

gamescom

daily 2

[Market data](#) The European games industry

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VAULT
smart distribution

Visit us in
Hall 4.1
Booth A021 B030





2025

MONSTER HUNTER WILDS™



FIND US IN

HALL 9



gamescom

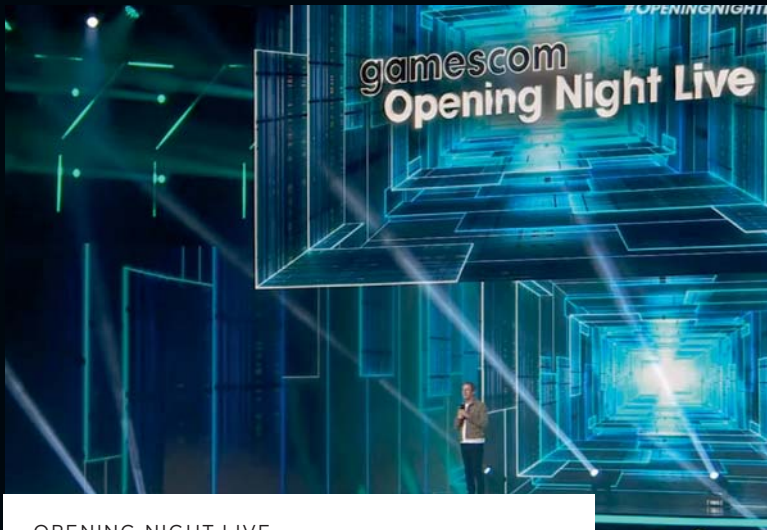
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OPENING NIGHT LIVE

An Excellent Start

This was truly a games extravaganza. In total, 62 games were presented during the pre-show and the main show of Opening Night Live - by host Geoff Keighley and co-presenter Eefje Depoortere aka Sjokz, in front of thousands of fans in Cologne and millions of digital viewers online. THQ Nordic took advantage of the ONL to announce Reanimator, Batman Arkham Shadow for the Meta Quest 3 stepped out of the shadows and Xbox had plenty to show from Indiana Jones, Call of Duty, Diablo IV and Starfield. Netflix was there with Squid Game. But Take-Two Interactive was responsible for the biggest surprises. The company showed off the first extensive gameplay footage from Sid Meier's Civilization VII, due out on 11 February 2025, and then announced Mafia: The Old Country and Borderlands 4. Although there had been rumours of a fourth instalment in the main series, the announcement at gamescom came as a complete surprise. The franchise has sold more than 87 million copies to date.

NRW RECEPTION

Funding Stable, Liminski Says

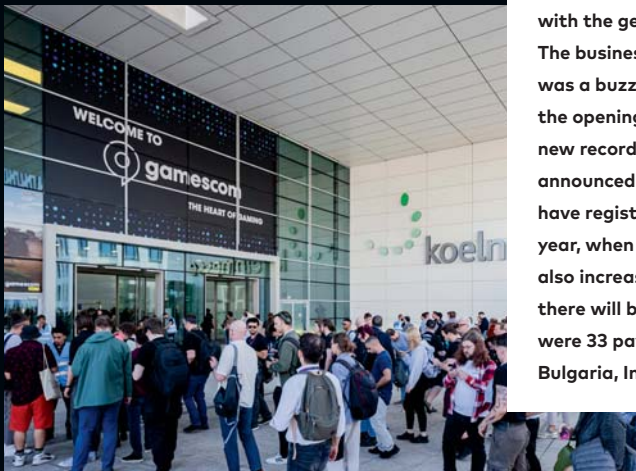
On the official Welcome to NRW Reception at the Northrhine-Westphalia booth, the tone was similar to the political assurances of other German states. Nathanael Liminski, Minister for Federal and European Affairs, International Affairs and the Media, ensured the audience and Film- und Medienstiftung's MD Walid Nakschbandi that the game funding, while not on the rise, would remain stable for the next year. As was the case last year, Sao Paulo State Culture Secretary Marilia Marton was a special guest at the reception, strengthening the bond between Cologne and Brazil made by gamescom latam.



PRESS START

The World's Biggest Gaming Event Kicks Off

gamescom opened on Wednesday for trade visitors and the media, with the general public allowed on site in the afternoon using wildcards. The business area was particularly busy in the first few hours. There was a buzz of activity everywhere, even in the public halls. Even before the opening, it was clear that the event was growing and would set a new record this year. As the organisers from Koelnmesse and game announced before the start of gamescom, more than 1,400 companies have registered as exhibitors. This is already 15 percent more than last year, when 1,227 exhibitors were counted. The number of pavilions has also increased by almost 50 per cent compared to last year. In total, there will be 48 pavilions from 37 countries at gamescom. In 2023 there were 33 pavilions from 26 countries. New country pavilions include Bulgaria, India, New Zealand, South Africa, Portugal and Sweden.



PITCH AWARD SHOW

European Game Night

At the European Game Night organised by Spielfabrique, NRW. Global Business, Europe's Heartbeat Northrhine-Westfalia and Business France on devcom Tuesday, ten studios from around Europe pitch their games to a jury. The winners came, as was the case in the last two years, from Cologne: Critical Rabbit (Sebastian Heße, left), the makers of Fall of Porcupine, won the pitch contest with their new game codenamed Project Tortuga. The award comes with a free game evaluation by experts as well as an AirFrance flight voucher.

A second price is also given away at the Game Night, the Franco-German Youth Office Price awarded by OFAJ. This year, it went to freshly founded GaHa Games from Germany, formerly part of a French studio.



POLITICAL BREAKFAST

A Maze Seeks Funding for Arthouse Games

At the Pink Breakfast on gamescom Wednesday, organised by A Maze, politics took center stage. Head of the Senate Chancellery of Berlin Florian Graf opened the booth with a speech, followed by a small discussion round with Thorsten Wiedemann, head of A Maze, and Anna Vielhaber, leader of the New Media Funding department at Medienboard Berlin-Brandenburg. Medienboard MD Helge Jürgens spoke about the success of the capital region's game efforts. Wiedemann ensured the commitment of A Maze to what he called Arthouse Games. A Maze will now look for funding to support developers of this niche, and a book about them is to be published at the end of 2024.



BERLIN

Franziska Giffey pledges continued support

At the traditional Medienboard Berlin-Brandenburg reception, Franziska Giffey, Berlin's Senator for Economics, Energy and Public Affairs, pledged her continued support for the industry, especially for the Gameshouse project, which will not open until early 2026 at the earliest. The past year also shows Berlin's strong support for the local industry. Berlin provided five million euros in support through various measures. However, Giffey did not say how much money is available this year.





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.

PROMOTION

Xsolla at gamescom

Xsolla has been a key partner of devcom and gamescom for years. In this interview, David Stelzer, President of Xsolla, reveals why gamescom is so important for Xsolla's European business and what they are showing.

gamescomDaily: Xsolla is a partner of devcom and an exhibitor at gamescom. What can the industry expect from Xsolla in Cologne?

David Stelzer: At DevCom and Gamescom, Xsolla will deliver a comprehensive showcase of our latest advancements in game commerce technology. We're diving deep into current trends in game monetization, focusing on innovative strategies for revenue growth, efficient solutions, and advanced fraud prevention techniques. We aim to demonstrate how seamlessly these elements integrate to help developers achieve global market success.

We'll showcase our latest innovations, starting with the Xsolla Backend, which offers a powerful and scalable foundation for seamless game operations. We'll introduce the Xsolla Mobile SDK, designed to simplify multi-platform development, ensuring developers can efficiently build and deploy across various platforms. We'll also spotlight our Xsolla Instant Solutions, which provide developers with quick and user-friendly tools for implementing monetization strategies, such as subscriptions and in-game purchases we're excited to highlight the Instant Web Shop, which now includes offerings like Instant Game Sales, Instant Launcher, and Instant Cloud Gaming, enabling developers to enhance their game's reach and revenue potential effortlessly.

Beyond the technical presentations, our presence at these events will include interactive sessions and networking opportunities to foster valuable connections among industry professionals. We aim to empower developers to create games and build sustainable businesses around them, leveraging our expertise in global distribution and monetization.

How important is gamescom for Xsolla's European business and beyond?

Gamescom is pivotal in Xsolla's strategy, especially as we expand our footprint across Europe. This event isn't just a platform for showcasing

our products; it's a crucial opportunity for direct engagement with the European gaming community. Through Gamescom, we gain valuable insights into European developers' unique challenges and preferences, allowing us to tailor our solutions more effectively to meet their needs.

For Xsolla, Gamescom is essential for building long-term relationships with key regional stakeholders. It enables us to demonstrate the real-time value of our services, showing how we assist developers in navigating the complexities of game monetization—from managing regional preferences to complying with Europe's diverse regulatory landscape. Gamescom is a launch pad for our new initiatives and partnerships, which are critical for advancing our growth strategy in Europe and globally.

What do you expect from your involvement in Cologne?

Our involvement in Devcom and Gamescom is integral to our strategy to enhance Xsolla's presence and influence in Europe. We aim to raise awareness of our comprehensive suite of tools among European developers and publishers, demonstrating how our solutions streamline game distribution, enhance monetization efforts, and boost profitability.

We expect our participation to lead to the formation of new partnerships and the strengthening of existing ones. These relationships are cru-

"Gamescom is a launch pad for our new initiatives and partnerships, which are critical for advancing our growth strategy in Europe and globally."

DAVID STELZER



cial as they expand our global reach and impact. Engaging directly with developers at these events allows us to understand their needs and challenges better, refining our offerings to provide even more targeted support. This engagement is vital for our ongoing success in Europe and is central to our growth strategy in this competitive market.

Speaking of Europe, are you happy with the development of Xsolla's European division?

We're pleased with our European division's substantial growth in recent years, reflecting the strong relationships we've built with developers and publishers across the continent. Our services are increasingly recognized for helping game businesses thrive by addressing the specific needs of the European market.

However, while we're happy with our progress, we're not complacent. The European market is diverse and

constantly evolving, so we must continuously adapt and innovate. We're committed to expanding our presence further, ensuring that we support even more developers with customized solutions that meet the unique demands of this region. We aim to maintain and grow our position in Europe, becoming an even more integral part of the gaming ecosystem here.

How do your services in Europe compare to those in the USA and Asia?

Xsolla's global strategy is to tailor our services to each region's needs, and Europe is no exception. In Europe, we offer solutions that cater to the continent's diverse preferences and regulatory requirements. This approach mirrors our strategies in the USA and Asia, where we adapt our solutions to align with local market conditions and consumer behavior.

While the core of our services remains consistent globally – focusing on monetization, distribution, and fraud prevention – the implementa-



**DAVID
STELZER**

President of
Xsolla

tion varies by region. In Europe, for instance, we strongly emphasize compliance with GDPR and other local data protection regulations, ensuring that our solutions are practical and legally sound. In contrast, our services in the USA might prioritize scalability and integration with large-scale distribution platforms, while in Asia, we focus on mobile optimization and localized solutions.

This regional customization allows us to provide developers with the most relevant tools for their markets, ensuring they can maximize their reach and revenue potential wherever they operate.

**Visit the Xsolla booth in
Hall 2.2 | Booth A030 B037**

VAULTN

Changing Digital Games Distribution

Vaultn's solution automates digital distribution processes and helps game publishers retain control of the products. [Hall 4.1 | Booth A021 B030](#)



Efficiency and control are key for publishers and retailers alike in today's rapidly changing games industry. While platforms such as Steam dominate the market, a significant 30 per cent of the PC digital games market remains outside. This segment, though brimming with potential, is often bogged down by labor-intensive, manual processes that hinder growth and lack control.

For many publishers and retailers, managing this segment involves a multitude of manual tasks – ranging from transferring license keys (often via spreadsheets) to coordinating promotions and price lists, reconciliation of transactions and creation of reporting. Each step is time-consuming, prone to errors, and leaves little room for innovation. Moreover, once keys are delivered to partners, publishers lose a significant amount of control, making it difficult to monitor their distribution and impact.

This is where Vaultn.com comes into play – created to enable sales and publishing teams to focus on their actual work. A smart distribution platform designed to streamline and automate these cumbersome processes. The Amsterdam-based venture was created with a clear vision: to empower both, publishers and retailers by providing them with the tools needed to automate all aspects of distribution operations. This platform goes away from the traditional role of a distributor or aggregator, focusing on offering the technology layer and giving back control and visibility to the parties involved.

Key Features and Solutions Offered by Vaultn.com:

1. Automated Key Distribution: Vaultn eliminates the need for manual key transfers by allowing publishers to distribute license keys automatically to their retail partners. This feature not only saves time but also minimizes

the risk of errors, ensuring that keys are delivered accurately and efficiently.

2. Real-Time Price and Promotion Management: The platform offers a centralized system for managing price lists and promotions, enabling publishers to update and communicate these changes in real-time. This ensures that retailers always have the latest information, helping them to optimize their sales strategies without the hassle of manual updates.

3. Enhanced Control and Transparency: With Vaultn, publishers maintain full control over their keys even after they've been distributed. The platform provides comprehensive tracking and reporting tools, allowing publishers to monitor the performance of their keys, understand user behavior, and make informed decisions.

4. Direct Integration with Retailers: Vaultn's technology seamlessly integrates with a wide network of retailers connected to the platform, ensuring that game keys can be distributed and activated across multiple part-



ners without the need for intermediaries. This direct integration accelerates the time-to-market for new releases and promotions and helps retailers to expand their product offerings.

Since its launch in the summer of 2023, Vaultn has already made a significant impact on the industry. Esteemed partners such as Bethesda, Thunderful Group, and Fanatical have adopted the platform, leveraging its capabilities to streamline their operations and reach new audiences. Notably, Vaultn also offers the unique capability for publishers to sell GOG versions of their games via third-party retailers, a feature that has proven to be immensely successful. A collaboration involving GOG games and participating publishers, including

Bethesda, resulted in 40 % of users being new or reactivated, showcasing the platform's power to drive engagement for gog. VaultN plans to partner up with other platform partners to extend its offer for publishers and retailers here.

Vaultn's success is not only reflected in its growing partner base but also in the caliber of its team. The venture, founded by industry veterans Emrah Kara and Julian Migura, boasts an experienced team that includes top-level hires such as former Take Two Business Development Director Claire Ralley and Adam Selcuk from Ztorm. This wealth of industry knowledge and expertise positions Vaultn as a leader in the digital distribution space.

The platform's retailer network is also expanding rapidly, publishers such as Team17, Microids, Chimera Entertainment, and Lion Castle have

joined Vaultn, while retailers like Level Up, Bonoxs, Hypegames, Heybox, and H2 Interactive are utilizing the platform to enhance their offerings.

As the digital games market continues to evolve, Vaultn.com stands at the forefront of innovation, providing the tools and technology needed to unlock the full potential of this dynamic industry. With its unique approach to distribution, Vaultn is not just solving today's challenges – it's paving the way for the future of digital game distribution.

**Visit VaultN in
Hall 4.1 | Booth A021 B030**

THE FORCE IS WITH UBISOFT

Ubisoft's Open World Blockbuster Offensive

Ubisoft is showcasing its two upcoming AAA hits **Star Wars Outlaws** and **Assassin's Creed Shadows** at gamescom 2024.



On 15 November 2024, Ubisoft is set to launch Assassin's Creed Shadows, the next instalment in its hugely successful flagship franchise, which has already sold over 200 million copies worldwide. At gamescom 2024, the game will be presented in a thematically atmosphere, with special photo opportunities and goodies for fans. A developer presentation in a 400-seat cinema will provide information about the upcoming highlight, which will take players to feudal Japan. Fans will be able to experience the differ-

ent gameplay styles of the dual protagonists, Naoe and Yasuke, and get a glimpse of the stunning, dynamic game world powered by the latest generation of the Anvil Engine. Nearly 20 studios are involved in the development, which gives an idea of the publisher's commitment to Assassin's Creed Shadows. It is the first Assassin's Creed for current-generation consoles and PC only.

There will also be a special event for cosplayers. During gamescom, well-known cosplay photographer eosAndy and Ubisoft will be offering free photo shoots at the Assassin's Creed stand in Hall 6.1. Anyone wearing an Assassin's Creed cosplay outfit will also have the chance to enter the

#AssassinsCreedCosplayContest and win prizes, including from BenQ.

Next door, Ubisoft is also presenting Star Wars Outlaws. The first open-world adventure in the Star Wars universe can be tried out on 100 demo stations. Visitors will be able to play a mission before the blockbuster is released worldwide on 30 August 2024.

Ubisoft's gamescom stand is located in **Hall 6.1, at B020-C021 and C011-B010**, and is open to visitors from 21 to 25 August. Both stands are easily accessible. Star Wars Outlaws also offers wheelchair play stations and the option to use the Xbox Adaptive Controller if required.



Massive Linx: Building the Future of Connected Virtual Experiences

Meet YOURE Family at [Hall 04.1 | Booth 061g-D070g](#)

As the digital landscape evolves, connected virtual experiences are becoming a reality. In alignment with this transformation, YOURE x GamesCoin has expanded its company family by introducing the newly founded Massive Linx

Positioned at the forefront of this digital evolution, Massive Linx plays a pivotal role in revolutionizing how we interact with digital environments. Its open-source and commercial technology bridges the gap between games, virtual worlds, and digital assets, creating an interoperable and unified virtual experience. Unlike platforms limited to specific ecosystems, Massive Linx is cross-platform and compatible with engines like Unreal, Unity, O3DE, and Godot. It also extends to WebGPU, iPhone, and Android, with full support for AR and VR.

Massive Linx's versatility lets developers integrate assets and experiences across different engines and devices, offering a flexible solution for content creators. By leveraging its technology stack, developers can create and share digital assets across various games and environments. This broad compatibility makes Massive Linx a true linchpin in the creation of cohesive, immersive, and interoperable virtual experiences. Interoperability is crucial for fostering a vibrant digital economy, where users can freely explore and interact with a wide range of content. Whether it's a virtual art gallery, a multiplayer game, or a virtual shopping experience, Massive Linx provides the technology and architecture to bring these experiences to life in a unified and accessible manner.

Massive Linx also democratizes content creation with its no-code experience builder, allowing users to develop complex digital environments without needing coding skills. The runtime builder em-



powers users to craft complex experiences with efficiency and precision, enriching user engagement and opening up new possibilities for gamers, content creators, and developers. Massive Linx's support for AR and VR technologies makes it adaptable to future digital trends. Its scalable architecture ensures that the platform can grow and evolve with the changing digital

landscape, making it suitable for a wide range of applications, ranging from virtual tourism and education to entertainment, gaming and social interactions. Additionally, its open-source nature encourages broad adoption and collaboration, allowing developers to contribute to and benefit from the platform's growth.

By providing a cross-platform, interoperable framework, Massive Linx is poised to become the backbone of a truly interconnected digital universe. Its ability to bring together various game engines, devices, and technologies into a cohesive whole makes it an essential player in the future of digital interaction and commerce. As connected virtual experiences continue to expand, frameworks like Massive Linx will play a pivotal role in shaping how we explore and experience the digital world.

Alex Suarez, YOURE Family CEO explains "Our new venture Massive Linx bridges the gap between games, virtual worlds and digital assets through its open-source and commercial technology, creating a truly interoperable and unified virtual experience. By integrating Massive Linx into the YOURE x GamesCoin ecosystem, the company enhances its ability to deliver next-generation gaming experiences that are both immersive, and interconnected, further solidifying its position as a leader in the digital gaming and blockchain space."

DEVELOPER/PUBLISHER

Other Tales/Other Tales

WHERE? Indie Arena Booth

A game anthology consisting of four short stories about childhood taking place during a long summer holiday. All stories center around children, with a dark undercurrent of loneliness, mystery and magical realism.



MINIATURES

Denmark



DEVELOPER/PUBLISHER

Moonana/Serenity Forge

WHERE? Indie Arena Booth

A Cyberpunk turn-based rhythm JRPG. Play as the singer and songwriter, BOBO. Fuel your moves with the power of music by using real-time execution of moves in rhythm game style. Choose a class, battle the authorities, play at your own bands' concerts and more!

KEYLOCKER USA



LET THEM TRADE
Germany

DEVELOPER/PUBLISHER

Spaceflower/Byterockers' Games

WHERE? Home of Indies

Build a network of cities that produce and trade resources, upgrade your castle, and protect the cities from bandits. Tinker with the economy at your own pace and watch the charming wooden world grow into a kingdom.

DEVELOPER/PUBLISHER

Gortyn Code/Gortyn Code

WHERE? Indie Arena Booth

A pirate-metal-inspired, top-down adventure game developed for GameBoy. Set in an alternate history where Golden Age pirate mythology and heavy metal riffs collide, players embark on a journey to collect mystical sea chanteys, using them in rhythmic combat.

CHANTEY Greece



"As one, they raised their battle cry against the towns o' the West Indies."

DEVELOPER/PUBLISHER

Adrian Kougianos/Preceptech

WHERE? Home of Indies

ONORBIT is a virtual space lab for craft that lets you assemble and operate space hardware as if you were actually in space. A high fidelity, real world and near future space simulator, featuring real world space engineering and the latest models.

ONORBIT — VIRTUAL SPACE LAB UK



DEVELOPER/PUBLISHER

Sentience Inc./Sentience Inc.

WHERE? Home of Indies

SOUTH POLE BEBOP is a multiplayer turn-based strategy game inspired by Into The Breach, set on a 9x9 board, where you control characters and protect bases. Create a unique deck of ability cards and characters. Eliminate the opponent while fending off a zombie horde. Become a savior of The South Pole!

TEN THOUSAND COINS: THE GOLDEN MERCHANT

New Zealand

DEVELOPER/PUBLISHER

Thousand Tonic/Thousand Tonic

WHERE? Indie Arena Booth

Trade goods, earn coins, and unravel a riveting tale spanning two timelines as a merchant searches for her lost mentor. The game is a story-rich merchant strategy trading game where a betrayed fox merchant must trade, earn coins, and gather allies.



SOUTH POLE BEBOP
South Korea



FORGOTTEN FRAGMENTS
Spain

DEVELOPER/PUBLISHER Binary Phoenix/Binary Phoenix

WHERE? Indie Arena Booth

Help Enid, Ryder and Dayen in their adventure of retrieving the FORGOTTEN FRAGMENTS. The game is a 2D puzzle-platformer which can be played solo or coop. Beat world bosses for more powers and discover the secret behind everyone's memory loss.



PSYCHOTIC BATHTUB Switzerland

DEVELOPER/PUBLISHER natsha/natsha

WHERE? Indie Arena Booth

The game addresses Ophelia's experience with her psychotic disorder in her bathtub. Interact with the environment through her eyes: Argue with your rubber duck, drink wine, add more bathwater. Will you find a way out of the really scary parts of your mind? Maybe not.

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!**



META-GHOST: THE BREAKING SHOW China

DEVELOPER/PUBLISHER Scarecrow Studio/Flawless Gaming

WHERE? Indie Arena Booth

A 3D roguelite hack-and-slash action game. Set in a reality show, where you engage in real-time battles with various machines using cybernetic enhancements and weapons. Whether for personal gain or lofty ideals. Fight until you reach the final victory on this Roguelite journey.



BREW Norway

DEVELOPER/PUBLISHER Snow Leaf Studios/Snow Leaf Studios

WHERE? Home of Indies

Climb the ranks of the Alchemy Academy as you face the Academy Professors and their creations in this third-person rogue-lite. Use your potion gun or craft unique potions in the heat of battle to defeat dangerous beasts and potion machines.

DEVELOPER/PUBLISHER Edgeflow Studio/Hooded Horse

WHERE? Indie Arena Booth

Explore the galaxy in this deck building, sci-fi roguelike where ship upgrades and crew management are key to your survival. Optimize resource generation, engage in intense turn-based battles, and take on ever-growing threats as you seek out The Signal.



BREACHWAY Romania



GAMESCOM CONGRESS

Politics, Research and Civil Society

The biggest **gamescom congress** ever not only has more space in the new Confex, but brings **more talks** and even more **prolific politicians**.



**FRANZISKA
GIFFEY**

Senator for
Economic Affairs
& Mayor, Berlin



**MICHAEL
KELLNER**

State Secretary,
Federal Ministry
for Economic
Affairs



**FABIAN
MEHRING**

Digital
Minister,
Bavaria



**NATHANAEL
LIMINSKI**

Head of the
State Chancel-
lery, NRW



**RENATE
NIKOLAY**

Deputy Direc-
tor-General for
Comm. Networks,
EU Commission

W

ith the two main topics of "Games and Artificial Intelligence" and "Games and Democracy", this year's gamescom congress is going to be bigger in space and scope. The political participants are also more and merrier: Franziska Giffey, Fabian Mehring, Michael Kellner, Nathanael Liminski and Renate Nikolay.

Over 100 speakers are going to be part of gamescom congress this Thursday on eight different stages in the new Confex at the West entrance of Koelnmesse. It's going to be the biggest congress so far, owing to the new amounts of space the Confex brings to the (debate) table. Even the political discussion battle has been broadened, with five political debaters instead of four like the years before.

Premieres at the Former Debatt(l)e Royale

The political main panel of congress is always the heart and center of the event. Formerly called Debatt(l)e Royale, the panel is now a "normal" political panel, but the panelists are no less prestigious: This year's participants are Franziska Giffey (Senator for Economic Affairs, Energy and Public Enterprises and Mayor of Berlin), Michael Kellner (State Secretary at the Federal Ministry for Economic Affairs and Climate Action), Nathanael Liminski (Minister for Federal and European Affairs, International Affairs and Media of the State of North Rhine-Westphalia and Head of the State Chancellery), Fabian Mehring (Bavaria's State Minister for Digital Affairs) and Renate Nikolay (Deputy Director-General for Communications Networks, Content and Technology). Thus for the first time ever, the debate features a

Bavarian politician. For another political format, Renate Nikolay (Deputy Director-General for Communications Networks, Content and Technology of the European Commission) is confirmed, making the roster of politicians on the stages even more prolific with an EU representative.

Broad Schedule Over Eight Stages and Five Categories

The programme of this year's congress features a big range of topics and people from different ranges of the industry as well. Over a 100 talks can be found on the eight stages, sorted into five special interest fields: Economy & Innovation, Society & Culture, Science & Education

and the two main tracks. Notable highlighted speakers are Rudolf Thomas Inderst from IU International University, Daniel Stolz and Jasmin Käber from broadcaster SWR, Ahmet Murat Kılıç and Bediz Büke İren Yıldızca from the Council of Europe and Alessandro Soriani from the University of Bologna, Louisa Keight from the environmental protection initiative "Playing for the Planet Alliance" and Shirin Kasraeian from the Bavarian State Centre for Political Education. For the first time, the gamescom congress is also integrated into the official gamescom biz app, making it easier than ever to find and mark the most interesting talks on the phone. You can also turn to the next page for the schedule in full right here.



"In the diverse and exciting programme of the gamescom congress, this year's key topics are particularly noteworthy: 'Games and Artificial Intelligence' addresses the current technological innovation that will change all our lives. At the congress, some of the world's leading experts on the topic will explain the role games play in this and how AI will in turn change game development. 'Games and Democracy', the second focus, emphasises the extensive potential of computer and video games to effectively communicate socially relevant topics with their unique strengths. With these two important and highly topical focal themes, the gamescom congress once again impressively demonstrates its topicality and relevance as well as the enormous potential of games for all areas of life,"

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

Time schedule and locations

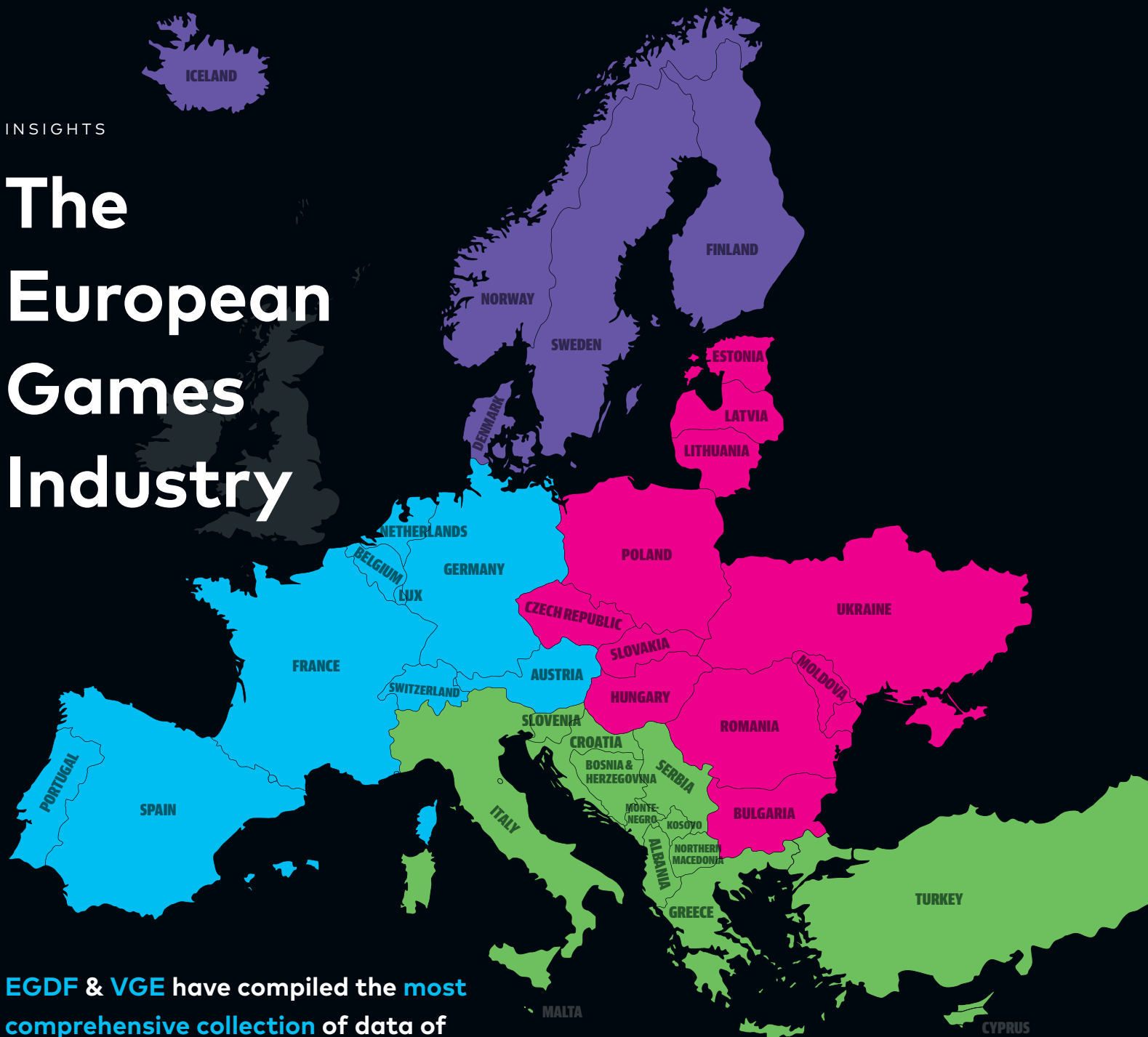
	STAGE 1 – MAINSTAGE	STAGE 2	STAGE 3	STAGE 4
10:05	Keynote: The Joys of AI Hillary Mason			
10:30	Overcoming Tech – Accessibility, Choice and the Human Touch Jörg Tittel	Brandancing in the Metaverse: abundance and scarcity in a world of tomorrow Micaela Mantegna	How AI is Shaping Our Games Johanna Pirker	Preserving the cultural asset of games for the future Lara Keilbart, Alistair Hudson, Andreas Lange, Florian Graf
11:00		Die Macht der Dystopien: Wie digitale Spiele unsere Wahrnehmung von Demokratie prägen Rudolf Inderst	Google's vision on AI & GenAI for Gaming Industry Magnus Toft, Nikolai Danylchuk	
11:30	Games-Standort Nr. 1 – Wie gelingt Deutschlands Aufholjagd? Nathanael Liminski, Franziska Giffey, Fabian Mehring, Michael Kellner, Frauke Holzmeier	Joystick & Journalismus: Die perfekte Kombination für den Öffentlich-Rechtlichen Rundfunk Daniel Stolz, Jasmin Käber	Creating with AI: First movers and explorers, where are we today? Marie Amigues, Huei Chan, Jon Radoff, Hilary Mason, Magnus Toft, Tomi Huttula	Digital cultural heritage. Where does UNESCO stand? Eva-Maria Seng, Tobias Kopka, Andreas Lange, Thorolfur Beck, Marilia Marton
12:00		Representing the world: 10 steps for bringing the world together in its own tongue Rami Ismail, Myriame Lachapelle		
12:30	Lunch			
13:30	Game Industry Reality Check Marten Palu, Sandra Särav	Mirrors of Play: Influence and Agency in Video Games Shirley McPhaul	Emergence of the Holodeck Jon Radoff	Past Mortem: Vier Learnings aus dem Projekt "Let's Remember!" zum Einsatz von Games an Lern- und Gedenkorten Christian Huberts, Olaf Zimmermann
14:00	Gamification of Society Jørgen Tharaldsen	The (Un)Safe Way of Unlocking Empathy to Amplify Democracy Vivian Acquah		Let's Continue? Zukünfte der digitalen Erinnerungskultur mit Games Deborah Schnabel, Leonore Martin, Olaf Zimmermann, Christian Huberts, Marcus Richter
14:30	How can games become a catalyst for innovation and strengthen EU competitiveness Per Stromback, Renate Nikolay, Ann Becker, Hendrik Lesser	Gemeinsame Verantwortung: Für sicheres und respektvolles Arbeiten in Kunst, Kultur und Medien Ina Göring, Claudia Schmitz, Madeleine Egger, Gabriele Schulz	Prompt, Copy, Repeat – When Old Becomes New Huei Chan	
15:00			Law Enforcement: Crime fighting with AI (CARVE-DL) Jens Wiechering	Opposing far-right politics – Mission 1929 Tijmen van Haelst
15:30	Coffee Break			
16:00	Cables and the privilege to fail Thorolfur Beck	Perspectives in Play: EU-Außenpolitik durch Spiele begreifbar machen Jana Horst, Fabian Hemmert, Mirko Kruppa, Patrick Weiß	Citizen Science – Wie Spiele bei der Mondlandung helfen Stephan Jacob, Marius Schwinning	Esports goes Gold – Olympischer Respekt und die nächsten Schritte Torsten Burmester, Jens Wortmann, Martin Müller, Joerg Adami, Anika Wolter
16:30	Turning Play into Environmental Action Louisa Keight	Death from above: why we made a pro Ukraine propaganda game and how this went so far Hendrik Lesser	KI gestützte Serious Games für Training & Simulation und die Berufliche Bildung Stefan Göbel, Polona Caserman, Angelika Maier	
17:00	Next Level Democracy? Künstliche Intelligenz, Online-Medien und progressive Spielekultur: Die Chancen und Herausforderungen einer neuen Zeit Andree Haack, Thomas Koenen, Johanna Pirker	You Are the Product: AI, Games, and the Manipulation of Masses Tsahi Liberman	Dismantling toxicity in gaming and the positive potential and power of games and AI Annabel Ashalley-Anthony, Alan Ashalley-Anthony, Tim O'Neil	Dance, Games and Technology – Interaction Mindsets and Gaming Tech in Dance & Choreography Anna-Carolin Weber, Fabien Prioville, Julia Decker, Brig Huezio, Anna Marienfeld
17:30		Modded Democracy? User-generierte Inhalte zwischen Diversität und unverpixeltem Hass Mareike Stürenburg, Viet Hoang		
18:00				

■ ECONOMY & INNOVATION | ■ SOCIETY & CULTURE | ■ SCIENCE & EDUCATION | ■ SPECIAL FOCUS: GAMES & DEMOCRACY | ■ SPECIAL FOCUS: GAMES & AI

	STAGE 5	STAGE 6	STAGE 7	STAGE 8
10:30	Accenture: How to use Gaming as an Innovation Force Katrin Menke	Changing How You Think Through Challenge Rachel Heleva	EU Sustainability Alphabet Soup Jiri Kupiainen, Maria Wagner	
11:00	Roche Minecraft Challenge Luca Hartmann, Serge Corpataux, Maren Gessler	Quo Vadis Games (Aus-)Bildung – Ergebnisse der 1. deutschen Fachtagung für Gamedidaktik Michael Hebel, Stephan Jacob	Code, Creativity and Climate – the games industry's role in the green transition Björn Flintberg, Marlène Tamlin	Frühe Demokratieerfahrungen in Spielen – politische Medienbildung im Gaming Martin Fischer, Alexander Vogt, Stephanie Rifkin, Dirk Poerschke
11:30	Digital Fashion Realities Schirin Negahbani	Zukunft gestalten: Einblicke in das Netzwerk der Game Labs an Hochschulen Timo Schemer-Reinhard, Michael Mosel	Finding Growth post-peak: three opportunities for games companies in a stagnant market Karol Severin	
12:00	How we put Need for Speed in a Mercedes? Devin Nambiar, Kaihua (Marshall) Qi, Nicole Egeler	How to destroy a democracy – a game for schools Shirin Kasraeian, Sebastian Grünwald	A Prioritization Framework for Game Design Features Osama Dorias	
12:30	Lunch			
13:30	Video games: A key enabler for democratic participation Ahmet Murat Kilic, Alessandro Soriani, Bediz Buke Iren Yildizca	Loot statt Blut: Was kann das neue Jugendschutzgesetz in der Praxis? Elisabeth Secker, Lidia Grashof, Daniel Heinz, Michael Terhörst, Anna Grebe	Game it 'till you make it Brisia Fabiola Aguirre Ponce de León, Hugo Castro	
14:00	Societal impact of games underused! New opportunities for financing of games Bernd Feseler, Kati Uusi-Rauva		The Migrants' Chronicles: 1892 – Migrationsgeschichten interaktiv erleben Alina Menten, Franziska Funken	Meet Your Peers – Creative Match-Making Session Anna-Carolin Weber
14:30	Press Play for Engagement – was leisten Games in Bildung und Forschung? Helen Begovic, Jessica Kathmann, Michael Hebel, David Bargiel	Enlighten the "Dark Patterns": Medienpädagogische Handlungsmöglichkeiten im Umgang mit manipulativen Mechanismen in Games Andre Wessel, Dirk Poerschke, Vera Servaty, Reiner Gerrards, Linda Scholz, Linda Zeuner, Sophie Trachte, Tim Wild	Designing Realistic Multilingual Characters for a Domestic Violence Victim Interviews Simulator Emmanuel Guardiola, Kedy Ortega	
15:00			How Cosmic Lounge is Using AI to Change the Game Tomi Huttula	
15:30	Coffee Break			
16:00	The video games industry in Africa: understanding its ecosystems Désiré Koussawo, Sidick Bakayoko, Bukola Akingbade, Ophélie Apie Oddy, Teddy Kossoko	Enlighten the "Dark Patterns" Continuation	Unterricht mit Minecraft, Roblox und Co.? Digitale COTS-Spiele didaktisch und lehrpraktisch reflektiert Jan-Martin Geiger, Anna Wenzel	Selbstmanagement und Selbststeuerung mit Games – Open Discussion Benjamin Strobel, Lilischote, Nicolas Hoberg, Jolina Bering
16:30				
17:00	In-Car Gaming – A better gameplay experience in your car than on any other device Jörg Imberger	Digitale Zwillinge Verstorbener: Kann KI Trauer heilen? Chantal Pisarzowski		
17:30	The changing promise of applied (serious) games Salko Joost Kattenberg			
18:00				

INSIGHTS

The European Games Industry

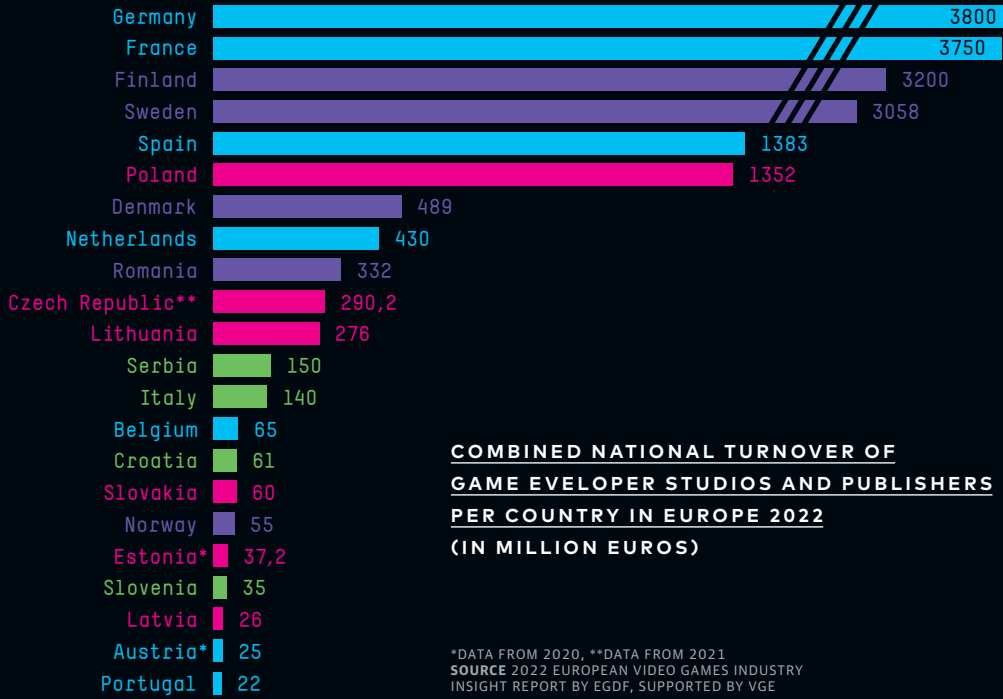


EGDF & VGE have compiled the **most comprehensive collection of data of European games companies. A summary originally published in [GamesMarkt #464](#).**

The games industry in Europe is very diverse, which is not surprising, as each country has its own characteristics. In order to provide an overview of the European market, the two associations EGDF (European Game

Developer Federation) and VGE (Video Games Europe) have jointly published a report based on aggregated national industry data for 2022 from 20 European countries, which are in turn provided by the respective national associations. Released at the end of June 2024, it represents the most up-to-date aggregated data to date at the European level — and

unlike the traditional total revenue of a market, it focuses on companies operating in that specific country. This industry turnover is the net revenue generated by all game development studios and publishers based in that country (local perspective), including subsidiaries of major global game industry conglomerates. Example: While the German market for com-



puter games, hardware and related online services is worth 9.43 billion Euros in 2022, the annual local industry turnover for games made exclusively by studios and companies based in Germany is 3.8 billion Euros. Employees include active game developers, employees of publishers and local subsidiaries, but not retail game distributors or retailers, and service providers that are not also a game development studio or publisher. Employees working remotely in third countries are also included, but employees and subcontractors of subsidiaries in third countries are excluded.

Next, the European games industry is analysed in more detail in several regions and their differences are identified. It starts with the Nordic countries, followed by Eastern and Southern Europe, and ends with Central and Western Europe.

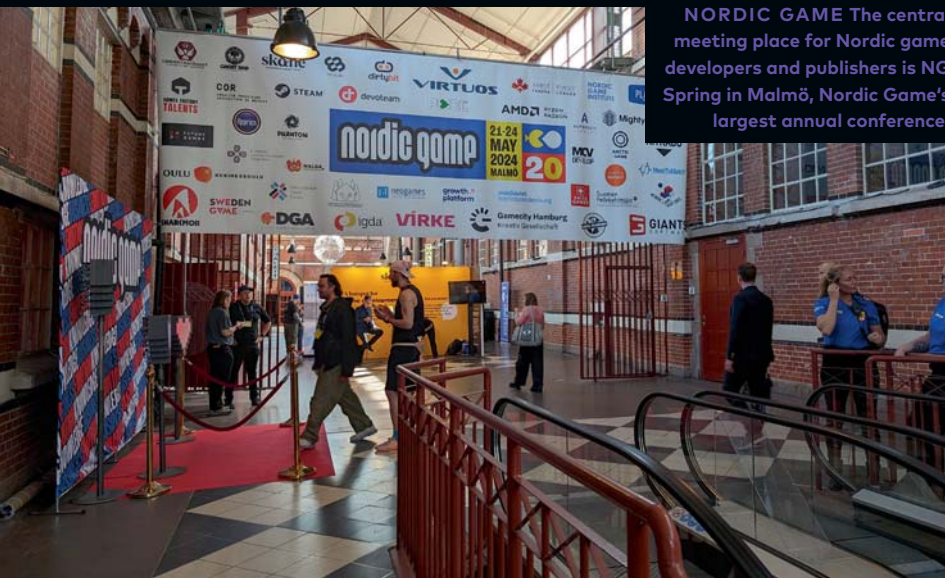
revenue. In 2022, the Finnish games industry had a turnover of 3,200 million Euros. Of the 3,700 people working in the industry, more than 3,000 are based in the Helsinki region, including Remedy (*Control*), Rovio (*Angry Birds*), Small Giant Games (*Empires & Puzzles*) and Supercell (*Hay Day*). The Finnish games industry has received strong support from Business Finland, so it is no surprise that the industry has the third-highest turnover of local games companies in Europe, after Germany and France.

With a turnover of 3,058 million Euros, local companies from Sweden rank second in the Nordic region. 939 of the 1386 game studios in the region are based in Sweden, almost half of them in Stockholm and the surrounding area, but Skåne (southern Sweden) and Västra Götland with Gothenburg and Skövde are also important game industry hubs. What is striking about Sweden is the very large number of small and medium-sized studios. In the absence of cultural or R&D support for the games industry, Sweden has sev- →

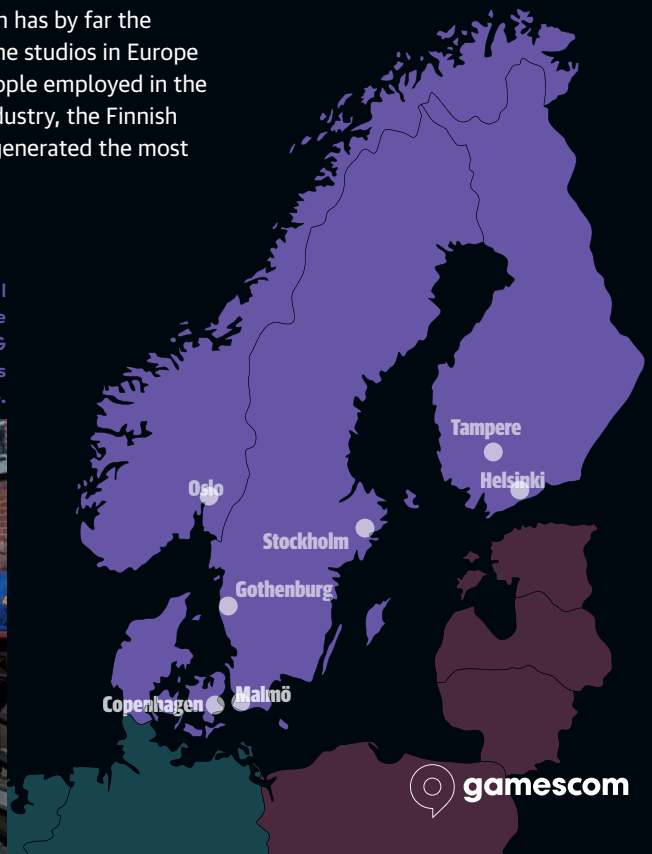
NORDICS



Although Sweden has by far the second most game studios in Europe and the most people employed in the Nordic games industry, the Finnish games industry generated the most



NORDIC GAME The central meeting place for Nordic game developers and publishers is NG Spring in Malmö, Nordic Game's largest annual conference.



→ eral regional clusters supporting SMEs in the sector — all funded by local governments. Highlights such as *Valheim*, *Satisfactory* or *V Rising* have come out of Skövde, a city of less than 40,000 inhabitants, powered by Sweden Game Arena. With King, Arrowhead Game Studios, Machine Games, DICE, Massive Entertainment, Starbreeze, Mojang, Avalanche Studios and Hazelight, Sweden is home to many internationally renowned studios, which also explains the high number of employees in the sector, with more than 8,400 people working in the industry. The best-known publishers are the Embracer Group, which will soon be split into three entities, and Paradox Interactive, which specialises in strategy games. The international turnover of local studios in Sweden is just behind that of Finland, putting it in fourth place in Europe — and ahead of Spain, Italy and Poland. In terms of population, Finland and Sweden are the absolute leaders in the number of local studios in Europe.

Denmark, which for a long time had only IO Interactive (*Hitman*) as its figurehead, has been a particularly up-and-coming country in recent years. With Ghost Ship Games (*Deep Rock Galactic*), however, Denmark is home to an extremely successful company that is now also publishing indie games. The country has a total of 163 studios employing 1,281 people, around 1,000 of whom work in the region around the capital, Copenhagen. The turnover of the local studios is 489 million Euros. DFI Spilordningen (Danish Film Institute) provides support for the production and launch of games as well.

Compared to the other Nordic countries, Norway lags far behind. Local companies from Norway generated a games turnover of only 55 million Euros. The reason for this is simple: there are very few games companies in Norway, just 24 in total with 824 employees. The central hub is the capital region around Oslo, where the largest and best-known



Games Industry Conference, Poznan

studio, Funcom, is based. By comparison, Iceland, with a population of less than 400,000, had 20 active studios employing 449 people in 2022. In Norway, funding is available from the Norwegian Film Institute, which also supports games.

EASTERN EUROPE

For the first half of video gaming's history, Eastern Europe has widely been perceived as an underdog. But that changed in the mid-to-late 2000s, when Eastern European game developers entered the global stage through digital distribution. With games like *The Witcher* from CD Projekt Red in Poland, *Stalker* from GSC Game World in Ukraine (both 2007) over the first *Euro Truck Simulator* from SCS Software in the Czech Republic and many more titles that started out rough technically, but with promising concepts, great story and gradually refined iterations, the region has developed into one of the powerhouses of European game development. Poland alone, the biggest player in the region both by population and by game workers, has developed into one of the most successful game dev hubs in the world, bringing forth *The Witcher 3: Wild Hunt* and *Cyberpunk 2077* (CD Projekt Red), *Dying Light 2* (Techland), *Lords of the*

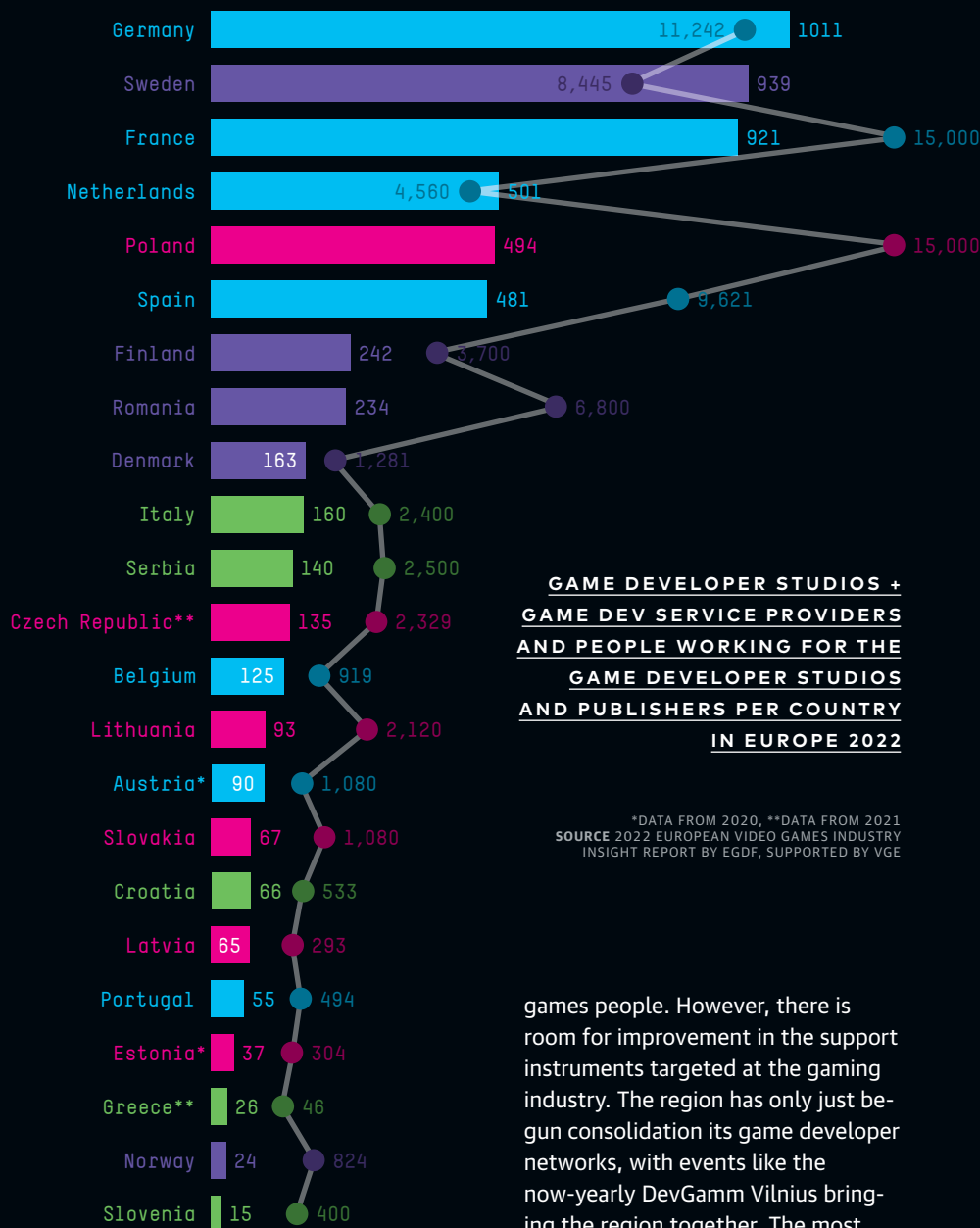
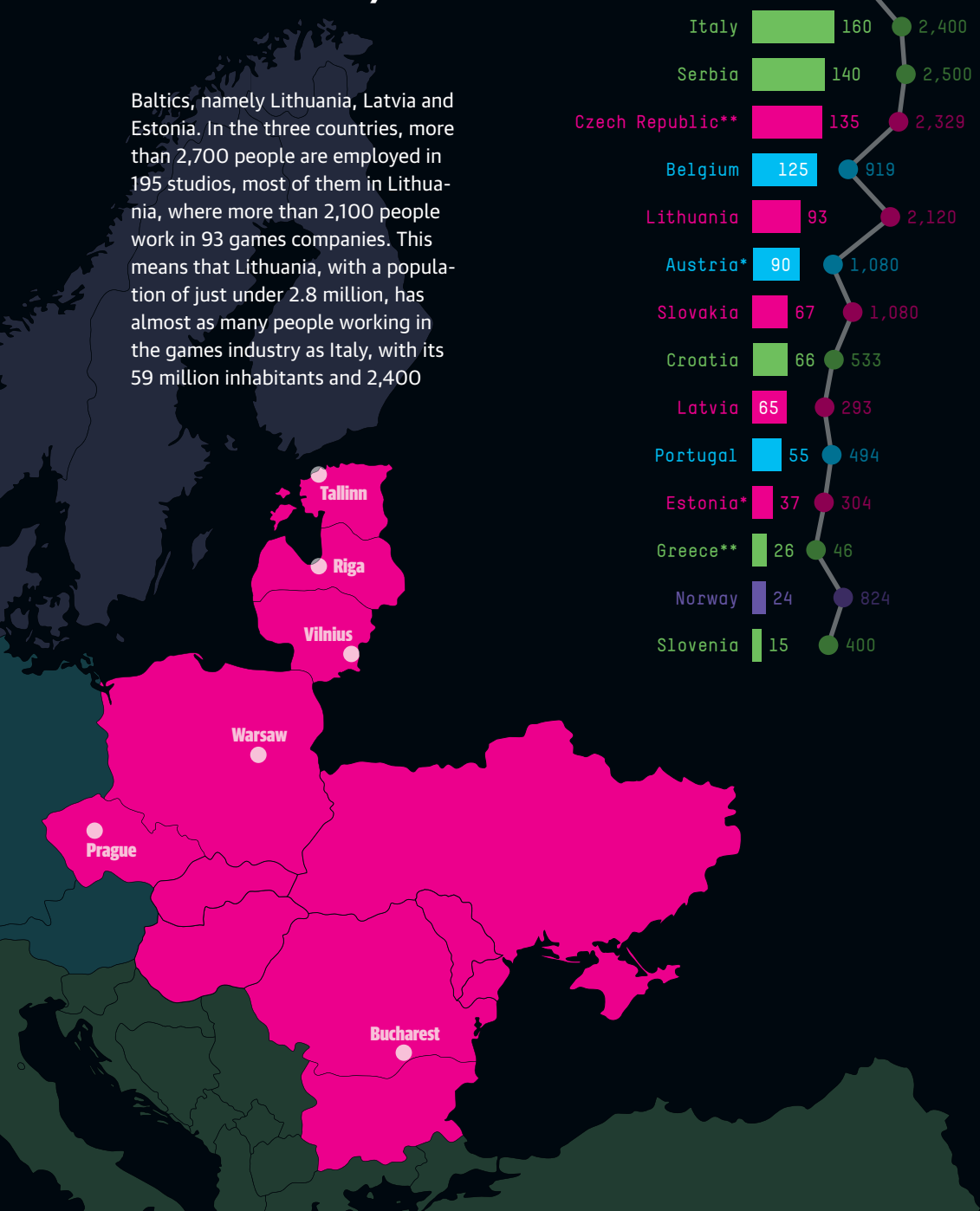
Fallen (CI Games) and many more. Together with France, Poland has the highest number of people working in the industry — and more than Germany. This is partly due to the fact that salaries in Poland are significantly lower than in other Western and Central European countries. The local turnover is the sixth highest in Europe (1.35 billion Euros), just behind Spain.

A true underdog that must be mentioned is Romania — with the second-most studios in the region (234), a vast network of support studios and more than 6,800 people working in this field. Several big publishers operate development or support studios in the nation, among them EA, Ubisoft and Gameloft, this explains the local turnover of 332 million Euros, which is significantly lower than in Poland, especially when converted to turnover per developer. The Czech Republic is also noteworthy, with game hubs in Prague and Brno — although data is only available from 2021, when 2,329 people were employed in 135 studios with a turnover of 290.2 million Euros. "Poland and Romania are examples of countries where the game industry has been able to overcome the limitations caused by the weak innovation capacity of their home countries," says the State of the European Game Industry Report 2024.

Talking about underdogs: Up and coming is the term to talk about the

Eastern Europe has become a real powerhouse in the games industry, with only Western and Central Europe employing more people in the industry.

Baltics, namely Lithuania, Latvia and Estonia. In the three countries, more than 2,700 people are employed in 195 studios, most of them in Lithuania, where more than 2,100 people work in 93 games companies. This means that Lithuania, with a population of just under 2.8 million, has almost as many people working in the games industry as Italy, with its 59 million inhabitants and 2,400



GAME DEVELOPER STUDIOS + GAME DEV SERVICE PROVIDERS AND PEOPLE WORKING FOR THE GAME DEVELOPER STUDIOS AND PUBLISHERS PER COUNTRY IN EUROPE 2022

*DATA FROM 2020, **DATA FROM 2021
SOURCE 2022 EUROPEAN VIDEO GAMES INDUSTRY INSIGHT REPORT BY EGDF, SUPPORTED BY VGE

games people. However, there is room for improvement in the support instruments targeted at the gaming industry. The region has only just begun consolidation its game developer networks, with events like the now-yearly DevGamm Vilnius bringing the region together. The most important award of the region, the Digital Vikings awards encompassing all states around the Baltic Sea, might be given away in Poland, namely the harbour city of Gdansk – but with stables like Nordcurrent (*Cooking Fever*) in Lithuania, indie stars like Color Gray Games (*The Case of the Golden Idol*) in Latvia and breakout successes like ZA/UM's *Disco Elysium*, the region is poised to become an ever more relevant hub of creativity and financial success.

Ukraine, where the war against Russia is still raging, is also an important spot for game development →



→ in Eastern Europe. There are/were numerous branches of established companies, co-development studios and external service providers. Alina Mudraya, CEO of the HR service provider Values Value, gave an overview of the Ukrainian games industry at the Games Gathering 2021. Her information was based on annual reports, surveys and public sources, although she noted that it was difficult to collect data due to the lack of central contact points or associations. According to her, over 30,000 people were employed in more than 400 companies in the gaming sector. The largest 30 companies alone employ 10,000 people. The most important location is Kiev/Kyiv. Although this data is not comparable to that of EGDF/VGE, it shows the size of the games industry in Ukraine. It is currently unclear how these data have changed as a result of the war, but Ukraine's game industry has been in the spotlight since the Russian attack, receiving vast support both financially and morally from game devs from other countries. The nation with the second-biggest population of the Eastern countries in this selection has developed several high-class games: Apart from the much awaited *Stalker 2* (GSC Game World), the prestigious *Metro* game series (4A Games) comes to mind. While many Ukrainian developers work from outside the country at the moment, the Ukrainian games industry is only

positioned to grow further through the new business connections with other Eastern and Central European countries that have developed in the last years.

SOUTHERN EUROPE

In Southern Europe, the leading country is not Italy but Serbia, even though Italy has eight times more inhabitants. In Serbia, 2,500 people work in 150 games companies. The turnover is 150 million Euros. Similar to Romania, Serbia is a popular location for subcontracting, co-development and support studios, but there

are also local production studios. The best known are Ubisoft Belgrade and Wargaming, as well as Madhead Games (*Scars Above*).

The Italian games industry has 160 studios employing 2,400 people. Local turnover is 140 million Euros. There is a very active and emerging indie scene, but few really big players, which explains the relatively low turnover compared to the rest of Europe. The best known companies are probably the motorcycle racing specialists at Milestone (part of Plaion), the sim racing specialists at Kunos Simulazioni (*Assetto Corsa*) and Digital Bros, the parent company of publisher 505 Games.

Reboot Develop Blue, Dubrovnik





devcom/gamescom, Cologne

Although Italy and Serbia have the highest turnover in the region, they lag far behind in a European comparison. The same goes for Greece, where the industry employs less than 50 people. Croatia, with 66 studios, 533 employees and a turnover of 61 million Euros, is still relatively small, but has the potential to become a mid-sized game development country in the coming years. Croatia, or more precisely Dubrovnik, is also the venue for Reboot Develop Blue. The conference for boutique developers and the games industry will be held for the 10th time next year.

Slovenia, Greece and North Macedonia do not have well-established support structures for the local games industry. The industry is still quite young, and so is the level of professionalisation in terms of education and supporting associations. However, it should be noted that the EGDF/VGE doesn't have much data on the industry in this region, especially from Greece and many countries of the former Yugoslavia. Malta, Bosnia-Herzegovina and Montenegro "are somewhat of a dark spot in the European game industry. They have some local game developer studios and, in some cases, some local support structures and emerging industry associations and have barely any professional game education," says the State of the European Game Industry report, along with eastern countries such as Hungary and Moldova.

WEST AND CENTRAL EUROPE

The highest local studio turnover in Europe is located in Germany with 3.8 billion Euros, just 50 million ahead of France. There are 1,011 game studios with 11,242 employees. The number of studios is also the highest in Europe, although more people are employed in the industry in Poland and France. The German games industry is supported by the Federal Funding for Video Games, which is the largest grant-based public support instrument for the games industry in Europe, although the budget for this instrument is far from sufficient and

no applications have been accepted since May 2023. Adjustments to the process are currently being made. But in addition, there are also local funding programmes in the federal states. It should be noted, however, that location costs in Germany are quite high and there is a lot of bureaucracy. The largest employers are Plaion, HandyGames, Grimlore and Black Forest Games, all part of the Embracer Group, Nintendo of Europe, Ubisoft in Düsseldorf, Mainz and Berlin, Crytek, Stillfront Germany (Goodgame, Sandbox, Bytro) and InnoGames, part of MTG. Germany →



→ also has a very active indie scene and many companies and publishers specialising in simulations, such as astragon and Aerosoft. Unlike France, which has one of the world's largest games companies in Ubisoft, Germany lacks such a global key player.

Austria, which directly borders Germany and Switzerland, which together form the GSA market, are not included here due to a lack of recent data. In 2020, the Austrian games industry had a turnover of 25 million Euros, 90 studios and 500 employees. The best known company is THQ Nordic, which is also part of the Embracer Group. Compared to its direct neighbours, the Swiss games industry is still developing and consists mainly of indie studios, which have become more organised in recent years.

France is the second-largest market after Germany in terms of local turnover, with 3.75 billion Euros. There are 921 game studios employing 15,000 people, tied with Poland for the highest number. A large proportion of the companies are located in the Paris region, on the Île de France. It is also home to the only European company that is one of the world's biggest game publishers, Ubisoft, known for its open-world games. Focus Entertainment (aka Pullup), Gameloft, Dontnod and Quantic Dream should not be forgotten either. The French video game market benefits from the French Video Game Tax Credit, Europe's oldest public support instrument for game development.

The Netherlands is most comparable to Denmark and is therefore an up-and-coming region. The best-known studios are PlayStation-owned Guerrilla Games (Horizon) and Nixxes (PC port specialists), VR game specialists Vertigo Games and 4X strategists Triumph Studios. Smaller publishers include Iceberg Interactive, Good Shepherd Entertainment and Soedesco. Turnover is 430 million Euros, with 501 studios and 4,560 employees. Belgium is much smaller in direct comparison, with a local companies turnover of 65 million

Euros in the country south of the Netherlands. 919 employees work in 125 studios. However, there are several industry-focused support instruments, such as the Flanders Audiovisual Fund or Tax Shelter Gaming. The best-known studio is Larian, which scored a worldwide hit with *Baldur's Gate 3* in 2023.

In the south-west of Europe, on the Iberian Peninsula, there are two gaming locations that could not be more different: Spain and Portugal. The turnover of local studios in Spain is 1.383 billion Euros, while in Portugal it is only 22 million Euros. There are 9,621 people working in 481 game studios in Spain, compared to just 494 in 55 studios in Portugal. Like Norway, Portugal still has a lot of room for

growth, with the largest studio probably being Saber Interactive's Porto branch (*Dakar Desert Rally*). In Spain, the biggest video games centre is not the capital Madrid, but Barcelona in Catalonia. The region has developed strongly in recent years, thanks in part to competitive labour costs and a location that is generally considered attractive and creative. Many international players have chosen to locate there, including Ubisoft, Smilegate, CI Games, King, Bandai Namco and Scopely, while Digital Legends Entertainment is working on *Call of Duty: Warzone Mobile*. Other cities, such as Valencia, are also trying to attract the games industry, especially as Spain also offers targeted funding for the industry.

Overview of the European Games Industry in 2022 with demographics (in million Euros)

Country	EU member	Population on 01.01.2023	Youth population 2023 (15–29 years)	GDP per capita 2023	Game Studios + Service Provider
Denmark	✓	5,932,654	19.1 %	52,510 €	163
Finland	✓	5,563,970	17.2 %	36,990 €	242
Norway	✗	5,488,984	18.7 %	71,870 €	24
Sweden	✓	10,521,556	17.6 %	44,650 €	939
Czech Republic	✓	10,827,529	15.1 %	18,480 €	135**
Estonia	✓	1,365,884	15.2 %	15,370 €	37*
Latvia	✓	1,883,008	14.5 %	13,220 €	65
Lithuania	✓	2,857,279	15.1 %	14,840 €	93
Poland	✓	36,753,736	15.5 %	14,750 €	494
Romania	✓	19,054,548	15.8 %	10,250 €	234
Slovakia	✓	5,428,792	15.6 %	16,490 €	67
Croatia	✓	3,850,894	15.9 %	14,750 €	66
Greece	✓	10,413,982	15.2 %	19,150 €	26**
Italy	✓	58,997,201	15.0 %	28,520 €	160
Serbia	✗	7,220,000	14.7 %	10,380 €	140
Slovenia	✓	2,116,972	14.8 %	22,090 €	15
Austria	✓	9,104,772	16.9 %	37,460 €	90*
Belgium	✓	11,742,796	17.8 %	37,300 €	125
France	✓	68,172,977	17.5 %	33,750 €	921
Germany	✓	83,115,000	16.0 %	35,630 €	1011
Netherlands	✓	17,811,291	18.8 %	44,460 €	501
Portugal	✓	10,516,621	15.7 %	19,720 €	55
Spain	✓	48,085,361	15.9 %	25,210 €	481

“If the EU wants to maintain its share of the global markets, the European game industry turnover should be well over EUR 40 billion by 2030, more than twice its current size.

Without well-targeted public support, reaching this goal will be extremely difficult for the European game industry, leading to an even stronger American and Chinese game market dominance.”

EIT CULTURE & CREATIVITY –
2022 STATE OF THE EUROPEAN GAME INDUSTRY REPORT

Europe in a Nutshell

Unsurprisingly, the local games industry varies greatly from country to country in Europe, from large countries such as Germany, France, Finland, Sweden, Spain and Poland to comparatively distant Norway and Italy. However, while there are a many game studios in Europe (over 5,300), especially independent studios active in development, there are very, very few global publishers, at biggest Ubisoft and Embracer. The same goes for distribution platform operators, except for CD Projekt's GOG.com. Access to data is also limited, as the platform operators are usually based outside Europe. As a result, Europe is currently more of a development powerhouse that lacks publishing and distribution capabilities.

ORIGINALLY PUBLISHED IN
GAMESMARKT #464

Industry People	Women's share	Local Turnover (in million €)	Organisations & Source of data
1,281	20.0 %	489.0	Producentforeningen/Danish Producers' Association
3,700	22.0 %	3200.0	Neogames Finland Association
824	29.2 %	55.0	Spillprodusentforeningen/Virke Norwegian Producers Association
8,445	23.4 %	3058.0	Dataspelsbranschen/Swedish Games Industry
2,329**	NA	290.2**	Czech Game Developers Association
304*	NA	37.2*	GameDev Estonia
293	16.0 %	26.0	Latvian Game Developers Association
2,120	NA	276.0	Lithuanian Game Developers Association
15,000	24.0 %	1352.0	Indie Games Poland
6,800	27.0 %	332.0	Romanian Game Developers Association
1,080	20.6 %	60.0	Slovak Game Developers Association
533	29.0 %	61.0	Croatian Game Development Alliance
46**	31.0%**	NA	Game Developers Association Greece
2,400	24.0 %	140.0	IIDEA – Italian Interactive & Digital Entertainment Association
2,500	30.0 %	150.0	Serbian Games Association
400	37.0 %	35.0	Slovenia Games Association
500*	NA	25.0*	PGDA – Pioneers of Game Developers Austria
919	NA	65.0	BelgianGames (FLEGA, WALGA and games.brussels)
15,000	24.2 %	3750.0	Le Syndicat National du Jeu Vidéo
11,242	25.0 %	3800.0	game – Verband der deutschen Games-Branche e.V
4,560	NA	430.0	The Dutch Games Association
494	NA	22.0	Associação Produtores de Videojogos Portugueses & Associação de Empresas Produtoras e Distribuidoras de Videojogos
9,621	26.4 %	1383.0	DEV & Asociación Española de Videojuegos (AEVI)



*DATA FROM 2020,
**DATA FROM 2021

SOURCE OF DEMOGRAPHIC DATA
EUROSTAT (MAIN SOURCE), WORLD POPULATION REVIEW, IMF 2023 AND UN DESA 2024

SOURCE OF INDUSTRY DATA 2022 EUROPEAN VIDEO GAMES INDUSTRY INSIGHT REPORT BY EUROPEAN GAME DEVELOPERS FEDERATION (EGDF) AND SUPPORTED BY VIDEO GAMES EUROPE BASED ON DATA FROM THE LOCAL ASSOCIATIONS

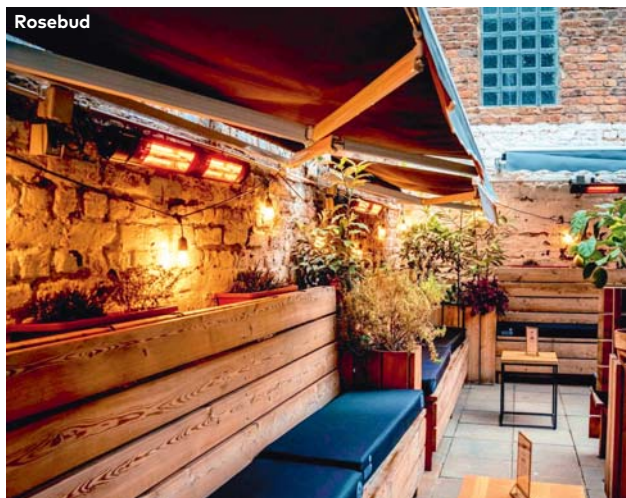
cologne nights

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



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 *Marx & Engels* is a good choice. Just a short walk from the Cathedral, *Marx & Engels* offers a true burger experience: original, local and uncompromising. 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.

marxundengels.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



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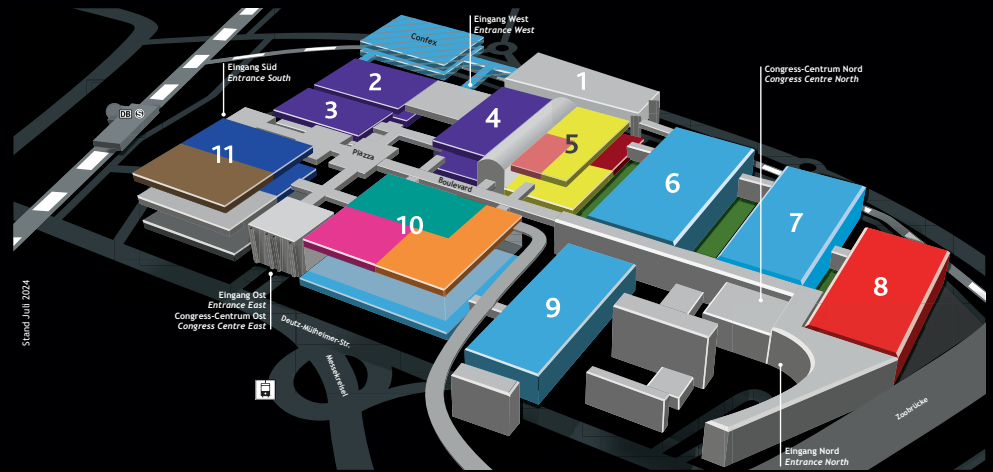
Floor plan hall 2.1



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, 21.-25.08.2024 ONL: 20.08.2024
HALL ALLOCATION



- business area
- campus area
- cards & boards area
- cosplay village
- creator co-working space
- devcom / congress
- entertainment area
- event arena
- indie area
- merchandise area
- outdoor area
- retro area/ family & friends area presented by BIONADE
- social area (hall 11.2 signing area; hall 11.3 social stage)

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 us immediately (saferspace@gamescom.de) [+49-180-627 77 66](tel:+491806277766).
The contact point for women and girls affected by harassment and sexualized violence at gamescom is our partner EDELGARD (Hall 10.2, Stand B40).



SAFER SPACE POLICY OF KOELNMESSE

OPENING TIMES FOR VISITORS

	21.08.	22.08.	23.08.	24.08.	25.08.
Business area					
<u>Exhibitor</u>	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
<u>Trade visitors</u>	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					
<u>Exhibitor</u>	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.
<u>Trade visitors</u>	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.
<u>Private visitors</u>	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.

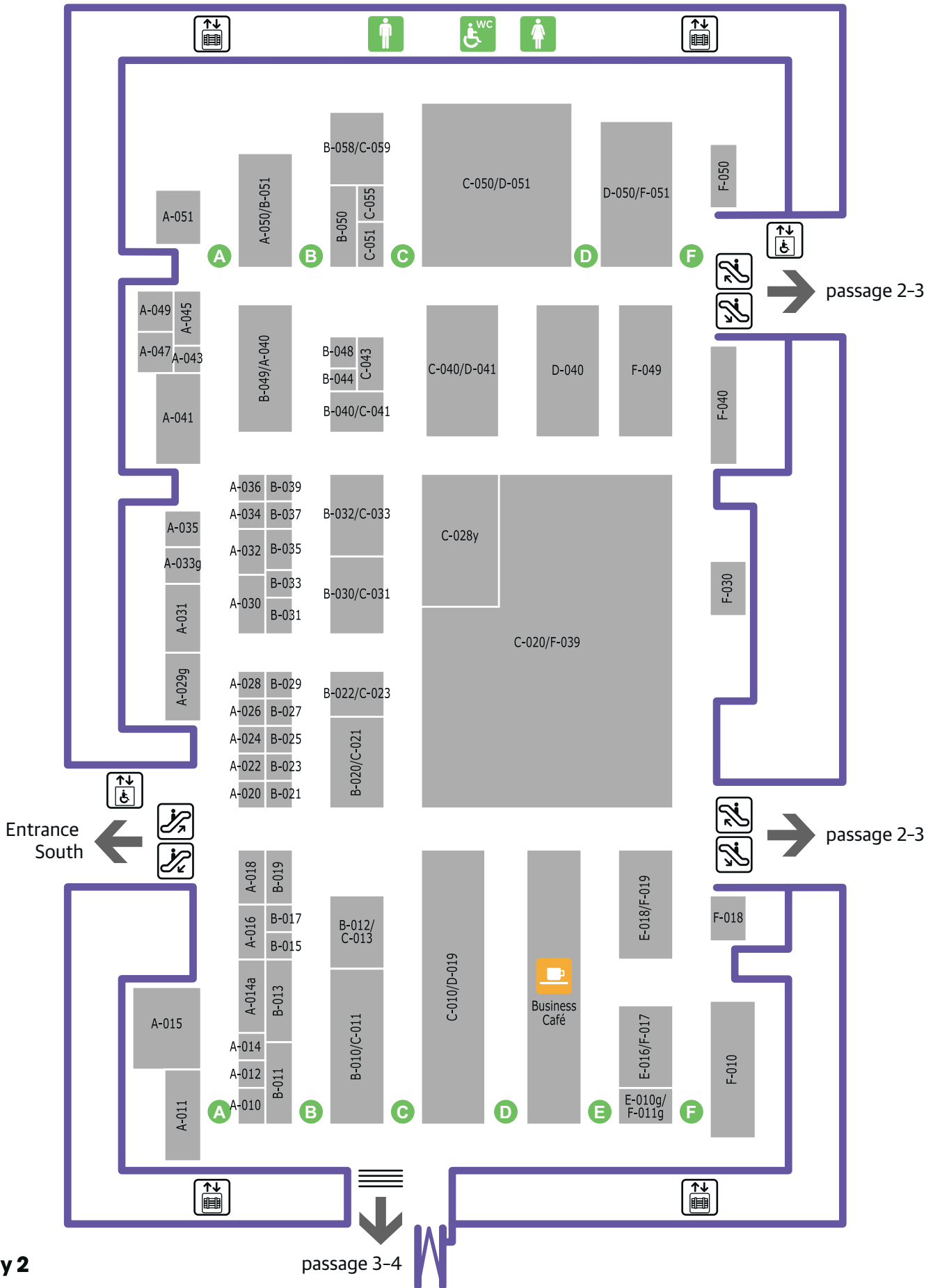
EXHIBITORS	BOOTH	HALL	EXHIBITORS	BOOTH	HALL	EXHIBITORS	BOOTH	HALL
0			a			Alkonost Team	D050 F051	3.2
1UP	B032	2.1	AAA Merchandise	C016	2.1	Allcorrect	F030	3.2
10:10 Games	C020 F039	3.2	ABP Technology	B047	2.2	Alpa Kids	C020	4.1
1000 Orks	C059	4.1	Abstract Digital	A031	3.2	Altap Studio	B031 C040	4.1
11 bit studios	C013	4.1	Abylight	C041 D050	4.1	Altagram	A071 D080	4.1
1D3 Digitech	D014	2.2	Ace Casual	D012	2.2	AlterEyes NV	A031 B040	4.1
23 Studios	D026	2.1	Aditude	C050 D052	2.2	Altom Consulting	A041	3.2
3D Research	D050 F051	3.2	Aerosoft	A039	4.2	Amazon Games	A009 B011	2.2
3x1010	C031 D040	4.1	AFI	B023	2.2	Amber Studio	A041	3.2
4Creators Media	C061 D070	4.1	AIEL – Associacao [...] Lisboa	B022 C023	3.2	Amberbite	B031 C040	4.1
4WARD SIA	C039a	2.2	Aiilive	B032 C033	3.2	AMC RO Studio	A041	3.2
505 Games	C020 F039	3.2	ak tronic	A010 C011	2.1	AMD	D016a	2.2
9GAG	C028 D027	2.1	Alienware	B050	3.2	Amiqus	C020 F039	3.2
						AMS Neue Medien	A010 C011	2.1

Floor plan hall 2.2



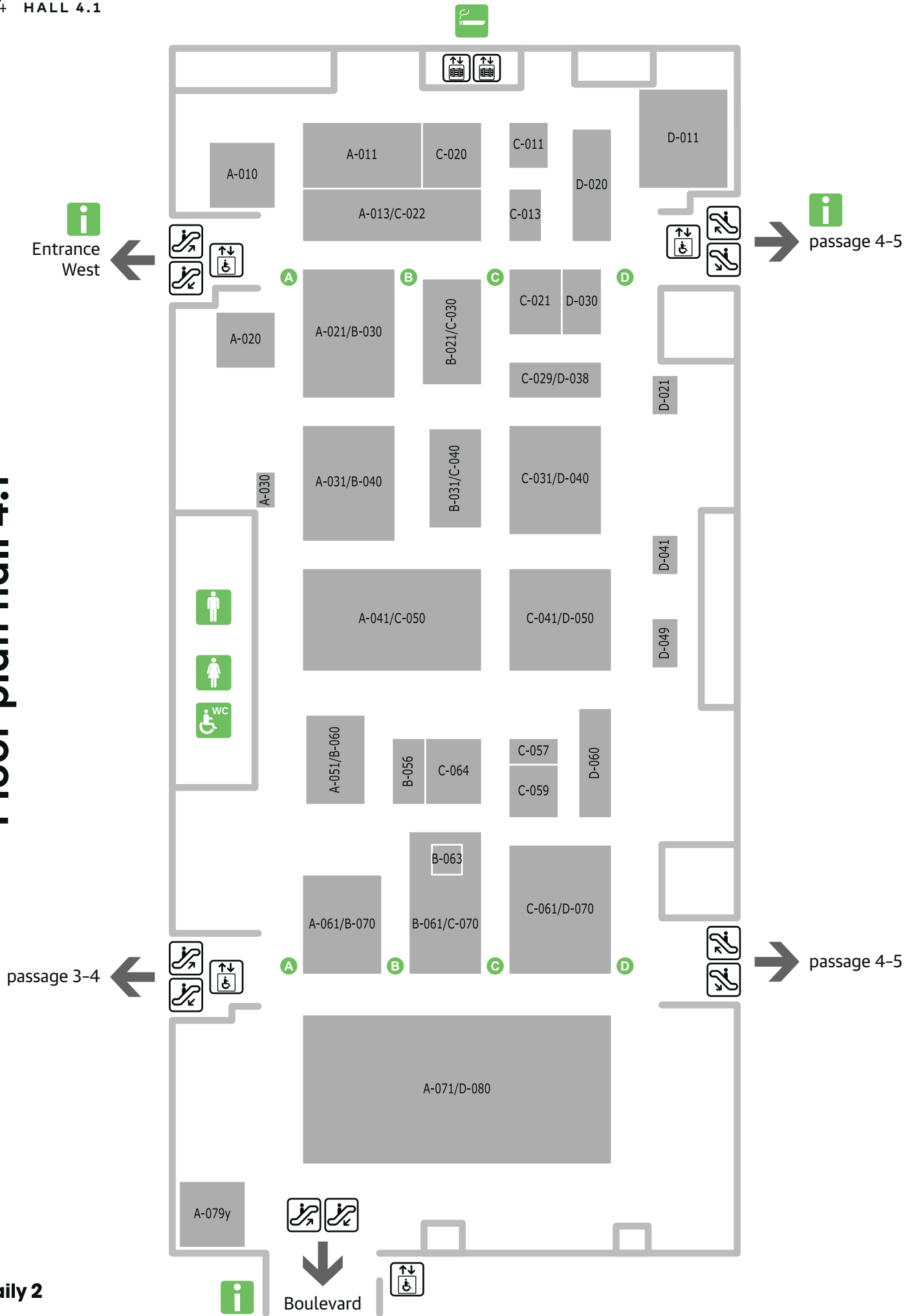
EXHIBITORS	BOOTH	HALL	EXHIBITORS	BOOTH	HALL	EXHIBITORS	BOOTH	HALL
Anji Judor Furniture	D022	2.1	Brave Squad Games Studio	C041 D050	4.1	Cybernetic Walrus	A031 B040	4.1
Ansible PR & Comms	C020 F039	3.2	Breadcrumbs Interactive	D050 F051	3.2	Cyborn	A056 C055	2.1
Antstream	C020 F039	3.2	Breakpoint One	D050 F051	3.2	Cyborn	A031 B040	4.1
Anybrain	B022 C023	3.2	Brehm & v. Moers Rechtsanwälte	C061 D070	4.1	Cypronia	C021	4.1
AOC International (Europe)	A060 B069	2.2	Bright Up	A060 B069	2.2	d		
AplusX	A030	2.1	BSMEPA – Bulgarian [...] agency	D030	4.1	DACS Laboratories	A071 D080	4.1
Appcharge	B042a	2.2	Bucketplay	A041 C050	4.1	Daedalic Entertainment	A071 D080	4.1
Aptotide	B022 C023	3.2	BUMP	A022	3.2	Daigon Esports	C040 D041	3.2
APVP - Associação [...] Portugueses	B022 C023	3.2	Bundesministerium Wirt. & Klima.	B056	4.1	Dare Drop	E037a	2.1
Araig Global	C036	2.1	BMWK	B063	4.1	Darron Coates (Smallhousegames)	D050 F051	3.2
ARC System Works Europe	A010 C011	2.1	business lounge pres. by coherence	B032 C031	2.2	Datascope Recruitment	C020 F039	3.2
Arcade1Up – Polyphoto	E001	2.1	business lounge pres. by Reddit	D030 B029	4.2	Dep. for Business & Trade (UK)	C020 F039	3.2
Arctic Game	A011	4.1	Business Oulu	C020	4.1	Dep. of Trade and Ind. (Philipp.)	F018	3.2
Arctic Hazard	C020	4.1	Business Sweden	A011	4.1	designmatic	D050 F051	3.2
Artax Games	C041 D050	4.1	ByteRockers' Games	A071 D080	4.1	Deusend Hyperxperience	C041 D050	4.1
Arte France	B023	3.2	C			Deviant Legal	A021 B030	4.1
Artheria	C031 D040	4.1	Camel 101 Lda	D050 F051	3.2	Dialect	C020 F039	3.2
Arvore Immersive Games	B010 C011	3.2	Canary Island Games	C041 D050	4.1	Digital Cauldron	C059	4.1
Ash Games Studio	C025	2.2	Capcom Entertainment Germany	A050	4.2	Digital Hearts	A026	2.2
Asteroid Lab	B031 C040	4.1	Capsule Studio	B029	3.2	Digital Lighthouse Studios	C031 D040	4.1
astragon Entertainment	B010 A011	4.2	Carrera Toys	B048	2.2	Digital Virgo	A024	4.1
Audiokinetic	E018 F019	3.2	Catalan Institute for Cultural ...	D049	4.1	Diorama Digital	B010 C011	3.2
Avow	C032	2.2	Cathedra	C031 D040	4.1	Dog Ears	C020 F039	3.2
Axon Flux	B031 C040	4.1	Cathedral Studios	D011	4.1	Dorado Games/DOG Productions	C040 D041	3.2
Ayming	A014	3.2	CGhero	C020 F039	3.2	Double Dash Studios	B010 C011	3.2
b			Chaos Theory Games	C010 D019	3.2	Draw & Code Malta	C040 D041	3.2
b.ReX	C064	4.1	Chaosmonger Studio	C020	4.1	DreamGEAR	A010 C011	2.1
Bandai Namco Entertainment	B028 A021	4.2	Charged Monkey	C021	4.1	Dreamloop Games	C020	4.1
Barclays Games & Creative	C020 F039	3.2	Charles Games	D050 F051	3.2	Dreamteck	D030	4.1
Bastion	C020 F039	3.2	Chase a Cloud	D030	4.1	DRUID Creative	B010 C011	3.2
BCS Studios	A031	3.2	Chat3D	A028	3.2	Dully&Dax	D050 F051	3.2
Bedtime Digital Games	A013 C022	4.1	Chengdu Assoc. of Trade in Serices	F040	3.2	e		
Beijing Deepcool Sci-tech	C042	2.2	Cherry	A060 B069	2.2	e-Residency Gov.of Estonia	C020	4.1
Berangin Creative	B020 C021	3.2	Chimera Entertainment	A071 D080	4.1	Early Coffee Games	B031 C040	4.1
Berlin Partner f. Wirt. und Tech.	C061 D070	4.1	Chimera Entertainment	D050 F051	3.2	ECAM	C041 D050	4.1
Bett Taka Lutganya Maaloumat ...	C025	2.2	Clap Clap Games	B010 C011	3.2	ECI Games	C020 F039	3.2
Beyond Frames Entertainment	A056 C055	2.1	CLD Distribution	A010 C011	2.1	Edgegap	E018 F019	3.2
BG Germany / GamesMarkt	D041	4.1	Clever Cities Group	C020	4.1	Eintracht Spandau	A060 B069	2.2
bHaptics	A029	2.2	Click Entertainment	C046	2.2	eLando	D030	4.1
bhv Verlag	A010 C011	2.1	ClockStone Softwareentwicklung	C029 D038	4.1	Elysium Game Studio	A071 D080	4.1
Big Games Machine	C020 F039	3.2	Cloudflare	C034	2.2	Embracer Group	D051	4.2
Bigpoint	A071 D080	4.1	CM Games	C061 D070	4.1	Emotionwave	A041 C050	4.1
Bilkent Cyberpark	B049 A040	3.2	CNC (Game France)	A012	3.2	Enchanted Works	D050 F051	3.2
Bit Cake Studio	B010 C011	3.2	Code Wizards Group	C020 F039	3.2	Enginn Technologies	B033	3.2
Bitmap Galaxy	D050 F051	3.2	Cognition Europe	A031 B040	4.1	Enigma Studio	D050 F051	3.2
BKOM Studios	E018 F019	3.2	Colby	C039	2.1	Entertainment Trading	C036	2.2
Black Lab Game Tech	C010 D019	3.2	Com2uS Europe	C061 D070	4.1	Envision Entertainment	A010 C011	2.1
Black Smoke Studios	C020 F039	3.2	Combat Waffle Studios	A056 C055	2.1	Epic Games	D033	4.2
Blade Representaciones	C041 D050	4.1	Cooling	D019	2.1	Epic Nuggets	C040 D041	3.2
BlitWorks Publishing	C041 D050	4.1	Corsair	C030	2.2	Epiphany Games	C010 D019	3.2
Blockchain Game Alliance	D051	2.2	Cosmic Spell	C041 D050	4.1	Erickson, Kilian, Ruckel GooseGirlG	A051 B060	4.1
Blue Brain Games	C021	4.1	Cosmocover	A010	4.2	ESDigital Games	D011	4.1
Bohemia Interactive	D033	2.1	Coutts & Co	C020 F039	3.2	ESM.ONE	B048	3.2
Bokeh Game Studio	D016a	2.2	CrazyGames	A031 B040	4.1	Eures	A010 C011	2.1
Bongfish	C029 D038	4.1	CRG	A011	4.1	EverGame	B029	2.1
Bonus Stage	C020	4.1	Croatian Audiovisual Centre	C011	4.1	Evil Owl Studios	C020 F039	3.2
Booster Space /Cons. Kickstarter	C061 D070	4.1	Cupboard Games	C020 F039	3.2	Evolution Game Estudio	B010 C011	3.2
Boss Hogg	C020	4.1	Cursed Pitcher	D050 F051	3.2	Exertis Ztorm	C020 F039	3.2
BR-Digital	C031 D040	4.1	CV. Gingersun Games	B020 C021	3.2	EXEV – Exhibition and Events	A056 C055	2.1
Brain and Nerd	C020 F039	3.2	Cvview Studios	C040 D041	3.2	Exists	C046a	2.2
Brav3	A060 B069	2.2	Cyber Sail	D050 F051	3.2			

Floor plan hall 3.2



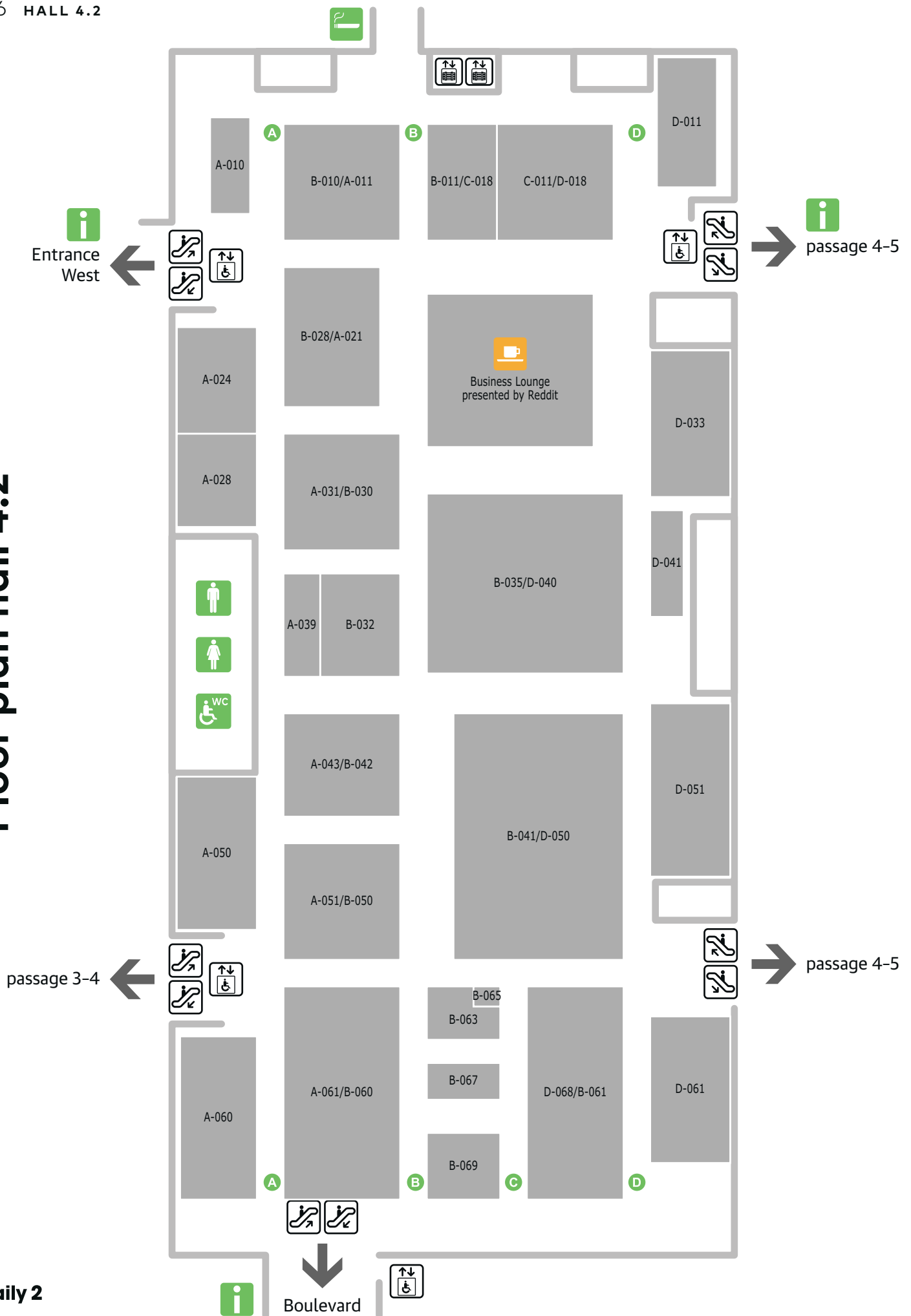
EXHIBITORS	BOOTH	HALL	EXHIBITORS	BOOTH	HALL	EXHIBITORS	BOOTH	HALL
Exit Games	A071 D080	4.1	Games & XR Mitteldeutschland	A051 B060	4.1	Ichigoichie Games	D050 F051	3.2
Exkee	F050a	3.2	Games Branding	A013 C022	4.1	ICO Partners	C020 F039	3.2
Exogenesis Inf. Technology – FZCO	E011	2.1	Games from Indonesia	B020 C021	3.2	Idra Editing	C031 D040	4.1
f			Games from Spain	C041 D050	4.1	Ignite Game Studio	B010 C011	3.2
Factory-C	C051 C051y	2.2	GAMEs Hub Westsächsische Hochschule	A051 B060	4.1	IIDEA	C031 D040	4.1
Fair Games	A013 C022	4.1	gamescom latam	B010 C011	3.2	Ilex Games	B010 C011	3.2
Fast Travel Games	A056 C055	2.1	gamescom worldwide	A015	3.2	Imagination of Things	D050 F051	3.2
FastSpring/Bright Market	C045a	2.2	Gamesight	C043	3.2	Incidental Minds	D050 F051	3.2
Fat Snail Studio	C020	4.1	gamigo	A071 D080	4.1	Incineration Productions AD	D030	4.1
FDG Entertainment	A071 D080	4.1	Gaming Refurbishment Centre	B037	2.1	Indie Hero	B010 C011	3.2
Febucci S.R.L. a socio unico	C031 D040	4.1	Gamious	A021 B030	4.1	Infinite Verse Studios	B022 C023	3.2
Fiesta Friends	D050 F051	3.2	Gear Games	C031 D040	4.1	Influsion	A041 C050	4.1
Film- und Medienstiftung NRW	A061 B070	4.1	Gecko Two	A051 B060	4.1	Infor Global BV	C041	2.1
Finji	C050 D052	2.2	Genba Digital	C020 F039	3.2	InMobi	D010	2.2
Fireflies	D050 F051	3.2	GGTech Entertainment	C041 D050	4.1	Innelec Multimedia	B030	2.1
Fireshine Games	C020 F039	3.2	Ghost Ship Games	A013 C022	4.1	Innerspace VR	D050 F051	3.2
Firestoke Group	F010	3.2	GIANTS Software	B032	4.2	Innovision Multimedia	A060 B069	2.2
Fizzbuzz	F018	3.2	Giantstep	A041 C050	4.1	Instinct3	A060 B069	2.2
Flashbulb Games	A013 C022	4.1	Gixer Entertainment	B010 C011	3.2	Inst. of Digital Games [...] Malta	C040 D041	3.2
Flashpoint Germany	B020 C021	2.2	GlobalStep	A010 C011	2.1	Intern. Game Dev. Ass. (IGDA)	C050 D051	3.2
Flatfish Games	D050 F051	3.2	Globant France	A010 C011	2.1	Introvert Legion	C021	4.1
Flawberry Studio	B031 C040	4.1	Glowfish Interactive	A031 B040	4.1	Invest in Skane	A011	4.1
Flix Interactive	C020 F039	3.2	GMR Concepts	C040 D041	3.2	Invisible Walls	A013 C022	4.1
FLOATY	C025	2.2	Go Testify	C020 F039	3.2	Iphigames IKE	D050 F051	3.2
Floppy Club	A013 C022	4.1	Godspear Games	A031 B040	4.1	Irdeto	D019	2.2
Fluid Studios	C020 F039	3.2	GOG	D011	4.1	Ishtar Games	B017	3.2
Flutu Music	B010 C011	3.2	Golden Whale Productions	C029 D038	4.1	Italian Games Factory	C031 D040	4.1
Focus Entertainment Publishing	A028	4.2	Government of Canada	E016 F017	3.2	Izyplay Game Studio	B010 C011	3.2
Focus Multimedia	C020 F039	3.2	grayclover	B032 C033	3.2	j		
Food for Thought Media	D050 F051	3.2	Green Man Gaming	C020 F039	3.2	Jackbox Games	A060 B069	2.2
Fourth Floor Creative	C020 F039	3.2	Greenheart Games	C010 D019	3.2	Jan Forberg Game Development	A051 B060	4.1
Fragstore.com	C044	2.2	Gridly	C020 F039	3.2	JanduSoft	C041 D050	4.1
Freaks 4U Gaming	C050 D052	2.2	Grindstone	C021	4.1	JMG Brands & Talents	A071 D080	4.1
Frontier Developments	A019	2.2	Guillemot Cooperation	B020 C021	2.2	Joel Rehra (Einzelunternehmer)	A051 B060	4.1
Frostisen Studio	C020	4.1	Gulf Direct Distribution	E029	2.1	Joindots	A071 D080	4.1
Frozen Way	D050 F051	3.2	GYLD	C010 D019	3.2	Jollify Oyun Yazilim ve Pazarlama	B049 A040	3.2
Fulqrum Publishing	E002	2.1	h			Jumpgate	A011	4.1
Funcom Games Bucharest	A041	3.2	Hang The Eyelids	D050 F051	3.2	k		
Funday Games	A013 C022	4.1	Harman Deutschland	B026	2.2	K5 Factory	C057	4.1
Funnivation	A010 C011	2.1	Hasbro	C020 F039	3.2	Kalypto Media Group	C020 F039	3.2
FusionPlay	A051 B060	4.1	Headis	C047a	2.2	Kasedo Games	C020 F039	3.2
g			Headup	A071 D080	4.1	Keen Games	A071 D080	4.1
G-Core Labs	B033	2.2	Hermit Crab Game Studio	B010 C011	3.2	Keywords International	C010	2.1
G2A.COM	A002	2.1	HI-SCORE	C059	4.1	Kipi Interactive	D030	4.1
Galaxies	B010 C011	3.2	High Road Stories	D050 F051	3.2	Kipwak Studio	B031 C040	4.1
Gambir Studio	B020 C021	3.2	Hipster Whale	C010 D019	3.2	knit'n'purl game studio	B031 C040	4.1
game – Verband der deutschen Games-Branche e.V.	A071 D080	4.1	His Fuarçilik Hizmetleri	B049 A040	3.2	Kochava	C038	2.1
Game Developers Association Philippines GDAP	F018	3.2	Hong Kong Umedia	D020	2.1	Kokku	B010 C011	3.2
game events	B021 C030	4.1	Hoplon	B010 C011	3.2	Konami Digital Entertainment	A071 D080	4.1
Game Habitat	A011	4.1	HORI (U.K.)	B043	2.2	Korea Association of Game Ind.	C050 D052	2.2
Game Workstore	B010 C011	3.2	House of How Games	C043	3.2	kr3m. media	C064	4.1
GameBCN	C041 D050	4.1	HP Printing & Computing Solutions	D023	2.2	Krafton	B011 C018	4.2
GameBoot	C064	4.1	HYBE IM	C050 D052	2.2	Kreativitas	B010 C011	3.2
GameCity Kajaani	C020	4.1	Hyper Dive Studio	B010 C011	3.2	Kwalee	C020 F039	3.2
GameDev Estonia	C020	4.1	Hypercent	A041 C050	4.1	Kybolt	D050 F051	3.2
GameDistribution	A021 B030	4.1	Hyperkin	A010 C011	2.1	l		
Gameforge 4D	A071 D080	4.1	i			L33t pro services	C041 D050	4.1
Gamer Arena Teknoloji Hizmetleri	B049 A040	3.2	i3D.net	A021 B030	4.1	Lakeview Games	B031 C040	4.1
			ICE-Agenzia per la Prom. ...	C031 D040	4.1	Landesanstalt für Kom. BW (LFK)	C064	4.1

Floor plan hall 4.1



EXHIBITORS	BOOTH	HALL	EXHIBITORS	BOOTH	HALL	EXHIBITORS	BOOTH	HALL
Lanterns	D020	2.2	Millenary Games	C020	4.1	Nvidia	A010 C011	2.1
Leipziger Messe	A051 B060	4.1	Minasa	E031	2.1	Nzxt Europe	C050 D052	2.2
Leitz Acco Brands	A010 C011	2.1	Mindscape	A021 B030	4.1	O		
LevelUp Analytics	B046a	2.2	Minimol Games	B010 C011	3.2	Ocean Drive Studio	A042 B041	2.1
LikeCard Electronic cards trading	A037	2.2	Misc Games	C020	4.1	Office for the Arts	C010 D019	3.2
Lingooona	A071 D080	4.1	Mishura Games	C020	4.1	Ohnsinn	B031 C040	4.1
Liquid Crimson	C020 F039	3.2	Mitteldeutsche Medienförderung	A051 B060	4.1	Omaet Games	C041 D050	4.1
LJF Games	F050a	3.2	MLC (Magna Ludum Creatives)	C020 F039	3.2	Omeda Studios	C020 F039	3.2
Loaded	B035	2.1	MMD Monitors & Displays	A060 B069	2.2	Omni Animation	B022 C023	3.2
Loc & Capture	C041 D050	4.1	mod.io	C010 D019	3.2	Once Foundation	C041 D050	4.1
Local Heroes Worldwide	A021 B030	4.1	ModSquad	C020 F039	3.2	One Cut Games	A013 C022	4.1
Localsoft	A026	2.2	Momento Games	B031 C040	4.1	One More Game	C043	3.2
Lokum Oyun Yayıncılık ve Pazarl.	D028	2.1	Monstronauts	F018	3.2	Oneway Ticket Studio	B032 C033	3.2
Lost Boys Interactive	D036 E037	2.1	Moonlit Monitors	A051 B060	4.1	Ontop Studios	B022 C023	3.2
LoveCraft Agency	B025	3.2	Moore Kingston Smith	C020 F039	3.2	Oopsie Daisies Studio	B031 C040	4.1
Lual Games	B031 C040	4.1	Mosaic Mask Studio	C059	4.1	OrigenWW	C041 D050	4.1
Lucky 7 Studios	C025	2.2	Mothership Talents	A071 D080	4.1	Original Force	E025	2.1
Ludium Lab	C041 D050	4.1	Movisoft	A041 C050	4.1	Other Things	C020 F039	3.2
Lululu Entertainment	B031 C040	4.1	MS Firma Pebbles Games	A013 C022	4.1	Outlier Games	D050 F051	3.2
Lurkit	C033	2.1	MSM.digital	A010 C011	2.1	Overwolf	C020	2.2
m			MTÜ Otaku	D050 F051	3.2	Ovomind	C020 F039	3.2
Mad Mimic	B010 C011	3.2	Mutani	A031 B040	4.1	Owlcat Games	C050 D051	3.2
Madcow Entertainment	D040	2.1	My.Games	A060 B069	2.2	Owlchemy Labs	B058 C059	3.2
Madfinger Games	E009	2.1	myAppFree	C031 D040	4.1	p		
Maga Animation Studio	C031 D040	4.1	Mystic Forge	A021 B030	4.1	Package Development	D050 F051	3.2
Magic Media and Entert. Group	B040	2.1	n			Painless Developments	D050 F051	3.2
Magic-Produ-Events	C041 D050	4.1	Nacon	A010 C011	2.1	PandaBee Studios	A051 B060	4.1
Magistral Games	B010 C011	3.2	Nanopike	D050 F051	3.2	Passion Ark	E019	2.1
Main Leaf	B010 C011	3.2	Native Prime	B031	3.2	Patient 8 Games	A056 C055	2.1
Majestic Mind Games	C025	2.2	natsha	B031 C040	4.1	Patrones y Escondites	D050 F051	3.2
Makea Games	C020	4.1	Naudapay	C040 D039	2.1	PayPal Limited German Branch	B040	2.2
Malta Enterprise	C040 D041	3.2	NB Ergonomic	C022	2.1	Paysafe Holdings UK	A024	2.2
Maltaric & Truong	C064	4.1	NBG	A010 C011	2.1	PEGA	E033	2.1
Marionette	A013 C022	4.1	nDreams	A056 C055	2.1	Perfect Bliss	C041 D050	4.1
Mars Games Frozen Lake Studios	C020	4.1	Nekki	B020 C021	2.2	Perfect Sound	C041 D050	4.1
Maru VR Productions	A056 C055	2.1	Nerdy by Nature	C047	2.2	Perita Gamedev	B033	2.1
Maru VR Productions	C020	4.1	Nerve Singer	B031 C040	4.1	PGDA Pioneers of Game Dev. ...	C029 D038	4.1
Masseka Game Studio	A011	3.2	Netease Interactive Entert.	C014	2.1	Pico Immersive	A010 C011	2.1
Maximum Entertainment	C056 D058	2.2	NewGen	C020 F039	3.2	PikPok	F010	3.2
Maximum Entertainment	C020 F039	3.2	Newmatic	A041 C050	4.1	Piktiv	A011	4.1
Maze Theory Games	A056 C055	2.1	Newzoo	A021 B030	4.1	PitStop Productions	C020 F039	3.2
MB Weekend warriors	D050 F051	3.2	NEXA, Regional Dev. Agency	A014a	3.2	Pixel Audio	E018 F019	3.2
Mcast Malta College f. Arts ...	C040 D041	3.2	Nexon Korea Corporation	B067	4.2	Pixelity	B032 C033	3.2
MCR-Agency	C041 D050	4.1	Nice Bilisim Teknoloji Ve Anonim ...	B049 A040	3.2	Pixminds Distribution	D017	2.2
Medien.Bayern, Games/Bavaria	C057	4.1	Nieko	D050 F051	3.2	PLAION	B041 D050	4.2
Medienboard Berlin-Brandenburg	C061 D070	4.1	Nine Rocks Games	C021	4.1	PLAION	D041	4.2
MeetToMatch	A021 B030	4.1	Ningbo Miaow Network Tech.	D030	2.1	PlanetPlay	C020 F039	3.2
Megapop	C020	4.1	Ninju Games	C041 D050	4.1	Platonic Partnership	D050 F051	3.2
Menhir FX	A034	3.2	Nitrado (marbis)	A071 D080	4.1	Play on Words Studios	C040 D041	3.2
Meridiem Games	C041 D050	4.1	NJLive	E010	2.1	Playdigigios	B013	3.2
Meta Platforms	B069	4.2	Nordcurrent Group, UAB	C050 D051	3.2	Player One Consulting	C020 F039	3.2
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Metrobots Games	C041 D050	4.1	North Beach Games	C051	3.2	PlayInsight Studios	A051 B060	4.1
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Mi'pu'mi Games	C029 D038	4.1	NortonLifeLock Ireland	A010 C011	2.1	PlaySide Studios	C010 D019	3.2
Mice and Men Eventmarketing	C029 D038	4.1	Norwegian Film Institute	C020	4.1	Plexus Studio & Oray Studios	B020 C021	3.2
Microids	C026	2.2	Not a Cult	D050 F051	3.2	Pley	B025	2.2
MicroProse	C010 D019	3.2	nothing2install	A035	3.2	Plug in Digital	A010 C011	2.1
Microsoft	A051 B050	4.2	Nuromedia	D029	2.2	Poison Pill Games	C041 D050	4.1
Midwest Games	C050 D051	3.2	Nusoft	A041 C050	4.1	Poland	C013	4.1
Miksapix Interactive	D050 F051	3.2	Nuuvem	B010 C011	3.2			

Floor plan hall 4.2



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Polish Agency for Enterprise Development (PARP)	D020	4.1	Savannah Entertainment	D050 F051	3.2	Stickerb Games	A031	3.2
Power Up Team	C031 D040	4.1	Save the sound s.r.l. Boutique sound agency	D050 F051	3.2	Sticky Stone Studio	C064	4.1
PowerPhyl Media Solutions	C050 D051	3.2	Savegame.dev	B010 C011	3.2	stillalive studios	C029 D038	4.1
PQube	C020 F039	3.2	Savvy Games Group	A031 B030	4.2	Strangers	B031 C040	4.1
Prepay Nation MEA	B036a	2.1	Saxony Trade & Invest (Wirtschaftsförderung Sachsen)	A051 B060	4.1	Strategic Horiz./Chaotic Kraftez	D050 F051	3.2
PressEngine	C050 D051	3.2	SC BGA LANZE	D050 F051	3.2	Stratosphere Games	D050 F051	3.2
Prism Studio	C040 D041	3.2	Scenario	C041	2.2	Stream Hatchet	B046	2.2
Proxima Beta	D068 B061	4.2	Scenario	C041	2.2	Streamforge	E018 F019	3.2
PT Agate International	B020 C021	3.2	Schenker Technologies	A051 B060	4.1	Studio 727	C021	4.1
PT Klapanom Bangkit Berkarya	B020 C021	3.2	Science Park Skövde	A011	4.1	Studio Chipoy Juan	F050a	3.2
PT Radika Ganesha Bahagi	B020 C021	3.2	SEASUN GAMES	C050 D051	3.2	Studio Evil	C031 D040	4.1
PT. Bingkai Tikus Digital	B020 C021	3.2	Second Stage	A071 D080	4.1	Studio Momentos	C020 F039	3.2
PT. NIJI Games Studio	B020 C021	3.2	Semi-Salted Games	B031 C040	4.1	Studio Northshade	A011	4.1
PT. Rakun Subur Sejahtera	B020 C021	3.2	Sensing Emotions and Knowledge Group	C041 D050	4.1	Studio Punched/PUNChev Group	D030	4.1
PubNub	B044a	2.2	Sentient Infotech	C043	2.2	Studio Spektar	D050 F051	3.2
Push Start Sud	A016	3.2	Serbian Games Association	F030	3.2	Stunlock Studios	A011	4.1
Pyramid International	A027	2.2	servers.com	A001	2.2	SUCCESS Corporation	E021	2.1
q			servers.com	A040 B039	2.2	Sumo Group	A009a	2.1
Quantic Lab UK	C020 F039	3.2	Services Export Promotion Council (SEPC)	A050 B051	3.2	Supermassive Games	A010 C011	2.1
Quantumfrog	C059	4.1	Sharkbomb Studios	D050 F051	3.2	SUSUSOFT	A041 C050	4.1
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r			ShawnTheMiller	C010 D019	3.2	Synergy Games	C041 D050	4.1
R85 Entertainment	C020 F039	3.2	Shenzhen Association of Trade in Service	F049	3.2	t		
Rabcat Computer Graphics	C029 D038	4.1	Shikensho	A060 B069	2.2	Take-Two Interactive	C011 D018	4.2
Raccoon Game Studio	C041 D050	4.1	SHIRO GAMES	A026	3.2	Tambù	C031 D040	4.1
Raccoon Logic	A060 B069	2.2	Shockbyte	D035	2.2	Tarock Interactive	C061 D070	4.1
Rain AS	C020	4.1	Shueisha Games	C056 D058	2.2	TDB Play	D030	4.1
Random Error Studio	D050 F051	3.2	SIA "Digi Media"	D050 F051	3.2	Team Vivat	D050 F051	3.2
Ranida Games	F018	3.2	Siam Technologies Paradise Game	A011	3.2	Team17 Digital	B010 A011	4.2
Rarebyte	C029 D038	4.1	Sichuan Digital Publishing & Media	D023	2.1	Techland	D068 B061	4.2
RAW FURY	E007	2.1	Sichuan Digital World Culture and Technology	D021	2.1	Tellmewow Studios	C041 D050	4.1
Raw Power Games	A013 C022	4.1	Simple Magic	C020	4.1	Tencent Cloud Europe	B065	4.2
Razer (Europe)	A060 B069	2.2	Skillsearch	C020 F039	3.2	Tencent Games	B063	4.2
Reactional Music Group	C020 F039	3.2	Skinny Bandit	C020	4.1	Terminal 3	A050	2.2
Ready Player Me	C020	4.1	Skonec Entertainment	A041 C050	4.1	Tesseract	A031	3.2
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Redcatpig	B022 C023	3.2	Smash Attack Studios	C010 D019	3.2	Testwaves	B022 C023	3.2
Reforged Studios	C040 D041	3.2	Smash Mountain Studio	B010 C011	3.2	Tesura Games	C041 D050	4.1
remote control productions	A071 D080	4.1	Smile Studios	D050 F051	3.2	The Breach Studios	C041 D050	4.1
Renaissance PR	C020 F039	3.2	snakebyte Distribution	A010 C011	2.1	The Game Bakers	B015	3.2
Reply Game Studios	C031 D040	4.1	SnoopGame	D018	2.2	The Game Kitchen	A056 C055	2.1
Reseaux Gameaddik	E018 F019	3.2	Snow Leaf Studios	C020	4.1	The Game Kitchen	C041 D050	4.1
Resistance Games	C020	4.1	Solid State Networks	A060 B069	2.2	The Game Marketer	B044	2.2
Revera	C031 D040	4.1	Solutions 2 GO	A010 C011	2.1	The Great Journey	A011	4.1
RISING PIXEL	C041 D050	4.1	Soul Assembly	A056 C055	2.1	The Sixth Hammer	D030	4.1
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Roboto Games	C050 D052	2.2	Spectarium	C020	4.1	Theogames	B010 C011	3.2
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rokaplay	A071 D080	4.1	Spielfabrique	B011	3.2	Thunderful Publishing	A011	4.1
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Rolldbox Games	C041 D050	4.1	Split Studio	B010 C011	3.2	Tiny Bull Studios	C031 D040	4.1
ROM Utrecht Region Part of the Invest in Holland Netwo	A021 B030	4.1	Sportfive Germany	D033	2.2	tiplay studio Oyun ve Teknoloji	B034	2.1
Rubber Road	D043	2.2	Sporty Group	C020 F039	3.2	Titan Forge Studios Hi-Rez Ventures	C020 F039	3.2
s			Steel Media	B042	2.2	toneworx	A071 D080	4.1
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						Trade Invaders	A010 C011	2.1
						Trap Plan	C039	2.2
						TRI DI BI	D030	4.1
						Trialis Studios	A031	3.2

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Trinity Team	C031 D040	4.1
Tripearl Games	A041 C050	4.1
Triple Boris	E018 F019	3.2
triple espresso	C048	2.2
Troglobytes Games	D050 F051	3.2
Troglobytes Games	C041 D050	4.1
Trophy Games Development	A013 C022	4.1
Trusted Events	E023	2.1
Turborilla	A011	4.1
Twohands Interactive	A041 C050	4.1

U

U&I Entertainment	B020 C021	2.2
UAB Tag of Joy	D050 F051	3.2
Ubisoft	A043 B042	4.2
Ukie	C020 F039	3.2
Ukiyo Studio	D050 F051	3.2
Under the Bed Games	C041 D050	4.1
Unfinished Pixel	D050 F051	3.2
United Games Entertainment	A071 D080	4.1
Unreality	C041 D050	4.1
Unsin Studio Ecumene Games	D050 F051	3.2
Untold Games	C031 D040	4.1
UP Designstudio	C064	4.1
Up One Games	C025	2.2
Uprising Studios	C041 D050	4.1
ustwo games	C020 F039	3.2
Usual Suspects Studios	F010	3.2

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Valve	A071 D080	4.1
Varsav Game Studios	D050 F051	3.2
VaultN	A021 B030	4.1
velia.net Internetdienste	C056 D058	2.2
Venly NV	A031 B040	4.1
Vermila Studios	C041 D050	4.1
Vertigo Publishing	A056 C055	2.1
VestGames	D050 F051	3.2
Video Game Insights	C020	4.1
Video Games Europe	A030	4.1
Vimagineo	D050 F051	3.2
Virtual Age Games	A056 C055	2.1
Virtual Age Games	C041 D050	4.1
Virtual Alchemy	D011	4.1
Virtuos Holdings	A025	2.2
Viva Games	C041 D050	4.1
Vivid Realities	F018	3.2

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Voda Beverages Zambia	B039	2.1
Voidu Azerion	C020 F039	3.2
VRketing	A051 B060	4.1

W

W4 Games	C020 F039	3.2
Wargaming Group	C032 D029	2.1
Warning Up	B021	3.2
Washington State Dept. of Com.	C043	3.2
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Web Media Publishing	A071 D080	4.1
Webcore Games	B010 C011	3.2
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Werkmeister Media	A010 C011	2.1
Western Digital UK	D016a	2.2
Wewotion	C041 D050	4.1
Whimsical Wolff Games	B031 C040	4.1
Whow Games	A021 B030	4.1
Wiggin LLP	C020 F039	3.2
Winking Studios	D035	2.1
Wirtschaftsf. Brandenburg	C061 D070	4.1
Wolcen Studio	D011	4.1
wolff interactive	C059	4.1
Worldpay (UK)	E039	2.1
WOWSystems	B022 C023	3.2

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X&Immersion	C041a	2.2
Xdrive Mobilya Sanayi Ve Ticaret	D018	2.1
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Y

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