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SMART
PLAY™

Hall 9

LEGO



CAPCOM®

JETZT VORBESTELLEN!

04.09.2026

ONIMUSHA

WAY OF THE SWORD



PS5

XBOX SERIES X|S

Windows

STEAM

NINTENDO SWITCH

EPIC STORE

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OPENING NIGHT LIVE

Amazing Line-up of Upcoming Games

On Tuesday evening, gamescom Opening Night Live 2026 delivered one of the most spectacular international shows of the year. Host Geoff Keighley and co-host Eefje "sjokz" Depoortere took to the gamescom event arena to present a packed line-up of world premieres, new trailers and glimpses of gameplay across various titles. Key highlights featured a new look at *Final Fantasy VII Revelation*, the antagonist reveal for *Gears of War: E-Day*, the Enhanced Edition of *Crimson Desert* and the reveal of *The Witcher 3: Wild Hunt – Songs of the Past*. The presentation of the third expansion for *The Witcher 3* and the announcement of the free remaster, in particular, sparked waves of enthusiasm. 5,000 fans watched the show live on site, with millions more joining via livestream from around the world. The final number is expected in a couple of weeks. The show gave a sneak peek at the new releases and events coming to gamescom in the days ahead. The recording is available as an on-demand video on the official gamescom YouTube channel.

POLITICAL OPENING

Klingbeil has Support But no Tax Breaks to Offers

This year's political opening of gamescom began with a significant delay. But that likely wasn't the only reason why many in the audience were at least somewhat disappointed. For as much as Vice Chancellor and Federal Minister of Finance Lars Klingbeil emphasized the gaming industry's importance to the federal government and highlighted successes such as the recognition of esports, he was unable to announce the hoped-for breakthrough regarding tax-based funding. Discussions are ongoing, but it has not yet been implemented. Game CEO Felix Falk had previously emphasized how important tax-based incentives are. Because even though Germany ranks fifth in the world in gaming revenue, only 5% of that revenue is generated by domestic productions. This can only be changed through tax-based incentives, which exist in many other countries. "That's what companies need most: a level playing field and real predictability," says Falk. He and the German industry will likely have to wait for gamescom 27.



CREDITS GAMESMARKT, WEBEDIA, KOELNMESSE

SEVEN PREMIERES

FYNG 2026 Reveals Prospera, Rise of the Spellbaker, Etre

Webedia's Find Your Next Game (FYNG) Show at gamescom 2026 delivered seven world premieres, among them the biggest title by Toplitz yet: *Prospera*, made by Active Fungus from Munich. The 'third person citybuilder' looks enormously promising. Other new reveals included cosy game *Rise of the Spellbaker* by Realmforge and Kalypso, the new *Police Simulator* by Astragon, now developed by Czech studio GRIP, and artful paper 2D title *Cutout* by 906 Games and Big Blue Sky Games. Release date reveals included Owlcat's *Shadow of the Road* coming 12 November, as well as *Tropico 7* releasing 28 January 2028. *Valheim 1.0* was revealed with an anime trailer.

SIT ON YOUR X

Ikea Shows Xbox Home Line to Consumers

Microsoft and Ikea say Hej: The furniture collection, teased before the fair, has been officially unveiled today in the Entertainment Area (Hall 7). Including an ergonomically designed, thumbstick-style stool and an X-Button formed pillow, both in Xbox green. The design team from Sweden and Germany has been present at the booth for a presentation and to show off additional inclusions in the collection, such as an Ikea-coloured Xbox controller, a D-Pad-styled serving tablet and more. The collection, dubbed YXSTABY, goes on sale in October. With the collection, the two partners want to provide gaming essentials to gamers and improve their posture.



POWERFUL WOMEN

NRW and Quebec Delegates Meet

NRW's Minister for Economy Mona Neubaur (center right) has visited the booth of the Canadian region of Quebec and spoke with Genevieve Rolland, General Delegate for the region in Germany (second from left). Apart from receiving a formal invitation to Quebec, Neubaur also met representatives of Quebec's games association La Guilde du jeu video du Quebec in the form of Director of Events Sandrine Pelletier (second from left) as well as Stephanie Marchand, Chief Operating Officer at one of Quebec's biggest games companies Behaviour Interactive (center left). Neubaur explored the game making power of the region and looked out for learnings to apply to her state.



STUDENT TOUR

SpielFabrique OFAJ Tour Brings Youth to Biz

The traditional Franco-German OFAJ tour organised by SpielFabrique is roaming the business halls of gamescom. Comprised of young game devs, researchers and students, the group is listening to impulse talks from people across the industry. This year, apart from contributions by NRW professionals and the State's political reception, the tour has gotten glimpses into the work of game journalism through GamesMarket and the work of the Goethe-Institut in Africa.



OVER 1,700 COMPANIES

Record Number of Gamescom Exhibitors

Shortly before the trade show, Koelnmesse and game had expected just over 1,600 exhibitors — already a potential record. However, the pre-show figure was merely an “educated guess,” as national pavilions and joint booths frequently finalize their sub-exhibitor lists at the eleventh hour. This year, last-minute registrations surged beyond expectations, surprising even the organizers. Ultimately, the final count of companies participating in gamescom 2026 reached an unprecedented 1,700 exhibitors, setting a towering new benchmark for future events.

SAXONY!

Patron of the State's Games Industry

Michael Kretschmer, Saxony's Minister-President, is taking on the role of patron for the games industry in the Free State of Saxony. By doing so, he recognises the region's development and the commitment of the studios, companies, universities, networks, and other stakeholders who have developed the industry in recent years. The patronage covers the entire Saxon games industry. For the sector, this represents a special honour and a strong signal for its future development. This announcement was made at the start of gamescom 2026 in Cologne. There, Saxony presented itself to an international audience with a joint stand. Altogether, 24 studios, companies, networks, and institutions are highlighting the diversity of Saxony's games ecosystem. Leipzig is especially well-represented at gamescom with 13 participating companies and institutions.



CREDIT: GECKO ONE GMBH



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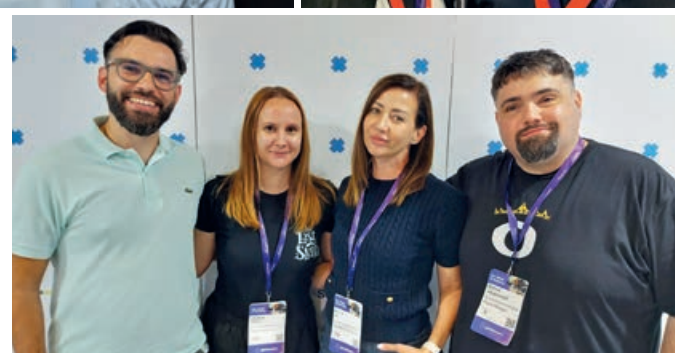
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CREDITS ILLFONIC/COMPASS INTERNATIONAL PICTURES, GAMESMARKT



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.

daily 2

CREDITS GAMESMARKET, MATTEL



BATTLE WITH YOUR BRICKS

SMART Play Perfectly Combines LEGO Joy and Pokémon

The LEGO Group and The Pokémon Company have combined their cooperative play and build sets with the innovative LEGO SMART Play technology. Meet them in Hall 9.1 | A029, A030, A040, B029.

With the introduction of LEGO SMART Play in January 2026, the LEGO Group has brought a new interactive platform that transforms play experiences for kids and families into homes.

- Designed to inspire children, LEGO SMART Play turns their imaginative ideas into reality, bringing their creations to life with moments of surprise and discovery. The combination of LEGO SMART Play's platform elements – the LEGO SMART Brick, LEGO SMART Tags and LEGO SMART Mini-figures – react in real time to bring an interactive play experience to kids that is full of exploration and imaginative storytelling.

SMART Play Enables True Pokémon Battles and Training

After the first collaboration with a successful brand, namely Star Wars in cooperation with Disney and Lucas-Film, now comes the second foray of SMART Play into a beloved franchise – and this time, it's a gaming darling. The LEGO Group and The Pokémon Company International have unveiled

the latest sets in the existing LEGO Pokémon range, bringing to kids around the world even more opportunities to play with their favourite Pokémon in LEGO brick form. This time, thanks to LEGO SMART Play, builders can feel like Pokémon Trainers, as their beloved LEGO Pokémon now have the power to play back. Going beyond building, these sets are

all about training, nurturing and battling! With twelve new Pokémon sets with SMART Play enabled launching, fans can dive into interactive play with Bulbasaur, Charmander, Squirtle, Gengar, Eevee, Mew and more. Children can feed their Pikachu a brick-built SMART Tag sandwich or tickle their LEGO Charizard to get a joyful laugh out of it.

CREDITS 2026 THE LEGO GROUP

CREDITS 2026 THE LEGO GROUP

Adults are Focused as Well

There's no age limit when it comes to discovering your own world of imagination and playing out your dreams. All-in-1 sets let everyone get started right away, while numerous compatible sets gradually expand the possibilities. The companies have even roped in celebrities to become Pokémon Trainers battling with LEGO toys to promote the joy of LEGO Pokémon as an adult: Terry Crews and Finn Wolfhard battle it out between Jigglypuff and Charizard in a recent social media clip.

"We are thrilled to bring together two beloved brands that are known worldwide. For the first time ever, LEGO Pokémon creatures respond to children's actions: meaning fans can build, train and interact with their LEGO Pokémon creatures through hands-on, imaginative play that encourages creativity, confidence and storytelling," said Julia Goldin, Chief Marketing and Product Officer at the LEGO Group, when the sets were announced in June 2026. "LEGO SMART

Play is an expansion of our existing LEGO System-in-Play and we are excited to integrate it into our latest LEGO Pokémon sets. It's all about inviting children to explore, experiment and bring their own ideas to their adventures!"

Gaku Susai, Chief Product and Experience Officer at The Pokémon Company International added: "Pokémon has always been about the joy of discovery and connection, and we see every day how powerful imagination can be when it's nurtured and given the space to grow. Working with the LEGO Group and its SMART Brick technology brings those shared values to life in a new, interactive way. Together, we're giving young Trainers a hands-on way to engage with the world of Pokémon, as well as opening up new possibilities for a new generation of fans."

You can find the LEGO Group and try their SMART technology on this year's gamescom showfloor in Hall 9, where it encompasses four booth spaces next to each other: Stands A029, A030, A040 and B029.

"It's all about inviting
children to explore,
experiment and bring
their own ideas to their
adventures!"

JULIA GOLDIN



EUROPEAN INSIGHTS

Europe as a Games Location and Current Challenges From the Perspective of Industry Leaders

How do **gaming executives** rate **Europe's position** in the **global market**?
And what key challenges and trends are currently affecting the industry?
We spoke to several **industry leaders** from different countries to find out.

Harvey Elliot
CEO, Playstack



Harvey Elliott is the CEO and founder of Playstack, a UK-based indie games publisher. Prior to this, he held the position of General Manager at Acclaim and Electronic Arts for many years. Playstack has had an international smash hit in particular with *Balatro*, but *Abiotic Factor* and *Mortal Shell II* stand out too.

gamescom Daily: What is your opinion of the current state of the European games market?
Harvey Elliot: Europe has always been a bedrock for strong, independent de-

velopers. Broad cultural diversity has led to incredibly varied indie game experiences and continuously innovative and creative games. Our European development partners are typically fully rounded – which means they cover every aspect of development in-house in turn supporting their local economy.
For game sales – Europe has long proven to have a strong market for indie titles, and with the right level of localisation, is an important part of any game publisher's commercial plan.

What key challenges and trends do you currently see in the industry, and how is your company positioned in this context?
Discoverability remains one of the most crucial barriers to a game's success. We have a talented publishing team who are great at cutting through the noise in market and helping to find each game its perfect audience; but with thousands of releases each year it is definitely an ongoing challenge. Tailored assets, clever use of a variety of channels, and strong

community engagement are all key in reaching our intended players.
How important is the physical retail market to your sales strategy in Continental Europe?
Commercially, it isn't a huge shift for us – we have been primarily digital for all of our games for the last decade; however for a passionate community, it is great to be able to offer a physical product to add to their game collection. With Sony's announcement relating to physical versions ending from 2028 we can see an end to a big part of the physical market; but as we've seen in other markets (e.g. vinyl records or even the return of CDs) there will often be a dedicated fan-base building demand for physical products, and it would be great to support them in some way.

"Europe has long proven to have a strong market for indie titles."

CREDITELLIOT/PLAYSTACK



Strengthening the Core and Expanding the Ecosystem

Mobile and casual gaming are strategically important pillars for Level Infinite.
Elisabeth Torre-Vincent, Director of WEU Publishing at Level Infinite, discusses the company's strategy, the challenges in Europe and what makes casual games so special.

For you, mobile and casual are not the smaller sibling. They are central to your strategy as a marketing partner. Why?

When you look at the numbers, the case makes itself. Mobile gaming is a global entertainment force – *Subway Surfer*, our flagship Miniclip title, reached 181.3 million monthly active users at its September 2025 peak. *Arrows – Puzzle Escape*, barely a year old, reached 43.2 million monthly active users globally by June 2026. These are some of the most-played entertainment experiences in the world. Every platform has an important role to play, and our focus is on giving studios and their video games the support they need to reach and engage players, wherever and however they choose to play.

Our strategy has two pillars. The first is strengthening the core: taking proven titles and helping them become true evergreen experiences that can sustain and grow their audiences for years. *Subway Surfers* at thirteen years old and *8 Ball Pool* approaching two decades. These aren't flashes in the pan, they demonstrate what's possible when great video games continue to evolve alongside their communities. The second is expanding the ecosystem through strategic investment, building a portfolio that reaches different genres, audiences, and markets. That's where our re-



ELISABETH
TORRE-
VINCENT

Director of WEU
Publishing at
Level Infinite

gional expertise becomes particularly important. We can support titles with localised campaigns, bringing the local knowledge and execution that can be difficult to deliver from a single global headquarter.

Your WEU team operates as a local extension – bringing regional market knowledge to casual publishing. What does that unlock?

Europe is not one market, and you cannot serve it from one desk. Our WEU team sits within these markets, bringing a deep understanding of the differences between them. A campaign that works in Germany may land differently in France, while the platform mix in Italy can look very different from the Nordics. That local presence gives us speed and nuance. We can adapt creative assets, localise community messaging, and activate regional influencer networks quickly. Just as importantly, our teams understand which cultural moments matter, which channels drive conversation and how players engage in each territory.

Take *Arrows – Puzzle Escape*. Breaking through in a highly competitive market requires more than a global strategy – that's where local expertise really matters. The core video game experience may be consistent worldwide, but how you talk about it, who tells the story and where players discover it varies from

market to market. Our job is to take that global strategy and make it feel relevant and authentic in every European territory we support.

You have mentioned *Arrows* a few times now. What is it, what is driving its popularity, and what does its success tell us about where casual gaming is heading?

Arrows is, at its core, one of the simplest ideas in video gaming. You tap an arrow and it slides off the board in the direction it points, if nothing blocks its path. Clear every arrow and you solve the level. That's it. No timers, no move limits, no complicated menus.

Its brilliance lies in what it strips away. There's no lengthy tutorial because none is needed – you see arrows on a board, you already know what to do. Every puzzle is a tiny knot waiting to be untied, and the satisfaction of pulling the right thread never gets old. Early levels can be solved in a minute. Later ones stack arrows into dead ends that demand four moves of planning – yet the gesture never changes. The mechanic stays simple. The situation gets harder.

That is the essence of great casual design: it meets something deeply human – the drive to solve, to untangle, to impose order on chaos. And it asks the most dangerous question a game can ask: just one more.

4 DIVINITY

Games From and to Asia

Cutting-Edge Games From Western and Asian Studios in Hall 4.2 | Booth C011

4 Divinity is a digital and retail games publishing company with headquarters in Singapore and Hong Kong. It is a wholly-owned subsidiary of the GCL Group and is focused on bringing game content from around the world to Asia, as well as introducing Asian content to a global market. Its line-up is impressive. First up is *Guns of Eschaton*, a soulslike first-person shooter set in an apocalyptic Western world, crafted by Viktor Antonov – the art director of *Half-Life 2* and visual design director of *Dishonored*. Even wilder is *Showa American Story*, an ARPG steeped in retro pop culture. Set in the late 1980s, a dominant Japan has culturally colonised America. It's a zombie-filled road trip of combat, exploration, chaos and growth. Then there's *The Defiant*, a story-driven shooter set in the rarely explored Asian theatre of World War II.



Showa American Story



Onimusha: Way of the Sword

CAPCOM

Riding the Wave of Success

Capcom's Remarkable Success Story Continues – and Not Just With Onimusha – in Hall 4.2 | Booth A050

What a year for Capcom! In February, the publisher released the million-selling *Resident Evil Requiem*, followed shortly by *Monster Hunter Stories 3: Twisted Reflection* and the new IP *Pragmata*. There are even more eagerly awaited highlights on the horizon: *Onimusha: Way of the Sword* and *Dragon's Dogma 2: Dark Arisen*. Spanning more than 950 square metres, the Capcom booth (Hall 9 | A070) features around 60 stations with playable demos. Visitors can try out the new *Onimusha* game and the *Dragon's Dogma 2* expansion, as well as *Mega Man: Dual Override* and *Street Fighter 6*. The latter of these is accompanied by various esports activities. Incidentally, this marks the world's first public hands-on presentation of *Dark Arisen*. For German-speaking audiences, Capcom is offering daily broadcasts from morning to night, produced and hosted by Rocket Beans TV.

HEROIC RETURN

A Remake That HOMM Fans Can Be Truly Excited About

Ubisoft is bringing *Heroes of Might and Magic III* back, exactly as it should be.



Probably no one saw that coming. During gamescom's Opening Night Live, Ubisoft unveiled *Heroes of Might and Magic III Remake*, a modern reimagining of the beloved turn-based strategy classic (1999). Rebuilt from the ground up using Ubisoft's Snowdrop engine, the remake replaces the original game's fixed 2D isometric perspective with a highly detailed 3D world and free camera control. Paired with 4K visuals, dynamic lighting, real-time weather and shifting seasons, this visual overhaul brings Erathia to life. However, the core gameplay mechanics of turn-based strategy, RPG hero progression and tactical grid combat remain unchanged. Instead, the tried-and-tested foundation is enhanced with a range of quality-of-life improvements and new features, such as enhanced planning and decision-making tools, making for a more intuitive experience while staying faithful to the original. Packed with the entire content of the original game and its two expansions, *Heroes of Might and Magic III Remake* includes all nine factions and original campaigns. The story is now woven into a single, continuous experience. This is complemented by a new introductory prologue campaign that eases players into the world and gameplay, as well as a new suite of fully produced cinematics. The game can be played solo or with up to eight players in a revamped online mode with improved matchmaking and a simultaneous turn system. It also sees

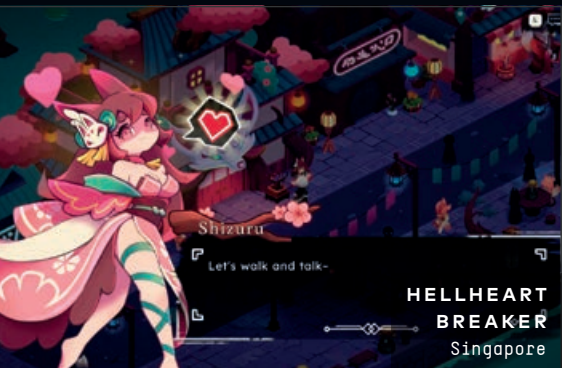
the return of the popular Hot Seat mode. In honour of the franchise's deep community roots, the remake is compatible with the thousands of maps and campaigns created by players over the past 25 years. This allows fans to revisit the community's rich legacy from day one. Updated editor tools and a new in-game UGC hub will make it easier than ever to discover, download and share community-created content. *Heroes of Might and Magic III Remake* is being developed by Ubisoft's Chinese studios in Chengdu and Shanghai, with associate studios in Paris and Montpellier being involved too. The game will launch in 2027 on Ubisoft+, Xbox Series X|S, PlayStation 5 and PC.



Build your influencer database in weeks days

Influencer marketing is an important part of promoting your games, but building and maintaining your influencer database can be a tedious task. As game devs, we built an **invite-only tool** that we're now offering to the industry. **Automate** the tedious tasks of creator discovery, coverage tracking and key management.

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DEVELOPER/ PUBLISHER
BattleBrew Productions/ Red Dunes Games
WHERE? Indie Arena Booth
The monster girls you date grant you newfound powers, and the girls you don't... are the bosses you fight!

HELLHEART BREAKER
Singapore

DEVELOPER/PUBLISHER
Sayil Games/Shueisha Games

WHERE? Home of Indies

A sci-fi boss-rush action game fusing high-octane ball-sport mechanics with exhilarating combat.

DEVELOPER/PUBLISHER
Pushing Vertices

WHERE? Indie Arena Booth

RollerGirl is a choose-your-own-vibe game set in the 2000s. Change the game with music while rollerblading through a small town. Talk to the locals, make friends & uncover a mystery.

ROLLERGIRL Canada



YOUR ROAD: ONE TRACK
Germany

DEVELOPER/PUBLISHER
YROT/Hochschule Darmstadt

WHERE? Raw Talent

A third person fast paced Magical Girl freerunning game that takes place in an open city inspired by Grind Fiction and Y2K aesthetics.

DEVELOPER/ PUBLISHER
StormWake Entertainment/ TU Munich

WHERE? Raw Talent

Make new friends, convince the citizens of Mitopia, and run for mayor in this humorous 2.5D paper-style RPG. Play as Viktor the Dino, explore the island, and fight the corrupt mayor's henchmen in tactical turn-based battles.

ELECTION DAY Germany



OVERSERVED: FOOD FIGHTERS!
Australia

DEVELOPER/PUBLISHER
Fullset

WHERE? Indie Castle

A multiplayer party brawler for 1-8 players. Pick an adorable critter, dash through chaotic arenas, and hurl food-themed projectiles, Bomber-Man style.



HOLDFAST: NATIONS AT WAR Malta

DEVELOPER/PUBLISHER
Anvil Game Studios

WHERE? Indie Castle

A multiplayer first and third-person shooter set during the great Napoleonic Era and WW1. Charge into battle with over 150 players per server.

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!**



SNOWTRACKED
Sweden

DEVELOPER/PUBLISHER
Viktor Jonsson

WHERE? Indie Arena Booth

Feel like a kid again: skate, slide and build. Make your way through a beautiful winter landscape. Build anything you want, stick by stick alone or with up to three friends.

DEVELOPER/PUBLISHER
Flat28

WHERE? Indie Arena Booth

A 'Feudalpunk' CRPG in the vein of Disco Elysium, with turn-based combat, set in a locked down apartment block at the dawn of a world war.



GLASSHOUSE Italy

DEVELOPER/PUBLISHER
Ingenious Studios

WHERE? Indie Castle

Develop your workshop and assemble weird alien components into a wide variety of wacky guns in this VR game.

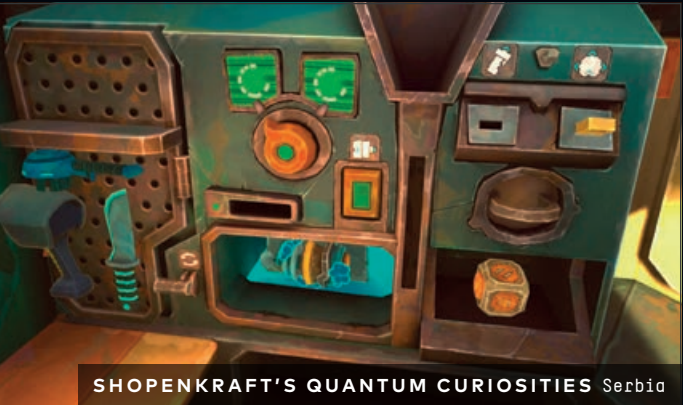


ALCHEMY FACTORY China

DEVELOPER/PUBLISHER
DS Copperhead/Gamirror Games

WHERE? Home of Indies

Craft your alchemy workshop: Harness arcane devices to automate crafting, sell alchemical goods, fulfill commissions, and rise to become a renowned alchemy magnate in single- or multiplayer.



SHOPENKRAFT'S QUANTUM CURIOSITIES Serbia

DIRECT-TO-CONSUMER (D2C)

State of D2C Game Monetization Survey

The latest study by **FastSpring** and **Omdia** is devoted entirely to the **D2C** strategy.

Hall 2.2 | B040

FastSpring has once again partnered with Omdia to survey people who build and monetise games, asking them about their D2C strategies and where they are heading. From April to June 2026, Omdia and FastSpring surveyed leaders in the games industry about their approaches to, and perceptions of, direct-to-consumer monetisation. All 110 respondents held senior management or executive-level positions. Of these, 39% are senior executives, 26% are in the C-suite, 18% are directors and 17% are senior managers. Around half of the respondents work for companies headquartered in the United States (48%), while the remainder work for companies based throughout Europe, including 19% in the United Kingdom, 16% in Germany, 13% in France and the rest across the Nordic countries and other European markets.

Among the respondents, 59% of studios already operate a D2C web store, compared to 57% last year. Of the remaining 41%, 91% plan to launch a web store, with 67% intending to do so within the next 12 months. Last year, 60% of non-adopters said they planned to start within 12 months. When asked why they in-

vested, respondents who already ran a web store did not primarily cite margin. "The top two reasons were improving brand visibility and loyalty (66%) and improving access to first-party customer data and insights (58%). Gaining control over pricing and promotions followed at 54%, then increasing profit margins at 52%, and building a direct relationship with players at 51%," the report says. "One might expect 'increase profit margins' - i.e., escaping the 30% cut - to top the list, but it doesn't. The reasons that studios and publishers lead with are about owning the player relationship and the data that comes with it. That re-frames D2C from a cost-cutting tactic into a growth and ownership strategy. This distinction is becoming more important, not less. As regulatory pressure reshapes platform fees, the economics of going direct only improve. Studios and publishers that steer players strategically - growing the share of revenue running through direct channels while intentionally managing platform fees - can lift overall profitability rather than simply avoid a cut." The only place a studio owns its player list, purchase data, pricing experiments and promotional calendar outright is a direct channel. However, it's also worth noting that there is no single dominant motive. Every reason falls within



a narrow band of 51-66%, and respondents always selected more than one option. According to the survey, confidence in the long-term value of D2C strategies is growing within the industry. This is because 82% of respondents have become more confident due to changes in the legal landscape, including the Epic v. Apple and Epic v. Google cases, involving platform fees falling under regulatory pressure.

Among publishers and studios operating D2C, the majority now generate between 10% and 29% of their total revenue through it, with around a third pulling in 20% or more. This is not a negligible amount of revenue - it adds up. Here is another excerpt from the study: "Tracking public mobile publishers' D2C disclosures, Two and a Half Gamers' Matej Lancaric found D2C revenue was essentially flat through 2024, then surged in the two quarters after the 2025 rulings opened web payments, with several publishers now generating 40% or more of their revenue directly. Mobile gaming giant Playtika alone went from roughly a quarter of its revenue via D2C to about 39% in four quarters. This momentum is mirrored in our survey data. Among our survey respondents, 75% of D2C operators say their share of revenue from direct channels increased over the last 12 months, with only a small minority

reporting any decline. It is also beating expectations with 84% hitting or exceeding their 2025 D2C target and two-thirds (66%) exceeding it outright. Looking ahead, 65% have set a higher D2C target for 2026 than they set for 2025. The clearest sign that D2C has proven itself is what has happened to the skeptics. Last year, 49% of non-adopters said they didn't believe D2C would drive significant revenue. This year, that doubt has fallen to 38%. As the results have come in, the "it won't move the needle" objection has lost its footing."

According to the study, the difference between a D2C business that thrives and one that stalls comes down to execution, particularly with regard to payments, promotions, fraud liability and localisation. Technical integration, exposure to fraud

and the complexity of selling globally are the obstacles that publishers and studios cite most often, and these are the problems that a merchant of record is designed to solve.

How Studios Incentivize D2C (in %)



SOURCE FASTSPRING & OMDIA ANNUAL STATE OF D2C GAME MONETIZATION SURVEY

GamesCapitalBerlin @gamescom 2026



Meet thrilling exhibitors and play exciting indie production at our joint pavilion in the business area

HALL 4.1
BOOTH C063G-D078G



Discover more GamesCapitalBerlin at the Indie Arena Booth, Home of Indies and the Indie Castle in Hall 10.2 and all over the entertainment area!





POLITICS MEETS SOCIETY MEETS ACADEMIA

Responsibility, Democracy, Humanitarianism

Games bring **untapped potential** to democratic education. The **gamescom congress** gathers **expertise** on this **high-impact topic** and others.

This year's gamescom congress marks a true record: For the first time ever, the head of state of the Federal Republic of Germany will attend a gamescom in 2026, and President Frank-Walter Steinmeier chose no other place than congress. He will open the conference with a speech for the inaugural games and democ-

racy panel block, starting 10:00am. While being the most prolific however, he is far from the only politician coming to congress. NRW Media Minister Nathanael Liminski is a regular at the conference, and he too will be part of said panel block within a discussion of what games and can't do for democracy. Annemarie Wolff of the Brandenburg State Parliament is part of a talk around the lacklustre discussion of politics on Twitch (Red Stage, 12:00). Member of the Federal

Parliament Andrea Lübcke participates in the game studies highlight of the year, a discussion around the institutionalisation of game studies in the coming years (Stage D, 16:00). And while not technically a politician, an important issue from the global political stage is brought in by Petar Dimitrov of UNHCR, the UN Refugee Agency. In his talk, he discusses gaming and innovation in forced displacement, such as in refugee camps (Main Stage, 11:30).

CREDIT: GAMESCOM CONGRESS

CREDITS: STEFFEN PRÖSSDORF, MARTIN KRAFT, ANDREA LÜBCKE/MARKUS PICHLMAIER, SANDRO HALANK, WIKIMEDIA COMMONS, PETAR DIMITROV



FRANK-WALTER STEINMEIER
President of the Federal Republic of Germany



NATHANAEL LIMINSKI
NRW Minister for Media and Europe



ANDREA LÜBCKE
Member of the Bundestag for the Greens



ANNEMARIE WOLFF
Member of the Brandenburg State Parliament for SPD



PETAR DIMITROV
Associate Innovation Officer, UNHCR

Time Schedule and Locations

	WORKSHOP ROOM S	WORKSHOP ROOM T	ROUNDTABLE AREA
08:00			
10:00	gamescom congress 2026 – Eröffnung: Games und Demokratie Begrüßung und Rede Felix Falk, Frank-Walter Steinmeier Panel: Spielend die Welt retten: Was Games und ihre Communitys bewegen Jörg Friedrich, Sabiha Ghellal, Peter "PietSmiet" Smits, Viola Tensil Panel: Games für die Demokratie: Was sie können und was nicht Nandita Wegehaupt, Olaf Zimmermann, Nathanael Liminski, Viola Tensil Verabschiedung und Handover weiteres Programm gamescom congress Viola Tensil, Tobias Kopka		
11:15			
11:30	Games as Unexpected Catalysts: Bus Bound's Messaging Beneath a Simulation Surface Florian Friedrich	Beyond Borders: How LATAM's Game Talent Is Powering Impact Beyond Entertainment Maria Falcão	Leveling up for Resilience – Gemeinsame Guide Lines gegen Radikalisierung Matthias Heider, Vivienne Ohlenforst, Mick Prinz, Constantin Winkler
12:00	Wenn KI die Einstiegsleiter verändert: Lernen vom Game Development Holger Schulz	GiG – Baden Württembergs Initiative für Games & Gamification im Gesundheitswesen Christoph Brosius, Andrea Buchholz	
12:30	Lunch Break		
13:30	„Side-Quest: Democracy – Games in Schule und Unterricht Level 1“ Ausprobieren – Bewerten – Pädagogisch Einordnen Reiner Gerrards, Madleine Salmen, Patrick Schwagmeier, Vera Servaty, Linda Zeuner, André Weßel	Zwischen Authentizität und individueller Förderung: KI-gestützte Agenten in spielbasierten Lernwelten Jan-Martin Geiger, Anna Wenzel	Spillover-Effekte aus der Games-Forschung Stefan Göbel, Stephan Jacob, Johanna Pirker, Anna Lisa Martin-Niedecken
14:00			
14:30	„Side-Quest: Democracy – Games in Schule und Unterricht Level 2“ Ausprobieren – Bewerten – Pädagogisch Einordnen Reiner Gerrards, Madleine Salmen, Patrick Schwagmeier, Vera Servaty, Linda Zeuner, André Weßel		Positiv-politische Kampagnen mit Games? Linda Breitlauch, Lena Falkenhagen, Mai Huyen Vo Dieu, Olaf Zimmermann
15:00			
15:30	Coffee Break		
16:00	Game-based Learning als Motor für Demokratieförderung! Warum Wertevermittlung mit Digitalen Spielen heute mehr als nötig ist und wie dies im schulischen Alltag funktionieren kann. Christian Gebauer	Game Logic for Real-World Friction: The 110-Minute Behavioral Design Sprint Subtitle: Stop brainstorming. Start playing. Hack complex business challenges using card-based game mechanics. Jasmin Karatas	Beyond Entertainment: Closing the Evidence Gap for Better Policy, Industry & Society Rachel Addley
16:30			
17:00			
17:30			
18:00	Closing Reception		

SOCIETY & CULTURE

ECONOMY & INNOVATION

SCIENCE & EDUCATION

FOCUS: PLAYING FIELD OF DEMOCRACY

FOCUS: THE GAMES EFFECT

The Rest of gamescom congress' schedule is no less amazing, of course. Depending on the track you are most interested in, you can check out the making of a Forensics simulator with actual criminal police involvement (Stage E, 13:30), a dissection of the influence online hate

campaigns such as GamerGate still have on discourse (Red Stage, 16:30), or even a talk about the usage of games in sports sciences (Stage D, 14:30).

And absolutely check out the workshops and roundtables above as well: Your participation in them

makes the learning effects for all participants even more worthwhile!

The gamescom congress is the most important games and science conference of the year, and once again, the program in 2026 really shows what that means in practice. Plus, the networking is great!

Time Schedule and Locations

	STAGE A – MAINSTAGE	STAGE B	STAGE C	STAGE D
08:00	Doors Open & Morning Coffee Welcome			
10:00	gamescom congress 2026 – Eröffnung: Games und Demokratie Begrüssung und Rede Felix Falk, Frank-Walter Steinmeier Panel: Spielend die Welt retten: Was Games und ihre Communitys bewegen Jörg Friedrich, Sabiha Ghellal, Peter "PietSmiet" Smits, Viola Tensil Panel: Games für die Demokratie: Was sie können und was nicht Nandita Wegehaupt, Olaf Zimmermann, Nathanael Liminski, Viola Tensil Verabschiedung und Handover weiteres Programm gamescom congress Viola Tensil, Tobias Kopka			
11:15				
11:30	Can Play Rebuild What Displacement Disrupts? Gaming and Innovation in Forced Displacement Petar Dimitrov	Designing Trust in a Polarized World: How Games Unite Teams, Players, and Communities Fabian Czajkowski, Josh Rivers, Krista-Lee Malone, Portia Botchway	Kunst und KI als Innovationstreiber von Games Lena Falkenhagen, Johanna Pirker, Olaf Zimmermann, Anna Grebe	Team Germany Esports – Welche Rahmenbedingungen braucht Deutschland? Julius Althoff, Jörg Adami, Markus Möckel, Steffen Wilmers
12:00	The Games Effect in Law Enforcement: Building a Roblox Game to Protect Our Youngest Players Carlota Maura-James			
12:30	Lunch Break			
13:30	Building a New & European Game Engine in the Age of AI Arjan Brussee, Matthijs Dierckx	Power of Play: How international institutions are using video games for good Raquel Abifadel, Lisa Pak, Andy Pattison, Tatjana Sachse, Jenny Ching-Wei Lee	Jugendschutz made in Europe? Zwischen Harmonisierung und nationaler Verantwortung Elisabeth Secker, Anna Grebe, Stephan Dreyer, Sebastian Gutknecht, Svenja Hahn	E-Sport ist gemeinnützig – ein Impuls für das zivilgesellschaftliche Engagement in Deutschland?! Jens Wortmann, Leon Ries, Mike Lautenschläger, Lena Bloemacher, Sandra Kilian , Pia Wilke
14:00	Fashion, Fandom, and the Future of Identity Shayli Harrison			
14:30	Closing the evidence gap: How a gamified campaign shifts food choices in Cambodian schools. Darko Petrovic	Playing by Smart Rules: How Europe Can Support Artistic Freedom, Consumers and Strengthen Competitiveness Ann Becker, Renate Nikolay, Hendrik Lesser, Axel Voss, Clemens Mayer-Wegelin	Zwischen Jugendschutz und Teilhabe: Games in der Kinder- und Jugendarbeit Stephan Schölzel, Uwe Engelhard, Britta Schülke, Martin Fischer, Daniel Heinz	Von Motivation bis Leistungssteigerung: Exergames im sportwissenschaftlichen Einsatz Tom Schumacher
15:00	Push the Red Button: What Games Teach Us About Curiosity, Risk, and Navigating Life Without a Rulebook Kelly White			Teaching mental health literacy through a dark, cozy game Elin Festay
15:30	Coffee Break			
16:00	Is there a role for video games in strengthening European democracy? George E. Osborn, Dominik Swiecicki	From Family Rooms to Global Solutions: The Shared Responsibility of Play Susanna Pollack, Rachel Kowert, Mathias Gredal Nørvig, Darko Petrovic, Kristoffer Gandrup-Marino	Gaming for Democracy: Spiele-Communitys als Orte demokratischer Praxis stärken Marylin Marx, Nandita Wegehaupt, Jeffrey Wimmer, André Nagel, Magnus von Keil	Potenziale und Herausforderungen der Spielwissenschaft in Deutschland Sebastian Möring, Jens Junge, Melanie Fritsch, Andrea Lübcke, Effrosyni Chelioti
16:30	The Fallout of Fallout: London: Community, Disability, and UGC Dean Carter, Callum Quick			
17:00	Pick a Side – A Live Debate on Democracy, AI & the Games Effect	FathomVerse: Explore the depths in an interactive community science experience Ellemieke Berings, Wouter Krijger	SOKO 1977: Ein Spiel zum Linksterrorismus der 70er-Jahre zwischen Verantwortung, Vermittlung, Anspruch und Atmosphäre Felix Zimmermann, Yannick Pawils	Beyond Good or Bad: Rethinking Video Games and Health Andy Pattison, Justin Thomas
17:30		AI – The enabler of creativity, not the stifler of it Nikhil Kharoo	Grandma (88) – How We Made Remembrance Playable—and Funded an “Unfundable” Game Michael Zöller	Phygital Dilemmas – A Near Future Game on Tech and Democracy Romi Mikulinsky
18:00	Closing Reception			

SOCIETY & CULTURE ECONOMY & INNOVATION SCIENCE & EDUCATION

■ FOCUS: PLAYING FIELD OF DEMOCRACY | ■ FOCUS: THE GAMES EFFECT

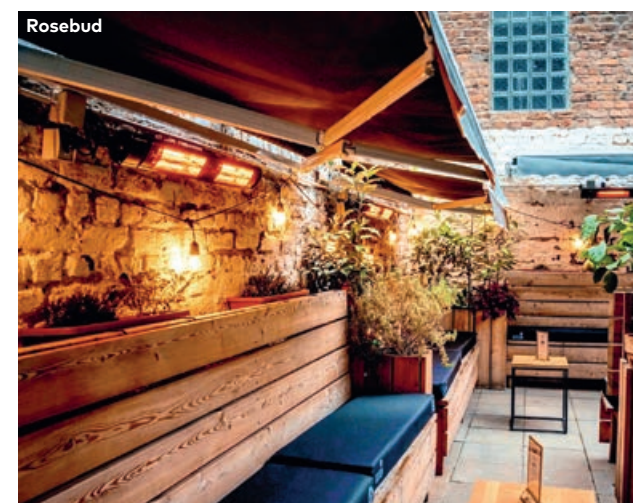
	STAGE E	GREEN STAGE	RED STAGE	BLUE STAGE
08:00	Doors Open & Morning Coffee Welcome			
10:00	gamescom congress 2026 – Eröffnung: Games und Demokratie Begrüssung und Rede Felix Falk, Frank-Walter Steinmeier Panel: Spielend die Welt retten: Was Games und ihre Communitys bewegen Jörg Friedrich, Sabiha Ghellal, Peter "PietSmiet" Smits, Viola Tensil Panel: Games für die Demokratie: Was sie können und was nicht Nandita Wegehaupt, Olaf Zimmermann, Nathanael Liminski, Viola Tensil Verabschiedung und Handover weiteres Programm gamescom congress Viola Tensil, Tobias Kopka			
11:15				
11:30	Gamified Employee Familiarization @ Frankfurt Airport Terminal 3 Raphaela Gaßmann	How Game Worlds Shape Who We Are – and Why Europe Must Take World-Building Seriously Christian Fannesbech	Democracy by Design – Wie Games demokratische Erfahrungsräume schaffen Lisa König	Phonowald – spielerische Sprachförderung Stefan Göbel, Oliver Schmid, Laura Hahn
12:00	Beyond Entertainment: The Evidence Gap Holding Policy, Industry and Society Back Rachel Addley	Focus: The Games Effect Next Level ARD Gaming: von tagesschau bis Babylon Berlin Katrin Vernau, Sebastian Krumdieck, Sebastian Specht, Marni Hanke, Sebastian Demuth, Daniel Stolz	Politik Not Found. Wo ist die Politik auf Twitch? Charlotte Lohmann, Annemarie Wolff	Training Hands and Minds: Simulation Games for the Manufacturing Workforce Tsahi Liberman
12:30	Lunch Break			
13:30	Von Idee zu Ermittlung: Developing Forensics Crime Scene Detective in Partnerschaft mit dem Landeskriminalamt Jens Wiechering, Robin Kleinwächter	Avatare als Brücke zur KI-Zukunft: Game-Technologien für eine skalierbare und natürliche Digitalisierung Lutz Anderie	Museum x Schule x Design. Spielentwicklung in enger Kooperation von Design-museum und Schulen. Frauke Maria Petry, Caroline Fuchs	Gaming meets KI: “Promptables – Das KI-Duell” Paul Redetzky, Tim Philipp
14:00	Denk mal an den Staat – Was die Verwaltung von der Games-Branche lernen kann Matthias März	Power to the Player: Overcoming apathy with a politics of hope Miriam Verburg, Joost Vervoort, Paolo Pedercini	EntangleVR: Quantum you can play – Wie Games die nächste Technologierevolution erschließen Christian Stein	Wer gestaltet Lehre? BioBattle als Einladung zur Mitgestaltung Tanja Yasmin Riyahi, Daniel Goldberg
14:30	Eskalation als Spielmechanik: Wie Serious Games auf Bedrohungslagen vorbereiten Andrea Partsch, Manuel Heinemann	Press Start for Africa Games as a Gateway to Education, Skills and Youth Participation – An African-European Story of Co-Creation Odile Limpach, Bukola Akingbade	From Play to Quality of Life: Thailand’s Strategy for Games & Social Impact Pongsuk Hiranprueck	We have the Evidence: Video Games as Engines of Personal, Cultural, and Societal Transformation Matthes Lindner, Joost Vervoort
15:00	Play the Change: Games gegen die Klimakrise Julia Nitsche, Jan P. Ehlers	Why charity partnerships are a win for everyone in games Siân Mayhall-Purvis, Charlie Sarginson, Rich Keith	Living libraries: How Biblioquête and XR turn public learning spaces into interactive places Marie Blondiaux	Als „Krieger“ in der Notaufnahme: Wie Game-Mechaniken Führung, Teams und Zusammenarbeit im Gesundheitswesen verändern Christian Gebauer, Oliver Steidle
15:30	Coffee Break			
16:00	Inklusives Potenzial des Spiels: Alle sollen digital (mit)spielen können Melanie Eilert, Mara Schulze	Games as the Canary: 100 Interviews on How AI Adoption Actually Unfolds Adam Boyes	XP für Demokratie Judith Jaskowski	The Spectral Quality of Violence: From forensic procedure to game mechanics, a practice-based research on memory, democracy and applied gamification. Carlos Hurtado Múnera
16:30	Playable Pasts, Gamified Futures: Preserving Games and Understanding Their Impact on Society Alan Ang	Insights from the UN AI Report: What Is Relevant for (Serious) Game Development and Games Research? Johanna Pirker	GamerGate’s Playbook: How a Harassment Campaign Is Silencing Public Discourse Chris Hanney	Energien, Infrastrukturen und Resilienz: Was Spiele über soziale Ordnung verraten Rudolf Thomas Inderst
17:00	Let’s play Mittelalter – The exhibition @Hansemuseum Lübeck Franziska Evers, Lena Falkenhagen	Your Players Are 45 and Have a Quota Sohrab Mostaghim	Beyond Empathy Machines: Building First Nations XR That Lasts Justin McArdle	Weltenbau mit Maschinen Entscheidungsarchitekturen bei der Entstehung neuer Bildwelten Marcus Lobbes
17:30	Worldbuilding für Bildung: „Lernarchitekturen“ als Methode für die Gestaltung von partizipativen Lernumgebungen zur spieldidaktischen Lehrkräfteprofessionalisierung Laura Maria Lewald-Romahn	BREAK OUT OF NPC MODE – Vom User zum kritischen Player Marvin Priedigkeit	What You Can Learn From Gen Z’s Gamifying of Revolutions Dean Gichukie	From Video Games to Smart Cities: How Game Design Can Transform Citizen Interaction with Complex Systems Jorge Hernandez
18:00	Closing Reception			

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 *Korken-konzept* (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
bailu-noodles.de

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.

stadt-koeln.de



CREDIT ABOVE: KOELN/SESSEL LEFT ROSEBUD RIGHT CITY OF COLOGNE

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

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

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**

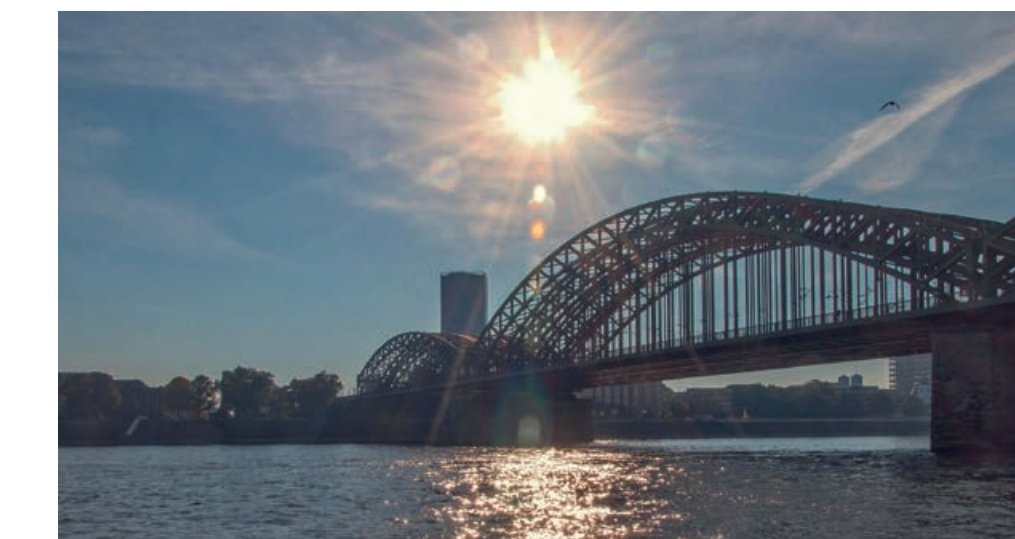
General Emergency Contacts

- 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:

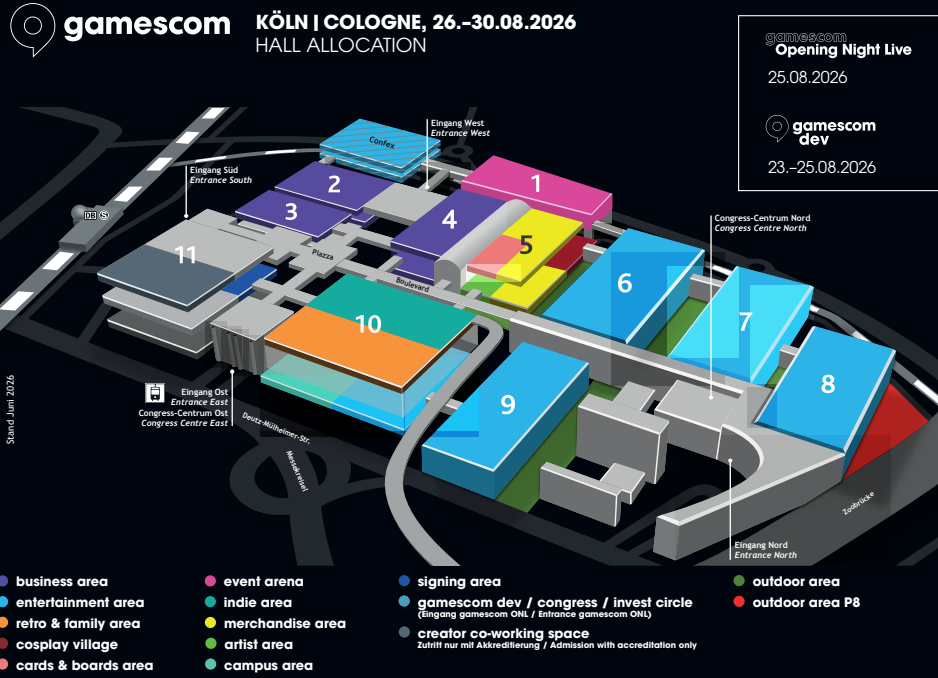


Floor plan hall 2.1



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.



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

	26.08.	27.08.	28.08.	29.08.	30.08.
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		
&why	D050 F051	3.2
1 SP Agency	A010 C011	2.1
1D3 Digitech	B025	2.2
1HP Studio	A032 B033	3.2
1UP	B032	2.1
2BeCommUnity – Jan Openkowski Lusga	D060	4.1
34BigThings	C031 D040	4.1

EXHIBITORS	BOOTH	HALL
4-Real Intermedia	D060	4.1
4Boars	A031	4.1
4Divinity	C011 D018	4.2
505 Games	C020 F039	3.2
a		
ABRAGAMES – Associacao Brasileira	B030 C031	3.2
Abutton	C050 D051	3.2
ACIF-CCIM	C020	4.1

EXHIBITORS	BOOTH	HALL
Adisoft Gaming Company	B010 C011	3.2
Aerosoft	A043	4.2
Aesir Interactive	D050 F051	3.2
Aion Interactive	D050 F051	3.2
Air Institute	B041 C050	4.1
Alchemy Games	B030 C031	3.2
Alimujrah Al-Najmiyyah	C030a D029a	2.1
ALL.SET	D033	4.1
Allcorrect	A011	3.2
Alset Studio	A041	3.2

The floor plan shows the West Entrance area for daily 2. The layout includes various rooms and corridors, color-coded by zone:

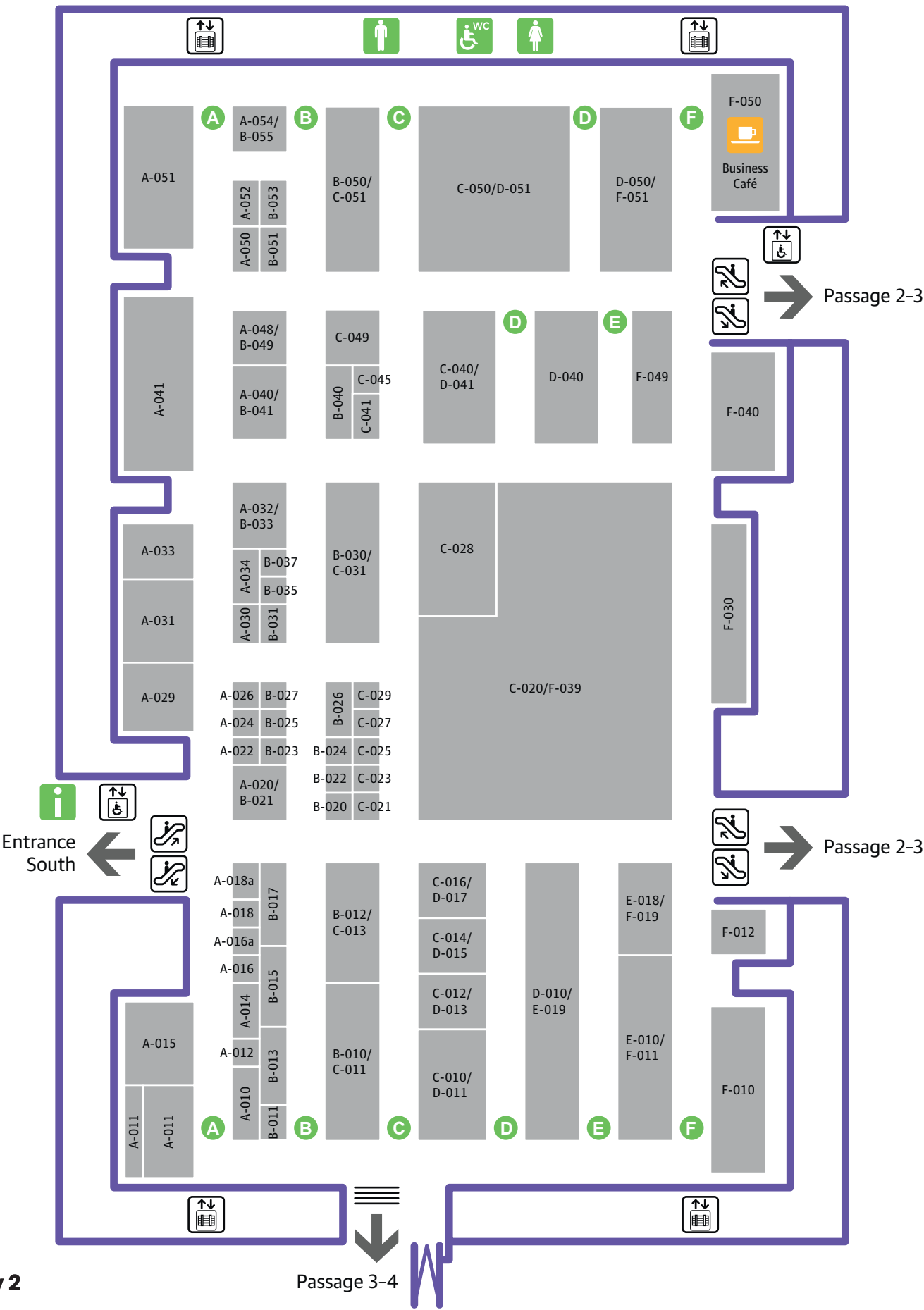
- A Zone (Light Blue):** A-060, A-050/B-049, A-040/B-039, A-035, A-029, A-027, A-030/B-035, A-026, B-029, A-024, A-025, A-019a, A-014/B-015, A-012/B-013, A-010, B-013, B-011, B-009.
- B Zone (Light Green):** B-048, B-048a, B-046, B-046a, B-044, B-044a, B-042, B-042a, B-040, B-030, B-020/C-021.
- C Zone (Light Orange):** C-058, D-058/C-056, C-051, C-050/D-052, C-048, C-046, C-044, C-044a, C-040, C-038, C-034, C-032, C-032a, C-030/D-029, C-026, C-020, D-008.
- D Zone (Light Purple):** D-054, D-049, D-045, D-041, D-039, D-035, D-033, D-031, D-027, D-022, D-018, D-004.

Key features include:

- Entrance West:** Located at the bottom center, marked with a green 'i' icon.
- Passage 2-3:** Two exits are indicated on the left side with arrows pointing left and stairs icons.
- Confexhall:** An exit is indicated on the top right with an arrow pointing right and a person icon.
- Business Lounge:** Presented by GAMEINFORMER, located in the center of the plan.
- Toilets:** Men's and women's toilets are located in the bottom left and middle right areas.
- Elevators:** Indicated by wheelchair icons in the top left and bottom center.



Floor plan hall 3.2

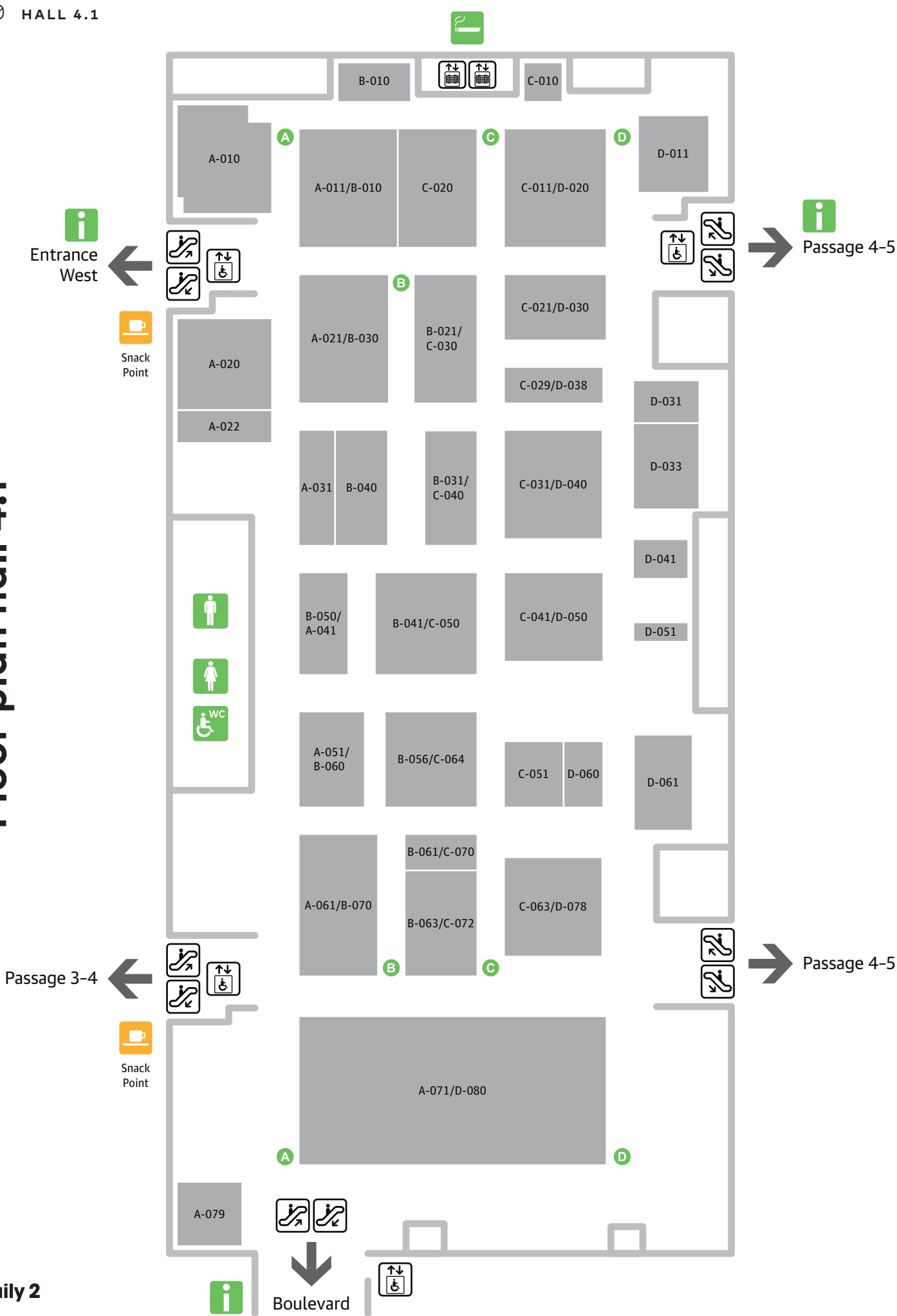


EXHIBITORS	BOOTH	HALL
Domsodi Balazs	C021 D030	4.1
Dr. K. Chrysostomides	F030	3.2
Dragon Key Studio	D050 F051	3.2
Dragonfly Productions	D050 F051	3.2
DreamGEAR	C001	2.1
Dreamloop Games	D033	4.1
Drone Comunicação	B030 C031	3.2
Dubai Media Council	A011g B010g	4.1
Ducky	F030	3.2
Dutch Games Association	A021 B030	4.1
DXT Corporation	B010 C011	3.2
dynecore	A031	4.1
e		
Earthquack Games	B010 C011	3.2
EC Innovations (Chengdu)	E017	2.1
Echoes	B031 C040	4.1
Ectoplastic	A051 B060	4.1
Edgegap	E018 F019	3.2
Ed ametion	D033	4.1
EMA Film Barcelona	D050 F051	3.2
Emotionwave	C050 D051	3.2
EnCaps	C023	3.2
Engaged	D033	4.1
EnJoyPay	E037a	2.1
ENSO Entertainment Software	C051	4.1
Epic Games Commerce	D033	4.2
Erickson, Kilian, Ruckel GooseGirlG	A051 B060	4.1
ET-Group	D027	2.2
Ettevõtluse ja Innovatsiooni	D033	4.1
EuraCreative	B017	3.2
EverGame	B044	2.2
Eversoul Culture Development	A027	2.2
Exient	C020 F039	3.2
f		
Factory-C	C051a	2.2
Fair Games	D050 F051	3.2
Fandom	A011	2.1
Fennica Gaming	D033	4.1
Figs	B022	3.2
Fililn Good Films	D050 F051	3.2
Finji	A060	2.2
Fizz Creations	D036 E037	2.1
Flashpoint Germany	B020 C021	2.2
Floating Rock Studio	F010	3.2
Flutu Music	B030 C031	3.2
Focus Entertainment	A028	4.2
Fono Labs	A031	4.1
FootAR	C020	4.1
Forge Play Studio	B041 C050	4.1
Frankfurter Buchmesse	D060	4.1
Frontfutur	B030 C031	3.2
Funcom Games Bucharest	A041	3.2

EXHIBITORS	BOOTH	HALL
Fundación Argentina para la promoci	A033g	3.2
Fundacion European University	B041 C050	4.1
Funnivation	A010 C011	2.1
Funtaptic Studio	A041	3.2
FusionPlay	A051 B060	4.1
Future Publishing	C024	2.1
g		
G-Core Labs	B029	2.2
G.B.T. Technology Trading	A060	2.2
G4F Prod	B025	3.2
Gaelta	A031	4.1
Gamaste	A020 B021	3.2
Gambrinous	D050 F051	3.2
game – Verband der deutschen Games-Branche	A071 D080	4.1
Game Informer	B047	4.2
Game only	B013	3.2
Gameforge 4D	A071 D080	4.1
Gameloft Brisbane	C010 D011	3.2
Gamer Network	A060	2.2
Games & XR Mitteldeutschland e.V.	A051 B060	4.1
Games Denmark	B021 C030	4.1
Games Farm	D050 F051	3.2
Games From Ukraine	D011g	4.1
Games Ground	D050 F051	3.2
Games Hubs Hessen	D060	4.1
gamescom biz meeting area	D061	4.1
gamescom worldwide	A015	3.2
GAMESMARKT	D041	4.1
Gamez Studio Zamora	D031	4.1
gamigo	A071 D080	4.1
Gaming Malta Foundation	C040 D041	3.2
Gaming Refurbishment Centre	C047	2.2
Gamious	A021 B030	4.1
GDcy	F030g	3.2
Gecko Two	A051 B060	4.1
Geniesoft	C050 D051	3.2
Giants Software Entertainment	B042	4.2
Gift2Games	E010 F011	3.2
Global Collect Services	B048a	2.2
Global Step Management Services	A010 C011	2.1
Globant France	A010 C011	2.1
Goblinz Studio	A010	3.2
GOG	A012 C013	2.1
Good Partners	A020	4.1
Government of Canada	E010 F011	3.2
GovMediX	D060	4.1
Gozulting	C025	3.2
Grand Duck Games	D050 F051	3.2
Gravity Well	A060	2.2
Greensan	A041	3.2
Griffioge	C041	2.2

EXHIBITORS	BOOTH	HALL
Grimtek	D033	4.1
Grindstone	D050 F051	3.2
Grumpy Echo	D050 F051	3.2
Guillemot Corporation	B020 C021	2.2
h		
HA Hessen Agentur	D060	4.1
Hand Rock Studio	C040 D041	3.2
Hard Coders	C050 D051	3.2
Hasbro	A014 B015	2.2
Hermit Crab Game Studio	B030 C031	3.2
Hero HoldCo	B020 C021	2.2
Hex Foundry Entertainment	D033	4.1
HexSoft	B012 C013	3.2
Hidden Interactive	A020	4.1
Holymolly	D033	2.2
Honestree	B041 C050	4.1
Hooded Traveler Games	B031 C040	4.1
HORI (U.K.)	B020 C021	2.2
Horns Up Games	F030	3.2
House of Games Berlin	C063 D078	4.1
HoYoverse	B051	4.2
Hugenormous Games	F010	3.2
Hunting Souls	B041 C050	4.1
Hushcrasher	D050 F051	3.2
Hutlihut Games	B021 C030	4.1
Huuda	B030 C031	3.2
Hypercent	C050 D051	3.2
Hyperkin	A002	2.1
i		
i3D.net	A021 B030	4.1
iam8bit	A010	4.1
ICE-Agenzia per la promozione all'estero l'int.ne delle imprese italiane	C031 D040	4.1
ICEX Espana Exportacion E Inversion	B041 C050	4.1
Ichigoichie	D050 F051	3.2
Idlgames	C033	2.1
ifs Internationale Filmschule Köln	D050 F051	3.2
IGDA	C016 D017	3.2
IGDA Foundation	C014 D015	3.2
IGEA	C010g D011g	3.2
IGN Entertainment	B030	2.1
Imperial Playgrounds	D033	4.1
Impulse Media Hub	D050 F051	3.2
andescent Games	F010	3.2
Incidental Minds	A031	4.1
Incineration Productions	B012 C013	3.2
Inclusive Gaming	A051 B060	4.1
Infinity Games	C020	4.1
Inage Studios	A020	4.1
Innovision Multimedia	A060	2.2
Inprinting	D024	2.1

Floor plan hall 4.1



EXHIBITORS	BOOTH	HALL	EXHIBITORS	BOOTH	HALL	EXHIBITORS	BOOTH	HALL
Instinct3	A060	2.2	Leonardo Interactive	C031 D040	4.1	miniwin	A031	4.1
Instituto de Promoción de Inversion	F012	3.2	Lesser Key Studios	F010	3.2	Mischief Makers Studio	F010	3.2
Investissement Quebec	E018 F019	3.2	Level Labs	A051 B060	4.1	Mitteldeutsche Medienförderung	A051 B060	4.1
Investment Promotion Agency	D010g E019g	3.2	Lexip	B031	3.2	mlxar	C045	2.2
Iphigames	D050 F051	3.2	Lineargame	C011 D020	4.1	mod.io	C010 D011	3.2
Iris Mega	D014	2.1	Lingoon	A071 D080	4.1	MOD42 Studio	A020	4.1
Ishtar Games	B017	3.2	Lingotion	B033	2.1	Modern Forms	D039	2.1
Italian Games Factory	C031 D040	4.1	LinkME	A010 C011	2.1	Moonflow Media	D060	4.1
Italic ApS	D050 F051	3.2	Lionbridge Games	C041	3.2	Mothership Talents	A071 D080	4.1
ItsTheEm	B031 C040	4.1	Liquid Crimson	C020 F039	3.2	Motion R2	B030 C031	3.2
Ivalice Studio	B050 C051	3.2	Little Dragon Interactive	F010	3.2	Mountainroad	D050 F051	3.2
j			Local Heroes Worldwide	A021 B030	4.1	Mousepad 24 Anita	E019	2.1
Jackbox Games	A060	2.2	Loki Games	B041 C050	4.1	Makarska-Gurgacz		
JetBrains	C011 D020	4.1	Ludens	C050 D051	3.2	move technology	A051 B060	4.1
Join Equal	B020 C021	2.2	Ludium Lab	B041 C050	4.1	Move&Feel	C031 D040	4.1
Joindots	A071 D080	4.1	Ludum Collective	C040 D041	3.2	Murska Digital	D033	4.1
Jollify Oyun Yazilim ve Pazarlama	D021	2.1	Ludus Studio	B030 C031	3.2	My.games	A060	2.2
JoyJab	A051 B060	4.1	Lupas, Dominic und Riebe, Jan	C051	4.1	Myturn	C050 D051	3.2
June Studio	B050 C051	3.2	Lynk+	B020 C021	2.2	n		
k			m			Namson Digital	B010 C011	3.2
Kakao Games Corp.	B011	2.2	Macanga Games	D050 F051	3.2	Nanali	C050 D051	3.2
Kalla Gameworks	D050 F051	3.2	Mad Mimic	B030 C031	3.2	nanonimo	E018 F019	3.2
Kanaegame	B041 C050	4.1	Madfinger Games	C039	2.2	Native Prime	B026	3.2
Kaos Lab Kft	C021 D030	4.1	Maga animation studio	C031 D040	4.1	Nazara Technologies	C029	2.1
Kapnetix	A020	4.1	Maliyo Games	C010g	4.1	NboxGames.	C050 D051	3.2
Keen Games	A071 D080	4.1	Malta Game Developers Association	C040 D041	3.2	NCsoft	B050 A051	4.2
KeyQuest Studio	B021 C030	4.1	Mana Brigade	D050 F051	3.2	Nearly Done Games	D050 F051	3.2
Keywords International	A050 B049	2.2	marbis	A071 D080	4.1	Neat Corporation (NeCo Software AB)	D033	4.1
Kidentify	C011 D020	4.1	Mardröm	D050 F051	3.2	Neogames Finland	D033g	4.1
Kinstellar advokátní kance	A020	4.1	Marketpoint	A010 C011	2.1	Neom	C030a D029a	2.1
Kipi Interactive EOOD	B012 C013	3.2	Marty's Makings	A020	4.1	Neon Cocoa	D033	4.1
Kitfox Games	E010 F011	3.2	Maxflow	B040	4.1	Nerd Monkeys	D033	4.1
KittyWampus	F010	3.2	Mayfly	C050 D051	3.2	Netease Interactive	D050	4.2
Kokoon Games	D033	4.1	Maze Theory Games Studio	C040	2.2	New Zealand Trade & Enterprise	F010	3.2
Konami	D060	4.2	MB Reklamos planas	D050 F051	3.2	Newzoo	A021 B030	4.1
Konsole Game Labs	D050 F051	3.2	MBC Game Studio	C034 D035	2.1	Nice film	A020	4.1
Koolhaus Games	E010 F011	3.2	medianet berlinbrandenburg	C063g D078g	4.1	Nintendo	B029 D039	4.2
Korea Creative Content Agency	C050 D051	3.2	MeetToMatch	A021 B030	4.1	Normogames	D033	4.1
Korea Mobile Game Association	A038	2.1	Mehrir Fx	C027	3.2	North Beach Games	C045	3.2
kr3m. media	C051	4.1	memoQ	E029	2.1	Norwegian Film Institute	D033	4.1
Krafton	B011	4.2	Memorable Games	C031 D040	4.1	nothing2install	A024	3.2
Kybolt	D050 F051	3.2	Memory Ware	D024	2.2	Nuuvem	B030 C031	3.2
l			Mermaid MenZ Games	F010	3.2	Nvidia	D069	4.2
L33t pro services	B041 C050	4.1	Meshy	A040 B041	3.2	NW Corp.	C050 D051	3.2
Lake System	D050 F051	3.2	MFG Medien- und Filmgesellschaft	C051	4.1	o		
Lakeview Games	B031 C040	4.1	MICE and Men Eventmarketing	C029 D038	4.1	obleak games	B031 C040	4.1
Le Cabinet du Savoir Ludique	D050 F051	3.2	Microsoft	A061 B060	4.2	Ocean Drive Studio	B009	2.2
Le Château Turbulent	B031 C040	4.1	Midain Studios	A041	3.2	Ociris	A071 D080	4.1
Leapblock	B012 C013	3.2	Midow Studios	C040 D041	3.2	Off Box Studio	C030a D029a	2.1
LED Sound	A002	2.1	Mika Games	F030	3.2	Old Cake Factory	B031 C040	4.1
LEDhouse	A010	4.1	Mindscape	A021 B030	4.1	Onespin Group	B010 C011	3.2
Leipziger Messe	A051 B060	4.1	Ministère de la Jeunesse, de la Culture, et de la Communication	B050 C051	3.2	Open Lab	C031 D040	4.1

Floor plan hall 4.2



EXHIBITORS	BOOTH	HALL
Opera Software	D019	2.2
Original Force	B023	2.2
OsOO Fortale	B051	3.2
Outlier Games	D050 F051	3.2
Overwolf	C020	2.2
Owlcat Games	A010	4.1
Owlchemy Labs	A048 B049	3.2
p		
PA360	C031 D040	4.1
Pablo Lorenzo González-Moro	B041 C050	4.1
PandaBee Studios	A051 B060	4.1
Panforia Interactive	E015	2.1
Pantaloan Interactive	D018	2.2
Patchradar	C029 D038	4.1
Paymentwall	A035	2.2
Paysafe Holdings UK	A024	2.2
PCB Distribution	C012	2.1
Perfect Sound	B041 C050	4.1
Phantom Island	C051	4.1
Phoenix Media	B012 C013	3.2
Pico Immersive	A010 C011	2.1
Piece of Cake Studios	A012	3.2
PikPok	F010	3.2
Pixel Audio	E018 F019	3.2
Plausch	B031 C040	4.1
Play on Words Studios	C040 D041	3.2
Playdigious	A022	3.2
Playful	F010	3.2
Playground Pigeon	D050 F051	3.2
Playmestudio	A029	3.2
Playruo	B020	3.2
Playseat	B020 C021	2.2
Playserv	F030	3.2
PlaySide Studios	C010 D011	3.2
PlaytestCloud	C063 D078	4.1
Plug in Digital	A010 C011	2.1
Poki	A022	4.1
Polish Agency for Enterprise Development	C041g D050g	4.1
Polyend	D031	2.2
Polynormal Games	A051 B060	4.1
Prepaid Solutions	D023	2.1
Prismatic Studios	F010	3.2
Pro Gamersware	B020 C021	2.2
Pro Helvetia	B031 C040	4.1
ProbablyMonsters	A010 C011	2.1
Proxima BetaLevel Infinite	D068	4.2
q		
QueseraGames	A032 B033	3.2
r		
R&R Vault Tech AB	D033	4.1
Rabcat Computer Graphics	C029 D038	4.1

EXHIBITORS	BOOTH	HALL
Rarebyte	C029 D038	4.1
Rat King Entertainment	A051 B060	4.1
Raw Fury	C010	2.1
Raw Power Games	B021 C030	4.1
Raw Power Labs	B021 C030	4.1
Red Art Games	B037	3.2
Red Hog Studio	A034	2.1
Red Twig Game Studio	B030 C031	3.2
Redcatpig	C020	4.1
Reforged Studios Publishing (Malta)	C040 D041	3.2
remote control productions	A071 D080	4.1
Reseau Local	A026	3.2
Revolution Industry	B010 C011	3.2
Rho-Labyrinths	A071 D080	4.1
Ribat Studios Sarlau	B050 C051	3.2
Rising Sud	B015	3.2
roborodent	C029 D038	4.1
Robothai	D033	4.1
Rocat Games	C011 D020	4.1
Rock Pocket Games	D033	4.1
Rofobit	C044	2.2
rokaplay	D060	4.1
Rollidbox Games	B041 C050	4.1
Roni Games	B012 C013	3.2
Root Fruit	B031 C040	4.1
royal Electronics	B046	2.2
Runaways Studio	C031 D040	4.1
Ryan Laley Games	A010	4.1
s		
Saber Interactive	B020 C021	2.2
Samsung Electronics	D040 E039	2.1
Sapphire Entertainment (HK)	D022	2.2
Sapphire Technology	A060	2.2
SapStaR Games	B035	2.1
SARIO – Slovak Investment and Trade Development Agency	A031	4.1
Savvy Games Group	C011 D020	4.1
Scanavo Europe	C030 D029	2.2
Schenker Technologies	A051 B060	4.1
Score Twins	B012 C013	3.2
Scrap Mole Games	B031 C040	4.1
SCS Software	A020	4.1
Second Stage	A071 D080	4.1
SelectaVisión	B041 C050	4.1
Sensor Tower	B042	2.2
Serafino	A010	2.2
Serbian Games Association	A011	3.2
servers.com	A040 B039	2.2
Set Snail	B021 C030	4.1
Shanghai Sanshi Daoli Culture	B031 C040	4.1
Shanghai TRYX Technology	B020 C021	2.2
Sheer Creation Technology	E004	2.1
Sheer Tianyi Technology	E003	2.1

EXHIBITORS	BOOTH	HALL
Shenzhen Association of Trade	F049	3.2
Shift Up Corporation	A010	4.1
Shiro Games	B024	3.2
Silicon Souls	B031 C040	4.1
Silvanderland	D050 F051	3.2
Singular Sunshine Studios	B010 C011	3.2
Skill2Win Studios	D033	4.1
Skybound Games Europe	A010 C011	2.1
Smartie Pants	B012 C013	3.2
SMS Fulfillment Solutions	C029 D038	4.1
SneakyBox	A010	4.1
SNJV	A018a	3.2
Snow Leaf Studios	D033	4.1
SO Games	A014	3.2
Sofilab	D050 F051	3.2
Solutions 2 GO	A010 C011	2.1
Sony Interactive Entertainment	A071 D080	4.1
South West Vision	B020 C021	2.2
South-Eastern Finland	D033	4.1
Space Rock Games	F010	3.2
Spiefabrique	D050 F051	3.2
Spookysoft Games	F010	3.2
Spore and Sorcery	D050 F051	3.2
Square Enix	B028 A021	4.2
Squared Games	B031 C040	4.1
Stadt Leipzig	A051 B060	4.1
Starfall PR LLC	A010	4.1
Steel Media	E033	2.1
Steelgrim	D050 F051	3.2
Stichting Birungi Studio	A021 B030	4.1
STROBETANO	B031 C040	4.1
Ströer Content Group Sales	D018	2.1
STRTL	F030	3.2
Stub a Toe Studio	D060	4.1
Studio Punchev	B012 C013	3.2
Studio Tod Canada	C045a	2.2
Subsonic	C039a	2.2
Sumo Digital	D017 C018	2.1
Sunny Syrup Studio	B010 C011	3.2
Susa Games	D033	4.1
Swedish Game Industry Association	D033	4.1
Swipe Right	C011 D020	4.1
System 3	A010	4.1
t		
Take-Two Interactive	A071 D080	4.1
Tall Troll Games	D033	4.1
Tambù	C031 D040	4.1
Tapclap	F030	3.2
Team Dinosaur	C040 D041	3.2
Teapot Studio	B010 C011	3.2
Tebex	C020	2.2
Tellmewow Studios	B041 C050	4.1
Tencent Games	B035/D040	4.2

EXHIBITORS	BOOTH	HALL
Terahype	A020	4.1
Terovania	D060	4.1
Testronic Laboratories	C038	2.2
Tesura Games	B041 C050	4.1
Thailand Department of International Trade Promotion (DITP)	B010g C011g	3.2
The Junction/SEGA	A056 C055	2.1
The Monk Games	B010 C011	3.2
The node	B011	3.2
The Trade Group	E013	2.1
The Twisted House	D050 F051	3.2
The UK Interactive Entertainment	C020g F039g	3.2
Theogames	B030 C031	3.2
Think	A008a	2.1
Threshold Sun Games	A051 B060	4.1
Thunes Financial Services	B046a	2.2
ThxD	D033	2.2
Tied Company	C031 D040	4.1
Time Hunters	A029	3.2
tinyBuild	A011	3.2
TMS Solarweb	F030	3.2
tobspr Games	A071 D080	4.1
Tohokushinsha Film Corporation	C032	2.2
Tomato Interactive (Shanghai)	C041a	2.2
Top Entertainment Agency	D050 F051	3.2
Toplitz Productions	C029 D038	4.1
Total Mayhem Games	A021 B030	4.1
Trapster	A011	3.2
TU Darmstadt, Serious Games	D060	4.1
Tuatara Tea Party	F010	3.2
TuuT	A031	4.1
Twohands Interactive	C050 D051	3.2
Tyga.cloud	C040 D041	3.2
U		
U&I Entertainment	B020 C021	2.2
Ubisoft	A039 B032	4.2
United Games Entertainment	A071 D080	4.1
Universidad de Alicante	B041 C050	4.1
Universidade Lusófona	C020	4.1
University of Malta	C040 D041	3.2
Unlimit EU (HK Branch)	F030	3.2
Uprising Studio	D031	4.1
V		
VaultN	A060	2.2
Venom	A002	2.1
Vermila Studios	B041 C050	4.1
Veska Games	A020	4.1
Video Games Europe	A071 D080	4.1
videoreality	D060	4.1

EXHIBITORS	BOOTH	HALL
Vietnam Cullinan Electric	D022a	2.1
VINFERNIA	A051 B060	4.1
Virgo Facilities	B023	3.2
Virtuos Holdings	A025	2.2
Viva Games	B041 C050	4.1
Vonder Games	B010 C011	3.2
VRcave	D03	2.1
VRKiwi	D033	4.1
W		
Walk The Frog	C051	4.1
Walter, Bahr & Pauls	C051	4.1
Wargaming	A011	3.2
Wargaming Group	D026	2.2
Warning Up	C029	3.2
Washington State Department of Commerce	B040	3.2
Web Media Publishing	A071 D080	4.1
Webcore Games	B030 C031	3.2
Webedia	A012 C013	2.1
WeMaven Language Services	C003	2.1
Whitesock	C031 D040	4.1
Wirtschaftsförderung Brandenburg	C063 D078	4.1
Wirtschaftsförderung Sachsen	A051 B060	4.1
Wirtschaftskammer OE Messebereich	C029g D038g	4.1
Wizards of the Coast	A014 B015	2.2
Wolcen Studio	D018	2.2
Women in Games International	C012 D013	3.2
Wonderframe	D050 F051	3.2
Wonderland Amusements	A010	4.1
World Pro Racing	C040 D041	3.2
Worldpay	B048	2.2
Wowsystems Informática	C020	4.1
X		
Xeyal	D050 F051	3.2
Xsolla (USA)	A030 B035	2.2
Y		
Yacooba	C020	4.1
Yeehe	D020	2.1
Yggdrasil Group	B010 C011	3.2
YYSTV Media (Shanghai)	E031a	2.1
Z		
Zamarkand	D050 F051	3.2
Zeppelin Studio	C029 D038	4.1
Zero Fraction Studios	B041 C050	4.1
Zhejiang Times International	D040	3.2
Zotac Europe	A060	2.2
ZU Digital	C021 D030	4.1

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