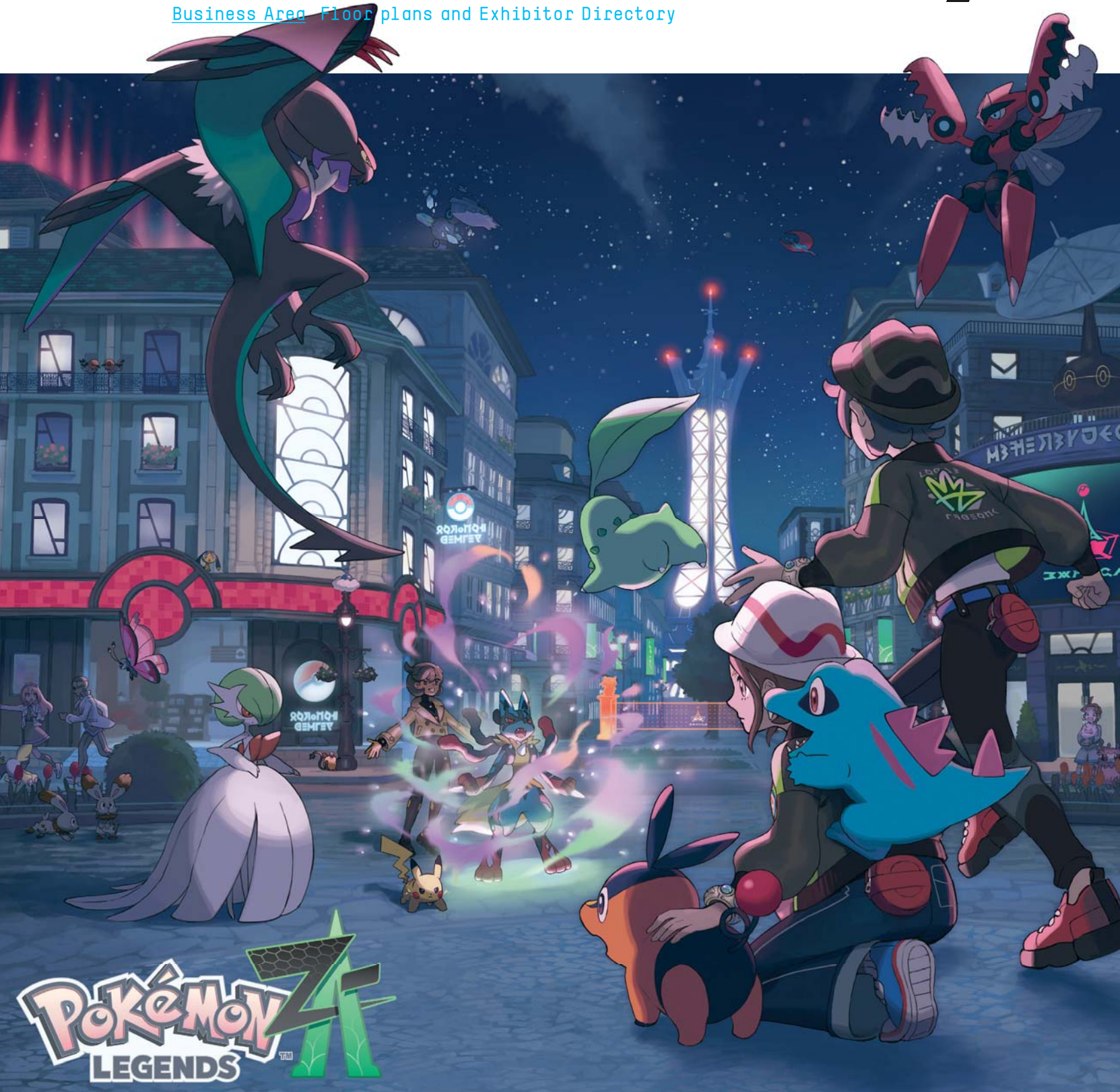
The official gamescom b2b magazine 21. August 2025 presented by GAMESMARKT

gamescom daily 2

Gamesmarket Industry Leaders About European Market
Congress All Lectures and Panels at a Glance
Business Area Floor plans and Exhibitor Directory



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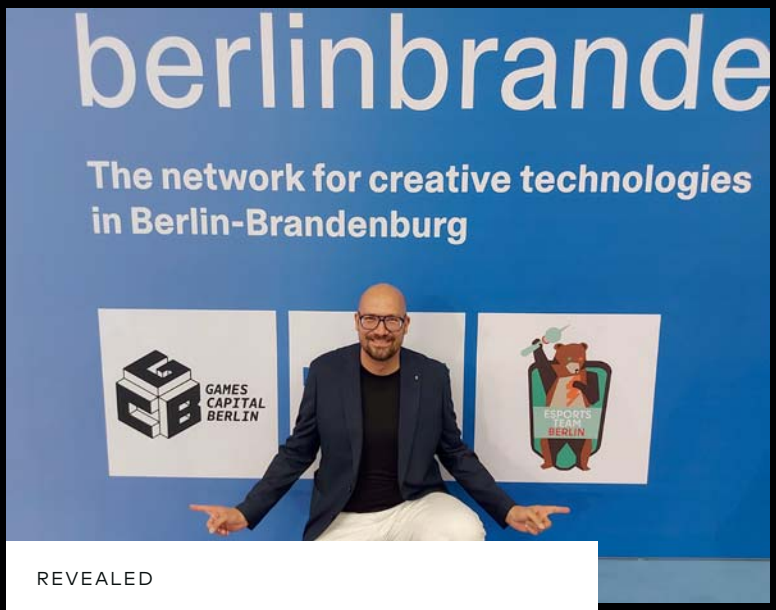


REVEALED

Berlin Shows New Games Capital Branding

Not only Currywurst was served at the traditional Berlin-Brandenburg reception: State Secretary Michael Biel presented the new branding and logo of the Games Capital Berlin. Most importantly though, the Berlin-Brandenburg region, medianet and medienboard Berlin-Brandenburg reiterated on the funded games and projects from the region and especially on the goal to make the German capital region the innovation capital of Europe. Spotlight project for this is the House of Games in Berlin which is to gather expertise and lighthouse projects from the gaming industry in one place. Lothar Sattler from the Senate Chancellery Berlin also iterated on the promises made for the House of Games.

The reception also showcased games from the region and medienboard Berlin-Brandenburg funded games. As a special appearance, politicians from Brandenburg and the state diet of Berlin were around and approachable during a happy hour.

OPENING

Opponents in Gaming, United for the Industry

At the political opening, both Federal Minister Dorothee Bär and North Rhine-Westphalia Minister President Hendrik Wüst underscored the importance of the industry and their commitment to supporting it. Bär called for patience on issues such as the tax-based funding model and the recognition of esports, as well as support from the industry in dialogue with politicians, including at gamescom. Wüst referred to North Rhine-Westphalia's new funding guidelines, which make the funding an ideal complement to federal funding.

Both Wüst and Bär emphasized several times how important it is for the federal and state governments to pull together, especially if they want to implement the tax-based model agreed in the coalition agreement. However, pulling together does not apply to all areas. During the tour that took place beforehand, the minister and minister-president had the opportunity to play Mario Kart World against each other, where the games minister made it clear who has more experience with the industry's products.

BIG SHOW

FYNG Debutes New Star Trek Title

Webedia's Find Your Next Game (FYNG) Show at gamescom 2025 delivered two premiere game reveals alongside a lot of new gameplay and additional reveals for other games. Notably, brand-new titles *Daimon Blades* and *Star Trek Voyager: Across the Unknown* made their global debut

The FYNG show was part of Webedia's biggest gamescom presence so far and livestreamed from the community stage. It was moderated by successful German streamers Ann-Kathrin Kuhls and Maurice Weber.

All in all, material from twenty games was shown, most of it with new material or first gameplay reveals, including from titles shown at the Opening Night Live the day before.

CREDITS GAMESMARKT, WEBEDIA, KOELNMESSE

NEW FUNDING GUIDELINES

NRW Alters Funding in Favour of Studios

The Northrhine-Westphalia (NRW) Reception is tradition at gamescom. It is, after all, the home of the fair. Not only is the reception always part of a playful rivalry with Berlin-Brandenburg, but also frequently the place for big announcements regarding funding. And indeed, NRW Media Minister and State Chancellor Nathanael Liminski proudly presented the new and revised funding regulations of NRW that were announced the same day. In the future, NRW will be the first German federal state that changes its games production funding from a loan system to a grant, meaning that games studios do not need to pay back the loan.

HORROR ICON

Michael Myers Returns

***Halloween*, developed and published by IllFonic and co-published by Gun Interactive in partnership with Compass International Pictures and Further Front, will be released for PC, PS5 and Xbox Series X|S in 2026. This was announced at Future Game Show Live from gamescom. IllFonic honours the iconic 1978 film with this asymmetric stealth horror game. Whether playing solo in story mode, against bots offline or facing others in online multiplayer, each mode rewards stealth, strategy and skillful play. One player puts on the iconic mask to become the ultimate slasher, while the other players, the Civilians, must save the unaware before it's too late. The game stays true to the original film by recreating the eerie atmosphere of Haddonfield across multiple maps.**

STUDENT TOUR

Franco-German Student Tour Meets Games Biz

The traditional Franco-German student tour organised by SpielFabrique is roaming the business halls of gamescom. From German federal states like NRW through the whole European national booths, a selection of young entrepeneurs, students and game workers are brought to gamescom from both partner countries. Pictured is the tour on their station at the Croatia Booth in Hall 4.1. The tour is part of a larger programme connecting young French and German people in games.

CREDITS ILLFONIC/COMPASS INTERNATIONAL PICTURES, GAMESMARKT

HALL 2, 3 AND 4

Snapshots From the Business Area

The business area is the most important place for trade visitors from around the world. It's where the who's who of the industry meets. Impressions from the first day of the show.

GOTTA CATCH 'EM ALL!

How Pokémon is Reinventing Itself While Staying True to its Roots

Nintendo®

Pokémon Legends: Z–A brings fresh ideas and more modern gameplay concepts to the legendary series.
Hall 9.1 | A10/B09 and Hall 4.2 | D30/B29

When the first Pokémon games were released on the Game Boy in 1996, it was unlikely that anyone could have imagined the global gaming phenomenon that the franchise would become. Since then, millions of players have collected, battled and traded the pocket monsters, of which there are now over 1,000. We are currently in the ninth generation, and there is no sign of people losing interest, given the huge success of the main series games on the Nintendo Switch. *Pokémon Sword and Pokémon Shield* (2019) sold 26.84 million copies worldwide. *Pokémon Scarlet and Pokémon Violet* (2022) have surpassed this figure, with sales of 27.15 million. This puts the games in sixth and seventh place among the most successful Nintendo Switch games ever. In addition, *Pokémon: Let's Go, Pikachu! and Let's Go, Eevee!* (2018), *Pokémon Brilliant Diamond and Pokémon Shining Pearl* (2021), and *Pokémon Legends: Arceus* (2022), were also released on the console. The latter launched a new subseries. It is set in an open world with free exploration, freely roaming Pokémon, rideable Pokémon, and a new catching system that does not always involve battles. Speaking of battles, they remained turn-based but were slightly more dynamic. *Pokémon Legends: Arceus* was a commercial success, selling nearly 15 million copies by 31 March 2023. No more recent figures have been revealed, but this is a remarkable achievement for a game outside the main series — it was also well received by players.

The second game in the Pokémon Legends series is about to be released. *Pokémon Legends: Z-A*. Announced in February 2024, this game is a sequel to the sixth-generation titles *Pokémon X & Y* (2013) and is set entirely in Lumiose City (Kalos Region), which draws inspiration from Paris. As well as the RPG story taking

place entirely in this one city, the game introduces real-time battles, focusing much more on action elements. During these battles, Trainers and their Pokémon move around in real-time, with Pokémon unleashing their moves at their Trainers' command. Players must consider precise timing when swapping Pokémon or using moves, bearing in mind that moves have different ranges, areas of effect and activation times. Effectively using Mega Evolution is likely to be key to victory in Pokémon battles. However, there is also the Rogue Mega Evolution: wild Pokémon are mysteriously Mega Evolving and rampaging through Lumiose City.

At the beginning of the game, players must choose one of three partner Pokémon: Chikorita, Tepig or Totodile. They then set out to explore Illumina City. While there, they will stay at Hotel Z, which will serve as their base of operations as they experience all sorts of adventures alongside new characters. During the day, Trainers can explore the Wild Zones to catch and train Pokémon in preparation for upcoming battles. As in *Pokémon Legends: Arceus*, there are powerful wild Pokémon known as Alpha Pokémon. These are larger than their regular counterparts, have glowing red eyes and are particularly strong and challenging to catch. When night falls, a battle zone with red borders appears somewhere within the city. Trainers compete in these zones from dusk until dawn as part of the Z-A Royale competition, in which participants start at Rank Z and battle their way to Rank A. When a battle zone becomes active, timing and strategy are crucial. Landing a surprise attack can provide a significant advantage, and sometimes it is necessary to avoid higher-ranked opponents, at least initially. However, there are more encounters awaiting players in Lumiose City. Emma, a detective, asks players to track down missing Pokémon and locate missing items. Occasionally, players also take part in Pokémon battles. Trainers can help Mable, the acting director of the Pokémon Research Lab, who studies Pokémon and the reasons behind their increasing numbers. In return, players can receive TMs and other rewards.

Pokémon Legends: Z-A is set to launch on 16 October 2025 for the Nintendo Switch & Switch 2 consoles. The Switch 2 edition will offer enhanced performance, including higher frame rates and resolution. With the Pokémon franchise celebrating its 30th anniversary in 2026, it will be interesting to see what The Pokémon Company and Nintendo have planned for the future, perhaps including the tenth Pokémon generation.

XSOLLA

2025: A Turning Point for Mobile Gaming

By Chris Hewish,
President at Xsolla

If you've ever found yourself surprised by how much you spent in a mobile game, you're not alone. Mobile gaming has long been a space for creative innovation, entertainment, and at times, purchasing systems that can be difficult to interpret. But 2025 is shaping up to be a turning point — bringing increased clarity and stronger consumer safeguards.

Around the world, regulators are responding to the evolving nature of digital entertainment with a clear focus: promoting fairness, transparency, and user protection in mobile gaming experiences.

Europe Leads with Strong Consumer Protections

Leading this shift is the European Union, which has updated its Consumer Protection Cooperation (CPC) Network guidelines. These updates are more than minor revisions — they aim to improve clarity and user understanding, particularly for children and families engaging with mobile games.

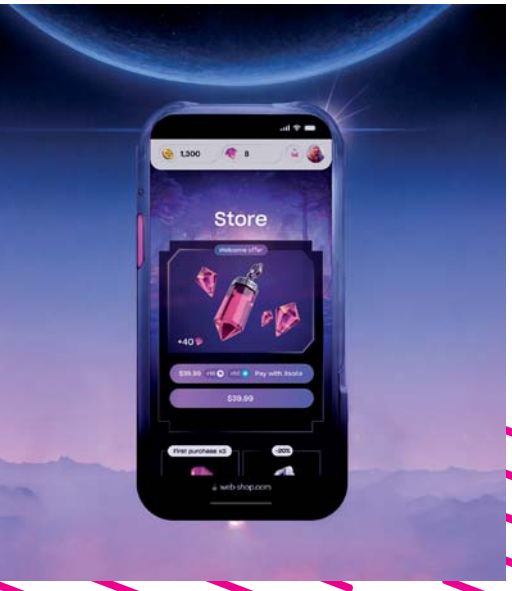
A central change includes requiring upfront, easily understandable pricing. This is designed to move away from systems involving virtual currencies that can obscure the actual cost of purchases. Additionally, refund processes are being streamlined, making it easier for players to recover funds when issues arise.

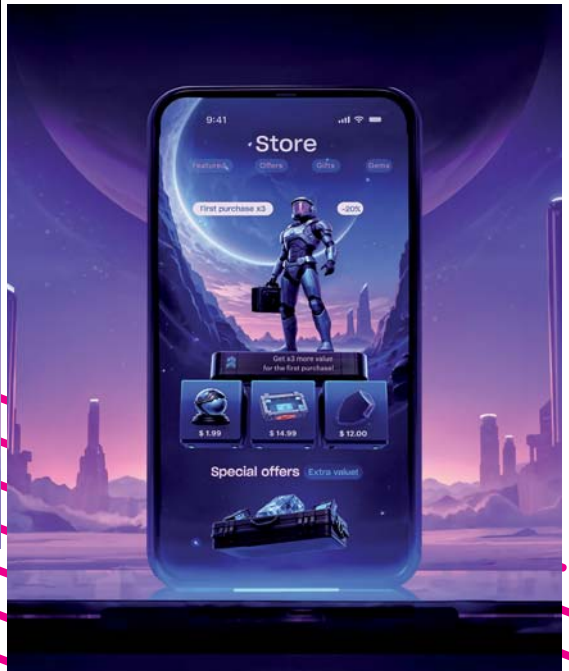
The EU is also taking steps to address certain game design practices — such as limited-time offers or emotionally charged prompts — that can influence player decisions. These practices, often referred to as "dark patterns", are being targeted particularly when they may impact children or vulnerable users. The goal is to ensure that gameplay and spending choices are based on clear, informed user decisions.

The UK Gets Serious

The UK is sending a strong message of its own, too. Under the Digital Markets, Competition and Consumers (DMCCA) Act, authorities now have the power to fine companies up to 10% of their global revenue for breaches of consumer law. This introduces significant accountability for how digital products are marketed and monetized.

This action comes at a time of continued growth in digital spending — global consumer expenditure on apps rose 13% last year to reach $150 billion. Ensuring that users have access to understandable information and robust protections is increasingly im-





portant. The UK's approach signals a broader move toward reinforcing trust in the mobile ecosystem.

Why This is Good for The Video Games Industry

While some may view regulatory efforts as a constraint, they can also be seen as an opportunity. Many of the most successful mobile games today prioritize intuitive design, fair value, and long-term player engagement. These titles succeed without relying on overly complex or urgent purchasing mechanics.

Europe continues to be a major hub for mobile gaming, with 16.9 billion downloads recorded in 2024 — more than any other region. Forecasts suggest user numbers could reach 235.5 million by 2029, according to the Q2 2025 edition of The Xsolla Report: The State of Play. For developers, this presents a compelling incentive to invest in player-first experiences that foster trust and loyalty.

A Healthier Digital Ecosystem

Mobile games are now a central part of global entertainment. With such reach comes a degree of responsibility — especially when it comes to younger users and those new to digital marketplaces. In 2025, that responsibility is increasingly being recognized.

Rather than stalling progress, these regulatory trends may help encourage more sustainable, thoughtful development practices. A focus on clear communication and user autonomy can strengthen long-term success for studios and platforms alike.

What The Future Has in Store

Mobile gaming continues to offer immersive worlds, quick escapes, and shared moments with friends. That core experience isn't changing — but it's now being shaped alongside new frameworks that prioritize player wellbeing.

With updated rules aimed at transparency and fairness, 2025 may be remembered as the year the industry entered a new phase — where excitement and accountability go hand in hand. For developers, players, and families alike, that's a development worth watching.

Disclaimer: This content is for general informational purposes only and does not constitute legal advice. Independent legal assessment should be obtained to determine how applicable laws may apply in specific circumstances.

EUROPEAN INSIGHTS

The Perception of Europe as a Location Among Leaders of Games Companies

The European games market is large, varied and important, but how does its competitiveness compare to that of the USA or Asia? And how do industry executives rate Europe's position in the global market? We spoke to several industry leaders to find out.

What is your opinion of the current state of the European games market?
Geoffroy Sardin: The European games market is currently in a dynamic and promising phase. As a sales market, it is one of the most lucrative globally, with major territories like Germany, the UK, France, and the Nordics showing strong consumer demand across all platforms, from consoles to mobile. European players are diverse, engaged, and increasingly interested in indie and culturally rich games, making it an exciting territory for both AA and independent studios, which is the positioning of the pullup entertainement entities and studios.

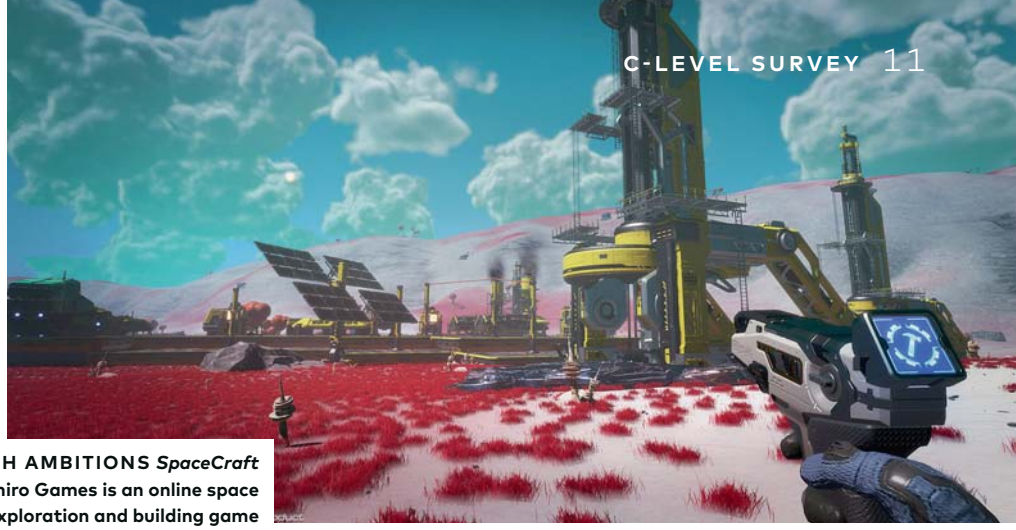
As a production hub, Europe boasts a wealth of creative talent, high-quality technical education, and supportive public initiatives (especially in countries like France, Germany, and Poland). However, the ecosystem remains fragmented, with each country developing its own framework and incentives. This can make crossborder collaboration more complex than in more centralized regions like the U.S.

That said, Europe continues to produce globally acclaimed games and studios. With increasing investment and a maturing infrastructure, it's becoming a more attractive base not only for local developers but also for international partnerships and co-productions.

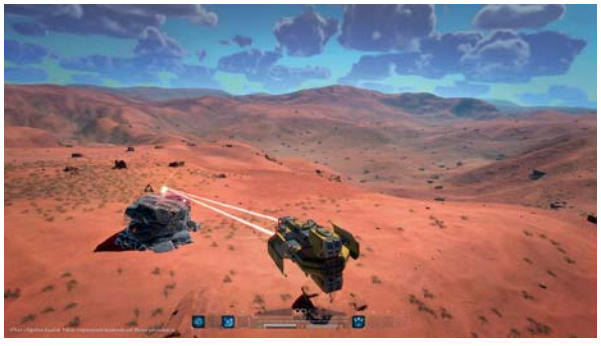
GEOFFROY SARDIN
Chief Executive Officer of Pullup Entertainment, formerly Focus Entertainment (France)

HUGE HIT Last year, Focus Entertainment scored a blockbuster with *Warhammer 40,000: Space Marine 2*. The game sold over seven million copies in under a year. *Ninja Gaiden: Ragebound* and *RoadCraft* were just released recently

CREDIT SARDIN, FOCUS ENTERTAINMENT



HIGH AMBITIONS *SpaceCraft* from Shiro Games is an online space exploration and building game



Is Europe able to compete with the other major markets, particularly North America and Asia?
Yes, but with certain caveats. Europe absolutely has the creative and technical talent to compete with North America and Asia. The region has produced some of the most iconic titles and franchises in gaming history. European studios are often praised for their innovation, strong narrative design, and artistic identity. However, when it comes to scale, funding, and marketing power, Europe still lags slightly behind. North America, particularly the U.S., benefits from massive venture capital presence and consolidated publishing power. Asia, on the other hand, leads in mobile gaming and has huge domestic markets that support aggressive scaling.

To fully compete, Europe needs more pan-European coordination, greater access to growth capital, and stronger visibility on the international stage. But creatively and technically, Europe is already on par.

How would you describe Pullup Entertainment's position in the European market, in terms of the opportunities and challenges it faces?
Pullup Entertainment is deeply embedded in the European creative ecosystem. Our presence is entirely European, with over 600 team members across our group entities: our flagship publisher Focus Entertainment Publishing based in France, and studios located in the UK (Dovetail Games), Germany (Deck13), France (Carpool Studio, 12/10ème, Leikir Studio, Dotemu), and the Netherlands (BlackMill Studio). The recent very positive reception from Press & players of *Ninja Gaiden: Ragebound* — published by Dotemu and crafted by the talented team at Spain's The Game Kitchen — perfectly illustrates the strength and creativity at the heart of European game development, and our ability to produce distinctive games with global resonance.

We see Europe not just as a market, but as a platform for innovation, collaboration, and cultural expression. Our philosophy is to connect creativity with community — delivering games that are distinctive, emotionally engaging, and deeply rooted in European storytelling, while still speaking to a global audience.

We benefit from many opportunities: access to world-class creative talent across the continent, a growing appetite for original IP among European players, and robust public support systems, including production grants and co-production schemes.

We're also encouraged by a growing willingness among European publishers and distributors to take risks on fresh voices — a trend that aligns perfectly with our identity.

CREDIT CANNASSE

What is your opinion of the current state of the European games market?
Nicolas Cannasse: What we can see at our level is a focus of the players on bigger games than on smaller indie titles. Our core games such as Northgard or Wartales are not affected as they have already proven themselves and our next games Farever and SpaceCraft are "big enough" to retain the players attention. But this can affect a lot of smaller studios and publishers focusing on more niche games. While there's still the possibility for single-dev or small team releasing a hit, it's a though market.

Producing games inside the EU is still a good trade-off, with a great pool of talents, quality of life and innovation.

NICOLAS CANNASSE

Chief Executive Officer of Shiro Games (France)

Is Europe able to compete with the other major markets, particularly North America and Asia?
Definitely, the level of salaries have exploded in North America which makes the EU competitive for investments into new games that can be sold globally.

How would you describe Shiro Games' position in the European market, in terms of the opportunities and challenges it faces?
Our focus on PC games is paying off, with our reputation in the strategy and rpg genres allowing us to address players that want quality and long term support for this kind of games. We're really excited about our next games and are looking forward to presenting them at gamescom on our business booth **Hall 3.2 | Booth B050g—C051g**. →

"The primary risks are slow mobilization and the possibility of becoming overly dependent on American companies looking to reduce costs without compromising quality."

ELENA GRIGORIAN

→ **What is your opinion of the current state of the European games market?**
Elena Grigorian: The current European games market is complex and challenging. Companies are facing significant pressures from product innovation, increasing competition, and evolving regulatory frameworks. There are both positive and negative aspects, but ultimately, the companies that succeed will be those capable of adapting and responding effectively. It's a crucial lesson for the entire market to manage resources wisely and strategically.

Is Europe able to compete with the other major markets, particularly North America and Asia?
In my opinion, Europe has strong potential to successfully compete. The region boasts extensive development experience, reasonably moderate team costs, and significant governmental support — all critical ingredients for future success. The primary risks are slow mobilization and the possibility of becoming overly dependent on American companies looking to reduce costs without compromising quality.

How would you describe MyGames' position in the European market, in terms of the opportunities and challenges it faces?

ELENA GRIGORIAN
Chief Executive Officer of My.Games (the Netherlands)

DR. ANIKA THUN
CEO of Kalypso Media Group GmbH (Germany)

As a company, My.Games is well-diversified and confident in its future. We've made several challenging decisions to build a solid foundation for sustained growth, and we believe these actions will prove worthwhile. Recently, we have become more focused and increasingly open to collaborations with external partners.

What is your opinion of the current state of the European games market?
Dr. Anika Thun: Europe remains a key global sales market, home to highly engaged and passionate audiences. However, its role as a production hub varies greatly by region. Eastern Europe is increasingly attractive, thanks to a combination of cost-efficient operating environments and exceptional talent base, while countries like France and Germany rely on sustained government funding to remain competitive. Europe also benefits from a strong talent pool and robust educational support in game development. That said, Europe still faces structural challenges such as limited access to funding, a lack of international competitiveness, and fragmentation across individual markets.

Is Europe able to compete with the other major markets, particularly North America and Asia?
Europe doesn't see the same level of investment or infrastructure as North America or Asia. Markets like China have injected vast capital into their games industries and are rapidly advancing in both development speed and technology, especially when it Comes to AI. While Europe continues to debate regulations, other regions are already executing and innovating. The U.S. does have its drawbacks — particularly the high costs of AAA production — but it still maintains a technological edge.

We're also seeing a current weakness in Western markets, with layoffs and underperforming sales. Despite that, European studios have started to make a global mark — though not yet on the same scale. To truly compete, Europe needs better digital infrastructure, harmonized regulatory frameworks, and stronger, more consistent funding models. →

"To truly compete, Europe needs better digital infrastructure, harmonized regulatory frameworks, and stronger, more consistent funding models."

DR. ANIKA THUN

CREDIT GRIGORIAN, KALYPSO MEDIA

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MEDIEVAL RPG
With over three million copies sold (and counting), *Kingdom Come: Deliverance II* has been a huge success for Plaion

→ **How would you describe Kalypso Media's position in the European market, in terms of the opportunities and challenges it faces?**
We strongly believe in Germany as a hub for high-quality game development. "Made in Germany" still stands for reliability, quality, and technical excellence. Kalypso Media has carved out a global position with its strong focus on strategy and simulation titles — a niche that resonates with dedicated fanbases around the world. With an established global publishing network and a growing international community, we're well-positioned to continue expanding.

Kalypso Media is focused on agility, nurturing talent, and pursuing strategic growth. One of our main challenges remains the difficult regulatory environment in Germany, which continues to hamper competitiveness on a global scale. Looking ahead, we aim to discover new opportunities and tap into emerging globalmarkets to continue scaling the Kalypso brand. Our commitment to sustainable growth, strong IPs, and international reach remains unchanged — no matter the external challenges.

What is your opinion of the current state of the European games market?
Christian Moriz: Plaion is a truly global company, with business and staff around the globe, including offices in eg. the US, Hong Kong and Australia. However, the vast majority of our more than 1,800 employees, including all of our game studios, are based here in Europe. We believe in Europe as a production location for fantastic games with global appeal, as well as in the passion and dedication of European players.

Is Europe able to compete with the other major markets, particularly North America and Asia?
The Kingdom Come: Deliverance franchise is steeped in the culture and history of the Czech Republic, featuring real historic locations and people. Yet, our biggest markets for KCD2 this year have been North America and predominantly Chinese-speaking countries, even ahead of strong European markets like Germany, the UK and France. According to CzechTourism, KCD2 is even responsible for an increase in tourism. European game talent has much to offer the world, and we have only just scratched the surface.

CHRISTIAN MORIZ
Managing Director/ VP Publishing Services bei Plaion (Germany, Austria)

How would you describe Plaion's position in the European market, in terms of the opportunities and challenges it faces?
Plaion is home to outstanding and passionate storytellers, creators, artists, and innovators. Talent with a strong, global vision. We believe people will always gravitate towards authentic, high-quality gaming experiences, and the standout success of KCD2 has proven that we are perfectly positioned to deliver just that.

ORIGINALLY PUBLISHED IN GAMESMARKT #470

CREDIT PHILIP KOTTLORZ

SHADOW DROPPED

The Rogue Prince of Persia and Morbid Metal

Ubisoft Released The Rogue Prince of Persia During gamescom, and Showed off Morbid Metal

Ubisoft is showcasing more than *Anno 117: Pax Romana* on the big gamescom stage. The French publisher even shadow-dropped a game during the show. *The Rogue Prince of Persia* left Early Access and was fully released, as announced during a showcase on Wednesday. The game is the latest addition to the Prince of Persia series, which first launched in 1989. Developed by Evil Empire, a studio that gained a lot of genre experience by working on post-launch content for *Dead Cells*, *The Rogue Prince of Persia* is an action-platformer in which the series' iconic wall-running and acrobatic combat have been packed into a fast-paced "just one more run" roguelite adventure.

Morbid Metal is also part of Ubisoft's line-up, a game developed by the independent Cologne-based studio Screen Juice. Felix Schade began developing the game in 2017, founding Screen Juice in 2023 after spending years working on it alone. A pivotal moment in the development journey came when Schade shared early gameplay footage online and asked for feedback. The community embraced it quickly. "If it wasn't for the initial response from the gaming community, I probably would have quit developing *Morbid Metal*," said Schade, founder and game director at Screen Juice. The game is a hack-and-slash roguelite action game in which players can rapidly shapeshift between four characters with unique active abilities and attacks in real time. Players can combine these abilities to stylishly slaughter enemies. It is set to launch in Early Access in fall 2025. However, before then, Ubisoft will release *Star Wars Outlaws* on 4 September 2025 for Nintendo Switch 2. This version will feature touchscreen input for selecting menu options and selected minigames, an optimised handheld mode and motion control.

UBISOFT

SELECTED BOOTHS

Notable Exhibitors From Latam

This year's gamescom is packed with booths big and small, and here we present five companies from Latam – some with very special experiences.

AOne Games (Chile)

Hall 3.2 | A029

AOne Games is an independent game development studio based in Santiago, Chile. The studio is best known for *Omen of Sorrow*, a fighting game characterised by a monster and horror theme. They also developed *Nemo*, a fighting engine built on Unreal Engine, which specialises in creating and developing fighting games with 3D graphics on a 2D plane (aka 2.5D), following the industry trend. AOne Games also operates as a work-for-hire studio, covering complete projects as well as outsourcing artistic content and programmatic development.

***Omen of Sorror* – AOne Games**

Webcore Games (Brasil)

Halle 3.2 | B030 C031

Established in 1999, Webcore Games is a Brazilian game development and outsourcing studio based in São Paulo. The company specialises in creating games, apps and virtual reality experiences for various platforms, including consoles, mobile devices, PCs and the web. Its portfolio includes titles such as *Timo the Game*, a point-and-click adventure, and *Turma do Chico Bento*, a social game which reached over four million players and won the Best Brazilian Game award. In addition to game development, Webcore Games produces advergames and educational games for →

***Magic Puzzle Quest* – Webcore Games**

CREDITS AONE GAMES / EASTASIASOFT LIMITED, 505 GO INC., WEBCORE GAMES, WIZARDS OF THE COAST

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MADEIRA GAMES SUMMIT

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NOV 3
DAY 1: EXPLORE MADEIRA

Morning: Sightseeing in small groups
Afternoon: Hands-on workshops
Evening: Welcome dinner

NOV 4
DAY 2: EXPLORE MADEIRA

Morning: Keynote sessions
Afternoon: Roundtables & workinggroups
Evening: Exclusive soirees

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***Planet Cube: Edge* – Sunna Entertainment**

***Quantum League* – Nimble Giant**

***Peru Party VR* – Inmerxia**

→ the entertainment, advertising and education sectors. The company has experience in contract work, including live ops for the mobile game *Magic Puzzle Quest*.

Sunna Entertainment (Costa Rica)

Hall 10.2 | F010 E019

Sunna Entertainment is an independent game development studio based in San José, Costa Rica, founded in 2014. Sunna provides development services to companies around the globe and applies this experience to developing its own original IP. This includes *Planet Cube: Edge*, a 2D run-and-gun platformer in which players shoot, jump and dash through an underwater weapons facility brimming with enemies and perils, all presented in handcrafted pixel art. Currently, the studio is working on *Gunny Ascent*, a Tetris-like roguelite that combines puzzle-solving with fast-paced action. "Unlock new worlds and playable characters from different indie games as you progress. Creating a platform that celebrates indie games, it is also a love letter to indie charm and innovation, where inventive gameplay showcases unique heroes from indie games worth celebrating," said the developers.

Nimble Giant Entertainment (Argentina)

Hall 3.2 | B022 C023

Founded in 2002, Nimble Giant Entertainment is a leading video game development studio based in Argentina. It has been part of Saber Interactive since 2020. The studio has expanded its global footprint with additional offices in Argentina, Uruguay, Chile, Peru, Barcelona, and Sweden. Some of Nimble Giant's most recognised titles include the 4X grand strategy game *Star Trek: Infinite* (2023), published by Paradox Interactive; the multiplayer shooter *Quantum League*, which features a time-loop mechanic; and the 2016 remake of the legendary 4X title *Master of Orion* for PC, published by Wargaming Labs. The studio also developed *Champions of Regnum*, one of the first large-scale MMORPGs targeting the Spanish-speaking market. This later expanded internationally. Other projects include *Drone Strike Force*; content expansions for *Endless Legend* and *Endless Space 2*; and a remake of *Finn & Jake's Epic Quest* from Cartoon Network.

Inmerxia (Peru)

Hall 4.1 | B031 C040

Peru Party from XR studio Inmerxia is a virtual reality rhythm game celebrating creativity and independent music from Peruvian and Latin American artists. Each track comes to life through interactive environments that blend rhythm, movement and music. The game aims to support emerging musicians by showcasing their work in VR environments.

gamescom latam (Brasil)

Hall 3.2 | B030 C031

In 2026, gamescom latam will take place in São Paulo, from 29 April to 3 May at Anhembi District. The event is jointly organised by Koelnmesse, Omelete Company, BIG Festival and game, the German Games Industry Association. The world's largest indie games competition, the BIG Festival, will also take place at the same time. Last year, more than 950 games from 71 countries registered.

CREDITS SUNNA ENTERTAINMENT, FIRESTOKE, NIMBLE GIANT ENTERTAINMENT, INMERXIA

PC

AEROSOFT
MOVE

RELEASE DATE
15.09.2025

BE GOOD.
BE BAD.

YOUR WORLD. YOUR DECISION.

INSPIRED BY THE GOD GAMES OF OLD

- Rule through fear or spread love and joy
- Compete with other gods for influence and power
- Use mana to shape your settlements, followers, and even reality itself
- Influence your followers and control their behavior as you see fit

WWW.AEROSOFT.DE

GLOOMY EYES
Belgium

DEVELOPER/PUBLISHER
Fishing Cactus/Arte, Untold Tales

WHERE? Galaktus Booth

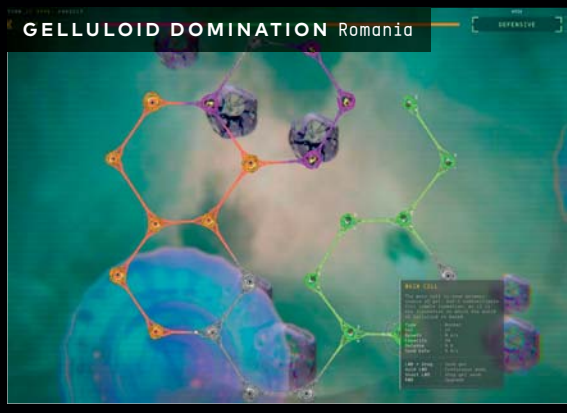
This game adaption of a VR experience by Atlas V and 3dar is a cozy horror adventure about two unlikely souls who forge a forbidden bond and journey together to find the sun.

DROWNED LAKE
Brazil

DEVELOPER/PUBLISHER
Monumental Collab/Critical Reflex

WHERE? Indie Arena Booth

Explore, survive, and investigate the dark waters in this fishing survival horror game inspired by Brazil folklore.



GELLULOID DOMINATION Romania

DEVELOPER/PUBLISHER
Tractor Set GO!/Tractor Set GO!

WHERE? Indie Arena Booth

A fast-paced strategy game of fantasy biology. Start with a single fragile cell and expand across the network, assimilating rivals to grow your gel-powered army.

WANDERBURG
Germany

DEVELOPER/PUBLISHER
Randwerk/Randwerk

WHERE? Home of Indies

Consume, grow bigger, upgrade your modules, and survive as a castle on wheels!

HEIDI'S LEGACY: MOUNTAINS CALLING
France

DEVELOPER/PUBLISHER
Humble Reeds/Humble Reeds

WHERE? Indie Arena Booth

Take care of a flock of goats, craft mountain goods, bond with various characters and discover their stories, while exploring the mountains and its secrets.

DEVELOPER/PUBLISHER
SLAP-BANG! Digital/SLAP-BANG! Digital

WHERE? Indie Arena Booth

An adrenaline-fuelled, destructive beat 'em up that puts you in control of a chaotic duo pulling off heists to devastating effect.

SMASH 'N GRAB UK

DEVELOPER/PUBLISHER
Dark-1/PM Studios, Inc.

WHERE? Indie Arena Booth

A comic book styled first-person shooter with rogue-lite elements and an open-ended world gameplay. Explore a city thrust into disarray by an unknown event and survive the hordes of mutated abominations that lurk at every corner.

SKOPJE '83
Macedonia

ISLAND OF WINDS Iceland

DEVELOPER/PUBLISHER
Parity Games/ESDigital Games

WHERE? Indie Arena Booth

An adventure game set in a stunning environment inspired by 17th-century Iceland, drawing upon its nature, folklore, and history.

BOXVILLE 2 Ukraine

DEVELOPER/PUBLISHER
Triomatica Games/Triomatica Games

WHERE? Galaktus Booth

A hand-drawn adventure game with unique animations about cans living in a box city.

INDEPENDENT DARLINGS

Indie Highlights @ gamescom

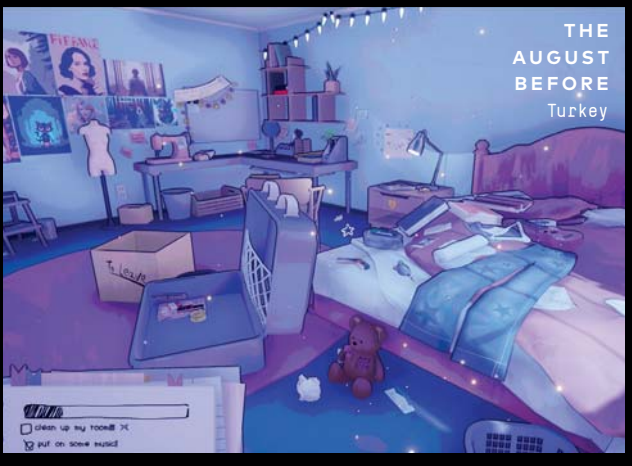
In every gamescom daily we present the hottest insider tips from the show floors. Got some time between appointments? Don't miss these unique experiences!

MASTER OF PEACE South Korea

DEVELOPER/PUBLISHER
I M Game/I M Game

WHERE? Indie Arena Booth

A deck-building roguelike game inspired from board game pieces. Recruit an expedition team of mercenaries, and embark on a journey to uncover the secrets of a world shrouded in dark mist.



THE AUGUST BEFORE Turkey

DEVELOPER/PUBLISHER
Silly Little Games/Catoptric Games

WHERE? Indie Arena Booth

A meditative narrative 3D puzzle about cleaning up, sorting out and packing up your life before moving on. Clean up and don't forget your old belongings on your way to the new life.

UNDERGROUNDED Japan

DEVELOPER/PUBLISHER
Game Studio Inc./room6

WHERE? Home of Indies

A puzzle adventure game that takes you to nostalgic landscapes of America's past by using the mysterious power of... retro gaming.

POLITICS MEETS SOCIETY MEETS ACADEMIA

Responsibility, Well-Being and Immersion

Garnering political attention from all around the world, gamescom congress gathers expertise on high-impact topics for society.

CREDIT GAMESCOM CONGRESS

Y-LAN BOUREAU

Founder & CEO, ThrivePal

SAM BARRATT

Chief of Youth, Education and Advocacy, UNEP

FABIAN MEHRING

Digital Minister, Bavaria

NATHANAEL LIMINSKI

Head of the State Chancellery, NRW

RENATE NIKOLAY

Deputy Director-General for Comm. Networks, EU Commission

Last year's debut in the newly finished Confex building already became the biggest gamescom congress ever. This time, the premier academic and political conference for games in Germany and beyond is growing even more, with an additional stage. Now featuring more than 80 talks, panels and workshops across 9 stages, 2025's congress is bigger, broader and more relevant than ever.

For Society, Industry and Education

Every year, the congress adds three focus topics to its stable categories of Economy & Innovation, Science & Education and Society & Culture. The conference's focus tracks this year are "The Next Level of Immersion," "Gaming and Responsibility," and "Gaming and Well-Being", taking aim at current discourses such as AI in society and work environment's, the rise of autocratic forces in the work, climate equality, mental well-being and other highly relevant topics. Congress's mission statement is encapsulated in the event's keynote.

This year, Y-Lan Boureau, Founder & CEO of ThrivePal, will officially open the event with her talk on the main stage: "From grinding to growth: games, well-being, and the future of choice in the age of infinite ease" will introduce the audience into one of the key topics of this year's congress. Boureau will also round off the day as part of the closing discussion on the main stage under moderation of Viola Tensil, bringing together several important voices from the German-speaking industry on a better future with games, including Daniel Budiman, Zoran Roso and Celia Hodent. Afterwards, the Confex will play host for a Get-Together to round out the day and lead to fruitful discussions between audiences and speakers.

High-Profile Political Voices from Around the World

One of gamescom congress' biggest appeals and the reason for its lighthouse status in terms of games conferences is the political attention it garners every year. Politicians from all around Germany are a given, with especially the games-minded Federal States being present in discussion rounds. Of note is the panel discussion about serious game *Wer ist Bilal?* about games against radicalisation with NRW State Chancellery Head Nathanael Liminski (Stage 3, 10:30) as well as the funding & research panel (Stage 4, 16:00) with Bavarian games minister Fabian Mehring.

However, while German politicians are always expected, the impact of gamescom congress reaches far more globally. This year's political highlights include not only the return of Renate Nikolay, Deputy General for Communication Networks of the EU Commission, who's part of an investment panel on European scale (Stage 3, 14:30). Prominent part of the day is also Sam Barratt, Chief of Youth, Education and Advocacy of the United Nations Environment Programme, in a discussion on how to inspire players to take action (Stage 1, 14:30).

And that is just a fraction of the expertise gathered at this year's gamescom congress from all walks of life. To curate your own congress experience and favourite programme points, you can find the full schedule on the next page as well as in the gamescom biz app. The Confex is also well-positioned for busy trade visitors: Easily reached from Halls 2 and 4, congress is definitely worth a look.

"Games are perfect entertainment, and that's all they need to be – but they can be more. At the gamescom congress, numerous renowned experts from around the world will demonstrate the enormous significance of computer and video games for all areas of life. This year's key topics particularly highlight this potential. Games and their technologies make complex content in culture, politics, medicine, and administration easily accessible to millions of people in a playful way. They are effective in educating and imparting knowledge on topics such as democracy and improve well-being."

FELIX FALK, MANAGING DIRECTOR OF GAME – ASSOCIATION OF THE GERMAN GAMES INDUSTRY, THE CO-ORGANISER OF GAMESCOM

CREDITS THRIVEPAL, UN, ANDREAS GEBERT, RALPH SONDERMANN, EUROPEAN COMMISSION

Time schedule and locations

	STAGE 1 – MAINSTAGE	STAGE 2	STAGE 3	STAGE 4
10:05	**Keynote: From grinding to growth: games, well-being, and the future of choice in the age of infinite ease** Y-Lan Boureau			
10:30		**Nudge Your Way to Success: Ethical Habit Formation in Digital Experiences** Emma Varjo	**Wer ist Bilal? – Games gegen Radikalisierung und Desinformation** Jörg Friedrich, Lisa König, Nathanael Liminski, Çiğdem Uzunoğlu, Marcus Richter	**Reframing Video Games Through Performance Art** Elina Roinioti
10:45	**Fireside Chat: Brendan "PlayerUnknown" Greene & Robin-Yann Storm on Immersion in Digital Worlds** Brendan Greene, Robin-Yann Storm			
11:00		**Level Up Wellbeing: Video Games & Health with WHO** Andy Pattison		**Games that Stick: Rethinking Immersion Through Mood, Tone, and Affect** Bilge Coskun
11:30	**Alle auf die 1 ?! Wie Deutschland weltweit oben mitspielen will** Benedikt Grindel, Joachim Ebmeyer, Nathanael Liminski, Heike Raab, Frauke Holzmeier	**From HD Haptics to AI: Building the Next Level of Immersion in Gaming** Eric Vezzoli	**Truth, Lies & Video Games: Using Game Jams to Combat Disinformation** Maria Burns Ortiz, Oleksii Izvalov	**Why We Play (and Make) Games** Catalin Butnariu
12:00		**Discord x Wicked Saints: The Power of Gaming for Well-Being** Savannah Badalich, Patricia Noel, Jessica Murrey	**Weaponizing Reality: Games, AI, and the New Wars of Perception** Steffen P. Walz	**Mit Gamification & VR gegen Schulangst: Das Projekt AngstVRei** Philipp Reinartz
12:30	Lunch			
13:30	**The Power of Ethical Games** Celia Hodent	**Serious Games für die mentale Gesundheit. Erfahrungsbericht Meister Cody und aktuelle Ansätze in SG4ChildD** Stefan Göbel, Gerd Schulte-Körne, Ulrich Schulze Althoff, Sabrina Vogt, Judith Neuthard	**Dialog statt Dogma – Games als Räume für Toleranz und gesellschaftliches Miteinander** Fadl Speck, Tabea Böker	**Building Living Games: AI & Live Services for the Next Era of Play** Jack Buser
14:00	**Play for Tomorrow: How Gamers Will Accelerate the Clean Energy Transition** David Helgason	**KI-gestützte Games und Digitalisierung im Klinikmanagement: Gamification für Effizienz und Patientenwohl** Lutz Anderie, Harald Agel	**The Light in the Darkness: Pioneering portraying the Holocaust in Video Games with Authenticity and Empathy** Luc Bernard, Carly Maisel	**Blending Worlds: Designing the Future of Mixed Reality** Alexandre Garland, Quentin Valembois
14:30	**Levelling up for impact: How consoles, engines, and AAA games are driving efficiency upstream and inspiring action downstream with players** Laurent Gibert, Jiwon Jang, Rick Li, Sophie Pendaries, Sam Barratt	**Pediatric Health Play – Entertainment Technology für mehr Wohlbefinden in der Kinderklinik des Universitätsklinikums Essen** Oliver Basu, Stefan Liszio	**Invest in Games – Is it finally happening?** Nathalie Chollet, Hendrik Lesser, Jan Neiiendam, Renate Nikolay, Ann Becker	**From Eco-Anxiety to Action: How Game Makers Take Responsibility for People and the Planet** Ruth Dorothea Engel
15:00		**How Can Feel-Good Games Make Our World Feel Better?** Jörg Tittel		**Re-enchanting Africa: Video Games, Cultural Memory, and Youth Well-being** Mame Mor Kandji, Marie Pierre Thiam
15:30	Coffee Break			
16:00	**How can a video game help treating Major Depressive Disorder where conventional treatments fail?** Jukka Laakso	**Mit Games zur Resilienz: Können digitale Spiele uns widerstandsfähiger machen?** Nicolas Hoberg, Benjamin Strobel	**Tribunal 45 – Die Nürnberger Prozesse und das Völkerstrafrecht als Serious Game** Helen Begovic	**Forschung. Förderung. Fachgesellschaft. Die Rolle der Wissenschaft im deutschen Game-Ökosystem** Michael Hebel, Stephan Jacob, Fabian Mehring, Lena Falkenhagen
16:30	**Fiction, Fact, and Social Impact: Authentic Storytelling and Narrative Change through Take Us North** Karla Reyes	**Press Play – Why Every Company Needs a Gaming Strategy** Bastian Bergmann, Erika Wykes-Sneyd	**From Play to Prey: How terrorists target gaming – and what to do about it** Ross Frenett, Charlotte Kathe	
17:00	**Immersive, Responsible, Caring: What Kind of Future Can We Create With Games? (Closing Discussion)** Y-Lan Boureau, Celia Hodent, Zoran Roso, Viola Tensil, Daniel Budiman	**Scientific Play and Playable Science** Johanna Pirker	**Was Games bewegen können: Gemeinsam gegen Rechtsextremismus** Matthias Heider, Marylin Marx, Mareike Stürenburg, Leonie Wolf, Felix Zimmermann	**Die Rolle der EUDI-Wallet bei der Verbesserung von Sicherheit und Benutzerfreundlichkeit** Tim Schiller
17:30		**Beyond the Game: Exploring the Therapeutic Potential of Social VR Games for Adult Mental Well-Being** Anh Mattick, Katherine Lewis		**Spielend zum Job, ganz ohne Zeugnis, Anschreiben und Lebenslauf – das neue Recruiting bei TK Elevator** Arne Gels, Alexandra Kühne
18:00	Get Together			

SPECIAL FOCUS: FUTURE OF IMMERSION | SPECIAL FOCUS: GAMES & RESPONSIBILITY | SPECIAL FOCUS: GAMES & WELL-BEING
ECONOMY & INNOVATION | SOCIETY & CULTURE | SCIENCE & EDUCATION

	STAGE 5	STAGE 6	STAGE 7	STAGE 8	STAGE 9
10:05					
10:30	**Peek & Poke: Von alten Computern und neuer Kunst** Georg Basse, Linda Breitlauch, Tobias Kopka, Olaf Zimmermann, Matthias Kremin	**Next Level Bildung – wie Games Schule machen** Axel Karger	**Empowering Through Play: Game-Based Rehabilitation and VR Innovations for Health and Well-Being** Peter Smith, Albert Manero	**Lehren und Lernen an der Schnittstelle von Metaverse Gaming und immersiver Virtual Reality** Anh Mattick, Anna Wenzel, Jan-Martin Geiger	
11:00		**VR in Klassenstärke: Praxisbeispiele die zeigen, weshalb immersives Lernen im Regelunterricht angekommen ist** Christian Götzinger	**"Die Vermessung der Games-Welt – Erste Ergebnisse der Studie zur deutschen Games-Branche"** Juliane Müller		
11:30	**News auf Twitch: Wie die ARD mit "tagesschau together" junge Zielgruppen erreicht** Isabella David-Zagratzki, Sebastian Krumdieck, Alexander Moskovic, Daniel Stolz	**Future Games – Game Jams in der medienpädagogischen Arbeit mit Jugendlichen** Christiane Schwinge, Marcel Tandon, Andreas Hedrich	**Olympic Esports Games: Wie gelingt eine nachhaltige Integration in Deutschland?** Julius Althoff, Christopher Flato, Julia Hämel, Jonathan Koch, Leon Ries, Evi S., Anna Grebe		**Blending GenAI and Crafted Narratives: Designing Impactful Interactive Stories for Games Beyond Entertainment** Manos Kalaitzoglou, Leonardo Codamow
12:00	**ARD auf der Gamescom?! WTF?! Meine Gebühren!!!** Daniel Stolz, Tim Philipp	**THE FEED – Ein Serious Game zu Social-Media-Algorithmen für den Schulunterricht** Christiane Diemer, Helena Stalmach			
12:30	Lunch				
13:30	**Von Zuversicht, Potenzialen und offenen Baustellen: Politische und gesellschaftliche Perspektiven von Gaming Communities in Deutschland** Stephan Bliemel, Jessica Gerke, Regina von Görtz, Joachim Rother, Nandita Wegehaupt, Stefanie Langer	**Zwischen E-Learning & Game – Wie Gaming unsere Lernkultur verändert** Daniel Goldberg	**Ein Sicherheits-Upgrade für die nächste Generation von Spielen** Anna-Sophie Harling, Elisabeth Secker	**Vom Spielen zum Gestalten: Mit Game Design Future Skills in Schule und Jugendarbeit fördern** Christian Gebauer, Katharina Ziolkowski, Benjamin Hillmann, Florian Bender	**Gaming the Climate Crisis: Prototyping Responsibility with "A Perfect Storm"** Claire Messina, Linda Rustemeier
14:00		**Spielen für die Zukunft – Games in der Wissenschaft** Christian Stein	**SpecialEffect: Game On For Everyone** Thomas Donegan		
14:30	**Schule mit Games gestalten NRW: Demokratie spielend lernen** Lisa König, Monika Pieper, Linda Scholz, Christian Huberts	**Games as Drug or Triviality – Cultural Journalism and Games** Lena Falkenhagen	**Altersverifikation – Allheilmittel oder reines Placebo? Wie kann ein nachhaltiger Jugendschutz bei Games und im Online-Bereich funktionieren?** Kerstin Neubert, Heike Raab, Michael Terhörst, Svea Windwehr, Elisabeth Secker	**Fighting apocalyptic fascism with video games** Joost Vervoort	
15:00		**Old news, new package: AI, Procedural Generation, UGC, In-Game Trading, Crypto, and the Metaverse** Robin-Yann Storm			
15:30					
16:00	**Cities x Games: Powering the Experience Economy – Gaming Beyond the Screen** Ailsa Buck-Dell, Andree Haack, Michael French, Jascha Braeker, Louise Conolly-Smith	**Collecting and Preserving Gaming Cultural Heritage: Status Quo and Challenges** Melanie Fritsch, Piotr Gnyp, Natalia Kovalainen, Marco Accordi Rickards, Sandra M. Winterberg, Andreas Lange	**UNICEF and the Gaming Industry: Building together a new digital future for every child and adolescent** Ann Becker, Declan Henesy, Tatjana Sachse, Patty Alleman	**Kind Words: Methodenworkshop zu Games-Dialogen in der Bildungsarbeit** Danilo Roth, Linda Zeuner, Friederike von Gross, André Weßel	**Mehr als ein Game – Warum Purpose die stärkste Story ist** Stefan Keller
16:30					
17:00	**Games treffen Wissenschaft – Neue Wege zwischen Forschung, Technologie und Raumfahrt** Stephan Jacob	**Games, Play, and Robots: Integrating Games and Robots for Language Learning** Brisia Fabiola Aguirre Ponce de Leon, Mina Raeisi	**Keep Cool! – KI-basierte Adaption von Stress in immersiven (Lern-)Umgebungen** Selina Wernike	**Gaming für alle! Inklusive medienpädagogische Methoden mit digitalen Spielen** Daniel Heinz, Mara Schulze, Friederike von Gross, Linda Zeuner, André Weßel	
17:30	**SONA – VR Adventure Game Designed by Visually Impaired People** Adriani Botez, Thomas Meckel	**Black Quare Game Studies: A New Approach to Gaming Education** Dr. Kenneth (Rico) Norwood	**The new town square: How Fortnite and Roblox are becoming the next-gen social networks** Xander Van Buggenhout		
18:00					

cologne nights

event tip

On the evening of gamescom Thursday, there is one place you should: the official gamescom exhibitor or industry party. It takes place at the Tanzbrunnen, right next to the exhibition centre. The only problem is that you have to buy tickets in advance and they are usually sold out by the time the show starts.
gamescom.global/en

Rosebud

after-hour drink

The *Rosebud* (Heinsbergstraße 20) not only mixes different drinks. In this bar, the business people meet the artists. In addition to the classics, like Kölsch, the menu also includes creative drinks like the Black Bee with Cold Brew.
Wine and live music are available at the *Korkenkonzept* (Neusser Straße 50). The assortment of wines changes constantly. Only wines that the employees themselves like are on the menu.
rosebudbar.de
korkenkonzept-gastronomie.de

restaurant tip

Do you like burgers? Then *Hambaga* (Neumarkt 13) is an exciting choice. A Japanese take on classic hamburgers, from shrimp patties through Teriyaki to the classics. Just over the Rhine from the exhibition centre.
Authentic Chinese cuisine from the Chongqing region is available at *Bai Lu Noodles* (Palmstraße 41). The menu is kept simple, but high quality. Homemade noodles with a spicy soup. All dishes are also available in vegan and gluten-free.
hambaga.de
bai-lu-noodles.business.site/

must see

Time to relax. In the hustle and bustle of gamescom, it can be hard to get out into nature. That's what the *Flora and Botanical Garden* (Alter Stammheimer Weg) is for. Plants and flowers from all places and climate zones of the world can be seen here. From alpine plants to medicinal herbs.
freundeskreis-flora-koeln.de

CREDIT ABOVE KOELNMESSE

AT ONE GLANCE

Emergency Contacts & On-Site Help

If you need help in any way while at gamescom, don't hesitate to contact the on-site staff listed below. Here you can also find nation- and EU-wide help lines for emergencies.

Medical Attention & Security

You can always talk to on-site staff if you are looking in need of medical attention or feel threatened. You can also go directly to these locations in the halls or call them:

On-Site Helpers

- Security Office North: **+49 221 821-2551**
- Security Office East: **+49 221 821-2550**
- Paramedics & Doctors: Found in **Halls 7 & 11.1**

General Emergency Contacts

- Medical Help (nation-wide): **+49 116 117**
- European Distress Call: **112**
- Emergency Police Hotline (nation-wide): **110**
- Mental Health (German): **116 123**
- Mental Health (International):

The German TelefonSeelsorge has international lines in several languages. You can find them here:

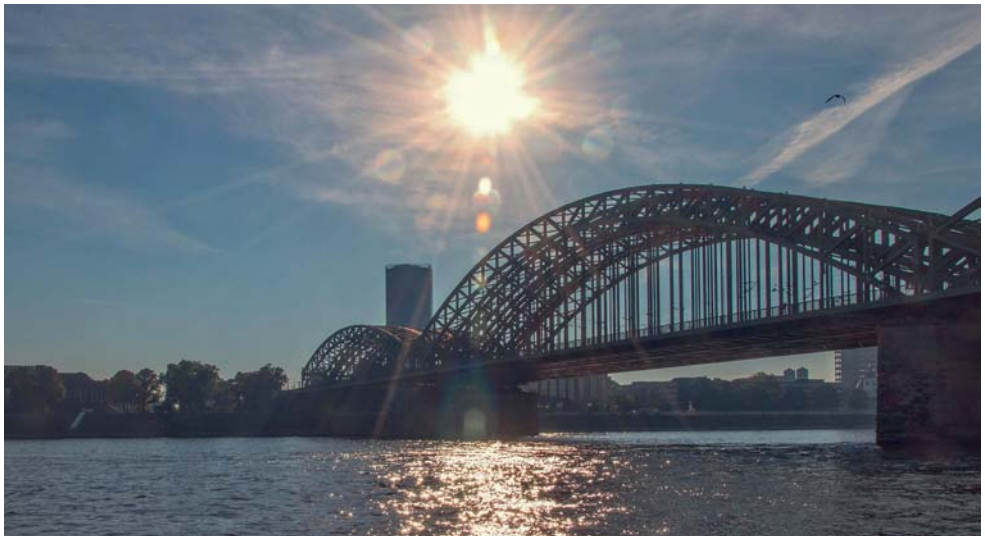
Accessibility

Every hall of gamescom features a barrier-free toilet. With the exception of the center elevator connecting halls 11.1 and 11.2, all **elevators** on site are also completely barrier-free.

Special car parking lots can be found at entrances North and South as well as below the plaza, accessible through entrances East and West.

Info Points can lead you to any destination you need and can also help with Accessibility questions. They are located at the following junctions:

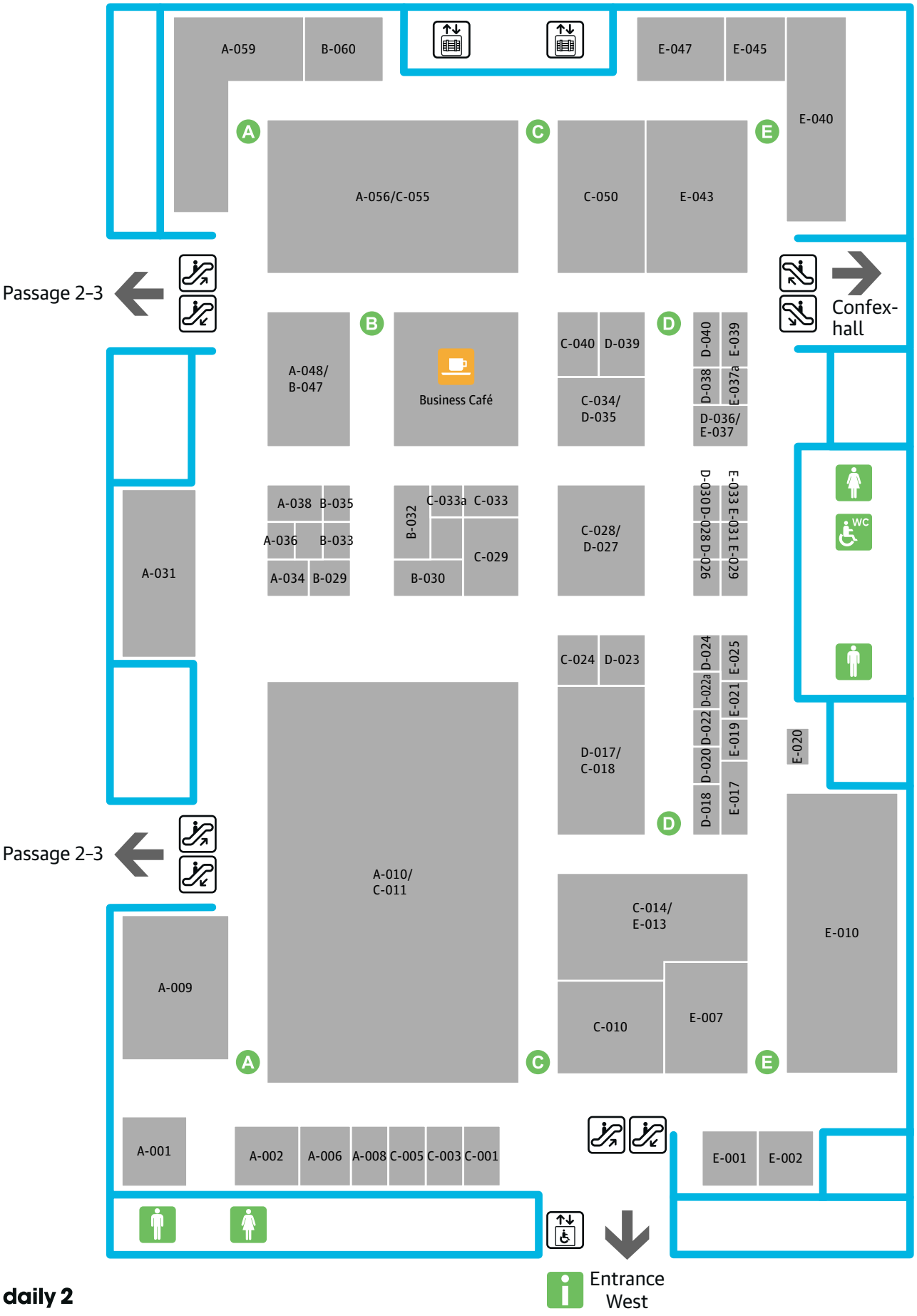
- Passage from Hall 2 to 4
- Passage from Hall 3 to 11
- Passage from Hall 4 to 5
- Passage from Hall 4 to 10
- Passage from Hall 5 to 10
- Passage from Hall 10 to 11 (West)
- Passage from Hall 10 to 11 (East)
- Northern Boulevard in front of Hall 7



A site map of elevators, parking lots and other information on Accessibility can be found and downloaded from this QR code:

CREDITS AMBULANCE: PEXELS, MIKHAIL NILOV, COLOGNE: PEXELS, MALI MAEDER

Floor plan hall 2.1

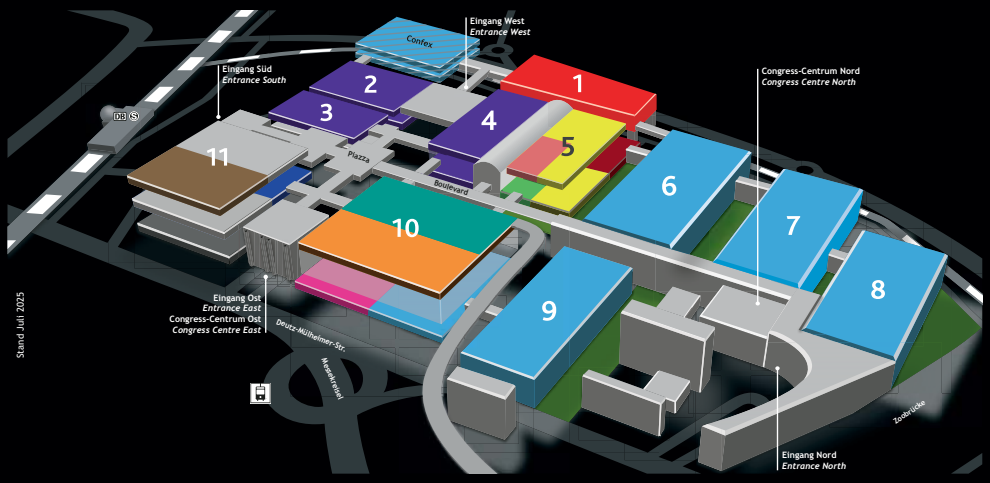


Good to know

On these pages you will find the hall plans and exhibitor list for the business area (Halls 2, 3 and 4), as well as interesting and useful information about the show.

gamescom KÖLN | COLOGNE, 20.-24.08.2025
HALL ALLOCATION

gamescom Opening Night Live
19.08.2025



- business area
- entertainment area
- retro & family area
- cosplay village
- cards & boards area
- event arena
- indie area
- merchandise area
- artist area
- outdoor area
- campus area
- signing area
- devcom / congress / invest circle (Eingang gamescom ONL / Entrance gamescom ONL)
- creator co-working space Zutritt nur mit Akkreditierung / Admission with accreditation only

SAFER SPACE POLICY & EDELGARD

It is important for gamescom to provide a peaceful, positive and safe experience for everyone. Participants who are harassed or who notice that another person is being harassed are encouraged to report this to Koelnmesse (saferspace@gamescom.de) +49-221-821 2018.or via the QR codes on the gamescom Safer Space posters at all info counters and on restroom mirrors.

SAFER SPACE POLICY OF KOELNMESSE

OPENING TIMES FOR VISITORS

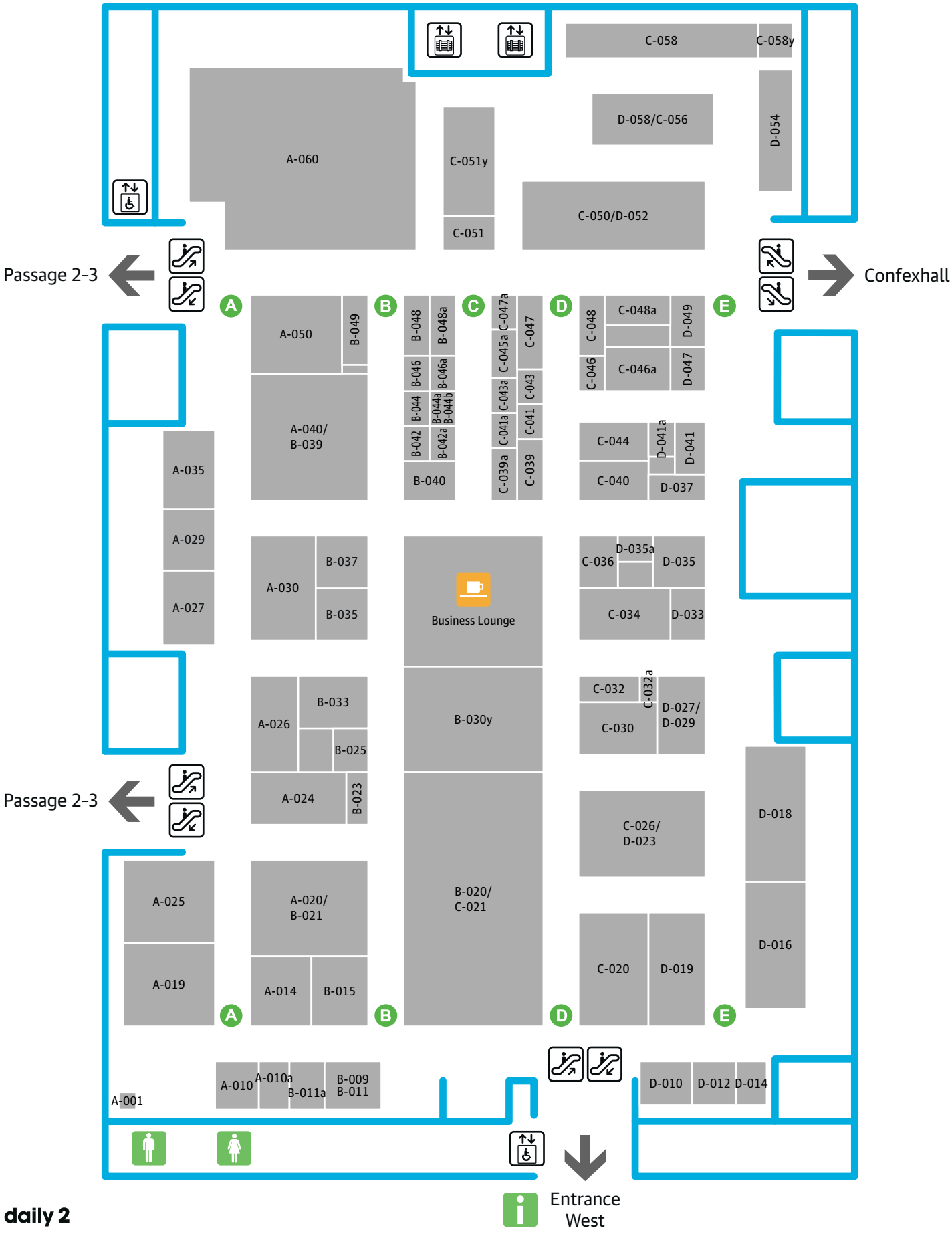
	20.08.	21.08.	22.08.	23.08.	24.08.
Business area					
Exhibitor	7:00 a.m.– 8:00 p.m.	7:00 a.m.– 9:00 p.m.	7:00 a.m.– 9:00 p.m.	closed	closed
Trade visitors	9:00 a.m.– 7:00 p.m.	9:00 a.m.– 8:00 p.m.	9:00 a.m.– 8:00 p.m.	closed	closed
Entertainment area					
Exhibitor	7:00 a.m.– 8:00 p.m.	7:00 a.m.– 9:00 p.m.	7:00 a.m.– 9:00 p.m.	7:00 a.m.– 9:00 p.m.	7:00 a.m.– 9:00 p.m.
Trade visitors	9:00 a.m.– 7:00 p.m.	9:00 a.m.– 8:00 p.m.	9:00 a.m.– 8:00 p.m.	9:00 a.m.– 8:00 p.m.	9:00 a.m.– 8:00 p.m.
Private visitors	1:00 p.m.– 7:00 p.m.	10:00 a.m.– 8:00 p.m.	10:00 a.m.– 8:00 p.m.	9:00 a.m.– 8:00 p.m.	9:00 a.m.– 8:00 p.m.

EXHIBITORS	BOOTH	HALL
0		
1 SP Agency	A010 C011	2.1
11 bit studios.	A020	4.1
1st Level	B041 C050	4.1
1UP	B032	2.1
34BigThings	C031 D040	4.1
4-Real Intermedia	D060	4.1
4Divinity UK	D017 C018	2.1
505 Games	C020 F039	3.2
5am Games	B031 C040	4.1
6Minutes Media	D039	2.1

EXHIBITORS	BOOTH	HALL
a		
A Few Rounds Games	D050 F051	3.2
AAA Merchandise	E029	2.1
AAICI	B022g C023g	3.2
ABP Technology	A029	2.2
ABRAGAMES (Brazil)	B030 C031	3.2
Abstract digital works	A029	3.2
Acarino Films SL	D050 F051	3.2
Ace team software	A029	3.2
ACIF-CCIM	C028 D027	2.1

EXHIBITORS	BOOTH	HALL
Actrio Studio	A051 B060	4.1
Adventales AS	D050 F051	3.2
Aerosoft	A043	4.2
AFI	B023	2.2
AGSKK – Project GEMS	A010a	2.2
AhoyByte	D050 F051	3.2
AIO Games	D050 F051	3.2
Air Institute	B041 C050	4.1
ak tronic Software & Services	A010 C011	2.1
Algomatic	C051a	2.2
Alkonost Team	D050 F051	3.2
Allcorrect	A011	3.2

Floor plan hall 2.2



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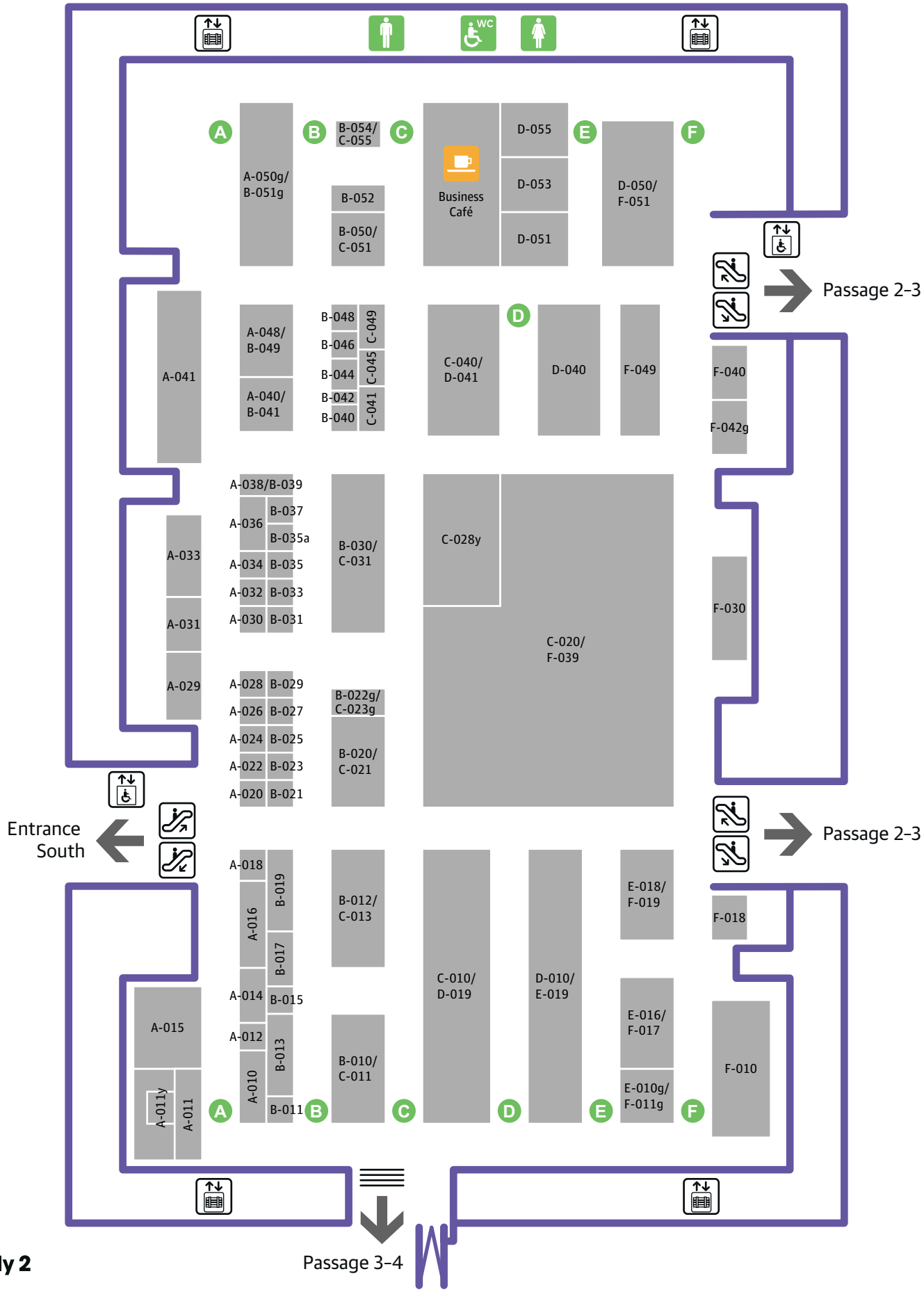
Altagram	A071 D080	4.1
Altim Consulting	A041	3.2
Amazon Web Services	C011	4.1
Amber Studio	A041	3.2
Amberbite	B031 C040	4.1
AMC RO Studio	A041	3.2
Amiqus	C020 F039	3.2
AMS Neue Medien	A010 C011	2.1
Animation Vertigo	F018	3.2
Ansible PR & Comms	C020 F039	3.2
Anvil Studios Limited	C040 D041	3.2
Aoca Game Lab	B030 C031	3.2
AOne Games SpA	A029	3.2
Apoapsis Game Laboratories	D050	4.1
Apogee Entertainment	B054 C055	3.2
Appcharge	A026	2.2
ARC System Works Europe	B020 C021	2.2
Arctic Game	D050	4.1
Arena Technologies (Vietnam)	D035	2.2
Argentum Studio	D050	4.1
Art Up International	B029	2.1
Arte	B023	3.2
Arvore Immersive Games	B030 C031	3.2
Asetek Danmark	A010 C011	2.1
ASIVI	B041 C050	4.1
astragon Entertainment	B010 A011	4.2
Atari	A024	4.2
attract mode	C011	4.1
Aucritas	C031 D040	4.1
Audiokinetic	E018 F019	3.2
AWA	F040	3.2
Axon Park Malta	C040 D041	3.2
Ayming	A032	3.2
Azerion	A021 B030	4.1
b		
B.REX	C064	4.1
B'GAME incubator	A021 B030	4.1
baby club	B010	4.1
Balancing Monkey Games Limited	F010	3.2
Bandai Namco Entertainment Germany	B028 A021	4.2
Bätz, Bischoff, Müller & Schöppach Traveller's Box	A051 B060	4.1
Beamable	B030	2.1
BECUZUS	D010 E019	3.2
BePex	C010 D019	3.2
Big Adventure	F010	3.2
Big Games Machine	C020 F039	3.2
Bigpoint	A071 D080	4.1
Bilibili HK	A010 C011	2.1
Bionic Ape	B041 C050	4.1
Birdisland	D050 F051	3.2
Birungi Studio	A021 B030	4.1
Bisuala Design	B041 C050	4.1
Bit Cake Studio	B030 C031	3.2
Bit Egg	B010 C011	3.2
bit ManiaX di Verrua Giuseppe	C031 D040	4.1
bitaggregat	A051 B060	4.1
Bitfire Games	B021 C030	4.1
Black Soup	C063 D078	4.1
BlackMill Games	A021 B030	4.1

EXHIBITORS	BOOTH	HALL
Blacknut Cloud Gaming	B037	3.2
Blade Representaciones	B041 C050	4.1
Blockchain Game Alliance	D012	2.2
Bloober Team	D016	2.2
bloomgeist	A051 B060	4.1
Blossom Seeker	C064	4.1
Boden Game Incubator	D050	4.1
Bohemia Interactive	D018	2.2
Bologna Children's Book Fair	C031 D040	4.1
Bolt Production International	A010 C011	2.1
Bongfish	C029 D038	4.1
Bonus Stage Oy	D050	4.1
Brave Squad Games Studio	B041 C050	4.1
Breach	D050 F051	3.2
Brehm & v. Moers	C063 D078	4.1
Bright Market	B049	2.2
Brocap Studio	D050 F051	3.2
Broken Arms Games	C031 D040	4.1
Brunch Studio	B035a	3.2
btf productions	A071 D080	4.1
Bugblio Studio	B010 C011	3.2
Buldozer Production	D050 F051	3.2
BUMP	A022	3.2
Bundesministerium für Wirtschaft und Energie	B056 B063	4.1
Business France Marseille Agence comptable	A018	3.2
Business Oulu	D050	4.1
Business Spain Grecyt	B041 C050	4.1
Busy Beaver Studio	B020 C021	3.2
ByteRockers' Games	A071 D080	4.1
c		
Caboodle Games	A021 B030	4.1
Capcom Entertainment Germany	A050	4.2
Capsule Studio	B029	3.2
Cass Bay Games	F010	3.2
Catalan Institute f. Cultural Comp Catalan Arts Digital Culture	B050 A041	4.1
Centurion Developments	D026	2.1
CerebralFix	F010	3.2
CGDA	D030	4.1
Chaosmonger Studio	D050	4.1
Chase a Cloud	D050 F051	3.2
Chat3D	A028	3.2
CheeseBerries	F010	3.2
Chengdu Junyun Technology	E031	2.1
Chop Chop Games	B021 C030	4.1
Chronicler Software Corporation	B046	3.2
CinderCat Games	B021 C030	4.1
City of Rotterdam	A021 B030	4.1
Clap Clap Games	B030 C031	3.2
ClockStone Softwareentwicklung	C029 D038	4.1
Cloudflare Germany	C034	2.2
CNC (Game France)	A012	3.2
Code Wizards Group	C020 F039	3.2
coherence Filial	C011 D050	4.1
Cohop Games	C029 D038	4.1
Com2uS Platform	A036	2.1
Cooling Sp.	D047	2.2
Corsair	A035	2.2
Cosmocover	A010	4.2

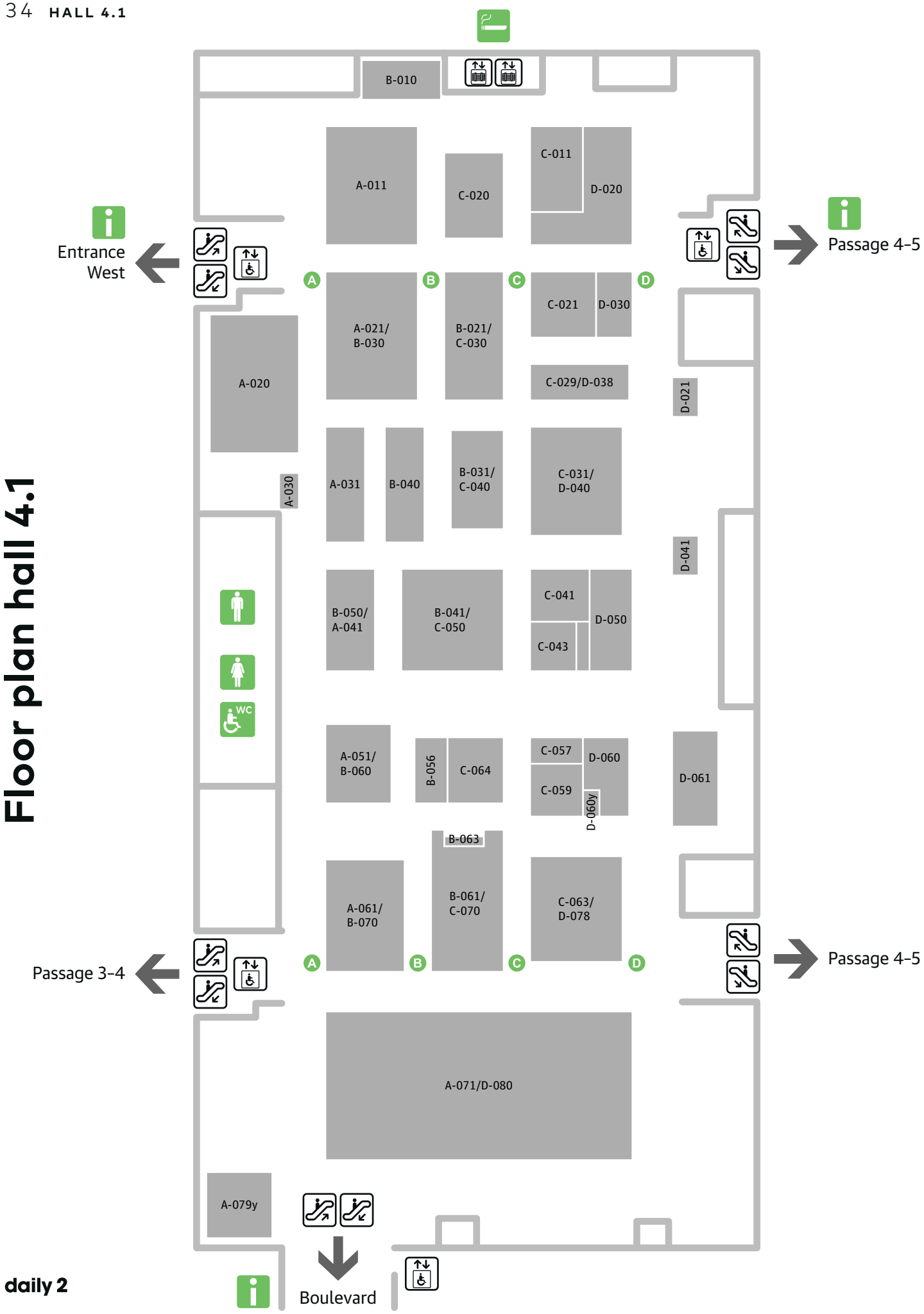
EXHIBITORS	BOOTH	HALL
Coutts & Co	C020 F039	3.2
Creative Europe MEDIA	D050 F051	3.2
Crusoe.ai	D033	2.2
Cupboard Games	C020 F039	3.2
cView Studios Limited	C040 D041	3.2
Cyan Heart Studio	B030 C031	3.2
Cyber Sail	D050 F051	3.2
Cyber Temple Games	A020	4.1
Cygames Europe	B020 C021	2.2
Cypronia	C043	4.1
Czech Ministry of Industry and Trad	C021	4.1
d		
DACS Laboratories	A071 D080	4.1
Daedalic Entertainment	A071 D080	4.1
Darron Coates (Smallhousegames)	D050 F051	3.2
Dead Astronauts	D050	4.1
Dead Teapot Limited	F010	3.2
Decemberborn Interactive	D050	4.1
Defold Foundation	D050	4.1
Department of Trade and Industry	F018	3.2
designmatic	D050 F051	3.2
Deviant Legal	A021 B030	4.1
Digital Happiness	B020 C021	3.2
Digital Innovative Design & Technol Center	B010 C011	3.2
Digital	C043	4.1
Digital Virgo	A024	3.2
Dirección General de Promoción de Exportaciones	A029	3.2
Disc 2 Games	F010	3.2
Discord	C048	2.2
Divertissements Gameloft	E018 F019	3.2
Doc Creativity Società Cooperativa Power Up Publishing	C031 D040	4.1
Dogfight Club	D050 F051	3.2
Don't Nod	A033	3.2
Dragon Snacks Games	B048	3.2
Drakhar Studio	B041 C050	4.1
Draw & Code Malta	C040 D041	3.2
DreamGEAR	C001	2.1
Dreamloop Games Oy	D050 F051	3.2
Dreams of heaven	A029	3.2
DRUID Creative	B030 C031	3.2
Dubai Culture and Arts Authority	A011	4.1
Dubai Films and Games Commission	A011	4.1
Dubai Future Foundation	A011	4.1
Dubai Multi Commodities Center	A011	4.1
Dutch Games Association	A021 B030	4.1
e		
EC Innovations	C005	2.1
Edgegap	E018 F019	3.2
Einfach Genial	C059	4.1
EintrachtTech	D060	4.1
Elysium Game Studio	A071 D080	4.1
Embassy of the Republic of Indonesia	B020 C021	3.2
Encircle Games	D050	4.1
Envision Entertainment	A071 D080	4.1
EPAM Systems	A021 B030	4.1
Epic Games Commerce	D033	4.2

Floor plan hall 3.2



EXHIBITORS	BOOTH	HALL
Epiphany Games	B012 C013	3.2
ESDigital Games	A020	4.1
ESET Deutschland	A010 C011	2.1
eSolu	D050 F051	3.2
Estudio de animacion, diseno y otro	A029	3.2
ET-Group	C029	2.1
EuraCreative	B019	3.2
EverGame	B044	2.2
exiin	D050 F051	3.2
Exit Games	A071 D080	4.1
f		
Fable Systems	B021 C030	4.1
Factory-C	C051a	2.2
Fair Games	B021 C030	4.1
FairPlay Studios	B010 C011	3.2
FaliroXR Single Member PC	D050 F051	3.2
Fandom	A020 B021	2.2
Fat Snail Studio	D050	4.1
Feenix Group	C040 D041	3.2
Filiokus	D050	4.1
Film- und Medienstiftung NRW	A061 B070	4.1
Fireflies	D050 F051	3.2
Firelight Technologies	E039	2.1
Flanders Investment & Trade	A031g	4.1
Flashbulb Games	B021 C030	4.1
Flashpoint Germany	B020 C021	2.2
Flexi-Servers	A051 B060	4.1
Flightless	F010	3.2
Flix Interactive	C020 F039	3.2
Floating Rock Studio	F010	3.2
Floppy Club	B021 C030	4.1
Fluid Studios	C020 F039	3.2
Flutu Music	B030 C031	3.2
Focus Entertainment Publishing	A028	4.2
Forge Reply	C031 D040	4.1
Forteil	F040	3.2
Forwared Gateway	C041a	2.2
Fourexo Entertainment	A051 B060	4.1
Fourteenrain Studio	B010 C011	3.2
Fourth Floor Creative	C020 F039	3.2
Frameless Games	D020	2.1
Frankfurter Buchmesse	D060	4.1
FrostyFroggs	B040	4.1
Fuloso Sdn Bhd	B052	3.2
Fulqrum Publishing	C046	2.2
Funcom Games Bucharest	A041	3.2
Funcom Oslo	D068 B061	4.2
fundación European University Gaste	B041 C050	4.1
Funfinity Interactive Private	C041	4.1
Funnivation	A010 C011	2.1
Funtaptic Studio	A041	3.2
FusionAuth	B040	3.2
FusionPlay	A051 B060	4.1
Future Publishing	A006	2.1
g		
G-Core Labs	B033	2.2
G.B.T. Technology Trading	C051a	2.2
G2A	C044	2.2
G4F Prod	B035	3.2
Gaijin Network	D017 C018	2.1
Galaktus	A020	4.1
Gamaste	D050 F051	3.2
Gambir Studio	B020 C021	3.2
game – Verband der deutschen Games-Branche e.V.	A071 D080	4.1
Game Consulting	B041 C050	4.1
Game Developers Association of Greece	E010g-F011g	3.2
Game Developers Association PH	F018	3.2
game e.V. Hessen	D060	4.1
game events	C011 D020	4.1
Game Only	A016	3.2
Game Prostir, TOV	C020	4.1
Gamebook Studio HQ	D050 F051	3.2
GameCity Kajaani	D050	4.1
Gameforge 4D	A071 D080	4.1
GameMill Entertainment	C020 F039	3.2
GameOps MEE Games GameDev Summit	F018	3.2
GameRebellion	E018 F019	3.2
Gamersmarket	B046	2.2
Games & XR Mitteldeutschland e.V.	A051 B060	4.1
Games Denmark	B021 C030	4.1
Games From Ukraine	C020	4.1
gamescom biz meeting area	D061	4.1
Gamescom Latam	B030 C031	3.2
gamescom worldwide	A015	3.2
GameSir	A010 C011	2.1
GamesMarkt	D041	4.1
gamigo	A071 D080	4.1
Gaming Malta Foundation	C040 D041	3.2
Gaming Refurbishment Centre	C047a	2.2
Gamious	A021 B030	4.1
Gecko Two	A051 B060	4.1
Geniesoft	C010 D019	3.2
Giants Software Entertainment	B042	4.2
Global Collect Services	E002	2.1
GlobalStep	A010 C011	2.1
Globant France	A010 C011	2.1
Glofurn (Hong Kong)	B009	2.2
GMR Concepts	C040 D041	3.2
Goblinz Studio	A010	3.2
GOG	A020	4.1
Gonggamore Contents	C010 D019	3.2
Government of Canada	E016 F017	3.2
Graffiti Studio	D050 F051	3.2
Granite Devices Oy	D050	4.1
grayclover	C010 D019	3.2
Gridly	C045a	2.2
Grindstone	C043	4.1
GU-Studio	B020 C021	3.2
Guillemot Cooperation	B020 C021	2.2
Gulf Direct Distribution	B048a	2.2
GYLD	B012 C013	3.2
h		
HA Hessen Agentur	D060	4.1
Half Soup Labs	C064	4.1
Hand Rock Studio	C040 D041	3.2
Hannoverimpuls	C059	4.1
Harman Deutschland	A019	2.2
Hasbro	C020 F039	3.2
Hasoo Operations	C040 D041	3.2
Hator Gaming	A020	4.1
Headplug Games	F010	3.2
Headscon	B030 C031	3.2
Headup	A071 D080	4.1
Herdek kolektiv	D050 F051	3.2
Hermit Crab Game Studio	B030 C031	3.2
Hero Games	B037	2.2
Hessen Film & Medien	D060	4.1
High Technology Park of the KR	F040	3.2
Hipster Whale	B012 C013	3.2
Hochschule Darmstadt	D060	4.1
Hollow Beak Games	D050 F051	3.2
Honestree Studios	B041 C050	4.1
Hong Kong Umedia Limited	D028	2.1
Hooded Traveler Games KIG	B031 C040	4.1
Hori UK	C051a	2.2
Host No.4 Technology (chengdu)	E037a	2.1
Hyper Games	D050	4.1
Hyperkin	A002	2.1
i		
i3D.net	A021 B030	4.1
ICE-Agenzia per la Promozione	C031 D040	4.1
IceHead Studio	B030 C031	3.2
ICEX Espana Exportacion E Inversion	B041 C050	4.1
Ichigoichie	D050 F051	3.2
IDLGAMES	B011a	2.2
ifs Internationale Filmschule Köln	D050 F051	3.2
IGDA Foundation	D055	3.2
IGEA	B012 C013	3.2
IGN Entertainment	C051a	2.2
IIDEA	C031 D040	4.1
Ilex Games	B030 C031	3.2
IllFonic	A060	2.2
Illusionist Animation Studio	B052	3.2
Impact Unified	D050 F051	3.2
Impress	C020 F039	3.2
Indie Hero	B030 C031	3.2
Indium Software	B035	2.1
Inmerxia	B031 C040	4.1
Innopede	D060	4.1
Innovision Multimedia Limited	A060	2.2
Instinct3	A060	2.2
Institut français du Maroc	A026	3.2
Int Payment Technology	D023	2.1
International Game Developers Association (IGDA)	D051	3.2
International Trade Centre United Nations	F018	3.2
Intr Studio	B012 C013	3.2
Invest in Skane	D050	4.1
Investissement Quebec International	E018 F019	3.2
Investment Promotion Agency	A050g B051g	3.2
Invisible Walls	B021 C030	4.1
Invokation Games	D050	4.1
Invr. Space	D050 F051	3.2
IO Interactive	B021 C030	4.1

Floor plan hall 4.1



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IO Interactive	D069	4.2
Iphigames	D050 F051	3.2
Irdeto	C040	2.2
Ishtar Games	B019	3.2
Italian Games Factory	C031 D040	4.1
Ivace	B041 C050	4.1
Izyplay Game Studio	B030 C031	3.2
j		
JMG Brands & Talents	A071 D080	4.1
Joindots	A071 D080	4.1
Jollify Oyun Yazılım ve Pazarlama A	C033a	2.1
Jollybits Games	D050 F051	3.2
Joycity	D041	2.2
Jujubee.	D050 F051	3.2
Jumbo Jumps	B010 C011	3.2
Jump Influence	B033	3.2
k		
kaleidoscube	C064	4.1
Kalypso Media Group	E007	2.1
Kapnetix	C021	4.1
Keen Games	A071 D080	4.1
Kevuru	C039	2.2
Keywords Studios	A050	2.2
Kgame Studio	B030 C031	3.2
Kipwak Studio	B031 C040	4.1
Kissinger Twins	D050 F051	3.2
Kochava	B042	2.2
Koffeecup	C020 F039	3.2
Kokku	B030 C031	3.2
Komodoz	B020 C021	3.2
Konami Digital Entertainment	D043	4.2
Kool Things	D018	2.2
Kool Things	A020	4.1
Korea Creative Content Agency	D010 E019	3.2
Korea Mobile Game Association	C043a	2.2
kr3m. media	C064	4.1
Krafton	B011	4.2
Kreativitas	B030 C031	3.2
Kumagema	B020 C021	3.2
Kwalee	C020 F039	3.2
Kybolt	D050 F051	3.2
l		
L33t pro services	B041 C050	4.1
La Réunion Développement	A038 B039	3.2
LAB132	C064	4.1
Lan-bridge Communications	E021a	2.1
LED Sound	A002	2.1
Leipziger Messe	A051 B060	4.1
Leonardo Interactive	C031 D040	4.1
LevelUp Analytics	C048a	2.2
Lexar Europe	A038	2.1
Lightspeed Studios	D040	4.2
LikeCard Electronic cards trading	A027	2.2
Limonello	B031 C040	4.1
Lingoona	A071 D080	4.1
Lithuanian Game Developers Association	D050 F051	3.2
Local Heroes Worldwide	A021 B030	4.1
Loki Games	B041 C050	4.1
Loten Labs	D038	2.1
LTD Blockchain Data	F040	3.2
Ludium Lab	B041 C050	4.1
Ludogram	B019	3.2
Lumi Legend Corporation	E017	2.1
Lurkit	C034 D035	2.1
m		
Macanga Games	D050 F051	3.2
Madfinger Games	A010	2.2
Maga Animation Studio Spa	C031 D040	4.1
Magic Media and Entertainment Group	B035	2.2
Malaysia Digital Economy Corporation	B052	3.2
Malta Enterprise	C040 D041	3.2
Manathree	D050	4.1
marbis	A071 D080	4.1
Marketpoint	A010 C011	2.1
Maximum Entertainment	C051a	2.2
maz&movie	C063 D078	4.1
MB Reklamos planas	D050 F051	3.2
McAfee Consumer	A010 C011	2.1
MCAST Malta College for Arts, Science & Technology	C040 D041	3.2
Medialogix	C040 D041	3.2
medianet berlinbrandenburg	C063 D078	4.1
Medien.Bayern, Games/Bavaria	C057	4.1
Medienboard Berlin-Brandenburg	C063 D078	4.1
MeetToMatch	A021 B030	4.1
Megalith Interactive Studios	C031 D040	4.1
Megapop	D050	4.1
Menhir	B025	3.2
Meridiem Games	B041 C050	4.1
Meshy	C040	2.1
Meta	B035	4.2
MetaverseME	C040 D041	3.2
MFG Baden-Württemberg	C064	4.1
Mi'pu'mi Games	C029 D038	4.1
MICE and Men Eventmarketing	C029 D038	4.1
Microids	C051a	2.2
MicroProse Software	D026	2.1
Microsoft	A061 B060	4.2
Midow Limited	C040 D041	3.2
Milestone	D040	2.1
Millenary Games	D050	4.1
Mitteldeutsche Medienförderung	A051 B060	4.1
Mixpanel	A034	2.1
mod.io	B012 C013	3.2
Modle Studios	D010 E019	3.2
Moon Rover	D050	4.1
Moonlit Monitors	A051 B060	4.1
Moore Kingston Smith	C020 F039	3.2
Mothership Talents	A071 D080	4.1
My.Games	A060	2.2
myAppFree	C031 D040	4.1
Mystic Forge	A021 B030	4.1
Myth Jeux	B040	4.1
n		
N-Zone	B040	4.1
Nacon	A010 C011	2.1
Namson Digital	B010 C011	3.2
Nanoo Company	C010 D019	3.2
Nanoreality Games	E025	2.1
Nanuq	B010 C011	3.2
Naraven Games	B031 C040	4.1
National Film Development Corporation	C041	4.1
Native Prime SAS	B031	3.2
natsha	B031 C040	4.1
NBG	A010 C011	2.1
NCsoft Corporation	D011	4.2
Neogames Finland Association	D050	4.1
NeoJPL	C010 D019	3.2
Nerdy by Nature	C047	2.2
Neun Farben Corporation	F018	3.2
New Vega	B021	3.2
New Zealand Trade & Enterprise	F010	3.2
NewGen	C051a	2.2
Newzoo	A021 B030	4.1
Next Frame Studio	B030 C031	3.2
Nieko	D050 F051	3.2
Ningbo Miaow Network Technology	B033	2.1
Nintendo of Europe SE/Accounting	D030 B029	4.2
NJLive	E010	2.1
Noodle Cat Games	C041	3.2
nordmedia	C059	4.1
Northplay	B021 C030	4.1
NortonLifeLock Ireland limited	A010 C011	2.1
Norwegian Film Institute	D050	4.1
nothing2install	A030	3.2
NSYNK Gesellschaft für Kunst und Technik	D060	4.1
Nuuvem	B030 C031	3.2
NVIDIA	A010 C011	2.1
NZXT Europe	C051a	2.2
o		
obleak games	B031 C040	4.1
Ocean Drive Studio	D019	2.2
Ociris	A071 D080	4.1
Odd Dreams Digital	D050 F051	3.2
Ohnsinn	B031 C040	4.1
One More Level	A020	4.1
Open Lab	C031 D040	4.1
Opera Norway	D010	2.2
Ophion Studios	B041 C050	4.1
Opus Major	A031	3.2
OrigenWW	B041 C050	4.1
Original Force	B044b	2.2
Other Things	C020 F039	3.2
Overwolf	C020	2.2
Ovid Works	D050 F051	3.2
OVR Technology	C049	3.2
Owlcat Games	D017 C018	2.1
Owlchemy Labs	A048 B049	3.2
p		
Pacen Life Games	F010	3.2
PandaBee Studios	A051 B060	4.1
Patterns	F040	3.2
Pay3	C041	4.1
Paymentwall	A014	2.2

Floor plan hall 4.2

EXHIBITORS	BOOTH	HALL
Paysafe Holdings	A024	2.2
PepperStones	C010 D019	3.2
Perfect Sound	B041 C050	4.1
Petit Fabrik	B030 C031	3.2
PGDA Pioneers of Game Developers	C029 D038	4.1
Pico Immersive	A010 C011	2.1
Piece of Cake Studios	A034	3.2
Pixel Audio Inc.	E018 F019	3.2
Pixel Helix Ltd	C020 F039	3.2
Pixelated Milk	D050 F051	3.2
PixelsDesign	C031 D040	4.1
Pixminds Distribution	D037	2.2
Placeholder Gameworks	D050	4.1
Plaid Games	B031 C040	4.1
Plaion	B041 D050	4.2
PlanetPlay	C020 F039	3.2
Play on Words Studios	C040 D041	3.2
Playdead	B021 C030	4.1
Playdigious	B015	3.2
Player One Consulting	C020 F039	3.2
Playful Rebels	D050	4.1
PlayInsight Studios	A051 B060	4.1
Playruo	A020	3.2
Playseat	C024	2.1
Playstack	C020 F039	3.2
playzo	D060	4.1
Pley	B025	2.2
Plug in Digital	C011	4.1
PNY Technologies Quadro	D036 E037	2.1
Poki	A021 B030	4.1
Polygon Valley	B040	4.1
Pong.Li Studios	C064	4.1
PQube	C020 F039	3.2
Productora Audiovisual Ulpo Media	A029	3.2
Proxima Beta	D068 B061	4.2
Psychic Games	D050 F051	3.2
PT Agate International	B020 C021	3.2
PT Buana Media	C033	2.1
Push Start Sud	A014	3.2
q		
Quantic Lab UK	C020 F039	3.2
Quantumfrog	C059	4.1
Qubi Sphere Alexandra Rupp & Marie Ronniger	A051 B060	4.1
r		
Rabcat Computer Graphics	C029 D038	4.1
Rain AS	D050	4.1
Ranida	F018	3.2
Rarebyte	C029 D038	4.1
Rat King Entertainment	A051 B060	4.1
Rave.space	C063 D078	4.1
Raw Fury	C010	2.1
Raw Power Games	B021 C030	4.1
Razer (Europe)	B020 C021	2.2
Red Art Games	B013	3.2
Red Hog Studio srl	D050 F051	3.2
Red Hog Studio srl	C031 D040	4.1
Red Stage Entertainment	D050 F051	3.2
Red Thread Games	D050	4.1
Red Throne Studio	B041 C050	4.1
Red Twig Game Studio	B030 C031	3.2
Reddit	B056	4.2
Redox/Redox Interactive	D050 F051	3.2
ReedPop	C020 F039	3.2
Reforged Studios	C040 D041	3.2
reignite games	C029 D038	4.1
remote control productions	A071 D080	4.1
Reseau Local	B027	3.2
Retro Cloud Studios	A041	3.2
Revera	C031 D040	4.1
Revolution Software.	C020 F039	3.2
Rhea Games	D050	4.1
Riddlebit	D050 F051	3.2
Rising Pixel	B041 C050	4.1
Rizero Studios	B020 C021	3.2
roborodent	C029 D038	4.1
Rockets Audio	B030 C031	3.2
rokaplay	D060	4.1
Rokky Limited UK	C020 F039	3.2
Rolldbox Games	B041 C050	4.1
Romanian Game Developers Association – RGDA	A041	3.2
Roomtone	C010 D019	3.2
RotxBlau	A051 B060	4.1
RSM UK	C020 F039	3.2
Rulefactory	B031 C040	4.1
Runoi Games	D050	4.1
S		
S K T Information Technology	A008	2.1
Saber Interactive	B020 C021	2.2
SAGE: South Australian Game Exhibition	B012 C013	3.2
Sanuk Games	B010 C011	3.2
Savannah Entertainment	D050 F051	3.2
Savegame	B030 C031	3.2
Savvy Games Group	D051	4.2
Scanavo Europe	D027 D029	2.2
Schenker Technologies	A051 B060	4.1
Second Stage	A071 D080	4.1
Secret Mode	C020 F039	3.2
SelectaVisión	B041 C050	4.1
Sensor Tower	B046a	2.2
Sentient Infotech	D022a	2.1
Seoul Digitech HighSchool	C010 D019	3.2
Separuh Interactive	B020 C021	3.2
Serbian Games Association	A011	3.2
servers.com	A040 B039	2.2
Services Export Promotion Council	C041	4.1
Set Snail	B021 C030	4.1
Sharkbomb Studios	D050 F051	3.2
Sharkmob	D068 B061	4.2
Shenzhen Association of Trade	F049	3.2
Shiro Games	B050 C051	3.2
Shochiku	C011	4.1
Shueisha Games	C051a	2.2
Side International UK	E001	2.1
Silent Solutions	D022	2.1
Silicon Souls	B031 C040	4.1
Silver Legend	D050	4.1
Silver Lining Interactive	C020 F039	3.2
Simuverse	C029 D038	4.1
Sindex	D050 F051	3.2
Sinister scripts studio	B031 C040	4.1
Skeldal Immersive	C021	4.1
Skeleton Crew	C020 F039	3.2
Skillsearch	C020 F039	3.2
Slab	B020 C021	3.2
Slap-Bang! Digital	C020 F039	3.2
Slovak Game Developers Association	C043	4.1
Slovian Games Studio	D050 F051	3.2
Smartie Pants	D050 F051	3.2
SMS Fulfillment Solutions	C029 D038	4.1
SnoopGame	B042a	2.2
Snow Leaf Studios	D050 F051	3.2
Snowcastle Games	D050	4.1
SO Games	A036	3.2
Sociedad Canaria de Fomento Económico	B041 C050	4.1
Solutions 2 GO	A010 C011	2.1
Soulven	D060	4.1
South West Vision	B020 C021	2.2
Spaghetti-Code Softworks	A051 B060	4.1
Spielfabrique	B011 D050 F051	3.2
Sporty Software	C020 F039	3.2
Squadx	B010 C011	3.2
Square Enix	B028 A021	4.2
Stadt Leipzig.	A051 B060	4.1
Steel Media	C041	2.2
Stepheight	A051 B060	4.1
stillalive studios	C029 D038	4.1
Stormcloak	F010	3.2
Stream Hatchet	D049	2.2
Streamforge	E018 F019	3.2
strobetano	B031 C040	4.1
Struct9	C043	4.1
SudAnim	B017	3.2
Sumo Digital	A048 B047	2.1
Supermassive Games	A010 C011	2.1
SuperScale	C043	4.1
Swedish Game Industry Association	D050	4.1
Swipe Right	C020 F039	3.2
SwissGames/Pro Helvetia	B031 C040	4.1
t		
Take-Two Interactive	C011 D018	4.2
Tambù	C031 D040	4.1
Tassei Denki	A010 C011	2.1
TEA – Top Entertainment Agency	B041 C050	4.1
Team Vivat	D050 F051	3.2
Team17 Digital	B010 A011	4.2
Techland	D068 B061	4.2
Technobel	B040	4.1
Tellmewow Studios	B041 C050	4.1
Templar Media	A040 B041	3.2
Tencent Games	B065	4.2
Terahype	C021	4.1
Terra Localizations	B041 C050	4.1
Terragami Interactive	D050 F051	3.2
Terragami Interactive	C029 D038	4.1
Tessera Studios	D050 F051	3.2

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Tesura Games	B041 C050	4.1
Thailand Department of Int. Trade Promotion (DITP)	B010 C011	3.2
The Game Bakers	D050 F051	3.2
The Monk Games	B010 C011	3.2
The Pokémon Company International	C036	2.2
The Trade Group	C030	2.2
The UK Interactive Entertainment	C020 F039	3.2
Theogames	B030 C031	3.2
Thunderful Publishing	A010 C011	2.1
Tied Company	C031 D040	4.1
Tier Music	D050	4.1
Tiny Bull Studios	C031 D040	4.1
tobspr Games	A071 D080	4.1
Tohokushinsha Film	E019	2.1
toneworx	A071 D080	4.1
Toplitz Productions	C029 D038	4.1
Tractor Set Go	A041	3.2
Transformative Games	F010	3.2
Tremau	D030	2.1
Trexx	B030 C031	3.2
Tricoman Studios	D050 F051	3.2
Trophy Games Development	B021 C030	4.1
True Baboons	B031 C040	4.1
Trusted Events GmbH	C046	2.2
TU Darmstadt, AG Serious Games	D060	4.1
Twirlbound BV	D050 F051	3.2
u		
U&I Entertainment	B020 C021	2.2
UAB Riotloc	A020	4.1
UberStrategist	C011	4.1
Ubisoft	B032 A039	4.2
Umlaut Games	B031 C040	4.1
United Games Entertainment	A071 D080	4.1
Universität Tübingen	C064	4.1
University of Malta Institute of Digital Games	C040 D041	3.2
Untold Games	C031 D040	4.1
Urban Games	C051a	2.2
v		
Valdus Interactive	B010 C011	3.2
Varattu Valo Games	D050	4.1
VaultN	A021 B030	4.1
Vehrs, Schnerr, Drescher, Brauer Gb	D060	4.1
Venom	A002	2.1
VestGames	D050 F051	3.2
VG Invest	C021	4.1
Video Games Europe	A030	4.1
Video Games Museum	D050 F051	3.2
Vidribute	D060	4.1
Vietnam Cullinan Electric.	E033	2.1
Violetix	C059	4.1
Virtuos Holdings	A025	2.2
Viva Games	B041 C050	4.1
Voiseed	D024	2.1
Vonder Games	B010 C011	3.2
VRKiwi	D050	4.1
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Wallonia Games Association WALGA	B040	4.1
Wallonia Trade & Investment Agency (AWEX)	B040	4.1
Wanderweg Games Forberg & Forberg	A051 B060	4.1
Wargaming Group	C026 D023	2.2
Warner Bros Entertainment	B041 D050	4.2
We Re Buff Studio	B010 C011	3.2
Web Media Publishing	A071 D080	4.1
Webcore Games	B030 C031	3.2
WeMaven Language Services	C003	2.1
Werkmeister Media	C051a	2.2
Whimsical Wolff Games	B031 C040	4.1
White Balance Pictures	F010	3.2
Wicked Art Games	F010	3.2
Wield VR	D050	4.1
Wild and Sweet	D050 F051	3.2
Wildboy Studios	F010	3.2
WINGS	D050 F051	3.2
Wired Productions	C020 F039	3.2
Wirtschaftsförderung Brandenburg	C063 D078	4.1
Wirtschaftsförderung Sachsen	A051 B060	4.1
Wirtschaftskammer OE Messebereich	C029 D038	4.1
Wise Monkey Entertainment.	C020 F039	3.2
Wizards of the Coast	C020 F039	3.2
Wolcen Studio	D017 C018	2.1
Women in Games International	D053	3.2
World Pro Racing	C040 D041	3.2
Worldpay (UK)	B048	2.2
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Xdrive Mobilya Sanayi ve Ticret	D018	2.1
Xsolla (USA)	A030	2.2
y		
Yaga Studio	D050 F051	3.2
Yellow Panda	B030 C031	3.2
Yggdrazil Group Public	B010 C011	3.2
YourMom	B030 C031	3.2
Yrs Truly	C020 F039	3.2
Yudiz Solutions	C041	4.1
YuzuPulse	D050 F051	3.2
yym entertainment	F018	3.2
z		
Zamarkand	D050 F051	3.2
ZamZam Distribution	C020 F039	3.2
Zeitland media & games	C064	4.1
Zenimax Germany	A071 D080	4.1
Zeppelin Studio	C029 D038	4.1
Zero Fraction Studios	B041 C050	4.1
Zhejiang Times International Exhibition & Services	D040	3.2

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