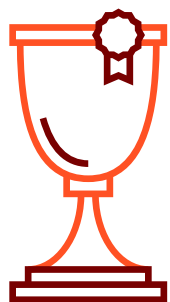
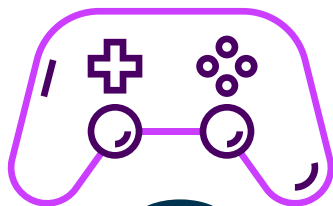
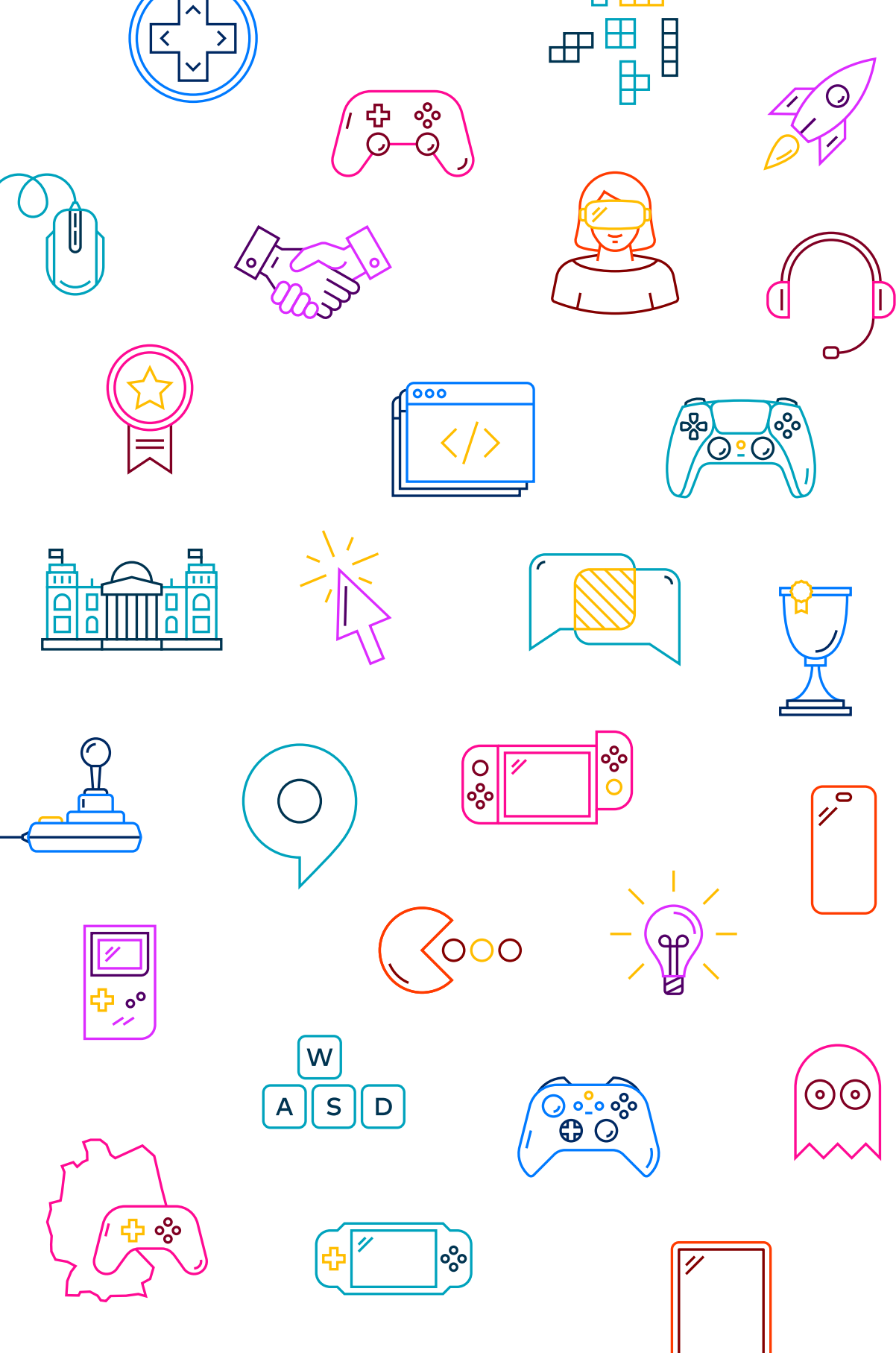




# Annual Report of the German Games Industry 2026





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Dear readers,

These are still challenging times for the games industry – both in Germany and worldwide. The past few months have continued to bring bad news, from job cuts to the closure of entire studios. At the same time, important groundwork has been laid for a turnaround, and there are some initial signs of growing confidence. This was already evident in our 2026 industry barometer: while we have not yet returned to the positive figures of three years ago, the negative outlook on the development of the games industry is beginning to ease. Whereas only 12 per cent of German games companies surveyed rated the industry's economic development as positive in 2024, that figure now stands at 29 per cent. This is not yet where we want to be, but indicates that the industry is in a more solid position than are many other sectors.

One reason for this renewed confidence is Germany's new federal government formed by the CDU/CSU and SPD. Under Dorothee Bär, the minister responsible for games, it took many forward-looking decisions in its first few months in office. One of the first measures was the re-establishment of a dedicated games unit – in effect, a home for the games industry within the ministerial administration. With the active involvement of Finance Minister Lars Klingbeil, the government also secured charitable status for associations that offer esports. After successive federal governments had repeatedly held out this prospect, it finally became a reality on 1 January 2026.

Above all, however, developments in games funding came thick and fast. First the brakes on games funding were released, and then funding was increased to 125 million euros per year from 2026. This is a decisive step towards ending the constant back and forth that has dogged federal funding for the games industry since its introduction, and towards creating urgently needed, reliable framework conditions of the kind that have long been taken for granted elsewhere. More than anything, this funding increase provides some breathing space: it allows companies to plan more effectively and buys time to introduce complementary tax-based games funding. Politically, this remains a tough nut to crack, as it requires support from both the federal government and the states. But here too, real progress has been made. The Federal Ministry of Research, Technology and Space, which is now responsible for the matter, is working flat out to resolve the issue. More and more voices from the states are also speaking out in favour of complementary tax-based games funding in order to finally create internationally comparable framework conditions. The goal set out in the coalition agreement is clear: to introduce such funding before the end of the current legislative period.

The vital importance of tax-based funding is shown by the study *The Games Industry in Germany 2025*, which was supported by the Federal Ministry of Research. It found that, despite sometimes difficult circumstances, federal funding has generated very positive momentum, yet the potential that remains untapped is greater still. To exploit this potential, Germany needs competitive framework conditions, in particular tax-based games funding, which is the standard internationally. Canada, France and the United Kingdom demonstrate how this can be done. The good news is that the study also shows the enormous leverage effects of tax-based games funding. Tax-based games funding thus is not only an investment in competitiveness, but also good business for the finance minister.

The Press Start: Games Founding Grant is another major success. Never before has there been such a targeted measure to support studio formation at federal level, and the result is truly impressive: a 100 per cent formation rate. Put another way, this programme has led to the creation of 75 new development studios in Germany. This kind of impetus is especially important in light of recent trends in the numbers of companies and employees. After both figures fell in 2025 for the first time in many years, there has lately been more reason for hope. The number of companies has grown again – thanks in part to the start-up grant and to the now more reliable games funding. Both have helped to at least cushion the impact of the waves of consolidation in the international games industry on Germany in comparison with many other locations.

gamescom shows that there is once again reason for greater optimism in the international games sector as well. The world's biggest games event set numerous records in 2025, with exhibitor numbers and the level of international participation achieving especially exciting new highs.

This is creating a sense of renewed momentum, which is also reflected in the German games market's return to growth. After last year's decline, the market has again expanded. Yet here too, it is clear just how much is in flux at present. Areas like the sale of games saw a downturn. On the other hand, online gaming services broke through the one-billion-euro mark for the first time and the launches of new consoles such as the Nintendo Switch 2 and the XBOX handheld console boosted revenue from gaming hardware, delivering further cause for confidence.

This annual report provides an overview of these and many other developments in the games industry in Germany.

I hope you find it captivating and insightful reading!

Felix Falk  
*Managing Director of game –*  
*The German Games Industry Association*

# 01

## Video game players in Germany



**79 per cent of players in Germany are at least 18 years old.**

Germany loves games – across all generations, genders and gaming platforms. Around 6 in 10 people aged between 6 and 69 in this country play video games. Across all age groups, there are 41.2 million video game players in Germany.

For the first time, this figure includes all players who live in Germany, regardless of nationality, giving a more complete picture of the games community. Games are enjoyed by people of all ages: not only is the average age of players 38.3 years, but 79 per cent are 18 years or older. The largest share of players, at 18 per cent, are those aged over 60. 17 per cent of gamers are between 30 and 39 years old. The split between women and men among games fans is almost even:

46 per cent of players are women and 54 per cent are men. In short, video game players are one of Germany's largest and most diverse communities.

The enormous diversity of games culture is also reflected in how platforms are used. Whether on a smartphone, a console, a PC or several different devices, people in Germany access games in the most varied ways. With 23.7 million players, the smartphone is the platform people in Germany turn to most often to play. The game console is the second-most widely used gaming device, with around 22.1 million players. Around 14 million play games on a PC and 9.9 million reach for a tablet to play. Many people do not limit themselves to a single platform: around 19 million players in Germany use two or more types of gaming devices.

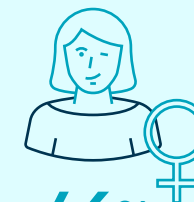
## A huge and diverse community: Video game players in Germany



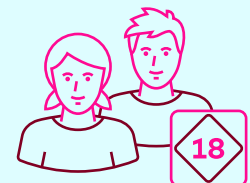
About  
**6 out of 10**  
people aged 6 to 69 in Germany play video games



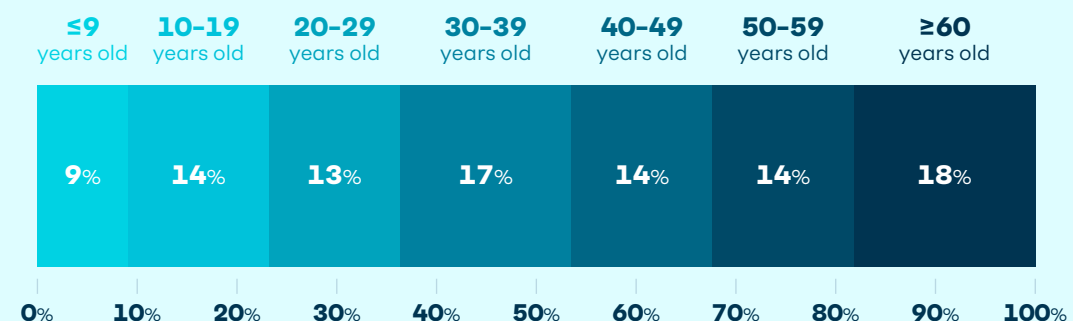
**38.3**  
is the average age of video game players in Germany



**46%**  
of video game players in Germany are women

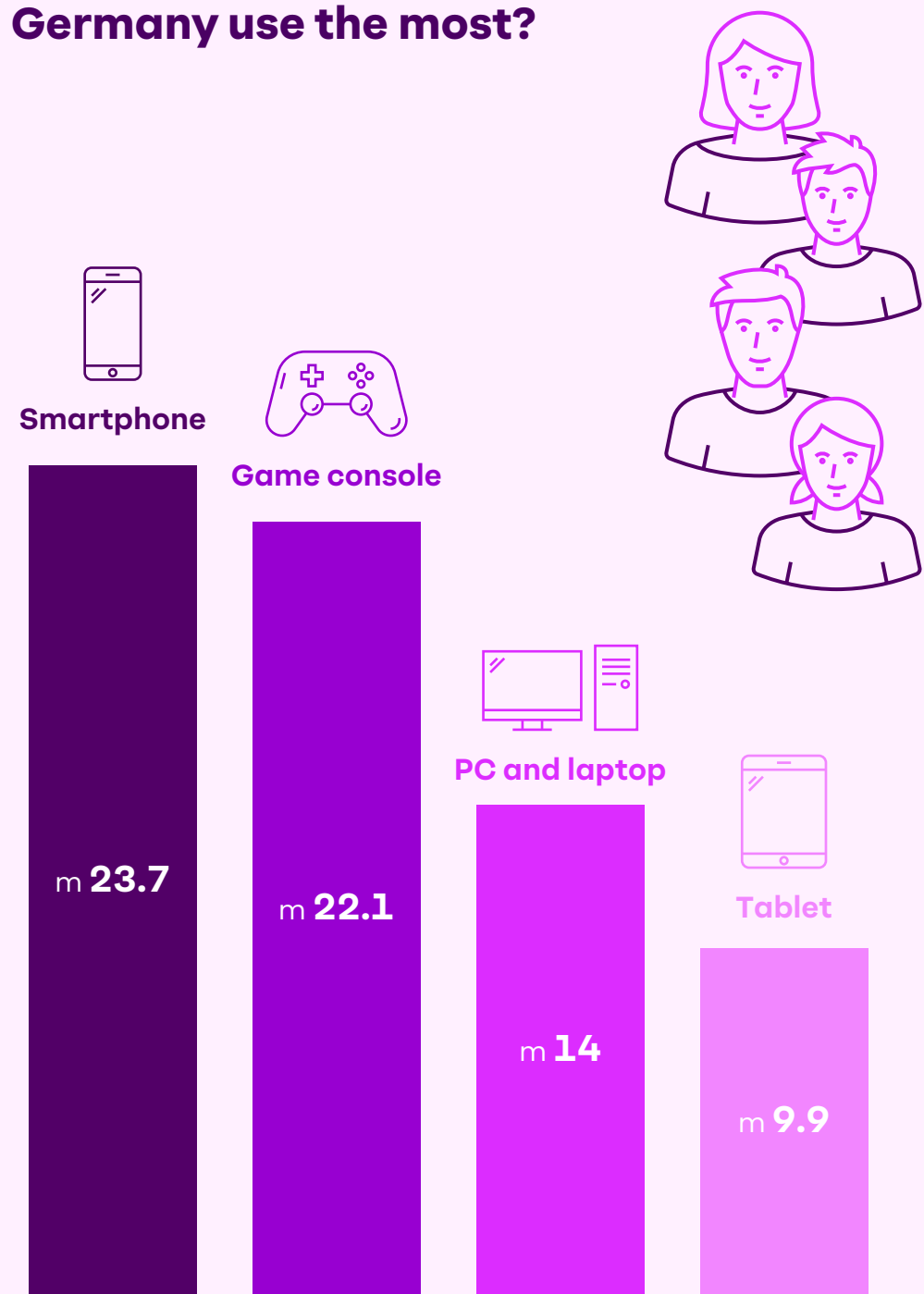


**79%**  
of video game players in Germany are at least 18 years old



Source: Calculations based on YouGov Shopper (n = 25.000). © game 2026

# Which platforms do video game players in Germany use the most?



Source: Calculations based on YouGov Shopper (n = 25.000). © game 2026

The official game charts for 2025 reveal which titles and genres are the most popular among players in Germany. The top-selling new title for PCs and consoles in 2025 was the football simulation EA SPORTS FC 26 from Electronic Arts, which right from its release regularly secured top positions in the monthly charts as well. In second place, first-person shooter Battlefield 6 (Electronic Arts) achieved impressive sales within a very short time of its launch. The family racing game Mario Kart World from Nintendo took third place. The action-adventure Assassin's Creed Shadows (Ubisoft), which takes players on an epic journey to 16th-century Japan, came fourth. The top five was rounded off by the cooperative adventure Split Fiction (Electronic Arts), in which players pair up to take on thrilling challenges in fantastical worlds. Whether scoring goals, mastering action-packed missions or setting off with friends and family on colourful adventures in imaginary worlds, the video game highlights of 2025 offered players in Germany an enormous variety of titles.



**A total of about 19 million gamers play on two or more platforms.**

# The top 20 newly released PC and console games in Germany in 2025

|    |                                           |                                |
|----|-------------------------------------------|--------------------------------|
| 1  | EA SPORTS FC 26                           | Electronic Arts                |
| 2  | Battlefield 6                             | Electronic Arts                |
| 3  | Mario Kart World                          | Nintendo                       |
| 4  | Assassin's Creed Shadows                  | Ubisoft                        |
| 5  | Split Fiction                             | Electronic Arts                |
| 6  | Kingdom Come: Deliverance II              | Deep Silver                    |
| 7  | Anno 117: Pax Romana                      | Ubisoft                        |
| 8  | Call of Duty: Black Ops 7                 | Activision                     |
| 9  | Monster Hunter Wilds                      | Capcom                         |
| 10 | Borderlands 4                             | 2K                             |
| 11 | EA SPORTS F1 25                           | Electronic Arts                |
| 12 | Elden Ring Nightreign                     | Bandai Namco Entertainment     |
| 13 | The Elder Scrolls IV: Oblivion Remastered | Bethesda Softworks             |
| 14 | Pokémon Legends: Z-A                      | Nintendo                       |
| 15 | Ghost of Yōtei                            | Sony Interactive Entertainment |
| 16 | Mafia: The Old Country                    | 2K                             |
| 17 | Donkey Kong Bananza                       | Nintendo                       |
| 18 | Super Mario Galaxy + Super Mario Galaxy 2 | Nintendo                       |
| 19 | Sid Meier's Civilization VII              | 2K                             |
| 20 | NBA 2K26                                  | 2K                             |

**Source:** Games Sales Data (GSD) and game - The German German Games Industry Association. The most frequently sold new games in Germany in 2025 across all platforms, both physically and digitally for PC and games consoles, are shown. Please note: Not all games companies submit sales data to GSD for all of the successful new releases in 2025, meaning that titles such as ARC Raiders, Clair Obscur: Expedition 33, and Hollow Knight: Silksong are not included in the annual charts. © game 2026

# The top 20 most downloaded mobile games in Germany in 2025

|    |                               |                      |
|----|-------------------------------|----------------------|
| 1  | Block Blast!                  | Hungry Studio        |
| 2  | Vita Mahjong                  | Vita Studio          |
| 3  | Roblox                        | Roblox               |
| 4  | Clash Royale                  | Supercell            |
| 5  | Kingshot                      | Century Games        |
| 6  | Last War:Survival             | FUNFLY               |
| 7  | Subway Surfers                | Miniclip             |
| 8  | Township                      | Playrix              |
| 9  | Color Block Jam               | Take-Two Interactive |
| 10 | Gossip Harbor: Merge & Story  | Microfun             |
| 11 | Royal Kingdom                 | Dream Games          |
| 12 | Whiteout Survival             | Century Games        |
| 13 | Word Search Explorer          | Modern Times Group   |
| 14 | Goods Puzzle: Sort Challenge  | Onesoft              |
| 15 | Magic Tiles 3 - Piano Game    | Amanotes             |
| 16 | Brawl Stars                   | Supercell            |
| 17 | Royal Match                   | Dream Games          |
| 18 | Pizza Ready!                  | Supercent            |
| 19 | Snake Clash!                  | Supercent            |
| 20 | Offline Games - No Wifi Games | JindoBlu             |

**Source:** Ranking based on Sensor Tower. The list shows the most downloaded mobile games for Android and iOS in Germany in 2025. © game 2026

# 02

## The German video games market



**The German video game market remains the largest in Europe and ranks fifth worldwide.**

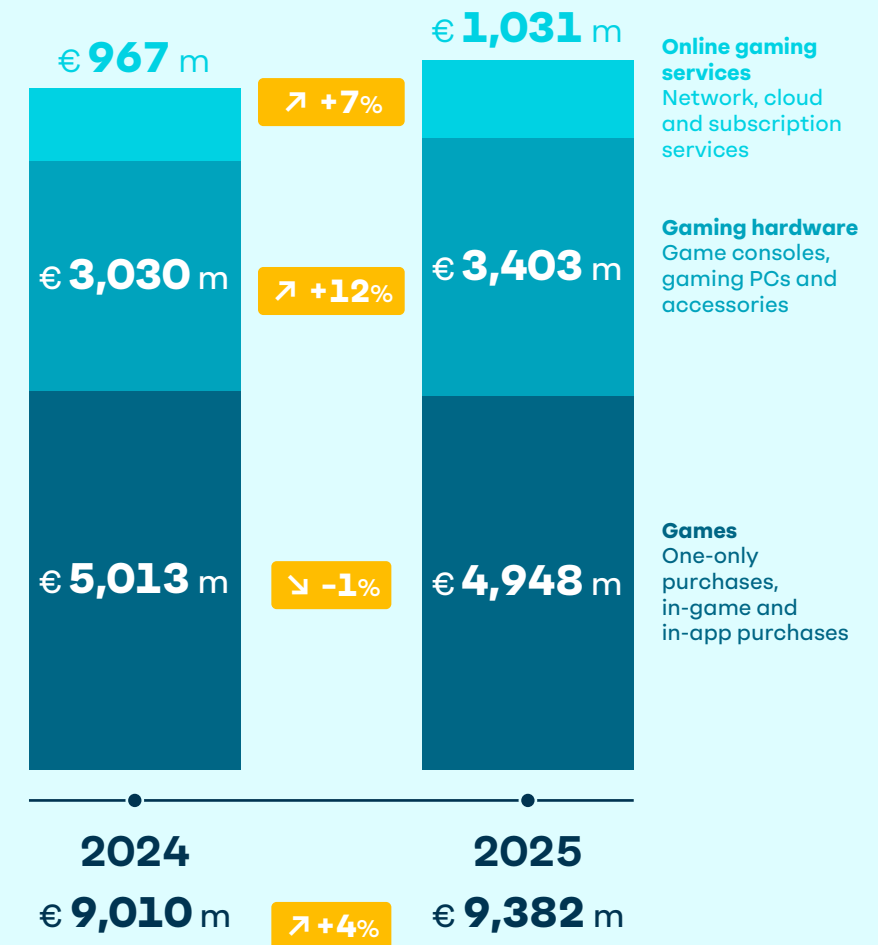
The German games market returned to growth in 2025. After a slight decline the previous year, revenue from games, games hardware and online gaming services in Germany rose to 9.4 billion euros in 2025 – a gain of 4 per cent.

Revenue rose most strongly for game consoles, driven by new devices, and for online gaming services, which reached the one-billion-euro mark for the first time. With this performance, the German games market remains the largest in Europe and the fifth-largest worldwide.

Overall, revenue from game purchases, in-game purchases and in-app purchases fell slightly in 2025, by 1 per cent to 4.9 billion

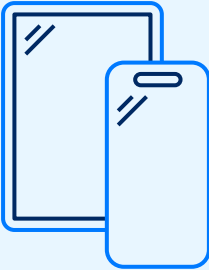
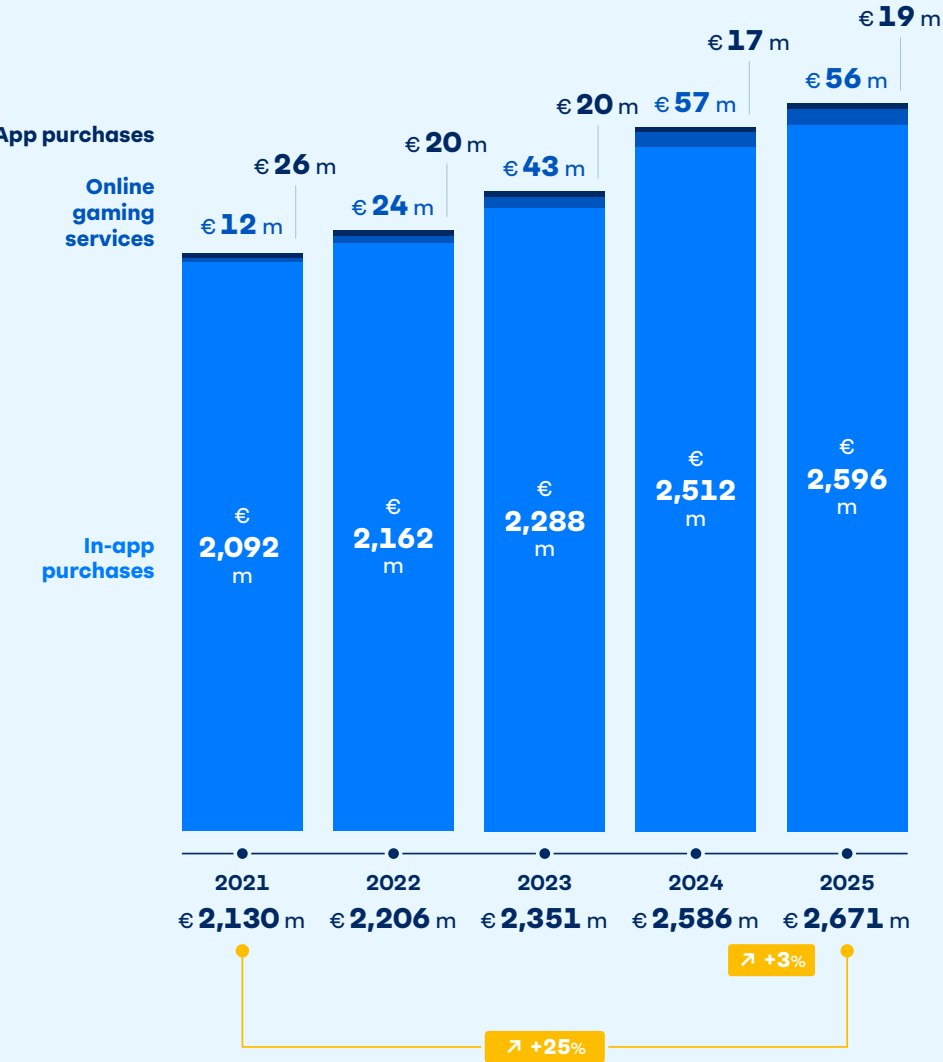
euros. There was a decline in the segment for PC, smartphone and console games: across all platforms, game purchases generated 807 million euros – 13 per cent less than the previous year. By contrast, revenue from in-game and in-app purchases rose, generating 4.1 billion euros in 2025 – a year-on-year increase of 1 per cent. The market for in-game and in-app purchases has been growing for years. Both free-to-play and full-price games offer optional additional content that allows players to personalise and enhance the playing experience – from cosmetic items such as skins to extensive expansions with new missions or gameplay elements. As a business model, in-game purchases are becoming an increasingly important source of revenue for games companies, helping both to offset the sharp rise in production costs for games and to fund the development of further titles.

## The German games market grew by 4 per cent in 2025



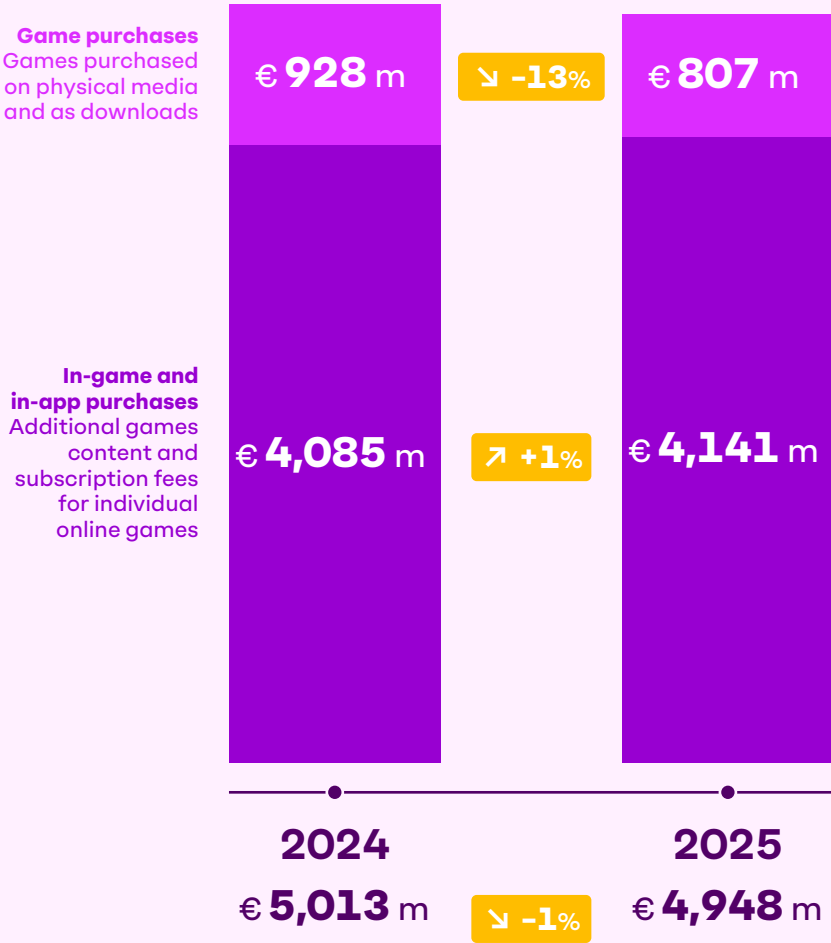
**Source:** Calculations based on YouGov Shopper (2026; n = 25,000), Sensor Tower, and Nielsen IQ. Due to methodological adjustments made by the service providers, the figures for in-app purchases and gaming hardware differ from previously published figures. © game 2026

# Revenue from mobile games rises to 2.7 billion euros

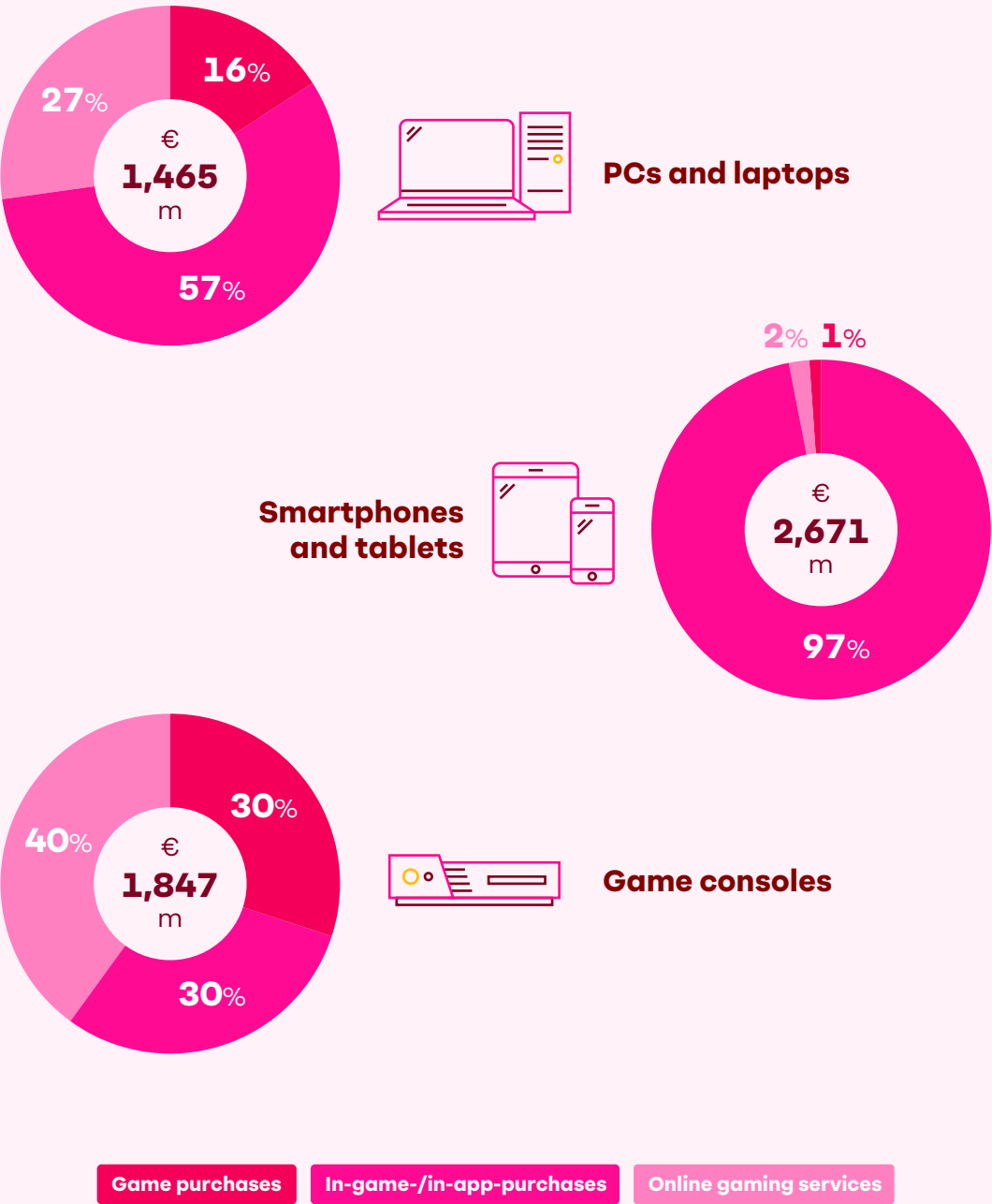
Source: Sensor Tower and YouGov Shopper. Consumer spending in Germany is reported in millions of euros. Due to methodological adjustments made by the service providers, the figures for in-app purchases differ from those published in previous years. © game 2026

# Slight decline in sales of video games in Germany 2025

Source: Calculations based on YouGov Shopper (2026; n=25,000) and Sensor Tower. Due to methodological adjustments made by the service providers, the figures for in-app purchases differ from previously published values. © game 2026

# Spending habits vary widely across gaming platforms in Germany



Source: Calculations based on YouGov Shopper (2026; n = 25.000) and Sensor Tower. © game 2026

More than half of all game revenue was generated by game apps for smartphones and tablets. In 2025, mobile games accounted for revenue of around 2.7 billion euros in Germany, an increase of around 3 per cent on the previous year. This continues the growth trend of recent years: since 2021, revenue in the German mobile games market has risen by a total of 25 per cent, with around 97 per cent of this revenue coming from in-app purchases. This high share is due above all to the free-to-play principle on which most mobile games are based. Game apps are, in principle, free to play, with players spending money only voluntarily, on additional content and expansions through in-app purchases. A further 2 per cent of revenue is generated by online gaming services for mobile gaming such as Apple Arcade and the Google Play Pass, and 1 per cent by the purchase of game apps. The enduring popularity of game apps also owes much to their accessibility and great variety: mobile gaming offers everything from quick, casual games for anyone to vast adventure worlds, online multiplayer sessions and even esports competitions.



**In 2025, a large portion of game revenue in Germany came from game apps for smartphones and tablets.**

Video games for consoles such as Nintendo Switch, PlayStation and XBOX generated around 1.8 billion euros in 2025. Around 40 per cent of this revenue comes from online gaming services, which include gaming subscription offerings such as the XBOX Game Pass and PlayStation Plus. In-game purchases and the one-off purchase of games each account for 30 per cent of console-based revenue. Games for PCs generated around 1.5 billion euros. At 57 per cent, the majority of PC-based revenue comes from in-game purchases, while 27 per cent comes from online gaming services and the remaining 16 per cent from the purchase of individual games.

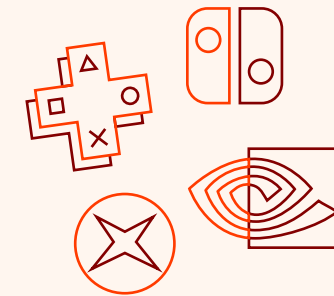
Games hardware was particularly in demand in 2025, with growth in almost every area of this segment. Revenue from game consoles, gaming PCs and accessories rose by 12 per cent overall to 3.4 billion euros. Game consoles were the main driver of positive market momentum. Revenue in this segment, boosted by, among other things, the launch of the Nintendo Switch 2 in June 2025, rose to more than one billion euros. This represents an increase of 26 per cent and marks a reversal in the downward trend of 2024, when console revenue fell sharply by 26 per cent. The gaming PC segment also returned to growth, rising by 7 per cent to 651 million euros. New products such as the ROG XBOX Ally handheld gaming PC contributed to this growth. The increase was especially strong for gaming PC accessories, which generated revenue of around 1.4 billion euros – a jump of 13 per cent. In addition to graphics cards, this segment includes gaming input devices, monitors and virtual reality headsets. After a several-year decline (during the Covid-19 pandemic, many PC players had invested in accessories), 2025 saw rising demand in this segment for the first time since 2020. Console accessories, by contrast, were less in demand: revenue here fell by 10 per cent to 360 million euros.



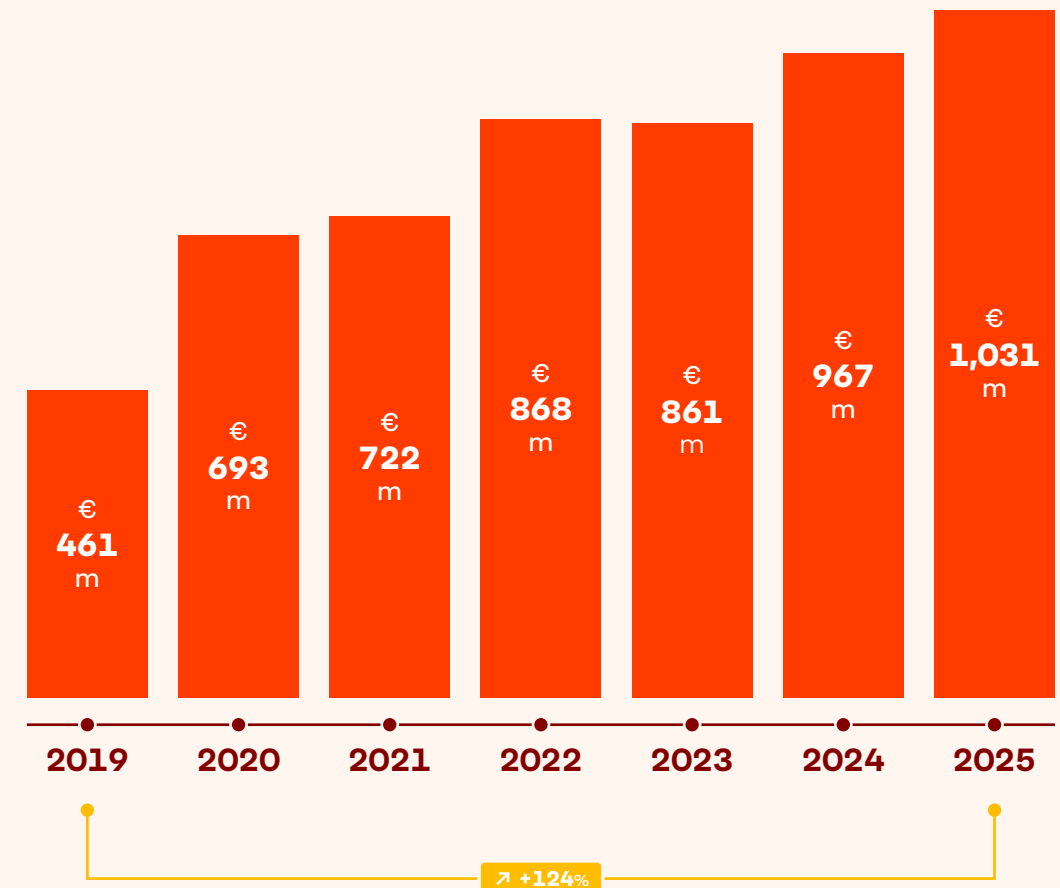
## Revenue from online gaming services broke through the one-billion-euro mark for the first time in 2025.

The online gaming services segment showed particularly strong momentum. For the first time, revenue from these services surpassed the one-billion-euro mark, with a year-on-year increase of around 7 per cent. Revenue from online gaming services has more than doubled over the past six years; in 2019 it stood at 461 million euros. This segment comprises paid subscription services that provide access to large game libraries and to games in the cloud or in online multiplayer mode.

## Sales of online gaming services have more than doubled in Germany over the past six years

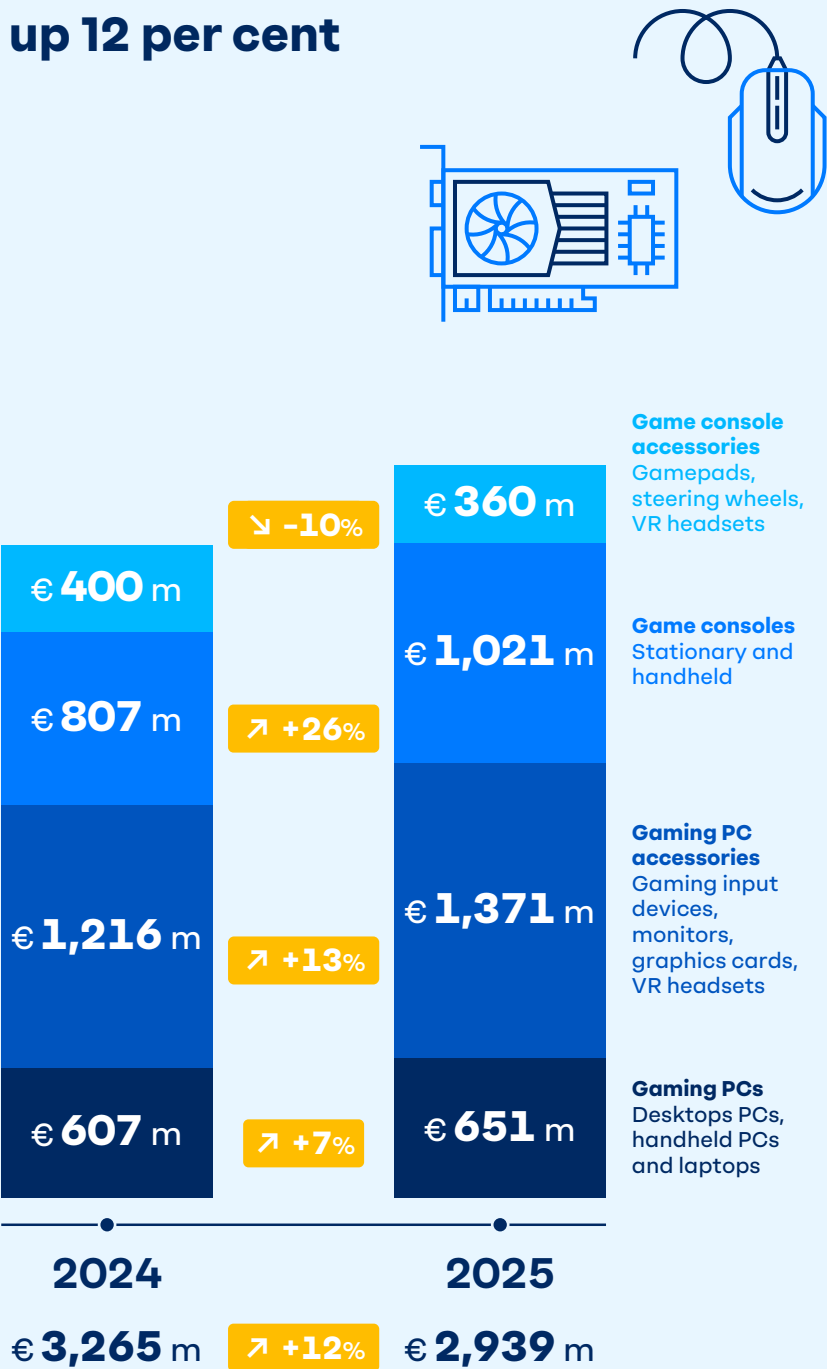


**Online gaming services**  
e. g. Nintendo Switch Online,  
Nvidia GeForce NOW,  
PlayStation Plus,  
XBOX Game Pass



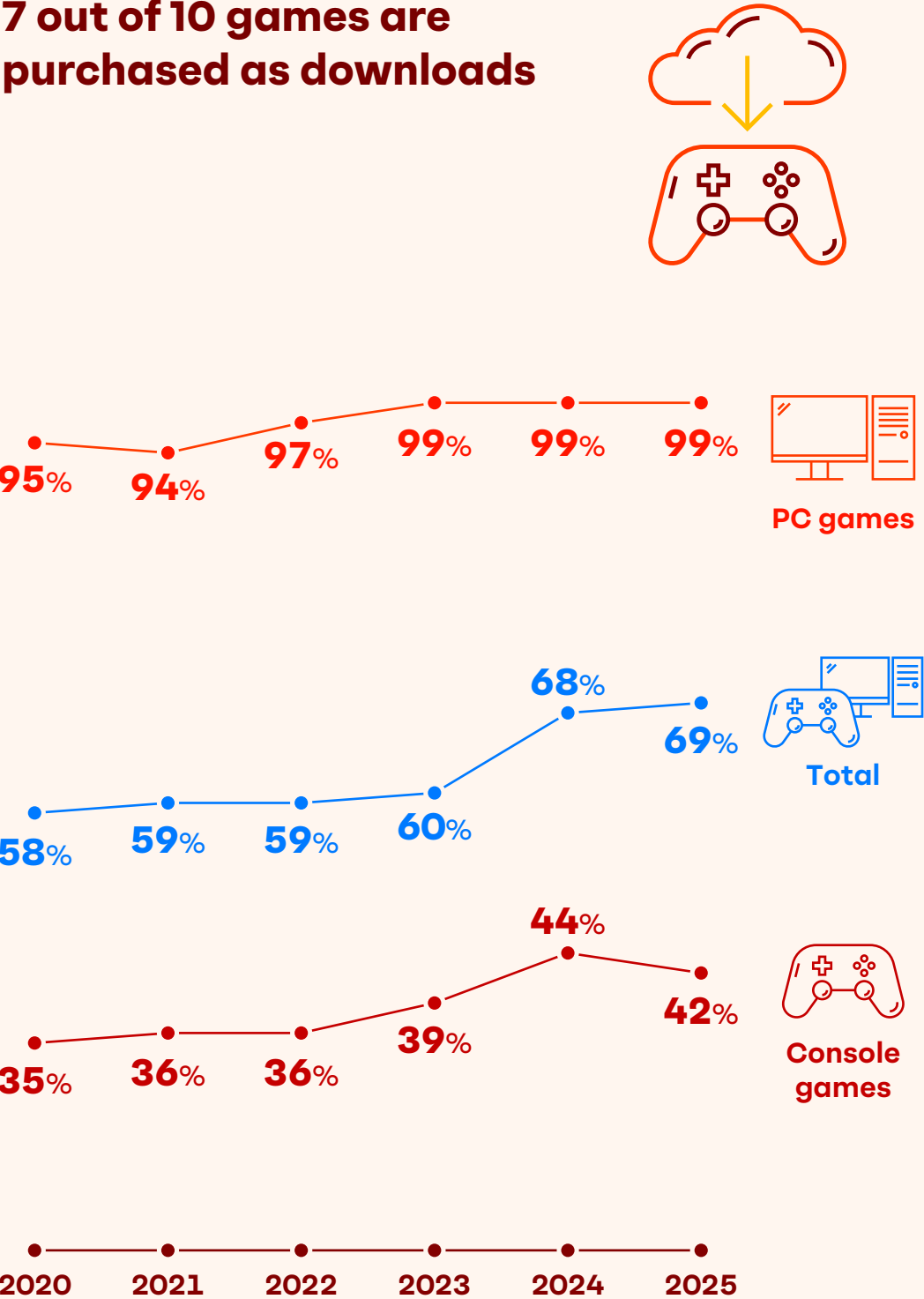
Source: Calculations based on YouGov Shopper (2026; n = 25.000). © game 2026

# Gaming hardware revenue in Germany up 12 per cent



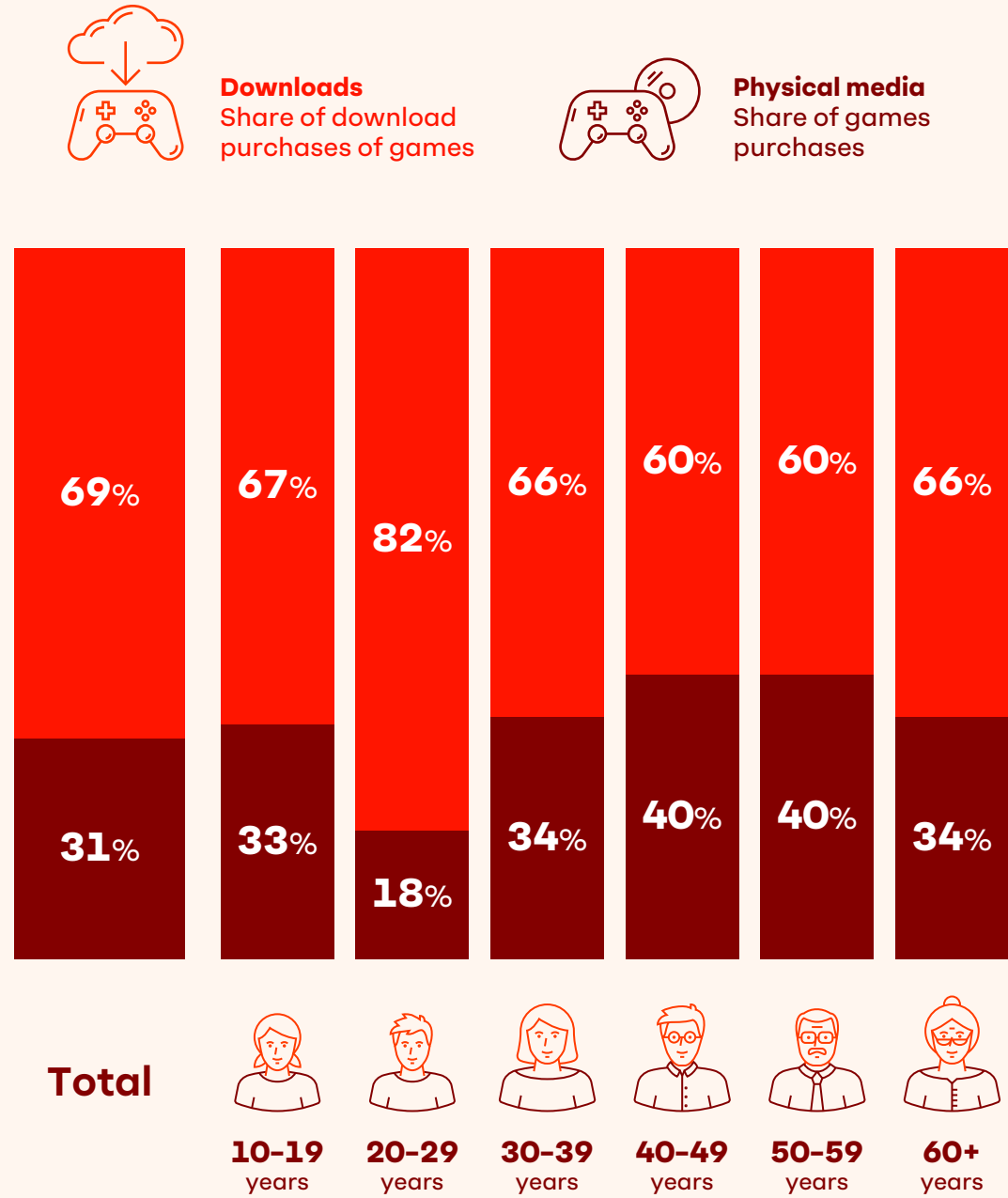
Source: Calculations based on YouGov Shopper (2026; n=25,000) and Nielsen IQ. Due to methodological adjustments made by the service providers, the figures for gaming hardware differ from previously published values. © game 2026

# 7 out of 10 games are purchased as downloads



Source: Calculations based on YouGov Shopper (2024/2025; n = 25.000). The data refers to sales in Germany. © game 2026

# Download purchases of games are particularly popular among 20- to 29-year-olds



In Germany, around 7 in 10 games for PCs and consoles are bought as downloads. The download share of game purchases stood at 69 per cent in 2025 – one percentage point more than the previous year (68 per cent). Players in Germany buy around a third of their games on physical media. The high download share is driven not just by games’ ready accessibility, but by the “digital only” trend of recent years: from exclusive digital versions of new blockbusters and early-access releases to many indie and retro games, more and more titles are being distributed almost entirely digitally. A look at the individual platforms reveals different purchasing preferences, however. On PCs, downloading has been the most common way to acquire games for years. With a download share of around 99 per cent, PC games are bought almost exclusively in digital form. The picture is different for console games, whose download share is just 42 per cent. Thus the majority of console games (58 per cent) are bought on physical media. Preferences also vary by the age of the players: purchase by download is most widespread among 20- to 29-year-olds, who buy more than 4 in 5 of their games (82 per cent) in digital form. The oldest players are also increasingly opting to buy games by download: those aged over 60 acquire almost 7 in 10 (66 per cent) of their games digitally.



From exclusive digital versions of new blockbusters to early-access releases and a wide variety of indie and retro games – games are increasingly being distributed exclusively as downloads.

**Note:**

For some of the market data, methodological adjustments by the market research companies have led to deviations from the figures for the German games market communicated the previous year. For example, the methodology for collecting data on the mobile market, including game-app and in-app purchases, was fundamentally revised by the data provider Sensor Tower in 2025. In addition, from 2025 the data provider Nielsen IQ also includes games hardware sales from the extended physical retail trade when collecting games hardware data. This has resulted in retroactive changes to the stated revenue figures, including total market revenue.

Source: Calculations based on YouGov Shopper (2024/2025; n = 25.000). The data refers to sales in Germany. © game 2026

# 03

## The games industry in Germany



**29 per cent of games companies expect a positive development for the games industry in 2026. A year earlier, this figure stood at just 17 per cent.**

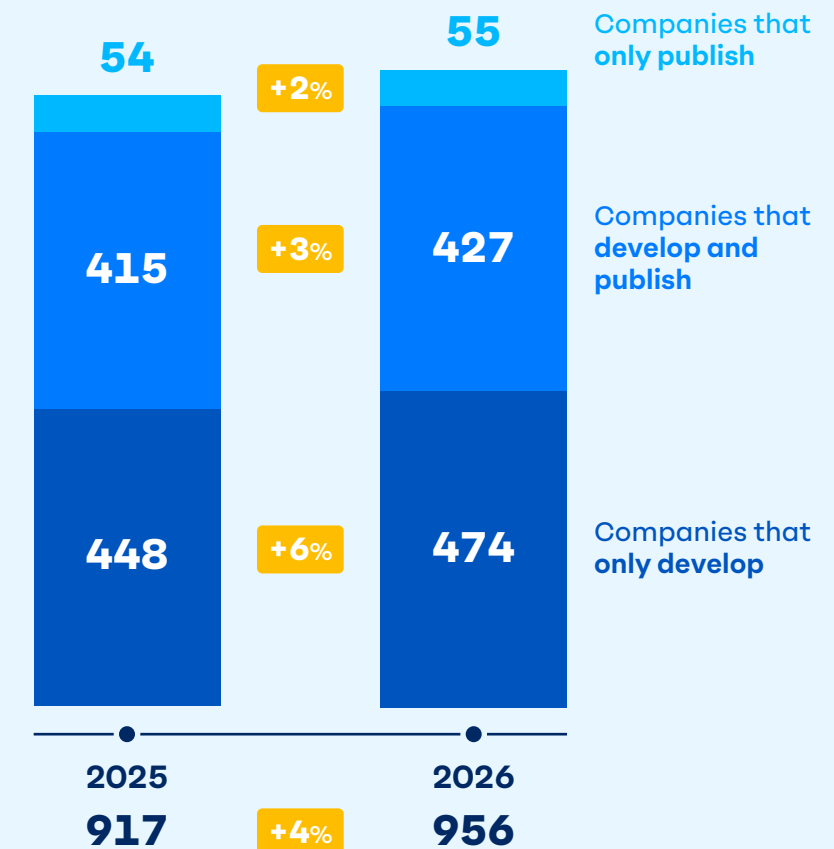
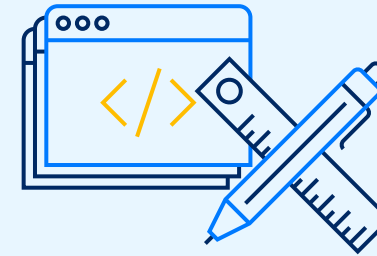
The situation for the games industry in Germany and worldwide remains challenging. This is clear from the many negative reports of recent months, which are reflected – albeit in milder form – in the German employment data.

Nevertheless, there are also reasons for renewed confidence, as game's 2026 industry barometer shows. Almost one in three games companies (29 per cent) in Germany expects the games industry to develop positively in 2026. A year earlier, this figure stood at just 17 per cent. The proportion of games companies that expect the industry to develop negatively has declined markedly, from 45 per cent a year ago to 31 per cent currently. Games companies take a considerably more positive view of their own economic development: more than one in two games companies (53 per cent) expects good

business in the coming year. In 2025 this figure was 52 per cent. Only 12 per cent expect negative development, down from 15 per cent a year ago. When it comes to workforce planning, however, games companies remain cautious for now, with around one in three companies (32 per cent) expecting to take on new staff. This figure is unchanged from 2025.

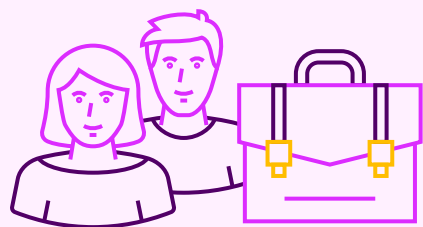
The development of the global games market also gives reason for confidence. In 2025 revenue rose to around 201.6 billion US dollars. The signs point to further growth in 2026, when games are expected to generate 213.9 billion US dollars worldwide.

## Number of German games companies rises by 4 per cent

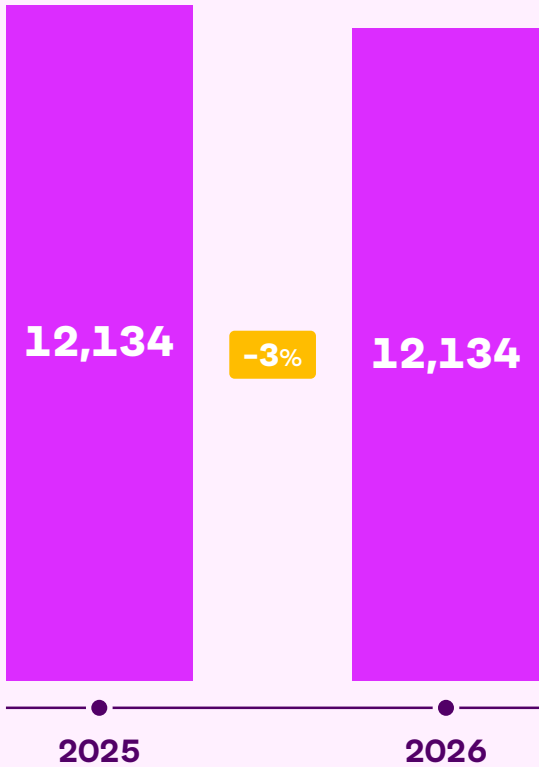


Source: Calculation based on gamesmap.de, as of 31 March 2026. © game 2026

# The number of employees at German games companies falls by 3 per cent.



Employees at game developers and publishers



Source: Calculation based on gamesmap.de, as of 31 March 2026. © game 2026

## Employees and companies

A look at the data on companies and employees shows that times remain challenging for games companies in Germany. After the number of companies and employees decreased in 2025 for the first time after a long rise, the situation has improved only partially this year. The number of companies showed slight renewed growth, from 917 to 956, a 4 per cent increase. The number of employees, however, fell once more. Games developers and publishers most recently employed 12,235 people, a decrease of 3 per cent. Overall, the games industry continues to support more than 30,000 workers in Germany. Alongside the development and publishing sectors, these include, for example, specialists in educational institutions, the media and the public sector or retail.



After a decline in 2024, the number of games companies in Germany grew by 4 per cent in 2025.

Among companies, studios active exclusively in development are growing fastest in number, showing an increase of 6 per cent to 474. The number of companies that both develop and publish games rose by 3 per cent to 427. The number of companies that only publish increased by 2 per cent to 55. The increase in the number of games companies marks a reversal of the trend. The introduction of nationwide games funding in 2020 initially triggered a wave of new formations, with the number of games companies rising by more than 50 per cent within four years. This momentum subsequently declined, however, reaching a low point with a drop of 4 per cent in 2025. The current turnaround comes despite global consolidation, made possible by more reliable funding conditions under the new federal government and by the launch of the new Press Start: Games Founding Grant.

## Competitive conditions for the games industry in Germany

The framework conditions for the games industry in Germany have improved markedly since the new federal government took office. Games now sit within the Federal Ministry of Research, Technology and Space (BMFTR) under Federal Minister Dorothee Bär. The first good news came shortly after the government took office, at the German Computer Game Awards 2025: a dedicated games unit was being re-established within the Ministry of Research. This unit had been disbanded during the previous legislative period at the Federal Ministry for Economic Affairs under Robert Habeck. More good news followed. In August 2025, several brakes on games funding were released. This included restoring the option to submit funding applications for games

that take more than a year to complete. Although the freeze on funding applications had been lifted at the end of 2024, the funding programme resumed only with severe restrictions, leaving it unusable for many games projects.

Major news came with the presentation of the federal government's draft budget at the end of June, with a significant increase in resources for the Federal German Games Funding Programme – to a total of 88 million euros for 2025 and to 125 million euros per year from 2026 onwards. In light of the repeated freezes on funding applications, the additional money was a particularly important step towards more reliable framework conditions for games companies in Germany. At the same time, it provides the breathing space needed to implement the complementary tax-based games funding planned in the coalition agreement.



**Federal funding for games has been significantly increased: from 2026, it will rise to 125 million euros annually.**

With this increase in funding, the new federal government implemented the first measures from the coalition agreement just a few weeks after taking office. A further step followed as charitable status was granted to clubs that offer esports. Two previous federal governments had repeatedly held out the prospect of this but never delivered it. The decision, taken in September, allowed esports clubs to be treated as charitable organisations beginning on 1 January 2026. Importantly, this recognises esports and the clubs that wish to run it for the public good. At the same time, the rules preserve the autonomy of both esports and traditional sport.

The *Press Start: Games Founding Grant* was another source of confidence. By the turn of the year, all 132 recipients of the start-up grant had successfully set up their studios, 75 in total. The range of their games extends from colourful cozy games and construction and management titles to an app for creating your own digital scavenger hunts. The Press Start: Games Founding Grant is organised and run by the Foundation for Digital Games Culture in collaboration with game – The German Games Industry Association. The foundation is responsible for the grant's education and networking programme. The grant was funded by the Federal Government Commissioner for Culture and the Media.

The success of the games grant is an example of the momentum in the games industry in Germany. The strength of this momentum was confirmed by the study *The Games Industry in Germany 2025*. According to the study, the games industry developed very positively between 2018 and 2024 despite a number of challenges – and thanks in part to federal funding being provided for the first time. The number of games companies in Germany grew especially strongly in the core market over this period, by 81 per cent. Company revenue also rose by 22 per cent over the same period, to 3.73 billion euros. The total number of employees grew by 20 per cent during this time. The proportion of women in the German games industry rose from 25 to 30 per cent.



## Find **your way** into the games industry

gamecampus.de provides a comprehensive overview of the world of game development work and points out pathways to your dream career.

Anyone wanting to work in the games industry will find important introductory information on gamecampus.de. The *Study* section provides an overview of games-related education and training opportunities in Germany. The *Work* section shows, among other things, what roles and job profiles exist in the games industry and also includes a link to the comprehensive StartUP! Guide from game, which offers valuable tips on setting up a studio. In the *Research* section, you can find out about experts working to unlock the potential and develop the myriad applications of computer and video games.

gamecampus.de is available only in German.



Find out more  
right here at  
gamecampus.de

# The largest games companies in Germany

|    |                                   |                                   | Number of employees<br>in Germany |
|----|-----------------------------------|-----------------------------------|-----------------------------------|
| 1  | Nintendo of Europe                | Hesse                             | 965                               |
| 2  | Ubisoft                           | Berlin, NRW, Rhineland-Palatinate | 615                               |
| 3  | Stillfront                        | Berlin, Hamburg                   | 442                               |
| 4  | InnoGames                         | Hamburg                           | 350                               |
| 5  | Crytek                            | Hesse                             | 340                               |
| 6  | GAMEFORGE 4D                      | Baden-Württemberg                 | 300                               |
| 7  | wooga                             | Berlin                            | 270                               |
| 8  | PLAION                            | Bavaria                           | 180                               |
| 9  | Electronic Arts                   | NRW                               | 150                               |
|    | Kalypso Media Group               | Rhineland-Palatinate              |                                   |
| 11 | GameDuell                         | Berlin                            | 141                               |
| 12 | CipSoft                           | Bavaria                           | 120                               |
| 13 | KING Art                          | Bavaria                           | 110                               |
|    | Travian Games                     | Bavaria                           |                                   |
| 16 | upjers                            | Bavaria                           | 105                               |
|    | Kolibri Games                     | Berlin                            |                                   |
| 17 | astragon Entertainment            | NRW                               | 104                               |
| 18 | weltenbauer. Software Entwicklung | Hesse                             | 102                               |
| 19 | Bigpoint                          | Hamburg                           | 100                               |
| 20 | Aesir Interactive                 | Bavaria                           | 92                                |

Source: gamesmap.de. Figures include employees subject to social security contributions and marginally employed persons.

# The interactive map of the German games industry

## gamesmap

gamesmap is the most comprehensive and up-to-date database of the games industry in Germany.

The interactive map of Germany features entries on developers, publishers and games-related educational institutions and companies from areas such as media and technical and business services. gamesmap therefore forms the basis for numerous statistical analyses of the German games industry. Among other things, it served as the basis for the study *The Games Industry in Germany 2025*, which was supported by the Federal Ministry of Research, Technology and Space.

Companies and institutions in the games industry can add their own data to gamesmap. In addition, the database is continuously maintained through extensive research.





## The proportion of women in the German games industry has risen from 25 to 30 per cent.

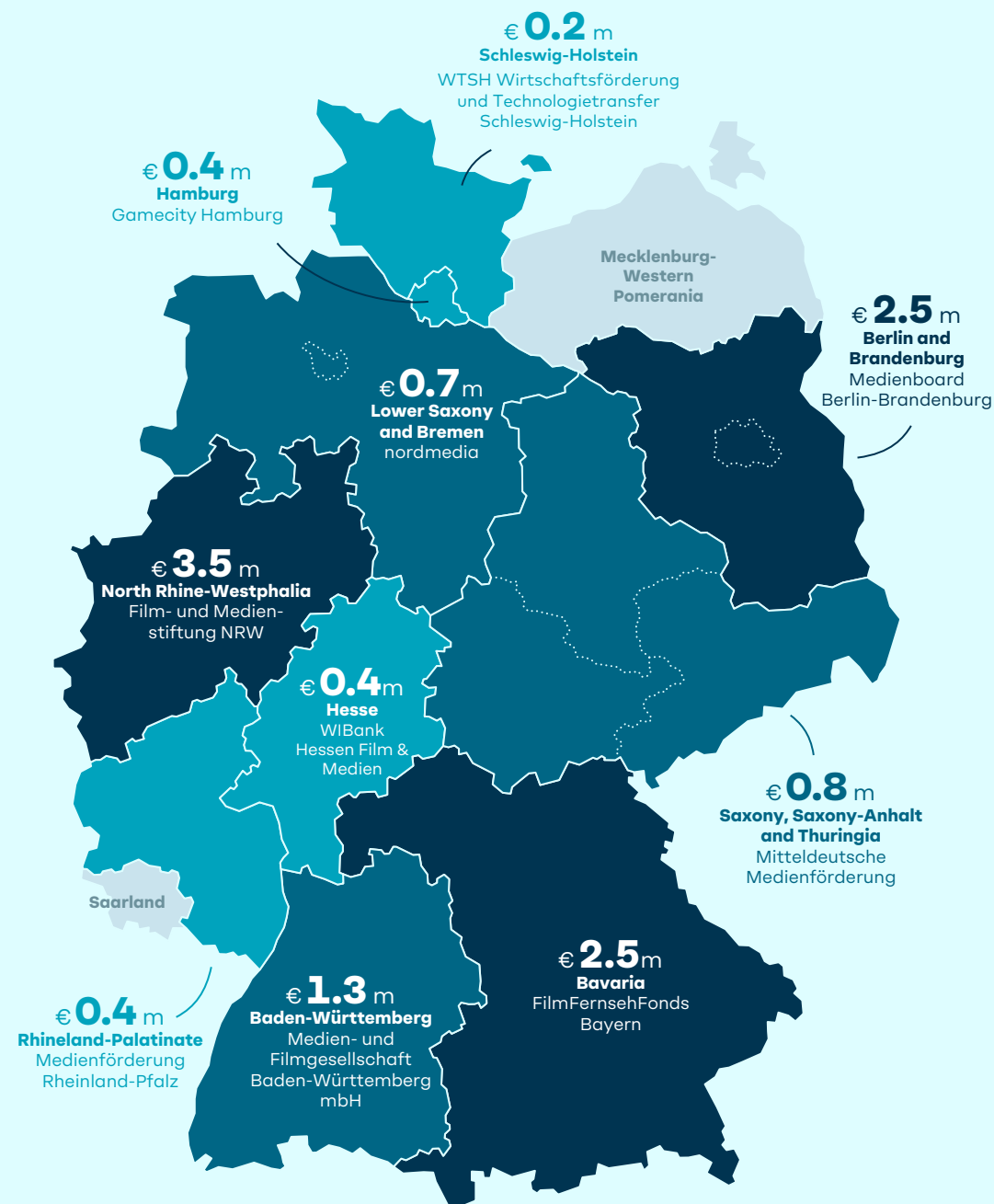
Despite this strong economic development, however, the share of German productions on the domestic market remains small: of every 100 euros spent on games in Germany, just 5.50 euros goes to German games companies. One reason for this is that, for many years, conditions in Germany were not internationally competitive. According to the study, it was only with the introduction of federal funding that Germany began to catch up, although it still lags behind the leading locations in international competition.

The nationwide Federal German Games Funding Programme also pays off for the public purse. In 2023, one euro of games funding generated around 6.50 euros in gross value added and 2.50 euros in taxes and social security contributions.

The additional tax-based games funding – standard practice internationally, but new in Germany – that was announced in the current coalition agreement could significantly improve Germany's competitiveness as a games location. It has sparked optimism among Games companies, with 87 per cent expecting it to provide additional impetus for development, 67 per cent predicting revenue growth and 63 per cent anticipating improved competitiveness and higher employment security. The study *The Games Industry in Germany 2025* was co-financed by the Federal Ministry of Research, Technology and Space. It is a project of game and was produced by Goldmedia.

Positive news is also emanating from Germany's federal states. These include Saarland, where new funding guidelines took effect in March 2026 giving local companies a clear framework as well as a sound basis for the state's future development as a games location. New funding guidelines have also been introduced in North Rhine-Westphalia, where as of September 2025 the rules have been brought into much closer alignment with international standards. Instead of repayable loans, Germany's most populous state is opting for grants. This is far more practical and better suited to the realities that companies face. There was news from Bavaria too, which announced that local games funding will be doubled – sending a strong signal and underscoring the importance attached to games in Germany's largest state. The regional office of game in Rhineland-Palatinate has revised its demands vis-à-vis local policymakers. These now include the strengthening of the structures of the local games industry – for example through sector-specific start-up support and a point of contact for founders – raising funding to a competitive level and expanding GameUp! Rheinland-Pfalz. In response, 75 per cent more funding was directed to the local games industry in 2025 than the previous year. Numerous demands made by game's regional office in Baden-Württemberg were implemented by the state, including an increase in games funding.

## Regional games funding programmes in Germany



# The 10 demands of the German games industry

game – The German Games Industry Association works for the comprehensive improvement of conditions for the games industry in Germany, true to our mission *Together we are making Germany the heart of gaming worldwide*. From this follow the ten principal demands:

## 1 Promote Germany as a games location for the long term

Video games are a cultural asset, an economic factor and a guarantee for digital innovation. If we aim to benefit from the resulting opportunities for the economy and society in this country, Germany as a games location must catch up with the international competition. The federal government's position on games as stated in its coalition agreement along with its strategy for the games sector provide an important basis for further progress and for unlocking the industry's varied potential. The government wants to see Germany become a leading market for game development. To be able to compete internationally and to enable significantly more innovation, growth and creative games made in Germany, strong and targeted efforts are needed to improve the country's conditions as a game development location.

### Competitiveness in games funding

The most important pillar for Germany as a successful game development location is internationally competitive games funding that will allow the country to catch up with the leading games locations worldwide. The study *The Games Industry in Germany 2025* strikingly documents the success of the games funding programme in effect from 2018 to 2025, as measured by the increase in the number of companies (+81 per cent), employees (+20 per cent) and sales revenue (+20 per cent).

Despite this strong economic development, however, the share of German productions in the domestic market remains small. Of every 100 euros spent by consumers on games in Germany, just 5.50 euros go to German games companies. In addition, no in-demand AAA games have thus far been produced in this country. This is due in part to market conditions in Germany, which for many years have not been internationally competitive. Only since the introduction of the Federal German Games Funding Programme has the country begun to catch up, according to the study, although it continues to trail the internationally leading games locations.

A key reason for this is the past unpredictability of the federal subsidies for game development projects. Insufficient resources in the federal budget too often led to a freeze being placed on funding applications, which denied internationally active companies the long-term funding reliability they critically need. The increase in funding to 125 million euros annually from 2026 is an important step in establishing the required planning certainty. This means that, going forward, games funding will be more closely aligned with the actual needs of the games industry in Germany. It also affords the time needed to further develop a competitive games funding system in keeping with international standards and to introduce the additional tax-based games funding planned in the coalition agreement. The goal must be a hybrid system combining the existing subsidies with additional tax breaks for game production, as has been common practice in

the world's leading locations for many years. Such a funding system would give a significant boost to investment, tax revenue and value creation, and would attract the presence and investment of international companies in Germany. An analysis of the leverage effects shows that every euro in tax credits for games in Germany would trigger 4.80 euros in additional investment, yield 3.40 euros in new tax revenue and social security contributions and generate 8.70 euros in gross value added.

It is crucial that all measures are implemented in an unbureaucratic, predictable and transparent manner and are designed to be long-term and in line with demand. This also applies to funding provided by the federal states, which play an important role in strengthening regional structures. Regional funding programmes are an important building block in the games ecosystem. They provide emergent teams and studios with targeted support at an early stage of development, thereby promoting the professionalisation of local talent, the strengthening of regional clusters and the establishment of a broadly based, decentralised games industry in Germany.

### Start-up funding

Alongside supporting existing domestic companies and attracting international ones, games industry development measures must additionally include a dedicated funding programme to provide specific structural support for start-up teams. Emerging studios and development teams require not only financial support but also industry-specific entrepreneurial know-how and sound knowledge in areas such as licensing, publishing contracts, financing models and international sales. The targeted communication of this knowledge – for example through mentoring programmes, workshops and the establishment of sector-related networks – constitutes a building block that is no less important than direct financial support. It is thus a logical step to continue the Press Start: Games Founding Grant programme for company founders – which reached a highly successful interim conclusion in the summer of 2026 – following the programme's evaluation.

A decisive factor for all measures is that public funds be responsibly invested. It is therefore important to regularly undertake market studies to evaluate the effects, developments and positive leverage for the economy that stem from a strong games industry.

## Campaign for Germany as a games location

Germany as a production location and games made in Germany need good visibility and networking both domestically and internationally. This calls for the development and implementation of a holistic location marketing concept to attract skilled professionals, investors and companies. An integral part of this is the German Computer Game Awards, which must be further developed to achieve the highest international standard.

## Building infrastructures for game development

Game hubs with incubator and accelerator programmes serve as an important corporate home for start-ups and provide opportunities for regional business locations. They promote communication between games companies and cooperation with other sectors that seek to benefit from the potentials of game development. Support from the federal states and local authorities is essential in bringing these economic and innovation-linked effects into play, such as that provided for the House of Games Berlin.

## 2 Stronger support for games industry professionals

The German games industry is lacking in highly specialised, experienced professionals. Given this scarcity, training opportunities must be improved, and it must be made easier for these professionals to move here from abroad. It is important that the Federal Employment Agency and other public authorities take the career profiles of the games industry into account in career guidance and job placement. At the same time, a welcoming culture that supports incoming professionals in a positive and service-oriented manner is needed in all relevant institutions.

### **3 Strengthen games in science, research, teaching and training**

Games-related research and teaching must be recognised and academically instituted as an independent scientific discipline, and must also be accorded a place, above the university level, in the canon of established sciences. This will require more and better-equipped professorships, degree programmes and research clusters, support for educational and research networks, uniform accreditation standards, doctoral and post-doctoral opportunities and the founding of a beacon institution, a "Games University", for game research and teaching in Germany that fulfils the highest international standards. We support and work closely with the Deutsche Gesellschaft für Spielwissenschaft (German Association for Game Science).

### **4 Education needs video games – from school up until old age**

Video games are excellent entertainment, but they can also be so much more in almost all areas of life. They open up new ways of acquiring knowledge, promote social interaction, motivate people and are easy to use. Our education system must take advantage of the opportunities games offer for education in schools, vocational schools and universities, as well as in further education and for lifelong learning. The use of video games in learning contexts needs targeted support, as does the development of didactically sound educational games. Media literacy and basic digital skills – including programming knowledge – are key competencies for the future and must be integrated into teaching in a mandatory manner.

### **5 Youth protection legislation: modern, convergent and internationally compatible**

Germany's modern system for youth protection sets an example internationally, enabling people of all generations to safely play video games. Youth protection laws must be uniform and convergent. They must reflect today's media realities of children and adolescents, secure their rights to participation and ensure the system's international compatibility. Many systems and technical solutions from the German games industry offer a model for the protection of children and young people in the digital world. In the face of the EU's increasingly integrated regulatory framework, it is vital that the high standard of youth protection afforded by Germany's unique and successful system of "co-regulated self-regulation" not be compromised or diluted through regulatory overlap.

### **6 Provide investment certainty, create value**

Games are becoming more and more elaborate and the selection available to players is becoming ever larger and more diverse. We in the games industry develop innovative business models for refinancing investments, such as in-game purchases, which have become firmly established among video game players and are geared towards digital practicality. Across all business models in the games industry, maintaining the trust of players has the highest priority and is a decisive factor for success. Many other industries are taking inspiration from these innovations and adapting them. However, new digital business models need ample latitude to develop, so a fair balance of interests between consumer rights and entrepreneurial freedom must be found in the digital world. Fostering consumer responsibility and independence must take precedence over the introduction of new legislation such as the EU-wide Digital Fairness Act (DFA). The implementation and enforcement of existing laws should likewise take precedence over additional regulation.

### **7 Harness the cultural power of games**

Games are played by people of all ages, genders, backgrounds and world views. As a cultural asset that affects all of society, they enjoy steadily increasing relevance. Games permeate all areas of cultural life music, film, literature, theatre and media art. They convey democratic values and historical awareness, thus helping to form our society's collective memory. Because of this unique societal reach – as the first genuinely digital and inherently international culture medium – they are a key to imparting the competencies of the 21st century. For good reason, games are understood in other countries to be a medium of influential soft power. In cultural policy, among other areas, games must therefore be taken into consideration much more strongly than they have been up to now. Many countries dedicate large international collections, archives and museums, for example, to the cultural preservation of games as a public mission. As a nation with a deep cultural identity and tradition, Germany should take this step as well.

### **8 Provide digital infrastructure for all**

To enable successful game development, internationally compatible cloud gaming, and a lag-free gaming experience for millions of players, Germany as a games location must have nationwide gigabit connectivity. This applies to high-performance broadband internet connections as well as to a strong 5G network. Germany needs to catch up quickly across all distribution channels and make a sustainable digital infrastructure accessible to all while maintaining net neutrality. It is only then that games will be able to truly demonstrate their exceptional capacity for innovation in Germany.

### **9 No space for hate, trolls or piracy: bring security authorities up to speed digitally**

We in the games industry are committed to promoting diversity and tolerance on a daily basis. All industry stakeholders must come together to robustly confront hate speech as well as immoral and, in certain cases, illegal behaviour in our digital society. The digital competencies of the authorities must be expanded to create flexible and targeted solutions.

### **10 Seize the opportunities created by esports: talent, tournaments and public interest**

Germany should be one of the most important locations for esports. Given their high societal, cultural and economic relevance, framework conditions for esports must be optimised. Sports clubs that offer esports are doing valuable work which should be utilised for society's benefit. Esports must not be equated with sport, however. Despite certain parallels, esports remain a unique and specific phenomenon that, like sport, deserves its autonomy. As with other major events, municipalities and their local economies benefit from hosting esports tournaments. More local economic development agencies should therefore actively apply to host and support esports events. Esports thrive from talented players who perform at a world-class level, gain wide recognition and become ambassadors for the values of esports and their home country. Germany therefore has a natural interest in providing the best possible conditions and targeted support for esports talent in order to achieve a leading position in esports and present Germany as an attractive esports location.

## INTERVIEW

# Juliane Müller on the study *The Games Industry in Germany 2025*

The study *The Games Industry in Germany 2025* provides a comprehensive overview of the economic development of the games industry since the introduction of nationwide games funding in Germany. It is the third nationwide survey and follows the same methodology as the 2017 and 2020 studies.



**Juliane Müller**

Managing Director  
Goldmedia

### What exactly did the study *The Games Industry in Germany 2025* examine?

The study examined the games industry in Germany across its full breadth: from company structure, revenue, employment and salaries, to development and publishing, to funding, international competition and innovation and spillover effects. A particular focus was placed on the question how well established Germany is as a production location and on the role that state funding plays in the industry's development. In addition, the study analysed key market mechanisms, company structures and the industry's integration in international developments.

### What are the most important findings?

Overall, the picture is of a dynamically growing yet structurally challenged industry. Revenue of German games companies in the extended core market – which includes developers, publishers and games-specific service providers – stands at around 3.7 billion euros (2024), with employment rising to around 14,800 people (2024). However, the industry remains highly fragmented: more than three quarters of companies have fewer than ten employees.

One striking feature is the discrepancy between this country's importance as a sales market and its domestic game development. Germany is among the largest markets in the world (fifth place), while the share of German productions in domestic revenue remains low, at around 5.5 per cent.

There is also a structural peculiarity to the industry. A large proportion of companies are independent, whereas bigger studios are often part of international corporate structures. At the same time, the average company age is rising and employee numbers are growing – both of which are indicators of the industry's increasing professionalisation. In parallel, games-related services are also gaining in importance. Their number has more than doubled since 2018, underlining the growing role of specialised services within the games ecosystem.



**The study examined  
the games industry in  
Germany in its entirety.**

The study also demonstrates that state games funding is a key driver of growth and location development. It enables additional projects, raises production quality and strengthens companies' international competitiveness.

### What does the study say about the future of the games industry in Germany?

The German games industry is at a turning point. On the one hand, there is considerable potential for development: the industry is growing, becoming more professional and benefiting from technological developments such as artificial intelligence, and from new business models such as games as a service.

On the other hand, international competition remains intense. Successful locations combine direct funding instruments with tax incentives and stable, long-term framework conditions. Germany's ability to successfully establish reliable and internationally competitive funding structures will therefore be crucial in enabling it to play a greater part in global value creation in future.



**Read the  
study online  
here!**

The study is available  
only in German.

gamescom 2025 was bigger and more varied than ever before. The world's largest games event set new records for exhibitors, international participation and floor space. While 357,000 visitors from 128 countries gathered on-site in Cologne, hundreds of millions took part digitally around the world. Once again, gamescom impressively underlined the power of games, the community and the industry.



**In 2025, gamescom set new records for exhibitors, international participation, and exhibition space.**

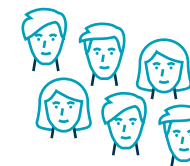
In total, 1,568 exhibitors from 72 countries presented their games, innovations and technologies across a record gross area of 233,000 square metres in the Koelnmesse exhibition halls. With an international share of 70 per cent among exhibitors and with 40 country pavilions, gamescom gave the community a glimpse of the most exciting new games. There were also esports tournaments, the cosplay contest and the cosplay village, as well as numerous meet-ups and autograph sessions with creators from the games

world. Around 80,000 people celebrated at the weekend at the gamescom city festival in central Cologne. Games fans around the globe were able to immerse themselves in the gamescom atmosphere through interactive online formats such as gamescom epix and through exhibitors' many live streams. A highlight once again was the big opening show, gamescom Opening Night Live, with host Geoff Keighley and co-host Sjoek. Alongside world premieres and news on some of the most eagerly awaited games, the composers of the soundtrack for the award-winning title *Clair Obscur: Expedition 33* thrilled the audience live on stage with music from the game. The appearance of the cast of the acclaimed TV series *Fallout* also drew an enthusiastic response. Online, gamescom Opening Night Live achieved a new record for the format, with 91 million views – over 50 per cent more than the previous year. There were new records across gamescom's entire show programme too: gamescom's video

formats were viewed more than 1.1 billion times worldwide, 101 per cent more than the previous year. The number of trade visitors rose once again: a total of around 34,000 people networked in the business area. The increase in trade visitors from the USA, China, Canada and Japan was particularly strong.

On the subject of social responsibility, gamescom 2025 once again set new standards under the gamescom cares banner: for the first time, Games for Democracy brought an outstanding example from the gamescom cares programme onto the gamescom Opening Night Live stage. In doing so, gamescom highlighted the valuable commitment of numerous games companies to strengthening our democracies. The gamescom awareness concept was also expanded as part of gamescom cares. In addition, gamescom 2025 once again implemented targeted sustainability measures through gamescom goes green. These included the Trash Galore initiative, which in 2025 saved around 2,260 kilograms of stand construction materials from disposal and made them available to social institutions in Cologne, the Spende Dein Pfand (Donate Your Deposit) campaign and support for the gamescom forest, which by 2025 had grown to 29,000 square metres.

In 2025, gamescom was once again a key meeting point between politics and the games industry. More than 600 politicians from the federal government, the German states and the EU came to Cologne to see for themselves the latest developments in the industry and the many opportunities offered by games, thus marking a new all-time high in political interest. At the political opening of gamescom, senior political figures – including Federal Minister Dorothee Bär, who is responsible for games within the federal government, Hendrik Wüst, Minister-President of North Rhine-Westphalia, and Cologne's Mayor Henriette Reker – highlighted the important economic, technological and cultural role of games. On a tour of gamescom, Federal Family Minister Karin Prien saw the USK's work in youth protection at first hand and emphasised the opportunities that games offer in education. In a high-profile political panel at the gamescom congress, NRW Media Minister Nathanael Liminski (CDU), Member of the Bundestag Joachim Ebmeyer (CDU), Heike Raab (SPD), State Secretary in the Rhineland-Palatinate State Chancellery, and Ubisoft Blue Byte Managing Director Benedikt Grindel also discussed how Germany can assume a leading international position as a games location.

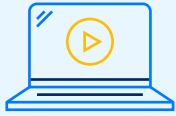


**In 2025, the number of trade visitors from the United States, China, Canada, and Japan grew particularly strongly.**



Further information is available on [www.gamescom.global](http://www.gamescom.global)

## gamescom 2025 in numbers



# 1.1 bn.+

video views across the  
show programme



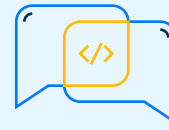
# 357,000

visitors from 128 countries

# 40

country pavilions from 35 nations

Source: [www.gamescom.global](http://www.gamescom.global)



# 5,400+

participants at devcom  
(now gamescom dev)



# 34,000+

trade visitors; strongest  
growth from the USA,  
China, Canada and  
Japan



# 1,568

exhibitors from 72 countries

# 233,000

square meters record gross area

## gamescom congress

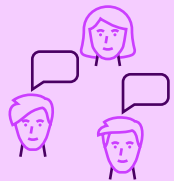
The gamescom congress 2025 was a great success. With over 1,000 guests present for the first time and around 180 experts from business, academia, politics, the media and the games industry, the world's leading conference on the potential of computer and video games registered record attendance.

Across a total of nine stages and, for the first time, in the Confex conference centre, the programme focused on the themes "Games and Well-Being", "The Next Level of Immersion" and "Games and Responsibility". Renowned experts from around the world such as David Helgason, Y-Lan Boureau, Celia Hodent, Jukka Laakso and many others explored how games can act as a technological and economic driver, enhance well-being and advance environmental and climate protection as well as debates on migration and democracy.



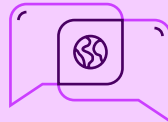
Further information is available on [congress.gamescom.global](https://congress.gamescom.global)

## gamescom congress in numbers



# 1,000

Guests at the  
gamescom congress



# 180

Experts from the  
business, academia,  
politics, the media and  
games industry

## gamescom dev

In 2025, the devcom developer conference marked a key milestone. It took place under the name devcom for the last time before its renaming as gamescom dev as of October 2025. The name change was announced on the final day of the conference. The new name reflects the conference's close ties with gamescom.

devcom 2025 was a success, as the developer conference continued its growth trajectory of recent years. With around 5,400 registered participants from 89 countries and representatives from more than 2,500 companies, the event recorded a marked increase on the previous year, thereby cementing its position as the largest developer conference in Europe and one of the world's leading games industry events.

The conference programme featured more than 390 speakers, who shared insights into current issues in the games industry in over 220 sessions on 17 stages. The content ranged from technical and creative talks focusing on game development to personal success stories, including from representatives of leading studios such as Arrowhead Game Studios, MachineGames and Sandfall Interactive. On the expo floor, 53 exhibitors presented current projects and services, some as part of the dedicated indie expo. The programme was rounded off by a varied range of networking opportunities, side events and exclusive formats for speakers, partners and executives. In collaboration with 25 partners, the scholarship programme gave a total of 220 participants from under-represented groups access to the conference and to gamescom. Additional formats such as the Community Clubhouse and events such as the devcom award further promoted exchange among participants. Parallel with the conference, the gamescom dev leadership summit in Lisbon also continued to establish itself as a complementary format for exchange at leadership level.



**5,400 participants  
from 89 countries  
and more than 2,500  
companies attended  
devcom in 2025.**



Further information is available on [dev.gamescom.global](https://dev.gamescom.global)

## gamescom latam and gamescom asia

gamescom's international satellite events also delivered impressive results. The third edition of gamescom latam in São Paulo ended with record figures. From 29 April to 3 May 2026, 154,000 games fans streamed into the halls of the Anhembi District – an increase of 17.5 per cent on the previous year. More than 1,100 companies were represented, from Blizzard Entertainment, Capcom and Electronic Arts, to Nintendo, PlayStation, Remedy Entertainment and Riot Games, to Roblox, SEGA, The Pokémon Company and Warner Bros. Games. The event provided a stage for over 400 new games and more than 300 hours of programming featuring international industry figures. gamescom latam has thereby firmly established itself as a key meeting point for the community and the games industry across Latin America.

In 2025, gamescom asia was held for the first time as gamescom asia x Thailand Game Show in Bangkok, Thailand. From 16 to 19 October, the event welcomed over 200,000 visitors from 95 countries – breaking not only the previous gamescom asia record but also that of the Thailand Game Show. The business programme drew 294 exhibitors and country pavilions, along with 5,590 trade visitors from 81 countries.



Further information is available on [gamescom.asia](https://gamescom.asia) and [latam.gamescom.global](https://latam.gamescom.global)

## gamescom latam and gamescom asia x Thailand Game Show in numbers



# 154,000

visitors at  
gamescom latam

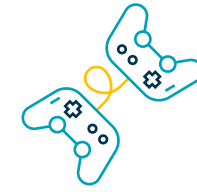
More than

# 200,000

visitors at the  
gamescom asia x Thailand  
Game Show

## gamescom lan

gamescom lan, another format under the gamescom brand, took place for the third time at the start of 2026. The event combines the classic culture of communal LAN-party gaming with the gamescom experience. gamescom lan 2026, organised by TaKeTV and MYI and held at the end of March, increased its numbers of visitors, creators and B2B guests, thanks not least to its ever-growing programme. It transformed Koelnmesse into a unique meeting point for 4,000 enthusiasts of games, esports, content creation and community engagement.



**gamescom lan combines  
the classic culture of LAN-  
party gaming with the  
gamescom experience.**



Further information is available on [lan.gamescom.global/en](https://lan.gamescom.global/en)

## gamescom lan in numbers



# 4,000

visitors at gamescom lan

# #3

**gamescom lan took  
place in early 2026  
for the third time**

# 05

## German Computer Game Awards

The German Computer Game Awards 2026 ceremony featured impressive games made in Germany, beaming winners and an entertaining show with several familiar faces.

Many viewers followed the award show via live stream. The ceremony, which honoured the best video games from Germany and the teams behind them, took place in the Hercules Hall of the Munich Residence before hundreds of guests from the games industry, the media, the arts, society and politics, and was hosted by the experienced duo of Katrin Bauerfeind and Uke Bosse. The winner in the coveted main category of Best German Game was *The Darkest Files* by Paintbucket Games, in which players take on the role of a public prosecutor and bring Nazi criminals to trial in the post-war period. The award was presented on stage by Federal Research Minister Dorothee Bär, who is responsible for games. The title also impressed the judges in the Best Serious Game category. The two other nominees in the main category also secured awards: the cozy game *Tiny Bookshop* by neoludic games won in the newcomer category Best Debut, and the city-building simulation *Anno 117: Pax Romana* by Ubisoft Mainz received the award for Best Innovation and Technology. The Studio of the Year award went to *weltenbauer. Software Entwicklung* from Wiesbaden.

The German Computer Game Awards are the most important prize for the German games industry and have been presented since 2009. Through the awards, the federal government, together with game - The German Games Industry Association, honours the best games from Germany. They are supported in this by the awards office at the Foundation for Digital Games Culture.

The German Computer Game Awards are presented in 15 categories, with total prize money of 800,000 euros. The winners are selected by specialist and main juries made up of diverse, prominent experts from the games industry as well as from games-relevant media, academic and cultural spheres. They assess the submitted games on the basis of aspects such as quality, impact and perception, innovation, fun and cultural and educational merit.



Further information is available on [www.deutscher-computerspielpreis.de](http://www.deutscher-computerspielpreis.de)

## All winners of the German Computer Game Awards 2026

NEWCOMER AWARD  
BEST DEBUT

**Tiny Bookshop**

neoludic games /  
Skystone Games

PLAYER OF THE YEAR

**Dennsen86**

BEST FAMILY GAME

**Flick Shot Rogues**

Butter By The Fish /  
Noodlecake Studios

BEST INNOVATION  
AND TECHNOLOGY

**Anno 117:  
Pax Romana**

Ubisoft Mainz / Ubisoft

STUDIO OF THE YEAR

**weltenbauer.  
Software  
Entwicklung**

Wiesbaden

BEST STORY

**The Berlin  
Apartment**

Blue Backpack /  
ByteRockers' Games

BEST GERMAN GAME

**The Darkest  
Files**

Paintbucket Games

BEST GRAPHIC DESIGN

**The Berlin  
Apartment**

Blue Backpack /  
ByteRockers' Games

BEST MOBILE GAME

**MicroMacro:  
Downtown  
Detective**

Soft Boiled Games

BEST INTERNATIONAL  
GAME

**Blue Prince**

Dogubomb / RAW FURY

BEST SERIOUS GAME

**The Darkest  
Files**

Paintbucket Games

NEWCOMER AWARD  
BEST PROTOTYPE

**Garden Ink**

Arne Jürgens,  
Sven Mehlhorn

SPECIAL JURY AWARD

**RadiGaMe  
research  
network**

BEST GAME DESIGN

**Super Meat  
Boy 3D**

Sluggertfly / Headup

BEST AUDIO DESIGN

**EVERSPACE 2:  
Wrath of  
the Ancients**

ROCKFISH Games

# Entertainment Software Self-Regulation Body (USK)

For over 30 years, the USK has worked as the games industry's self-regulation body to protect young people in relation to games.

As part of a public-private partnership, the USK organises the independent process for the statutory age rating of computer and video games – an area that is particularly strictly regulated in law in Germany. The age ratings give parents and education professionals reliable guidance when choosing suitable games. To strengthen this guidance, the USK, together with the Foundation for Digital Games Culture, published a new edition of the Parent's Guide to Video Games in 2025. As of this year, the guide is also available in English, Turkish and Arabic. In addition, the USK is active in media education through digital parents' evenings.



**Since 1994, the USK has conducted over 58,000 age-rating review procedures.**

Since 1994, the USK has carried out more than 58,000 age-rating procedures. In addition, around 19 million age ratings now provide guidance online. This is done via the international system of the International Age Rating Coalition (IARC), which was legally recognised in 2025 by the supreme state youth authorities – the state ministries responsible for youth protection. Almost all major platforms

have joined the IARC system, including Roblox in September 2025. As a result, youth protection now reaches more people and is visible in the places where games are chosen: on consoles and digital platforms and in app stores.

At the same time, youth protection for games has been developed further. Alongside the age rating itself, the USK's age labels now also include additional notes setting out the main reasons for the rating, and indicate potential usage risks such as chat functions, in-game purchases and gambling-like elements such as loot boxes. In 2025, such risks affected just under 30 per cent of the games examined. In around a third of

these cases, this led to a higher age rating. In the remaining cases, the games already had sufficient parental control systems or other protective measures provided by the games companies themselves.

When assigning age ratings, the USK draws on the expertise of around 50 independent youth protection experts from the fields of media education and child and youth welfare. The USK is also advised by an Advisory Board made up of representatives of the state youth ministries, the Federal Ministry for Youth, media education, churches and religious communities, the Federal Agency for Child and Youth Protection in the Media, youth organisations and the games industry. Among other things, the Advisory Board sets the USK's principles and the guiding criteria for assessments.

The USK also sets standards internationally. The updated assessment criteria of the Pan European Game Information (PEGI) age-rating system adopts central elements of the German approach, in particular paying greater attention to usage risks. The USK supported this update process in an advisory capacity. This underlines the pioneering role of German youth protection and shows how effective self-regulation can provide impetus for European developments.

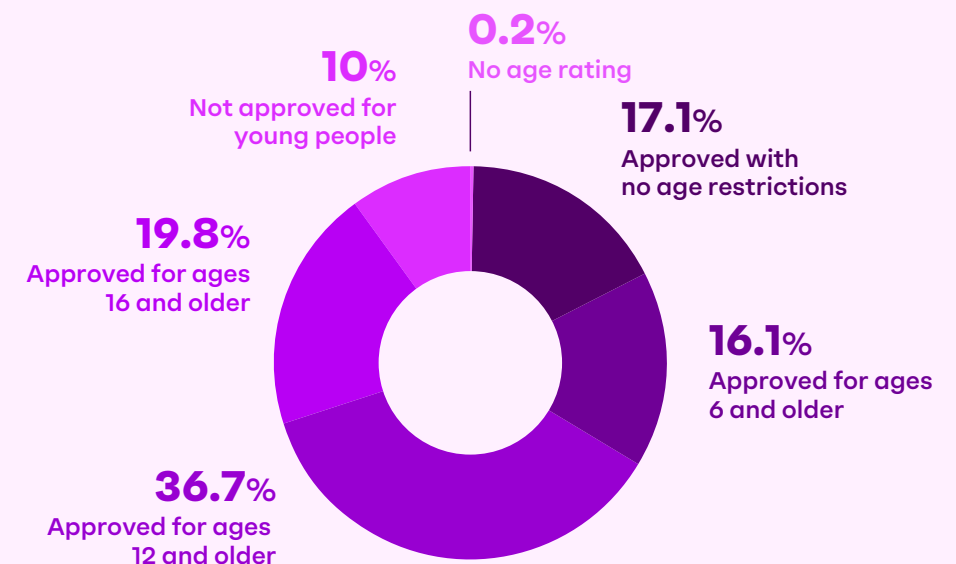


Further information is available on [www.usk.de/en](http://www.usk.de/en)



**A Parent's Guide to Video Games**

## Proportions of USK age ratings in 2025



Source: USK 2025

# Foundation for Digital Games Culture

Games connect people, open up new perspectives and create spaces for encounter, education and expression. The Foundation for Digital Games Culture invites policymakers, academia and civil society to use the medium's possibilities wherever they are needed in society.

Through exchange formats and pilot projects, the foundation shows how digital games can provide impetus for education, remembrance, democratic engagement and cultural development. Its aim is to make the social potential of games visible and tangible – through projects that take a stand and drive change. Founded in 2012 on the initiative of the German

Bundestag and the German games industry, the foundation acts as a facilitator and source of impetus at the interface of games and society. Its shareholder is game. Its work is supported by an interdisciplinary advisory board whose 14 members come from federal ministries, educational organisations, the media and the cultural and higher-education sectors, among others. The following projects are representative of the variety of topics the foundation has recently addressed.

Through the education and networking programme of the *Press Start: Games Founding Grant*, the foundation offered 132 selected game developers a tailored programme for building the skills needed to set up a business. From spring 2025 to summer 2026, the combination of workshops, mentoring and networking supported the grant holders on their journey to founding their own game studio. It was a resounding success. Its start-up formation rate of 100 per cent clearly demonstrates the positive effect of this precisely targeted funding measure, which contributed to the establishment of 75 new studios in Germany. Programme highlights included joint appearances at events such as gamescom, Games Ground and GG Bavaria, as

well as nominations and awards for grant projects at the German Computer Game Awards and the German Developer Award. The grant, jointly organised by game and the foundation, was funded by the Federal Government Commissioner for Culture and the Media.

Through its educational projects, the foundation creates new approaches to learning and teaching, and works to strengthen media literacy and other "future skills" among children and young people. The project *Schule mit Games gestalten NRW – Demokratie und Teilhabe spielend fördern* (*Games in the classroom NRW – fostering democracy and participation through play*), has supported schools in North Rhine-Westphalia in using digital games to help young people develop political maturity and reflect on the past. The programme also includes methods for making games more accessible. The teaching materials tested in the project are aimed at teachers with little prior experience of games and are available free of charge in the NRW educational media library and on the foundation's website. The project was initiated and funded by the Ministry of Schools and Education of the State of North Rhine-Westphalia (NRW). Alongside this latest project in NRW, the foundation runs many other educational activities at regional and federal level, for example Games Project Days, which is funded by Medienboard Berlin-Brandenburg and in 2025 was recognised with the Media Literacy Strengthens Brandenburg award from the Ministry of Education, Youth and Sport of the State of Brandenburg, among others. As part of the project days, workshops held at schools in Berlin and Brandenburg use games to convey learning content and "future skills" and give young people insights into digital careers.

Games and their communities thrive on exchange, participation and a sense of belonging – the perfect basis for spreading civic engagement more widely. To learn more about the points where games and civil society meet, the Foundation for Digital Games Culture, supported by the German Foundation for Engagement and Volunteering, produced the white paper *Shaping Engagement through Play*. Using case studies and interviews, the publication discusses the opportunities and challenges involved in using games. This overview is rounded off with practical tips for civil society organisations.



**Through its educational projects, the foundation creates new approaches to learning and teaching.**



Further information is available on [www.stiftung-digitale-spielekultur.de/en/](http://www.stiftung-digitale-spielekultur.de/en/)



**A 100 per cent founding rate underscores the success of the Press Start: Games Founding Grant.**

In recent years, esports has continued to establish itself as a global mass phenomenon that also captivates an audience of millions in Germany.



Many amateur and up-and-coming video game players are active in esports, while professionalisation at the top level continues to grow steadily. In parallel, structures, training pathways and support programmes are expanding. The recognition of charitable status for esports clubs, possible since the start of 2026, is another milestone for esports as a grassroots sport in Germany.

## The esports player foundation supports ambitious esports athletes on their journey to the top.

What does it take to turn talent into lasting excellence? In esports, alongside fast reactions, strategic thinking and precision, factors such as values, structure and future prospects for players' development also play an important role. Targeted support is therefore needed in order to unlock true excellence beyond playing ability. This is precisely where the esports player foundation (epf) comes in.

The first talent development programme of its kind in the world, the epf has guided ambitious esports players on their way to the top since 2020. In the fast-moving world of esports, the epf provides a stable foundation and is a partner for performance, education, mental strength and career and future prospects. Alongside in-game coaching, the epf's holistic talent development offerings include sports psychology support, fitness and nutrition advice, hardware support and help with career planning. More than 100 esports talents in *League of Legends*, *Valorant*, *Counter-Strike 2*, *EA FC*, *Brawl Stars* and *Fortnite* receive individual support.

The epf's programme has been steadily expanded and further professionalised in recent years, with a focus on sustainable talent development. The epf cooperates successfully with partners from the games industry and other sectors at this level. Since 2023, young talents have gained their first practical team experience, for example through the partnership with XPERION, Germany's largest games location. The resulting "NXT" teams are now a fixture of the epf's development structure – for example the DKB XPERION NXT League of Legends team, whose talented young players established themselves in 2024 in the second division of the professional Techniker Prime League. Or the NXT Gen Cup, which each year produces new EA FC grant holders who work their way up towards

the professional ranks. This creates structured pathways from the grassroots to the top.

The epf also provides important impetus when it comes to the visibility and recognition of young talent. Together with Deutsche Kreditbank (DKB), it presented the Young Player of the Year Award again in 2025. The award honours outstanding young players and raises their visibility within esports. Jointly with Deutsche Telekom and as part of the long-standing Equal Esports initiative to strengthen diversity in esports, the epf additionally presented its Player of the Year Award for the first time in 2025. The winner was Valorant player Evi "Blossi" Sutter. Such formats and targeted measures to raise visibility strengthen motivation, direction and identification within esports and help to give esports careers a clearer profile at an early stage.



Further information is available on [www.esportsplayerfoundation.org/en](http://www.esportsplayerfoundation.org/en)

Opportunities to combine esports with a future career have also been strengthened further. Together with Deutsche Bahn, dual-career models were established in 2024 and have been continued successfully ever since. They allow talented young players to combine their sporting career with vocational training or study. This creates sustainable development paths that extend beyond players' active career and provides a stable foundation for personal development.

Another milestone for German esports was the formation of the first official national teams. In cooperation with eSport-Bund Deutschland, the German Olympic Sports Confederation (DOSB) and game, the esports player foundation is fielding national teams for the Esports Nations Cup 2026 for the first time. The epf is responsible for scouting, sporting assessment and providing holistic support for the athletes. The teams are assembled on the basis of existing support structures and closely accompanied in their training. In this way, the epf is creating a professional framework in which young talent is optimally prepared for international competition.

The epf continues to enjoy support from a strong network of partners from the business, political and social spheres, including Deutsche Telekom, Deutsche Bahn, Deutsche Kreditbank (DKB) and the State of Berlin. Together they share the goal of establishing Germany's long-term position as a responsible, high-performing and sustainable esports location. The esports player foundation remains a key source of impetus for the development of talent and for the future of esports as a whole.



**The epf is supporting a milestone for German esports: the launch of the first German national teams.**

## Otto Fricke on the Esports Nations Cup



**Otto Fricke**

Chairman  
German Olympic Sports  
Confederation (DOSB)

Germany is taking part in the Esports Nations Cup, in which more than 100 countries and regions will compete and which is due to be held for the first time in November 2026. The German Olympic Sports Confederation, eSport-Bund Deutschland (ESBD), the esports player foundation (epf) and game – The German Games Industry Association are jointly organising the German national team, which is set to compete in a wide range of disciplines.

### Why is the DOSB involved in esports even when there are no Olympics?

Esports and video games have long been part of the everyday reality of young people and the young at heart, and they are a firmly established part of our society. The DOSB's aim is not just to observe these developments in the sporting environment but to play an active role in shaping them – especially when it comes to values, responsibility, community and creating the necessary structures. Regardless of the decisions and discussions within the International Olympic Committee (IOC), our concern is to give member organisations direction, to seize opportunities and to shape esports in a way that places fairness, integrity, participation and the common good at the heart of the sector. To carry out this mission, the DOSB has set up its own public-benefit company.

### To set up and support the German national team, the DOSB is working with ESBD, epf and game. What makes this line-up special?

What makes this partnership special is that the different institutions bring different perspectives and experience to the project. We at the DOSB bring the perspective of organised sport and federation structures, while the ESBD contributes its close professional ties to the esports ecosystem, the esports player foundation offers its expertise in player support and talent development, and game provides its close connection to the games industry. This particular combination creates a robust basis for setting up the national teams in a professional, responsible and forward-looking way. It's not just about sporting success, but also about standardised framework conditions, visibility and sustainable structural development.

### The DOSB has set up its own organisation for esports: what is this intended to achieve in future?

Above all, DOSB E-Sport gGmbH must help ensure that the DOSB is able to take an active role, connect with other organisations and position itself strategically in esports. It operates according to a clear set of values, enabling it to address issues in a more focused way, develop partnerships and implement projects effectively. This involves both supporting concrete measures – for example in relation to the national teams – and engaging in strategic areas such as governance, cooperation, qualification and ties to organised sport.



**"Esports and gaming have long been part of the everyday lives of young people and those who are young at heart, and are an integral part of our society."**

# About game – The German Games Industry Association



**With games, we enrich  
the lives of all people.**

game is the association of the German games industry. Its more than 500 members represent the entire games ecosystem, from development studios and publishers to esports event organisers, educational institutions and other related entities.

As a co-organisier of gamescom, game is responsible for the world's biggest event for computer and video games, which takes place in Cologne at the end of August each year. As the brand owner, game also plays an active part in the successful developer conference gamescom dev, which is staged

by game events, as well as in the satellite events gamescom asia, gamescom latam and gamescom lan. game's central offices are located in Berlin-Mitte, in the immediate vicinity of the government quarter and the German Bundestag. game is a shareholder in the Entertainment Software Self-Regulation Body (USK), the Foundation for Digital Games Culture, the esports player foundation, game events and the collecting society VHVG, as well as a co-host of the German Computer Game Awards. Serving as a central point of contact for media, as well as political and social institutions, game provides comprehensive expertise in areas including market development, games culture and media literacy.



**Together we are making  
Germany the heart of  
gaming worldwide.**

game's members participate in various working groups that formulate the association's positions on topics such as training and skilled workers, funding, digital consumer protection, communications, market research and law. In addition, members regularly exchange views on current industry topics through other formats such as round tables and webinars. game

esports brings together those members who are actively involved in esports. These include a wide range of players in the esports ecosystem, such as game developers, publishers, event organisers and agencies.

Lars Janssen, CEO of Deck13 Interactive, has been Chairman of game since 2022; he was re-elected at game's general meeting in June 2026. His deputy is Maxi Graeff, Marketing Lead XBOX DACH, who joined the Executive Board in 2026. Other members of the Executive Board are Clemens Mayer-Wegelin, European General Counsel and Senior Director of Nintendo of Europe, as well as the newly elected members Benedikt Grindel, Zone Managing Director at Ubisoft Production Studios, and Sandro Heuberger, Co-Founder and Managing Director of Toukana Interactive. As a strong, united voice for the entire German games industry, game has, since its formation, supported the establishment of many regional offices across Germany.



Further information is available on  
[www.game.de/en](http://www.game.de/en)

## game in numbers

# 16

points of contact  
at the regional offices

# >500

More than 500 members,  
including developers, publishers,  
esports organizers, educational  
institutions and service providers



Shareholder of the USK, the Foundation  
for Digital Games Culture, the esports  
player foundation, game events and the  
collecting society VHVG

# 22

employees at the central office  
in the political heart of Berlin

## Diversity and *Hier spielt Vielfalt* (Diversity plays here)



The games industry is rightly proud of just how incredibly diverse its games and its communities are. Worldwide, more than 3 billion people play computer and video games – regardless of age, gender, nationality, religion or sexual orientation. And the thousands of game developers around the world are just as diverse.

That is why, in 2019, the German games industry launched the *Hier spielt Vielfalt* (Diversity plays here) initiative to further strengthen its commitment to an open and diverse games culture. The joint declaration of values behind it has so far been signed by more than 1,700 individuals, companies and organisations.

To give the topic of diversity even greater attention, game has published the *Best Practice Guide Diversity*. It offers all readers concrete tips, best-practice examples and guidance on building diverse teams and games communities, and is continually being expanded. The guide includes sections on diversity in corporate culture, accessibility, safer spaces at events, diversity in education and legal tips on diversity in day-to-day working life. In it, games companies will also find free templates for a code of conduct and a safer space policy for their own use. At [game.de](http://game.de), game developers will find a collection of helpful public online resources on accessibility. The association also takes part in various discussions, talks and events on diversity, facilitates contact with numerous relevant resources and organisations and brings in experience from across the games industry.



Further information is available on  
[www.game.de/en/diversity/](http://www.game.de/en/diversity/) and  
[www.hier-spielt-vielfalt.de/en](http://www.hier-spielt-vielfalt.de/en)



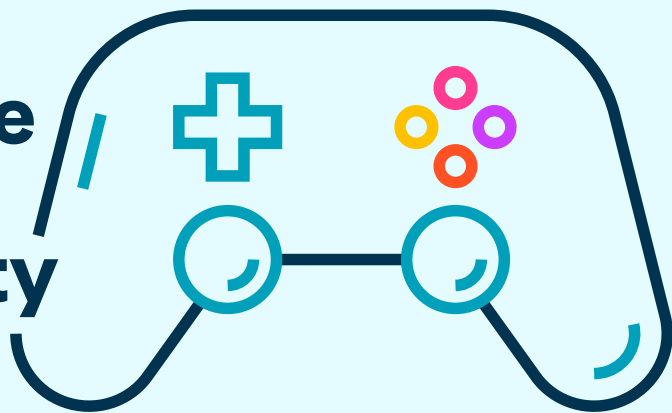
How do games shape our culture, society and technology? Can games be art? Can you play history? Does the games industry really generate more revenue than Hollywood? These and other questions about games as a cultural asset are explored in the new *Handbuch Gameskultur 2.0* (Games Culture Handbook 2.0)! Published by Olaf Zimmermann of the German Cultural Council and Felix Falk of game – The German Games Industry Association.

The book and podcast episodes are available only in German.



For further fascinating insights and conversations with the authors, listen to the accompanying **Handbuch Gameskultur: Der Podcast** now.

# Best Practice Guide Diversity



Diversity plays an important role everywhere in the games world - in communities, in companies and in the games themselves. Take a look at the game Best Practice Guide Diversity now for tips and practical examples on topics such as:



What are the benefits of a diverse team?

How do I make events inclusive?

What guidelines must companies observe when it comes to equality?

How can I prevent stereotyping in everyday working life?

How do I design non-discriminatory job adverts?

Including free templates for a code of conduct and a safer space policy.

... and much more.

## Environmental and climate protection in the games industry

The consequences of the climate crisis are already being clearly felt today. Companies and organisations in the spheres of business, politics and society must act now to counter the intensifying crisis.

The games industry takes its social responsibility in this area very seriously. In Germany alone, most games companies are already taking action to operate even more sustainably, for example through climate and environmental protection programmes, energy- and heating-saving measures, the use of green electricity and more. Worldwide, too, an increasing number of games companies have committed to far-reaching climate strategies.

game also plays its part in climate protection. The association and its subsidiaries - the Entertainment Software Self-Regulation Body (USK), the Foundation for Digital Games Culture, the esports player foundation, the collecting society VHG and game events - are committed to reducing CO2 emissions and, wherever possible, avoiding them entirely. At the same time, its corporate carbon footprint (CCF) is calculated each year by an external partner, and any emissions that cannot (yet) be prevented are fully offset through climate protection projects. Since 2021, game has also been a member of the Playing for the Planet Alliance, an environmental partnership between the UN and the games industry, which it actively supports. The association likewise informs games companies about how they can reduce their environmental impact, for example through a free guide on environmental and climate protection. In early 2022, game joined forces with Koelnmesse to launch the gamescom goes green sustainability initiative. This sustainability concept made gamescom the first climate-friendly games event of its size. Numerous projects and measures have followed, most recently through partnerships with initiatives such as Trash Galore, which helps to save stand construction materials from disposal, and the Spende Dein Pfand (Donate your deposit) campaign. Another environmental project is the gamescom forest, which is planting a climate-resilient mixed forest near Bayreuth, funded in part by donations from the community and exhibiting companies. Each year, further steps are taken to avoid and reduce CO2 emissions, and all remaining emissions from the core event are fully offset in cooperation with the climate experts at ClimatePartner.



Further information is available on [www.game.de/en/environment](http://www.game.de/en/environment)

## Franziska Giffey on the House of Games Berlin

The House of Games Berlin is a project on an unprecedented scale for the international games industry. The first tenants are set to move in very soon. In future, it will bring together organisations from across the entire breadth of the games industry – from indie developers to AAA studios – under one roof.

**Berlin is supporting the House of Games. What is this new hub intended to achieve?**



**Franziska Giffey**

Franziska Giffey, Mayor of Berlin and Senator for Economic Affairs, Energy and Public Enterprises

With the House of Games Berlin, we are creating a new home for the games industry in the heart of the capital and improving conditions for companies and skilled workers alike. On an initial 10,000 square metres in Berlin-Friedrichshain, an innovation and production location is taking shape that is intended to provide a home for the entire games ecosystem: internationally established companies as well as indie studios, relevant service providers, educational institutions, initiatives, networks, NGOs, associations and self-regulation bodies. With specialist and other events and international partnerships, the House of Games is intended to become a genuine place of exchange. Our overarching goal is to improve the capacity for innovation and product development, and in this way to strengthen the competitiveness and value creation of games studios, fuel growth and attract new companies to our city. We hope the House of Games Berlin

will be a magnet for national and international studios as well as investors. We want to make Berlin the number one innovation location in Europe, and the House of Games is another building block towards achieving that goal.

Photograph: Hans-Christian Plambeck

**Why is the games industry so important for Berlin?**

The games industry is a true industry of the future. It stands for digitalisation and technological innovation. As an important part of our contemporary culture and the creative economy, the industry currently holds enormous growth potential, and we want to harness this for the economic development of our city.

The games core market in Berlin already generates around 250 million euros each year and supports around 3,000 jobs. As the administrative body in charge of the city's economy, we therefore support a wide range of projects, from the House of Games to events such as Games Ground, the networking initiative medianet GAMES International – Transatlantic and the annual joint trade fair booth at gamescom. Our ambition is clear: we are GamesCapitalBerlin and we want to further strengthen this leading position. That's why it is also great news that Berlin, as a long-term partner of the German Computer Game Awards, will host this top award for games in the German-speaking world next year, and will then stage the event every two years, alternating with Munich.

**What makes this project good news for the entire games industry in Germany?**

The House of Games Berlin sends a strong signal far beyond the city. Here we are deliberately creating an infrastructure that accelerates innovation, attracts investment and strengthens the international visibility of Germany as a games location.

In doing so, we are strategically positioning Germany and Berlin in the global competition for games companies and skilled workers. With the House of Games and a strong, connected ecosystem in Berlin and beyond, we are also making a concrete contribution to our economic and technological resilience and opening up the creative space that companies need for innovation and growth.

The games industry in Germany has several established games locations. With its immediate proximity to all the federal ministries, to the DLR Project Management Agency and to game, and with the USK as an anchor tenant, the House of Games Berlin will act as a connecting hub for these locations.



**"With the House of Games, we are deliberately creating an infrastructure that accelerates innovation, attracts investment and strengthens the international visibility of Germany as a games location."**

# Our 500+ members

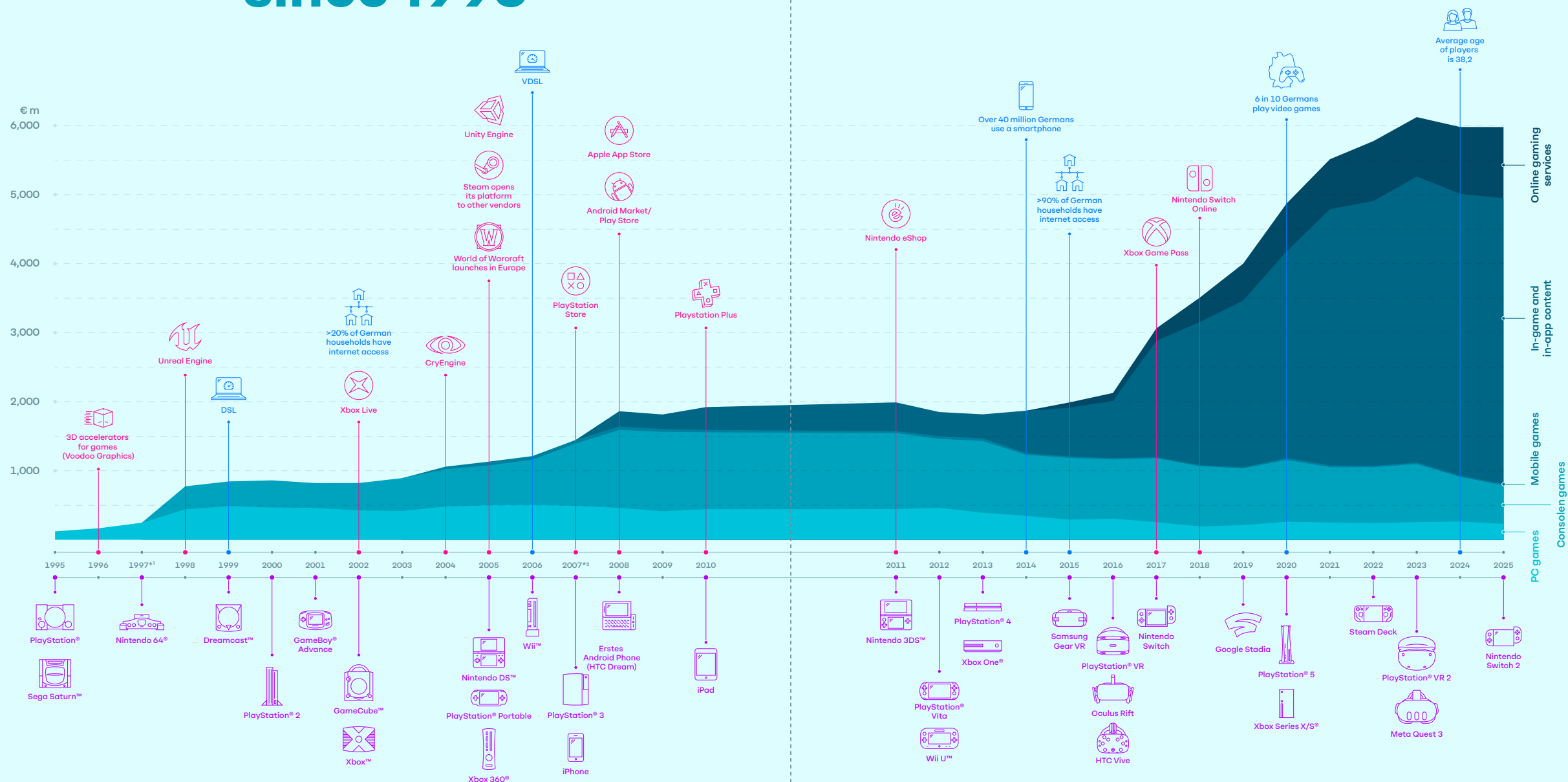


1UP Management 2Cap 2nd Wave 4Players 4-Real Intermedia 6sideStudio AMAZE Abenteuerpakete Acer Computer Activision Blizzard Deutschland Actrio Studio ad-artists Aerosoft Aesir Interactive Ahoiii Entertainment Airborn Studios Alchemical Works Altagram Andarion Games Anderie Management AnotherWorldVR Application Systems Heidelberg ARTANA Artex articySoftware Assemble Entertainment astragon Entertainment Atelier 51 Audiency Audinity Yannick Süß und Robin Birner AudioCreatures Baker McKenzie Rechtsanwaltsgesellschaft von Rechtsanwälten und Steuerberatern Balanced Code Bandai Namco Entertainment Germany Baral & Fischer Knolle Barrel Roll Games Bäumer, Berger, Nikutta BBG Entertainment BeamNG BEANS Entertainment Beardshaker Games Beiten Burkhardt Rechtsanwaltsgesellschaft Benjamin Lochmann New Media / Pixel Maniacs BenQ Deutschland Beyond Chaos Interactive Beyond Worlds bib International College BIG-N-Games BIG-N-Verlag Bigpoint BIMM University Berlin Binary Impact b-interaktive Bippinbits Birnchen Interactive Birnchen Studios bitComposer Interactive Bitfall Studios Black Forest Games Black Screen Records BlackFly Media Blankhans Blossom Path Games BlueBottle bm - gesellschaft für bildung in medienberufen -School of Games Boehmert und Boehmert Anwaltspartnerschaft Booster Space Events und Consulting Borb Games Boxelware Brainlag Games Brainseed Factory Brehm und v. Moers Rechtsanwälte btf Buchwald Interactive Bunlysh Studios Burda Principal Investments BXDXO ByteRockers' Games Caipirinha Games Capcom Entertainment Germany celrage Centigrade Chasing Carrots CHILIPIXEL Games Chimera Entertainment Chronos North Chronos Unterhaltungssoftware CipSoft Cloud Imperium Games CMS Hasche Sigle CoastGames Cobalt Lane CODEBLECH ColdFire Games Cologne Institute for Information Systems Com2uS Europe Companion Germany Computec Media Computerspielmuseum Gameshouse CoreCraft CoreSprout Games Cosmic Stag Games Couch in the Woods Interactive CreativeMod Crenetic Studios Crexpro Crit Crew CRITICAL RABBIT CRNG Games Crunchy Leaf Games Crytek Cubidoo Entertainment Curatomic Curvature Games Cyberse DACS Labs Daedalic Entertainment Darya Studios Debuff Interactive DECK 13 Interactive Designakademie Rostock Dico Deutschland DigiTales Interactive DIPLOMA Hochschule Dobiq Games Don VS Dodo Dream Squirrel Dreambound Studio Drop EarReality EdenSpiel EGOSOFT Electronic Arts Ellpeck Games Elysium Game Studio Emergo Entertainment Encurio Envision Entertainment Epic Games Germany ESBD - eSport-Bund Deutschland ESL Gaming EVENT.spaces Evil Grog Games Exit Games Extended Reality Berlin-Brandenburg FAKT Software FantasticFoe FDG Entertainment Fein Games Fiery Things Filmakademie Baden-Württemberg Fishlabs fivefingergames Flow Fire Games Follow - Agentur für Social Media FSM Food for Thought Media Force of Disruption Fourth Moon Games FULL STEAM Funatics Software FusionPlay GaHa Games Game Farm Game Seer Venture Partners GAME:IN Gamebook Studio HQ GameDuell Gamefairly Gameforge Games & XR Mitteldeutschland GAMES ACADEMY GAMES FOUNDATION Games Ground Games Industry Network GAIN Games Of Tomorrow games.nrw GamesMarkt - Steininger, Wagner, Kleffmann Gameup! RLP Gamify Now! gamigo Gaming Minds Studios Gaming-Aid Gamma Minus GCRadix Gecko Two Gentle Troll Entertainment GentleNerds Geomazing GG Gute Gesellschaft GIANTS Software Entertainment Glaucus Games Glome Google Germany GoraGames GRAEF Rechtsanwälte Partnerschaftsgesellschaft Greifenmaer grownarts Grumpy Old Men GvW Graf von Westphalen GZM Cosplay Management Halycon Media Hamburg Kreativ Gesellschaft Happy Tuesday HAW - Hochschule für Angewandte Wissenschaften Hamburg Headup High Passion Studios Hindsight - Studios Hochschule Augsburg Hochschule Bonn-Rhein-Sieg Hochschule Darmstadt Fachbereich Media Hochschule der Medien Stuttgart Hochschule Fresenius Hochschule Harz Hochschule Karlsruhe - University of Applied Sciences / Team DIVE+ Hochschule Macromedia Campus Berlin Hochschule Macromedia Campus Leipzig Macromedia Hochschule Macromedia Campus Stuttgart Hochschule Mittweida University of Applied Sciences Hochschule Neu-Ulm Hochschule Offenburg Holocafe Franchise HOLOGATE Horizont Computergrafik HTW Berlin IHDE und Partner Rechtsanwälte ILOVIT imagineC IME - Interactive Media & Entertainment in a nutshell - kurzgesagt INBEX Systems Inclusive Gaming INDIE Hub InnoGames Innovation Hub inSight gg Insomnia Development Introverse Interactive INVR.SPACE Irox Games it Matters Games IU Internationale Hochschule Ivy Juice JIW-Games JMG Brands & Talents Joindots Jumpy Bit Jung von Matt NERD Just2D Interactive K5 Factory kaleidoscube Kalypso Media Group Keen Games Key17 Games keySquare

Network KIDS Interactive KING Art Kitto Klang Games klugecoded Koelnmesse Kolibri Games Konami Digital Entertainment Konsole Game Labs Korion Interactive kr3m media Kreative Kraut Kunstschule Wandsbek LAB132 Leipziger Messe Letsplay4Charity Leyline Creations Limbic Entertainment Lingoona Lionmoon LITE Games LOOK BEHIND YOU Barbat & Neumann Lootzifr Lost The Game Studios Lyrebird Game and Audio machina cogitans Mad About Pandas marbis Marchsreiter Communications Marketpoint Markt und Technik Verlag Marttalin Games Maschinen-Mensch maxupport mdh - Mediadesign Hochschule für Design und Informatik medianet berlinbrandenburg Mediatrust Mediocampus Dieburg Hochschule Medienförderung Rheinland-Pfalz MegaDev Megagon Industries Meister Cody MELLOW Games Metaboli MetaMorphic Digital Studio metricminds Microsoft Deutschland Mind Games MINKZ Gaming Mirebound Interactive mixed.world MobiusCode Monokel Monster Computer Technology Mooneye Moonflow Media Motek Production Mothership Talents Mouse Clique MP Next MSM.digital Communications Mucks! Games MYI Entertainment Deutschland Navel NebulaNookGames neoludicgames NERDIC nerdstar nesemann&grambeck Steuerberatungsgesellschaft Netflix Services Germany netmin games NightinGames Nimrod Rechtsanwälte Nintendo of Europe Nordemann Czychowski und Partner nordmedia Nukklear NVIDIA Obscure Interactive OCIRIS Odania Off The Beaten Track OMG FUSE OneManOnMars Art and Games onethreefive gaming Only Sound opticool gaming studio Osborne Clarke Rechtsanwälte Steuerberater Partnerschaft Osmotic Studios OverTake Painless Developments Paintbucket Games PandaBee Studios Pangolin Park Pasta Projects Perfuse Entertainment Pfeffermind Consulting PietSmiet Pithead Studio Pixel Coast Games Pixelpogo Pixelsplit PIXL VISION | media arts academy PLAION planetlan Playata Playersjourney Playing History Playing Mantis Studios Playtonic playzo PONG.Li Studios prealpha PricewaterhouseCoopers Wirtschaftsprüfungsgesellschaft prismantium Pro Gamers Group Project Sunset Promotion Software Pumpnickel Studio Quality Time Studio Quantumfrog Quinke Networks Radical Fish Games rain productions Randwerk Games Rappbit Games Rat King Entertainment Razer Europe Realgames Realmforge Studios Redknot Games remote control productions Resilient TechEd Rho-Labyrinths Riot Games Services Roblox ROCKFISH Games Rocky Oceans Communications rokaplay ROTxBLAU S4G School for Games SAE-Institute Samsung Electronics Sandbox Interactive seal Media Second Stage Secret Item Games Sentiment Games Shifting Bytes Shiny Dynamics Sidekick Publishing SideQuest Studios SilentFuture Silver Seed Games simulogics SisyFox Sky-E Red Skyward Assembly Sleeprunner Studios SlinDev Slow Bros. Sluggerfly SMD Design Inhaber Roman Wiegand Smyrking Floof Studios Snailpace Games SNAP DISCOVERY Snowprint Studios Germany Soapbox Interactive Soba Studios SOFTGAMES Mobile Entertainment Services Sony Interactive Entertainment Deutschland Soulven Spaceflower Sparrow Games Spellgarden Games SpielFabrique 360° Spiellabor der Hochschule Furtwangen Spoondrift Games SquareEnix SRH Hochschule Heidelberg Stekosaurs Stellar Cartography Interactive Sticky Stone Studio Stilbruch Games Stillfront Germany Stillfront Supremacy Stonebrick Studios Stratosphere Games stream-punk Studio Bäsch Studio Godewind Studio Inkyfox Studio Seufz Enterprises Studio Sterneck Super Crowd Entertainment Super Fantasy Games TaKeTV Take-Two Interactive Tarock Interactive Taylor Wessing Partnerschaftsgesellschaft TOI Rechtsanwälte Partnerschaft Schmidt TeamSpeak Systems Technische Hochschule Deggendorf Technische Hochschule Köln - Cologne Game Lab Technische Universität Darmstadt Tencent Games Terovania The Gaming Van the Good Evil THE ROOF Interactive Thera Bytes Threats Three More Years Tiny Crocodile Studios Tiny Roar Tistic Games Tivola Games tobspr Games ToLL Relations Tom Putzki Consulting toneworx Toplitz Productions Torched Hill Torpor Games Totally Not Aliens Toukana Interactive tox<sup>2</sup> interactive Trapped Predator Travian Games Trusted Events Turtle Knight Games Twitch Interactive Germany Ubisoft Blue Byte Ubisoft UniGlow Entertainment United Games Entertainment University of Europe for Applied Sciences Upjers Valve Vertex Forge Vest Games VIL Tech Vinstand Studios Vizta Digital VoodooDuck Walk The Frog Walking Tree Games Warner Bros. Entertainment Water waza! we are era Web Media Publishing Webedia Wegfreund Games welevel well played bars weltenbauer Werkmeister Media Whispergrove Interactive Wild River Games Wolpertinger Games Wooga Wunderfax xREALM Xsolla Berlin XYRALITY Yaga Studio Yager Development Yaldi Games Yet Another Indie Game Studio Zeitland media and games ZeniMax Germany ZESTUM ZoroArts Z-Software

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# Development of the German games market since 1995



Source: Calculations based on YouGov Shopper (2025; n=25.000) and Sensor Tower. © game 2026

\*1 Measurement game consoles and handhelds started in 1997

\*2 Measurement in-game- and in-app-content started in 2007



**Read the digital  
annual report  
here!**

**game - The German Games  
Industry Association**

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