "gym", a physical and virtual space where students, researchers and entrepreneurs with a business idea related to the Internet can meet, begin to develop, build an initial user base, with the aim to verify if it works. TREATABIT offers consulting services, such as co-working space and networking events with the aim of supporting the creation of aspiring start-ups, their application development team, the acquisition of entrepreneurial skills and research funding and supports start-ups in developing business ideas and related business plans.

TREATABIT is devoted to digital projects not only to videogame, but some videogame developers are incubated.

#### RELEVANT LOCAL AND NATIONAL PARTNERSHIPS ARE ONE OF TREATBIT STRENGTHS. AMONG THESE:

- Microsoft® BizSpark® is a global programme that helps software start-ups succeed by giving them access to software development tools, connecting them with key industry players, and providing marketing visibility.
- Start-up Revolutionary Road, an initiative designed to offer concrete opportunities for young entrepreneurs in Italy to create new start-up through technical and business training and mentorship. It is co-funded by Microsoft and Fondazione Cariplo and coordinated by Fondazione Filarete.
- Starbytes, the online crowd sourcing platform developed by Reply, allows freelance and ICT professionals to get in contact with people that need a creative work or design and development services
- Faber Meeting<sup>24</sup>, View conference<sup>25</sup>, creative events in Piedmont
- Nexa Research Center for Internet and Society<sup>26</sup>





<sup>25</sup> www.viewconference.it

<sup>26</sup> www.nexa.polito.it



- supporting the creation of aspiring start-ups, their application development team, the acquisition of entrepreneurial skills and research funding
- offering free-of-charge services as coworking spaces



#### MAIN NEEDS MET BY THE GOOD PRACTICE:

#### **CLUSTERING AND INCUBATION**

- pre-incubator/promotion of start-up in the digital field
- co-working spaces and business services

#### **BUSINESS ENTREPRENEURIAL SUPPORT**

• young entrepreneur training and coaching in the digital field

#### **NETWORKING AND CLUSTERING**

- networking, clustering and business support
- · meeting with stakeholders

#### **FUNDING**

• facilitation of meeting with venture capital and funding

#### TRANSFERABILITY AND SUCCESS FACTORS

TREATABIT is a significant action to promote and help young talents working on the web, some of which are already working on mobile videogames, so the existing incubator could be a starting point also to promote videogames.

During the first 20 months of activity, TREATABIT has supported over 90 digital projects. Over 50% of these projects have succeeded in launching their online service. Twenty of these projects have established a start-up.

TREATABIT is effective because it acts in an even earlier stage of incubation and is useful because it provides knowledge on entrepreneurship in a context such as university that are often too theoretical. TREATABIT could be easily transferred in a context where there are numerous university courses in these topics, such as digital creativity and video games and where there is an incubation system connected to the university. TREATABIT would be perfect to be transferred into a context where there are universities and incubators linked to the business community.

#### **QUOTATION**

«The job is to help entrepreneurs in the web to transform ideas into businesses. TreataBit is a branch of the incubator of the Polytechnic of Turin, I3P, dedicated to innovative digital projects. Entrepreneurs - most of them young, the average age is 28 years - free of charge are followed throughout the project to create the company. After the selection, began a period of 9 months in which entrepreneurs develop together with us a business model and a business plan, create a prototype to be put online, and finally, in the end, to the digital platform real. In the digital industry you

have to be extremely fast, otherwise someone may come up with your own idea or risk losing the right time in which your product will work, because in a year it may already be old. Our goal is just to speed up the evaluation phase of a project, which usually can last six to nine months.»

#### Massimiliano Ceaglio,

I3P, the Innovative Enterprise Incubator of the Polytechnic of Turin

# FURTHER DETAILS OWNER OF THE PRACTICE: I3P, the Innovative Enterprise Incubator of the Polytechnic of Turin REFERENCE PERSONS: Massimiliano Ceaglio, ceaglio@i3p.it WEBSITE(s): www.treatabit.com www.facebook.com/Treatabit

#### **LET'S GAME ASTURIAS**



REYWORDS: business incubation and acceleration, business support, networking, mentoring, business advice, market access



LET'S GAME ASTURIAS is an acceleration programme for video games business projects in the Principality of Asturias, promoted by CEEI Asturias, the reference business incubator to accelerate innovative and technology based projects in this region.

LET'S GAME ASTURIAS is an intensive programme that provides high-value added resources to videogames entrepreneurs through the combination of training sessions and mentoring, business advice and networking. During six weeks, the selected projects receive resources and strategic knowledge of business experts from CEEI Asturias, and from renowned national and international experts of video games sector coordinated by Ivan Lobo - video games expert and creator of Gamelab, the games reference festival in Spain. According to that, game experts advise the projects in specific areas such as business model, game design, monetization, mobile applications, communication and visibility, gameplay, etc.

LET'S GAME ASTURIAS closes with a Networking Day among entrepreneurs, SMEs and professionals from this sector, in which they exchange business ideas and cooperation opportunities. The 3 best projects from LET'S GAME are distinguished with an added incentive, generally the opportunity to attend one relevant event linked to the game sector.

In the first edition (April-June 2013), 8 business projects were selected to participate and all of them concluded the action, while 14 entrepreneurs took part in the programme regularly. During this edition, the 3 best projects were distinguished taking part in the GAMELAB event in Barcelona, in order to achieve also the networking national/international level and introduce their products to the market.

<sup>&</sup>lt;sup>27</sup> Major expenditures correspond to videogame industry experts, business support experts dissemination and networking

- to foster the creation and growth of video games business initiatives
- to boost the games industry through the visibility of this sector in Asturias
- to support all existing initiatives/business projects which want to invest in this sector
- to provide advice tailored to these business projects, trying to maximize the capabilities of each project and generating the most added-value contacts

#### MAIN NEEDS MET BY THE GOOD PRACTICE:

#### **BUSINESS ENTREPRENEURIAL SUPPORT**

- networking and cooperation
- entrepreneurship promotion, business training, mentoring, coaching, advice

#### MARKET ACCESS

business support, incubation and acceleration in the game sector

#### TRANSFERABILITY AND SUCCESS FACTORS

LET'S GAME ASTURIAS works to boost the games industry providing specific support to games projects, through business training and technical advice from the beginning to the launch of the company, counting on experts for the development of their business models as well as specialized games experts involved in the value chain of games production, bringing them also the nearer contacts and experience of companies in this sector to help them improve their business approach in order to achieve their feasibility. It is a pioneer programme in Asturias, which allows the transfer of knowledge and creativity, translating ideas into the economic activity and the real market through the creation and growth of game companies at a regional level.

And this is likely to be transferable to other regions and contexts, both in terms of general approach, and in terms of specific actions aimed at providing the entrepreneurs the tools and support services necessary for the creation and consolidation of companies dedicated to interactive entertainment and video games, such as specialized training, advice and partnerships, covering these detected needs of videogames entrepreneurs.

The project has the added value of bringing together experts in the field of gaming with experts in the field of business. In the next edition there will be a financial part that at the moment is under construction.

#### **QUOTATION**

«Let's Game is a spectacular initiative. It is something that we could never have dreamed before to have access in Asturias to such really great people in the video games scenery and to learn so much from them. We want to develop the best games possible and they are bringing to us the best people from whom we can learn.»

#### Jorge González,

Participant in Let's Game

«Through Let's Game, an acceleration programme for video game projects, we are trying to develop the business potential of entrepreneurs and companies from this sector, providing them the most suitable support and strengthen networking between them with the aim to boost in Asturias one sector which generates new economic activity and employment for this region.»

#### Graciano Torre González,

Regional Ministry of Economy and Employment in the Principality of Asturias



#### **FURTHER DETAILS**

OWNER OF THE PRACTICE: Centro Europeo de Empresas e Innovación del Principado de Asturias (CEEI Asturias)

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## 2.5 AWARENESS, VISIBILITY AND ACCESS TO MARKET

Events and awards are a useful way of **disseminating knowledge** and **increasing awareness** of the gaming sector on a local, national and international level.

Game Paris from Ile-de-France Region, FR

Fabermeeting from Piedmont, IT

**Gamelab** from Asturias, ES

Prince of Asturias Award from Asturias, ES



#### **GAME PARIS**



REYWORDS: business event, videogame professional, videogame event, festival, meeting point, digital content, conferences, professional award, lectures, business tour, strategic market



regional and national funds, EU funds - ERDF, private funds

FOCUS:

GAME SECTOR

GAME PARIS is the international video game event of the Paris Region to underline the excellence and to give visibility to the video games industry in Ile-de-France (Paris Region) as well as at a national and international level. This one-week event is the brainchild of the Capital Games cluster to establish an international event for professionals and unifying the video game professionals based in Ile-de-France (Paris Region).

Game Paris includes several events which together highlight key aspects of the video games industry, and can provide a global view of the Paris Region and French video game industry, both in terms of training, skills and jobs but also in terms of creation and production through the strategic areas of business and networking: Game Paris, Game Paris Talents, Game Paris Business Tour, Game Paris Awards and Game Connection.

This event gathers international participants: over 1,450 video game professionals from 52 countries in 2012. The video game market, in fact, is a strategic market for the Ile-de-France region. France manages to stand out on this specific market and occupies a prominent place in positioning itself as the third country of production of video games in Europe and seventh worldwide. The Ile-de-France region gathers nearly 200 of these companies. The video game companies have the most advanced digital technology and innovation and are the source of a unique cultural production. This industry generates many jobs with high added value and exports massively with world renowned games.

The Ile-de-France region provides funds aimed at organizing events related to digital contents including video games such as "Futur en Seine", a major international digital festival organized by Cap Digital, the French business cluster for Digital Contents and Services. The funds are also dedicated to the organization of events specific to the video games industry like "Game Paris" organized by Capital Games.

The organization of the Game Paris event provides a wide international visibility to Paris Region video games actors and promotes the meeting of relevant stakeholders.

Organized by Capital Games, the Paris Region Video Game Business Cluster, Game Paris brings to the French capital, the international B2B video gaming event that it was lacking.

Game Paris brings together into an international event all that video game professionals can expect to complete their annual business: the business convention that has been proven for 11 years (Game Connection), technical conferences and business high quality training of high-end (Master Classes), conferences on trades video game (Game Talents Paris<sup>28</sup>), professional awards (Game Paris Awards<sup>29</sup>) and business tours to go and meet the industry (Game Paris Business Tour<sup>30</sup>).

<sup>&</sup>lt;sup>28</sup> Game Paris Talents: lectures on the video game business to college students, high school students (117 in 2012) and students (82 in 2012). It is also an opportunity to present the various recent work by SNJV, Opcalia and Capital Games on Référentiel des métiers du jeu vidéo (first job trade-specific reference) and show the film «The discovery of the video game business.»

<sup>&</sup>lt;sup>29</sup> Game Paris Awards, professional awards conferred by an international jury. A prestigious event specially dedicated to PARIS GAME Awards crystallizes the excellence of French production and is a prime networking opportunity offered to members of Capital Games. The primary goal of these Game Awards Paris: show the diversity and quality of French productions whose fame extends beyond our borders.

<sup>&</sup>lt;sup>30</sup> Game Paris Business Tour, organized in partnership with Paris Region Economic Development Agency (PREDA), focuses on key players of the regional Video Game industry, by proposing a course of visits to selected international companies.

- to connect members of Capital Games with a group of international professionals
- to create or strengthen business opportunities
- to demonstrate the richness and diversity of the Video Games' ecosystem in Paris Region reaching professionals, journalists and institutional contacts

#### MAIN NEEDS MET BY THE GOOD PRACTICE:

#### AWARENESS AND VISIBILITY

• visibility and promotion chance for game sector professionals, both as one-company and as local productive patterns

#### MARKET ACCESS

- business opportunity towards game and non-game sector
- market internationalization

#### **BUSINESS ENTREPRENEURIAL SUPPORT**

• professional business training

#### NETWORKING, CLUSTERING AND INCUBATION

- meeting of relevant stakeholders
- matching among video game professionals at national and international levels
- business convention to develop business and technology partnerships among companies, labs and education organizations

#### **R&D, EDUCATION AND TECHNOLOGY TRANSFER**

• technical conferences

#### TRANSFERABILITY AND SUCCESS FACTORS

The event organized since 2008 successfully consolidate much of the relevant actors in the field.

France is a European hub which has one of its key assets in the reception facilities for the organization of events and exhibitions. The Ile-de-France Region is Europe's n°1 destination for meetings and exhibitions and is one of the leading European Region in video games and creative industries. Besides Game Paris, the Ile-de-France Region is also home to Futur en Seine Festival, a major international digital festival, created by Cap Digital in 2009. It is a ten days festival showing the latest digital innovations to French and international professionals and to the general public.

Game Paris unites a majority of video game professionals at national and international levels. This event covers the entire economic chain of production of a video game, from education to the organization of a business convention to develop business and technology partnerships and thus helps the Paris Region companies, labs and education organizations to grow. In supporting the organization of these events, the Ile-de-France Region keeps giving and proving its involvement in the development of digital economy, locally and internationally.



#### **FURTHER DETAILS**

OWNER OF THE PRACTICE: CAPITAL GAMES

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#### **FABERMEETING**



KEYWORDS: event, festival, award, creative young professionals, digital creativity, business event, innovative content, knowledge and dissemination



FABERMEETING, in 2013 in its third year, aims to promote the meeting between young people active in the fields of digital creativity (capable of processing languages and innovative content) with businesses potentially interested in their skills.

The project has been designed to facilitate the acquisition of entrepreneurial strength by organizations working in the areas of digital creativity. FABERMEETING intends to offer the very best a process of experimentation, knowledge, dialogue and planning with business, on the other hand, it wants to promote the knowledge and dissemination of tools and instruments related to the digital creativity in the traditional production system.

FABERMEETING includes also a national competition addressed to young authors, businesses, entrepreneurs working in the fields of live action, animation, and web app, visual and graphic design. The winners are awarded with the participation in the FABERMEETING event, a relevant visibility and networking opportunity, as well as with paid internships, opportunities

for higher education, free of charge professional services, commissions and financial support to projects, an exchange and visit programme ("Open Creative Studios), including visit to studios, production companies, advertising agencies, companies in the ICT sector.





- facilitate the matching of young creative professionals in the fields of digital creativity, with companies potentially interested in their skills
- strengthen the bond between young creative and enterprises
- promote entrepreneurial attitude of young creative professionals and enterprises in the digital creativity field

#### MAIN NEEDS MET BY THE GOOD PRACTICE:

#### AWARENESS AND VISIBILITY

 visibility and promotion chance for young creative professionals in the fields of digital creativity

#### **MARKET ACCESS**

 promoting young creative professionals towards non-creative sector businesses

#### **BUSINESS ENTREPRENEURIAL SUPPORT**

- professional business training also provided by big industries
- internship and training opportunities (formal and on-the-job training)
- free of charge professional services

#### TRANSFERABILITY AND SUCCESS FACTORS

FABERMEETING is an effective way to connect digital creative professionals and videogame makers with other types of businesses where the prize of the competition is the opportunity to meet the world of business during the FABERMEETING. The creation of a connection between this type of creative companies and big business it is very important because often

creative professionals need to deepen their knowledge about entrepreneurship. Traditional companies, in turn, are not always aware of the value that these companies can provide their products. It's important to underline that the competition also has a national dimension not only regional.

#### **QUOTATION**

«The idea behind FABERMEETING is to help talented young people, aged 18 to 35, who until now by choice or lack of opportunity have been operating on the margins of the market, to go into it in a more stable position or acquiring information and valuable contacts. There are many young people who, from a personal passion for video, web, graphic design, have developed the skills and ability at a high level. Transforming knowledge and skills in a business meeting is not a step taken for granted. You have so to say "get in the loop", sometimes change a little bit the way you work, sometimes begin to breathe a little air from the market in order to understand which of your skills can

find a space. The project Faber is the answer to young people who find it hard to get - and stay! - in contact with the world of work is the solution for companies who want to keep up with the times and get in touch with the creative community, is an opportunity for organizations and public and private institutions to build an environment that facilitates and promotes youth creativity in key business: the only way for our country today to continue to grow and produce excellence.»

#### Carlo Boccazzi Varotto,

Creator of FABERMEETING





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#### **FURTHER DETAILS**

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#### **GAMELAB**



KEYWORDS: event, networking, international, sponsorship, visibility, interactive leisure, conference, videogame companies, new business, entertainment products



GAMELAB is a yearly event focused on the game sector. It is one of the biggest interactive leisure events in Europe, in which game companies meet with other business and the communication players. It represents the meeting point for all the Spanish video games companies, and other companies from Latin America, offering them a platform to connect with new business and communication opportunities, regional and/or international partners.

GAMELAB annually reaches a highly targeted audience of over 2000 participants, including game developers, publishers, investors, service providers, press/media, public institutions, academics and practitioners.

GAMELAB represents a powerful tool to boost the video games industry whose sustainability is guaranteed by the number of bodies, organisations and all kind of stakeholders supporting each edition. Furthermore, the projection of the event in the Spanish mainstream media and the focused traffic generated by the consumer show, make GAMELAB the most powerful and effective communication platform to introduce new entertainment products in the market.

GAMELAB has evolved from an academic to a market initiative. In fact, it was promoted in 2004 by Iván Fernández Lobo (professor of the University of Oviedo, Asturias), initially as a lecture series organized in the framework of the Laboratory of videogames of this University, around the video games thematic, targeted to university students. From 2004 to 2008, several editions were held in the framework of the University of Oviedo. Later, in 2008, with a regional approach, GAMELAB celebrated a first edition in Gijón (Asturias), under a format of a singular and pioneer event on electronic leisure. In 2011 edition, its usual location, Asturias, was moved in 2012 edition to Barcelona where is held from then on.

GAMELAB involves exhibitions, lectures, roundtables, presentations and specific spaces around the video games industry, with international and national professionals and prestigious companies of the sector. The contents of the lectures and networking offered by GAMELAB are also a valuable resource for knowledge, innovation and access to market. It also involves networking activities, in order the visitor can access to networking with other professionals and entrepreneurs in the video games industry. GAMELAB annually reaches a highly targeted audience of over 2000 participants, including game developers, publishers, investors, service providers, press/media, public institutions, academics and personnel. A component of its success is the large number of private supporters<sup>31</sup>.



<sup>31</sup> The most relevant actors at international level are participating in GAMELAB: Playstation, Microsoft, Nintendo, Ubisoft, EA, Konami, Game, Digital Chocolate, Epic, Playfish, NHN, Hangame, Mgame, Joymax, Wemade, Zynga, Pixar, Scoreloop, Fishlab Gameforge, Autodesk, Zbrush, Zed, Mojang, MediaMolecule, MercurySteam, HP, Nokia, Telefonica, Ideateca, Orange, FX Interactive, Bitoon, Virtual Toys, Vodka Capital, Digital Legends Entertainment, Social Point, Bullnet Capital, Paysafecard, Rtve.es, Mediapro, Minijuegos.com, XS-Software, U-Tad, etc...

- help the creation and growth of video games business initiatives with ambition in the development of global business
- boost the games industry through the visibility and positioning of this sector
- internationalize local businesses looking to expand their business internationally
- support international companies seeking to enter the market in Spain, Europe and Latin America

#### MAIN NEEDS MET BY THE GOOD PRACTICE:

#### AWARENESS AND VISIBILITY

 visibility and promotion chance for companies and stakeholders from game sector

#### **NETWORKING**

 provide a meeting point for game sector and cross sector actors & stakeholders

#### MARKET ACCESS

- internationalization and expansion of game companies
- · cross-sector networking

#### **R&D, EDUCATION AND TECHNOLOGY TRANSFER**

- knowledge exchange, professional training through the lectures programme
- access to innovation and tendencies

#### TRANSFERABILITY AND SUCCESS FACTORS

GAMELAB is one of the biggest interactive leisure events in Europe. It's a big event in which game companies meet with business and communication. GAMELAB is undoubtedly a success case that shows how a regional initiative, originally promoted within the university, can cross the educational field and position a sector in national and international industry markets.

A component of its success is the large number of private supporters.

Initiatives such as GAMELAB, a video games festival initiated and held in Asturias for its first 7 editions, provide added value to the video games sector as they increase its visibility and create awareness of its potential for regional and national economies.

#### **QUOTATION**

«Gamelab Barcelona is a market-accelerator event for games and interactive entertainment companies and projects. This event's main objective is helping out the growth of new business initiatives in the European games sector, with special attention to those ones in an early stage of development. Gamelab also serves as an effective hub for local companies looking to expand their business globally and for those international companies that want to enter the European and/or Latin American markets.»

#### Iván Lobo,

Gamelab Director



#### **PRINCE OF ASTURIAS AWARDS**



 $igcap_{ ext{KEYWORDS:}}$  award, recognition, awareness, visibility, communication



The Prince of Asturias Awards are a series of annual prizes awarded in Spain by the Prince of Asturias Foundation to individuals, entities or organizations from around the world who make notable achievements in the sciences, humanities, and public affairs. The awards are presented in Oviedo, the capital of the Principality of Asturias, at a ceremony presided by Felipe, Prince of Asturias that has great media coverage.

The essential aims of the awards are to contribute to encouraging and promoting the scientific, cultural and humanistic values that form part of mankind's universal heritage. In this sense, they are regarded as the equivalent awards to Nobel prizes for the latin world. The Principe de Asturias Foundation involves famous people from the world of culture, art, sport, research or science, and relevant institutions.

Gamelab association, a very active association which is behind the most relevant initiatives of the games sector in Spain, considered that a relevant "something" was needed to create awareness from the part of policy makers and civil society to improve the sectors ecosystem. In this sense, they tried to promote the candidature of Miyamoto for several years, as a person that could represent the best values of the games, and conscious that the awarding of that prize could stand for the best media campaign.

After some deceptions and overcoming any reluctance, finally, in 2012, the Jury decided to grant the 2012 Prince of Asturias Award for Communication and Humanities to Shigeru Miyamoto.





 The goals of prizes are to contribute to encouraging and promoting the scientific, cultural and humanistic values that form part of mankind's universal heritage

#### MAIN NEEDS MET BY THE GOOD PRACTICE:

- Influence and change the misperception of games from policy makers and civil society
- Visibility and awareness of the sector and its potential

#### TRANSFERABILITY AND SUCCESS FACTORS

The essential aims of the Awards are to contribute to encouraging and promoting the scientific, cultural and humanistic values that form part of mankind's universal heritage.

The key factor is to consider games as a part of that heritage, a contribution to the creative & artistic heritage with relevant economic impact also.

The recognition of the Prince of Asturias Awards to Miyamoto has been a success factor for the positive perception of video games sector and the awareness of its potential.

The key point of this good practice is to realize that the identification of such "positive" events/prizes/initiatives and linkage with game sector could create the best sector awareness and this could be more valuable that any media campaign.

#### **QUOTATION**

«The Japanese designer of world-famous characters and games Shigeru Miyamoto is the main architect of the revolution in teaching, educational and constructive video games. He is noted for excluding violence from his creations and for innovating through programmes and formats that help exercise the mind in its many facets, in addition to being of great value from an educational standpoint. Miyamoto is not only the father of the modern video game. Thanks to his great imagination, he has managed to create virtual dreams that enable millions of people of all ages to interact, generating new forms of communication and relationship capable of bridging ideological, ethnic and geographic boundaries.»

Jury Statement 2012 Prince of Asturias Award for Communication and Humanities

«I am very honoured to have received the message that I was chosen to receive the Prince of Asturias Prize for Communication and Humanities. Creating video games is very much a team effort, which is why I feel so humbled to be chosen for this honourable award. I would therefore like to receive the award on behalf of all of my friends and colleagues with whom I have been creating video games over the years. I will continue my efforts so that video games will continuously be able to offer fun and joy to people of all generations all around the world.»

#### Shigeru Miyamoto

«The fact that Miyamoto was awarded in 2012 with the 'Prince of Asturias Award', one of the most important prizes awarded by Spain, in the area of Communications and Humanities is undoubtedly a milestone for the videogame sector on an international level.»

#### Iván Lobo

Director of Gamelab



#### **FURTHER DETAILS**

**OWNER OF THE PRACTICE:** Fundación Príncipe de Asturias Gamelab

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www.fpa.es/en/prince-of-asturias-awards

# 3

### TRANSFERABILITY

The degree of transferability of the practices is an open issue for the BOO-Games consortium. Even if a good practice can be transferred to different geographic contexts, customized and exported to different thematic domains, adapted to and re-used in different cultural and legal contexts, the degree of transferability remains problematic. Limitations and risks due to the change of context are often neglected; direct transferability of a practice is strongly limited by the change of contextual conditions in terms of legal, cultural, linguistic, dimensional, and organizational features. We are aware that the full transferability of a practice implies the presence of the same contextual conditions in terms of a legal, economical, organizational and a cultural framework. Only in a limited number of cases a practice can be transferred or scaled up and customized with minor contextual changes.

The degree of transferability can range from a simple 'inspiration' to the full adoption and replication of the practice.

In general terms, we think that the BOO-Games practices can be transferable in terms of:

- policy making process
- marketing strategy
- · definition of financial feasibility
- organisational model / implementation process
- specific tools

- methodology for the assessment of the problem to be addressed
- methodology for the involvement of the targeted stakeholders
- risk management strategy involved
- exit strategy involved
- review and maintenance methodology
- metrics for the evaluation of the implementation process

There are still key challenges facing the gaming industry. Research done on the development of innovation clusters has created a comprehensive overview of these challenges and their cross-cutting/sectoral nature (see Figure 4). These challenges reflect the main themes (access to market, access to finance, access to knowledge and innovation, access to skills) which have been used for the current BOO-Games Regional Analysis and Good Practice Guide. These themes have also been acknowledged as challenges during interviews held with regional stakeholders and link to the recommendations the regions have highlighted.

#### FIGURE 4

Cross-cutting nature of CCI clusters<sup>32</sup>

#### **CROSS-CUTTING NATURE**

- Interdisciplinarity
- Many heterogeneous sectors under one umbrella
- Lack of shared identity and low degree of lobbying

#### **ACCESS TO FINANCING**

- Lack of public and private financing
- Investors lack awareness for special needs
- Projects often difficult to understand
- Creative lack business skills (therefore difficult access to markets)

#### INDUSTRY AND BUSINESS STRUCTURE

- Interdependency between major and small enterprises
- High share of small businesses
- High share of freelancers
- High share of semi-professionals
- High share of women

#### WORKFORMS AND BUSINESS MODELS

- Project related work forms
- Time-limited projects
- Addressing niche market
- Highly specialized business models

#### CCI key figures and challenges

#### INNOVATION

- Some CCI sectors with less established link to research institutes
- CCI is innovative but the concept of innovation is not well defined
- High qualification

#### FRAMEWORK CONDITIONS

- Accessibility of existing support programmes to CCI
- Technological change
   CCI strongly influenced by ICT
- Copyrights

#### MAIN DRIVERS

- Intrinsic motivation to create and idealistic goals
- Less profit-oriented and lack of business orientation
- Non-linear employment histories

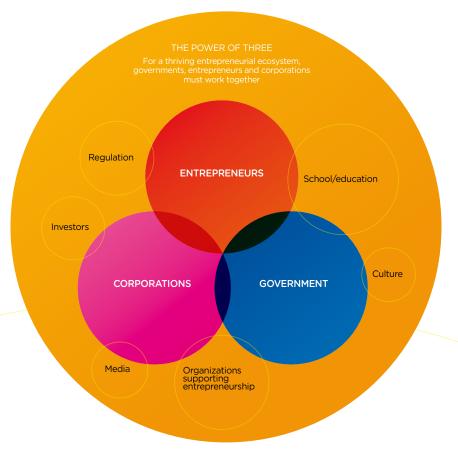
<sup>&</sup>lt;sup>32</sup> Taken from «Developing Successful Creative and Cultural Clusters» Measuring their outcomes and impacts with new framework tools http://www.tci-network.org/media/asset\_publics/resources/000/005/274/original/Creative\_Industries\_Clusters.pdf

# CONCLUSION

Creating a sustainable and thriving ecosystem for the cultural and creative industries where the digital gaming industry plays a key role, is beneficial for the growth of the economy. The importance of entrepreneurship and innovation has been illustrated by Ernst and Young's Report «The EY G20 Entrepreneurship Barometer 2013»<sup>33</sup>. The digital gaming industry is comprised of different stakeholders (e.g. policy-maker/public agency, educational/research organisation, enterprise support organisation, game related enterprise or organisation), where collaboration is key. The 'Power of Three' has been found to be integral and is creating a thriving entrepreneurial ecosystem. Entrepreneurs, corporations and government need to work together and create connections. This is supported by the data gathered from the regional analysis, interviews and focus groups. In regions where collaboration is more established, the development of the gaming industry (both entertainment and applied/serious games) has also been facilitated.

FIGURE 5

The Power of Three: the composition of a thriving entrepreneurial ecosystem<sup>33</sup>.



It is our hope that the BOO-Games Good Practice Guide can be used as a practical guide and reference tool for those interested in creating, supporting and/or sustaining the digital gaming industry. This guide will allow newcomers in the field to be aware of what has worked and have an overview of the obstacles and challenges and how these have been approached in other regions. As the challenges regions face remain similar, solutions provided by regions, ranging from practical and small-scale to more expansive, can provide a kick-start to those still in the process of adding digital games to their agenda.

#### **BOO-GAMES PROJECT PARTNERS**

The BOO-Games project, **Boosting European Games Industry,** is a 3 years INTERREG IVC project, involving 14 partners from 9 European countries.



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