WHITE PAPER ON SPANISH VIDEOGAME DEVELOPMENT 2025

EXECUTIVE SUMMARY

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Games from SPAIN

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EUROPEAN REGIONAL DEVELOPMENT FUND

A WAY TO MAKE EUROPE

Introduction

Once again, DEV, the Spanish Association of Video Games and Entertainment Software Producers and Development Companies, honours its commitment to the sector it represents by publishing the White Paper on Spanish Video Game Development, the leading report providing in-depth analysis of the video game industry in Spain and around the world.

The White Paper, this year celebrating its twelfth edition, is aimed at development studios, current and future professionals, public institutions, and also national and international private investors as well as society in general. This report is an ideal tool to get detailed knowledge on the video game industry and market in Spain and to gather as much information as possible in order to make decisions and create investment and public support plans for the coming years.

The White Paper has had a huge impact on Spanish society, with the electronic reports downloaded more than 100,000 times, hundreds of views in the media (press, radio, news reports on public and private television stations) and countless references in blogs, on websites, and mentions or participation in sectoral events. Moreover, the White Paper is the leading report used in universities and schools so that future professionals understand the reality of the sector in which they want to start their working career.

The main goal of any White Paper is to delve deeply into the demands being made by the sector it relates to. For this reason, the report begins with a list of recommendations and proposals for the Spanish government aimed at identifying aspects to be improved or measures to be implemented to ensure a prosperous and competitive future for our industry.

Below, the report analyses the Spanish video game industry, done thanks to information provided by Spanish video game development studios via an exhaustive survey carried out during 2025.

The cover of this twelfth edition of the White Paper pays tribute to the teams that make Spanish video games possible, focusing on the fact that video games are a result of the work from multidisciplinary teams and, at a time when artificial intelligence is very present in the debate in the sector, that the real engine of the industry remains the human talent and individuals who are behind every game.

The cover highlights three games published in 2025 that represent different realities within the Spanish industry:

Moonlighter 2 (Digital Sun), an example of an established Spanish studio that has grown following the success of its first game and one that works with larger teams.

Ninja Gaiden: Ragebound (The Game Kitchen) shows the ability of Spanish studios to develop prestigious international franchises, reflecting the confidence placed in national talent.

Is This Seat Taken? (Poti Poti Studio), an example of a small independent studio that has made a commitment to original and innovative creative proposals.

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Measures to strengthen the competitiveness and sustainable growth of the Spanish video game development industry

After twelve editions of the White Paper, accumulated experience makes it possible to clearly identify the main structural challenges facing the Spanish video game development industry. Traditional difficulties related to financing and market access are now compounded by an international context marked by a slowdown in investment, growing global competition, and the technological transformation driven by generative artificial intelligence.

Despite this scenario, the Spanish industry continues to show a remarkable capacity for growth, innovation and the creation of skilled employment. To consolidate this positive evolution, it is necessary to strengthen the instruments that allow studios to develop under competitive conditions, access financing, attract investment, retain talent and raise their international presence.

The following proposals are addressed to the Spanish government, the country's autonomous communities and the relevant public institutions, as well as the main private operators involved in the video game value chain.

1. Establish a tax incentive for video game financing and production

Implementation of a system of tax deductions for investment in video game production is a necessary measure to boost the entry of national and international investors in video game projects developed in Spain. The great effectiveness of this step has been widely demonstrated in the audiovisual sector, including in animation and visual effects.

a) What to do?

- Amend Article 36 of the Corporate Income Tax Law to incorporate a new Section 4 so that the video game industry has tax incentives for production and acquisition of international projects, like what the audiovisual industry, performing arts and live music already receive.
- We also propose amending Section 7 of Article 39 of the Corporate Income Tax Law so that, like other cultural sectors, there are tax deductions for taxpayers who participate in the financing of Spanish video game productions.

b) Why?

Spain's main competitors in European countries already have specific tax incentives for video game production, which have proven to be an effective tool to attract investment, promote the creation of studios and increase the international competitiveness of their industries.

In a context marked by reduced private investment and technological transformation, it is essential to equip Spanish studios with tools that let them attract capital and face increasingly resource-intensive innovation processes.

c) Expected impact

According to the report "Impact of the use of tax incentive systems for investment, business growth and employment in the video game production industry"[1] , implementation of a tax deduction for investments in video game development projects would:

- multiply the annual turnover of the sector by four,
- doubling quality employment,
- making our country more attractive at the global sector level for the arrival of specialised capital,
- creating more interest in generalist capital because of tax incentives for investment,
- increasing the number of productions developed in Spain and also the budgets for the projects, allowing more games to be developed in the AAA segment, where Spain still has little presence..

2. Consolidate and expand public aid and financing instruments

a) What to do?

- Maintain and strengthen the lines of support launched in recent years at state and regional levels, gradually increasing their budget allocation and establishing multi-year aid plans having stable schedules that let production and hiring plans be made.
- Create new specific tools to address the different phases of the business cycle:
    - o Grants covering all phases of the production process: pre-production (conceptualisation, prototypes and vertical slices), production, and post-production and sales (marketing, communications, user acquisition).
    - o Internationalisation support programs (attendance at trade fairs and professional events, promotion in strategic markets, visibility to publishers, investors and international media).
    - o Programs aimed specifically at the growth of companies with the potential to scale their activity, increase their staff and compete internationally.
    - o Programs to strengthen autonomous ecosystems (support for regional hubs, incubation programs, collaboration among studios, universities and administrations).
    - o Specific lines of funding for video games within ENISA, CDTI and other public instruments.
    - o Public-private co-investment funds specialised in video games.
- Make access to financing for development of own intellectual property easier, facilitating the ability of Spanish studios to retain the ownership and exploitation rights of their IPs over the long term.

1 DEV, 2023. https://dev.org.es/informe-incentivos-fiscales/

- Promote a stable system of governance by strengthening the Permanent Video Game Working Group, expanding its scope to coordinate state and regional strategies, monitor support programs, identify structural challenges in the sector and formulate proposals for action in the medium and long term.

b) Why??

Funding continues to be the main challenge identified by Spanish studios. Difficulties in accessing private investment, reduced activity by international publishers and investors, and long production cycles make it difficult to sustain many projects.

Smaller studios also find significant barriers to accessing conventional financing due to lack of a business track record or sufficient guarantees.

Conversely, there continues to be a lack of medium- and large-sized companies capable of acting as an engine for the ecosystem, creating specialised employment and attracting investment.

Moreover, the saturation of the global market and constant increase in the number of launches make it increasingly difficult for independent studios to gain sufficient visibility to compete internationally. Thus, the ability to do sales and marketing has become as determining a factor as the quality of the product itself.

Finally, intellectual property is the main asset of video game development studios, so strengthening financing instruments is essential to favour their retention and ensure that a greater part of the value created remains in Spanish companies.

c) Expected impact

- Increase in the number of projects reaching the commercial phase.
- Improvement of business survival during the first years of activity.
- Greater financial stability for studios.
- Increase in the number of medium- and large-sized companies.
- Creation of highly-qualified employment.
- Increase in complementary private investment.
- Consolidation of a more solid and diversified business fabric.
- Greater export capacity.
- Increase in international sales.
- Strengthening of Spain’s brand as a country that develops video games.

3. Promote the creation of a national ecosystem for investment and publishing

a) What to do?

Promote measures that facilitate the growth of publishers, investment funds and other agents specialised in video games within Spain.

Facilitate the participation of national capital in video game development projects.

b) Why?

The Spanish industry relies heavily on publishers and foreign investors to finance its projects. This situation limits the studios' ability to negotiate and makes it difficult for a larger part of the value created to remain in our country. The strengthening of a national ecosystem for investment would make it possible to complete the video game value chain in Spain.

c) Expected impact

- Greater financial autonomy for Spanish studios.
- Increase in specialised investment.
- Development of leading companies.
- Retention of intellectual property and economic value in Spain.

4. Promote employment, training and adaptation of talent

a) What to do?

Develop specific programs to:

- Facilitate the employment of young professionals.
- Promote curricular practices and dual training.
- Encourage the hiring of junior profiles.
- Support the ongoing training of working professionals.
- Promote retraining programs linked to artificial intelligence and other emerging technologies.
- Foster the incorporation and professional advancement of women in the sector.

b) Why?

Technological transformation is gradually changing the skills demanded by the industry. At the same time, studios continue to find it difficult to incorporate new professionals and retain specialised talent.

It is necessary to facilitate workers' adaptation to new production processes, ensuring that technological innovation contributes to improving the sector's competitiveness without compromising the quality of employment.

c) Expected impact

- Increased employability.
- Improved productivity.
- Greater availability of specialised profiles.
- Increase of women's presence in the industry.
- Adaptation of the sector to new technological settings.

5. Support technological innovation and responsible adoption of artificial intelligence

a) What to do?

- Incorporate specific lines of support for technological innovation projects related to artificial intelligence, immersive technologies, automation, data analysis and advanced development tools.
- Promote good practices and frameworks for responsible use that guarantee protection of intellectual property and transparency in the use of these technologies and the proper human supervision of AI generated content.

b) Why?

Generative artificial intelligence is progressively transforming many management and production processes within the studios. Its adoption represents an opportunity to improve productivity and competitiveness, but it also poses challenges related to copyright law, vocational training and content quality.

c) Expected impact

- Increase in the sector's ability to innovate.
- Improved business productivity.
- Development of new technological capabilities.
- Greater legal certainty for companies and professionals.
- Positioning of Spain as a leader in innovation applied to video games.

6. Encourage reinvestment in the development of video games produced in Spain

a) What to do?

Promote voluntary collaboration mechanisms through which the major platforms and international distributors operating in Spain contribute to strengthening the national productive fabric through investment programs, co-productions or financing of Spanish projects.

b) Why?

Spain is one of the main European and global markets for video game consumption, but a very significant part of the value created by this activity does not go directly back into development of local production.

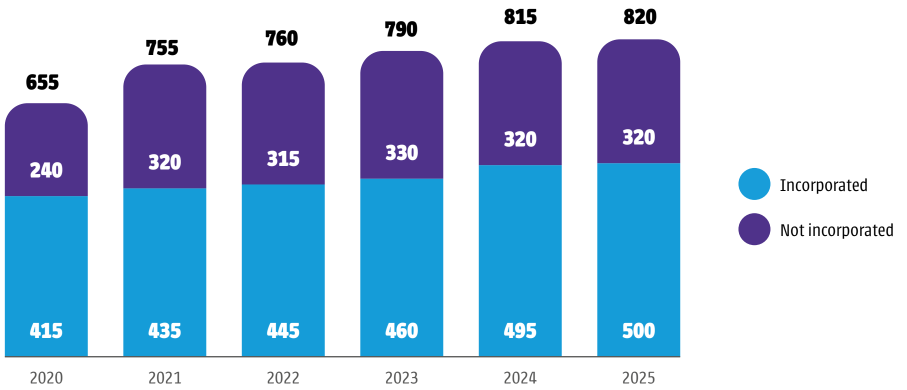
Greater involvement of major international operators would help accelerate growth of the Spanish industry and strengthen its global competitiveness.

c) Expected impact

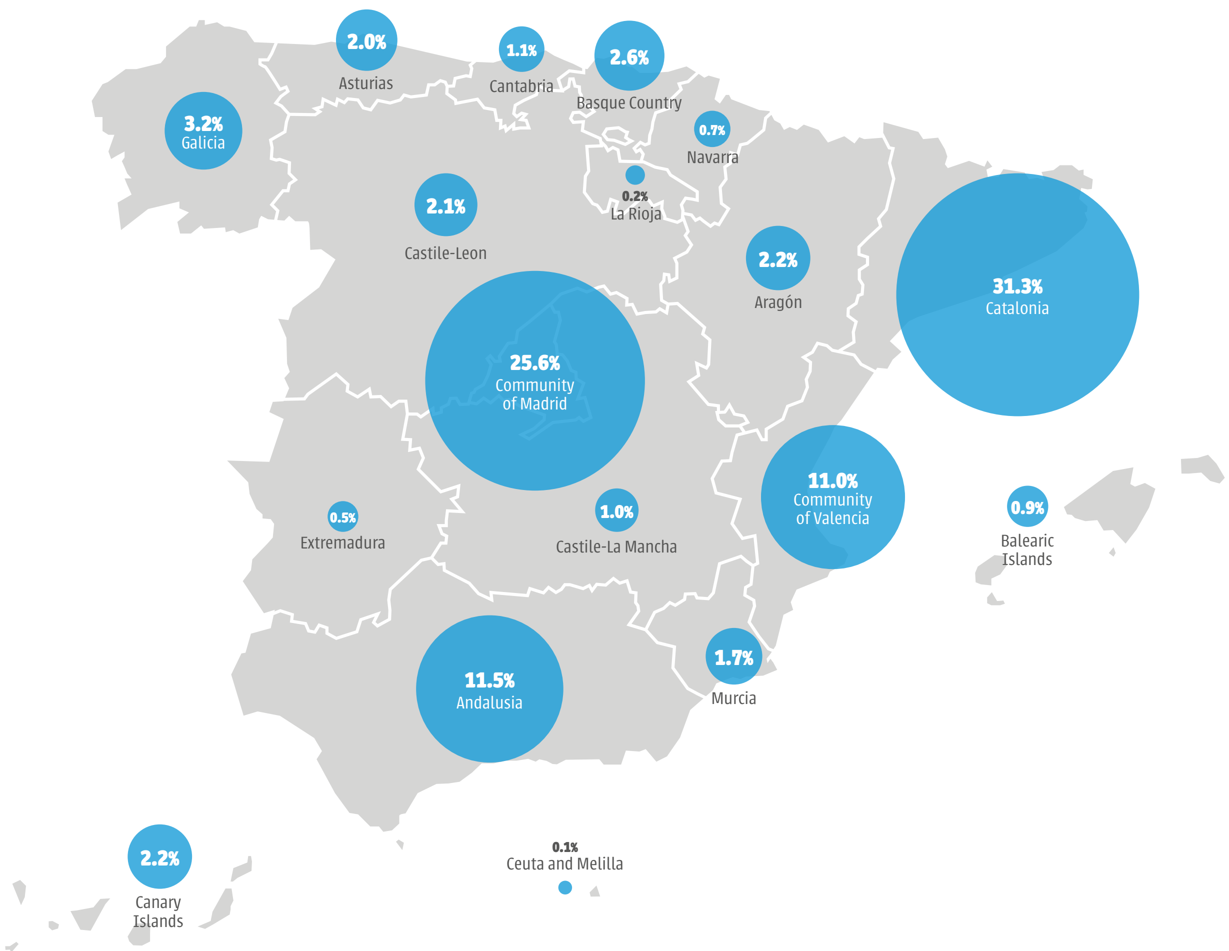
- Increase in resources available for production.
- Greater number of projects funded.
- Development of new Spanish intellectual properties.
- Strengthening of the sector's economic sustainability.
- Creation of employment and wealth in the national territory.

Business Composition

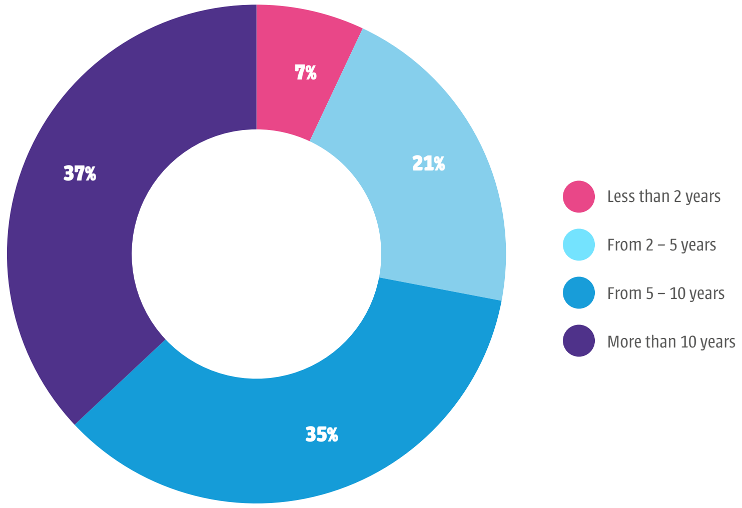
In Spain we have 820 active video game development studios. Of these, 500 are established as a company and 320 have not yet done so although they are developing some type of product. In addition to the 500 studios recognised as a going concern, we have found 200 studios with no activity.



Catalonia (31.3%) and the Community of Madrid (25.6%) are home to more than half of the industry in Spain. Andalusia (11.5%) and the Community of Valencia (11%) remain in the third and fourth positions. The remaining Spanish autonomous communities are home to 20% of the studios.

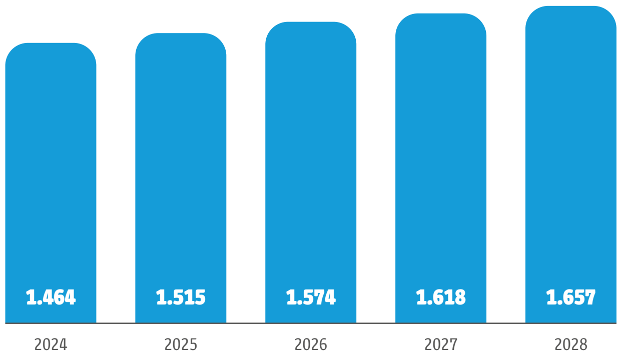


Seventy-two percent of the studios have existed for more than five years, three points more than last year, which shows how the industry has consolidated in our country. Only 7% of the studios are less than two years old.

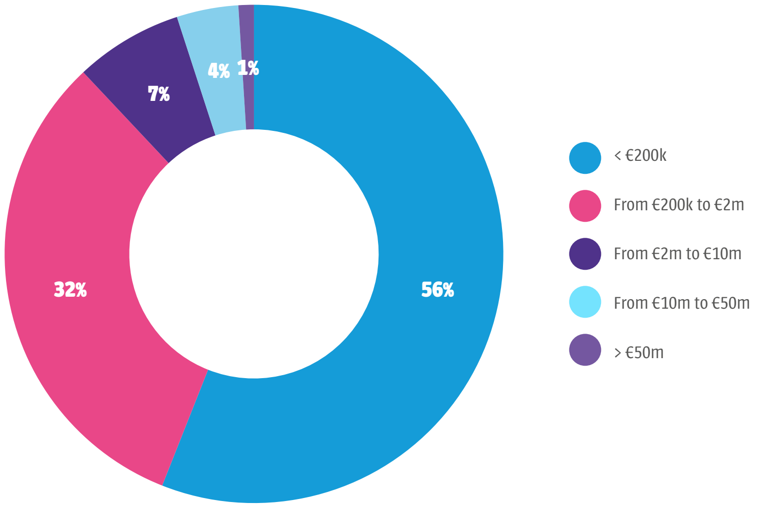


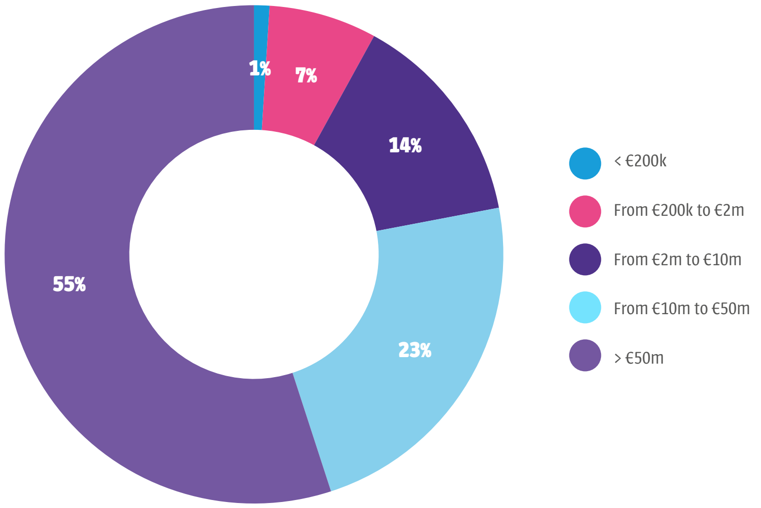
Billing and Employment in the Sector

Spanish video games had a turnover of 1.464 billion euros in 2024, an increase of 2.7% compared to 2023. Fifty-four percent of this billing corresponds to Catalonia. Aggregate growth of 3.1% is expected until 2028, the year in which the sector would exceed 1.650 billion in earnings.

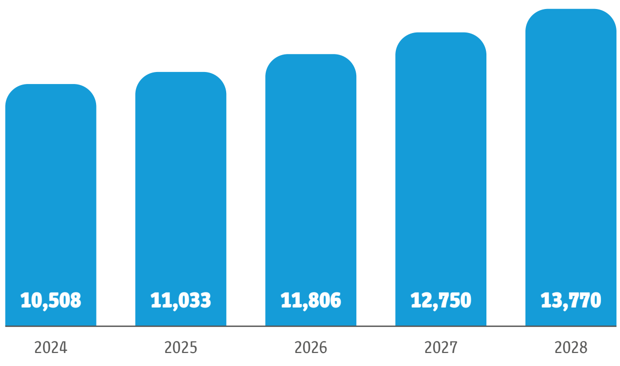


Studios that bill less than 200,000 euros per year represent 56% of registered companies, as shown in the graph on the left, which reflects distribution according to volume of turnover. Nevertheless, their turnover is barely 1% of the total sector, as seen in the graph on the right, which shows the distribution of turnover according to company size. Conversely, studios that bill more than 50 million per year represent 1% of the total companies but their turnover accounts for more than half (55%) of industry total. If we add to this group studios that invoice between 10 and 50 million per year, representing 4% of companies and accounting for 23% of turnover, we find that the studios invoicing more than ten million per year are responsible for more than two-thirds (78%) of the annual turnover in our country.

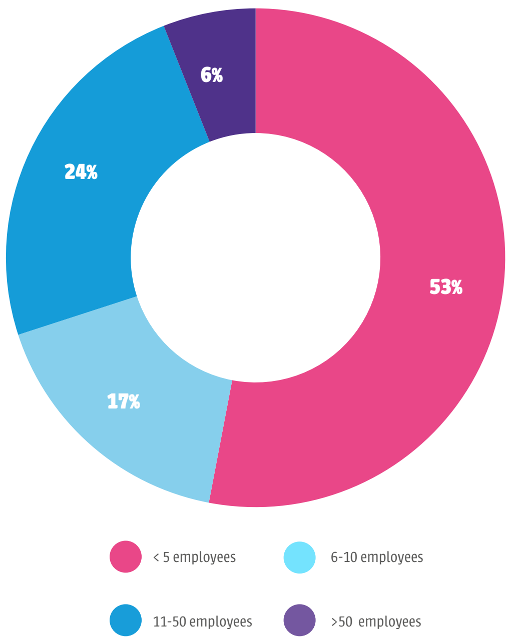


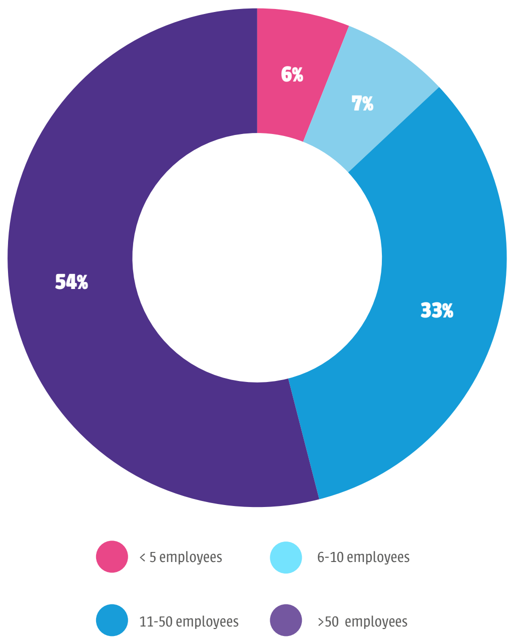


The sector in Spain created 10,508 direct jobs in 2024, an increase of 2.4% compared to the previous year, with 90% being permanent contracts. Catalonia has 5% of the country's workers and the presence of women in the studios has reached 27%, which is above the European average. For the period 2024-2028, we estimate a 7% aggregate growth rate for the period.



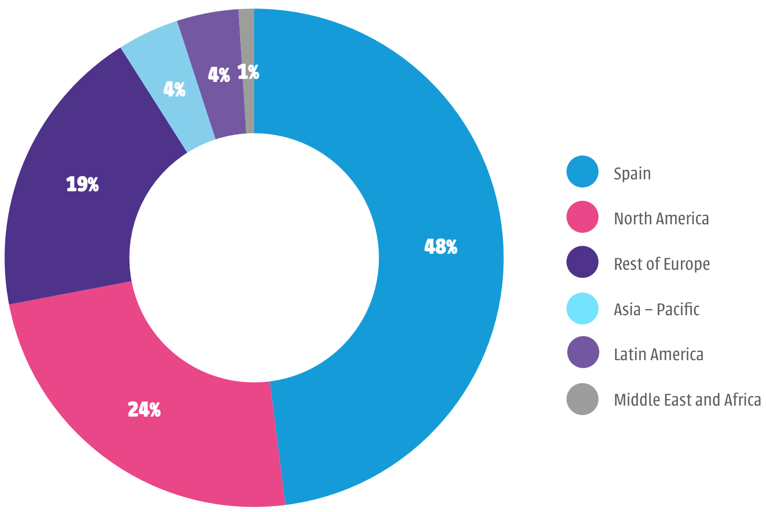
The trend toward greater concentration of employment in large companies continues. Even though companies having more than 50 staff employees represent only 6% of the total, as seen in the graph on the left showing distribution by number of employees, they are responsible for generating more than half (54%) of jobs in the sector, as reflected in the graph on the right, which shows employment distribution by size of the companies.





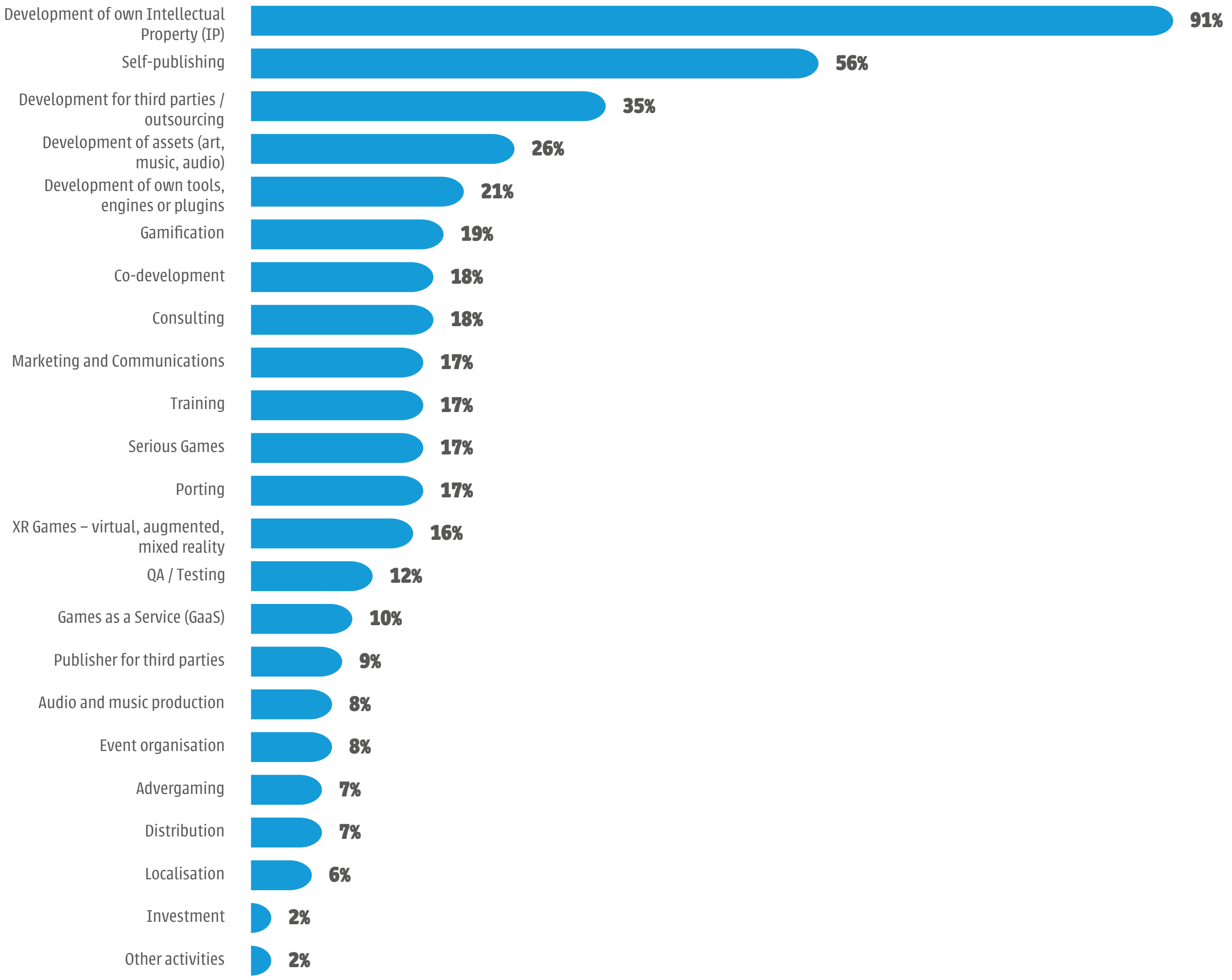
International Activity

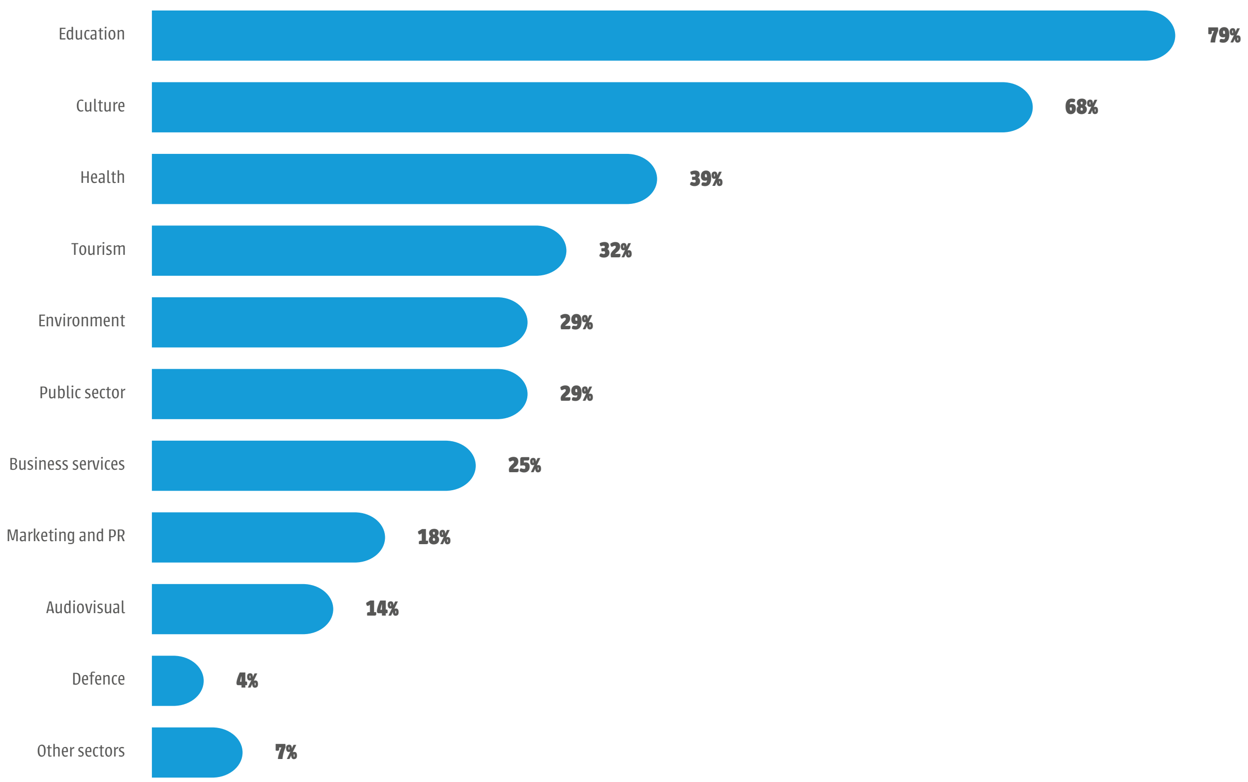
Spain (48%) remains the main market for our video games, while the sum of our country and the rest of the European Union (19%) reaches 67%. North America, at 24%, is the second largest sales territory for Spanish games while Asia-Pacific, with the largest niche of players, continues to have the same impact as other emerging markets such as Latin America.



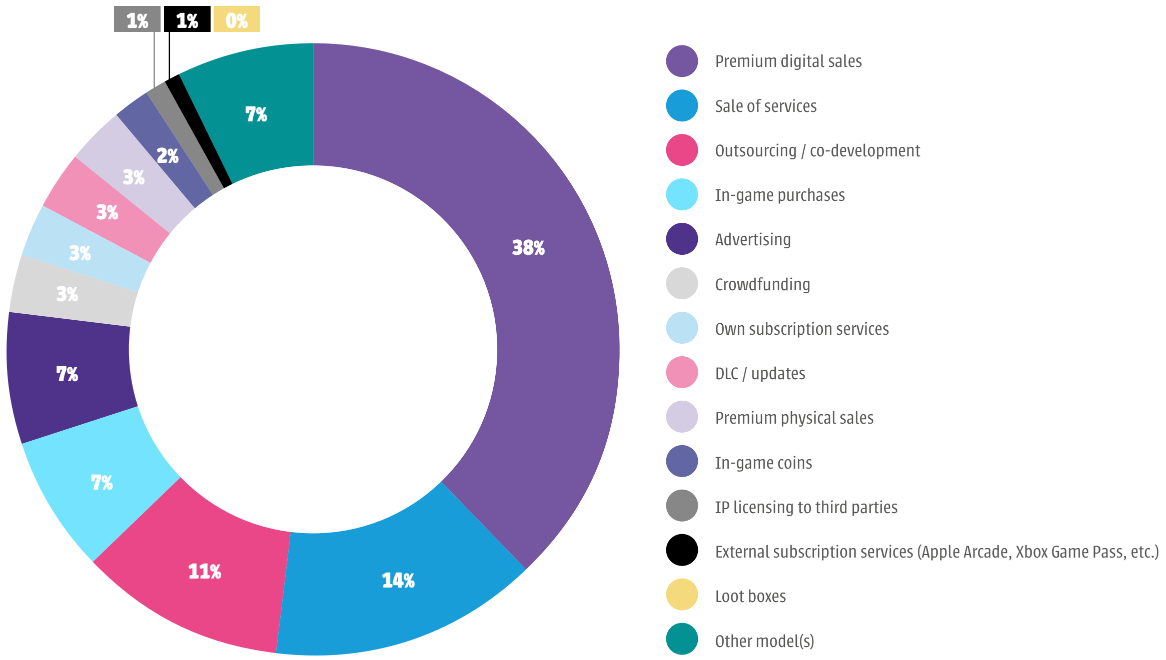
Activity and Business Models

Development of own IPs (91% of studios), self-publication (56%) and work for third-parties (35%) remain in the top three positions, with some percentage differences compared to the previous year. The development of serious games has dropped from 24% to 17%. Of these, studios working on games for the educational sector (79%) and cultural sector (68%) predominate, followed by games for health (39%).



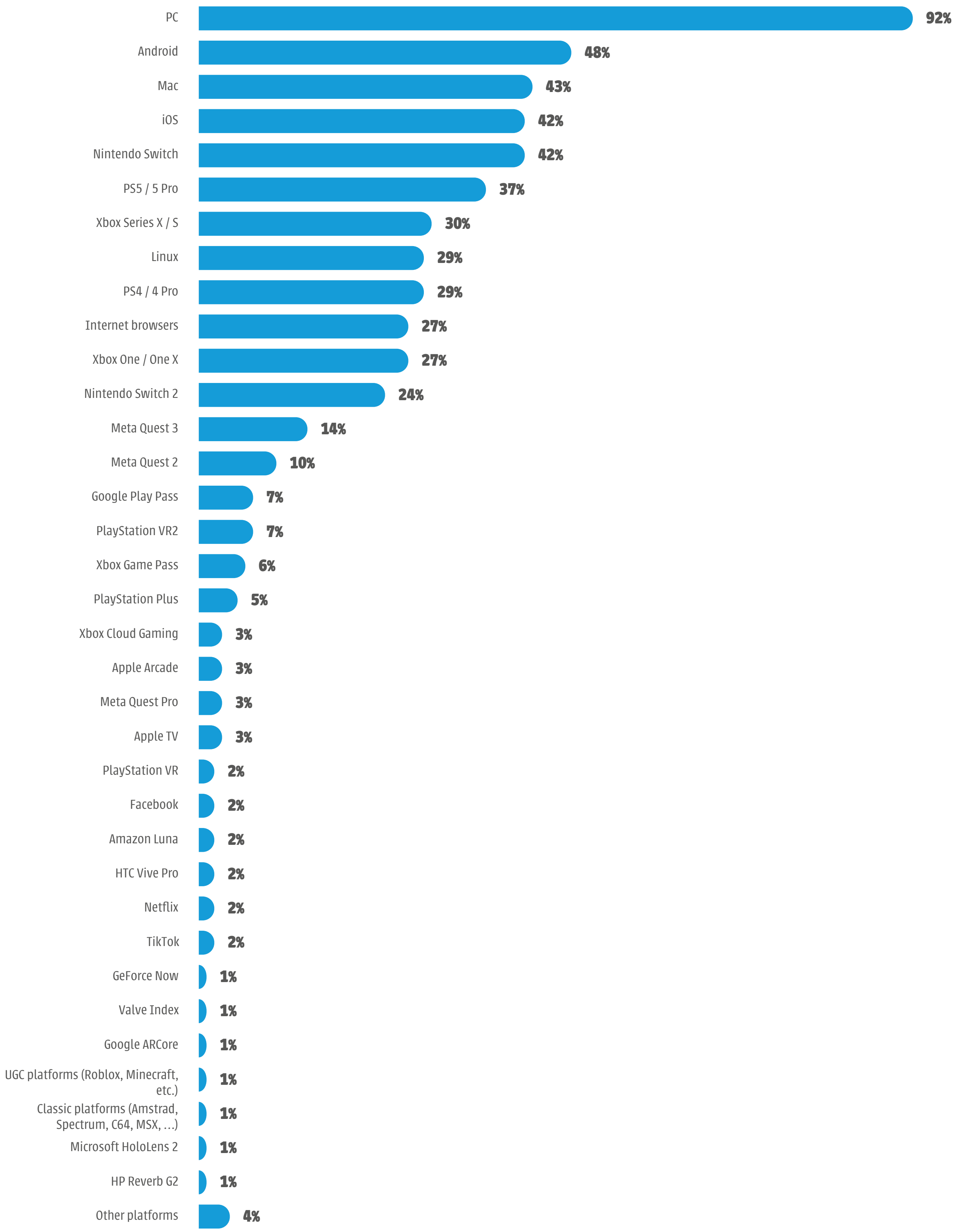


Premium digital sales are 38% of the studios' turnover. If we add in other online options (such as in-game purchases, DLC/upgrades, subscription services, in-game coins or loot boxes) we find that the different forms of digital monetization add up to 50%.

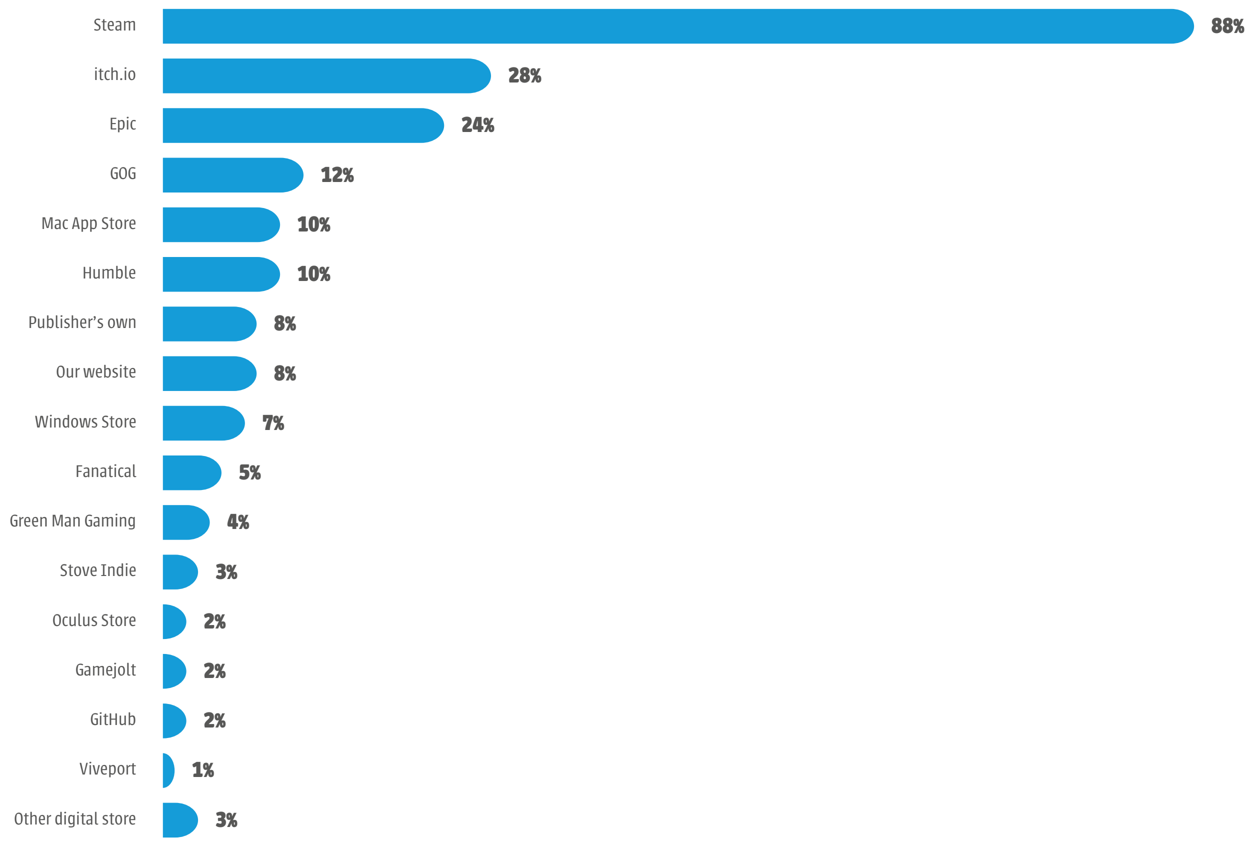


Platforms and Tools

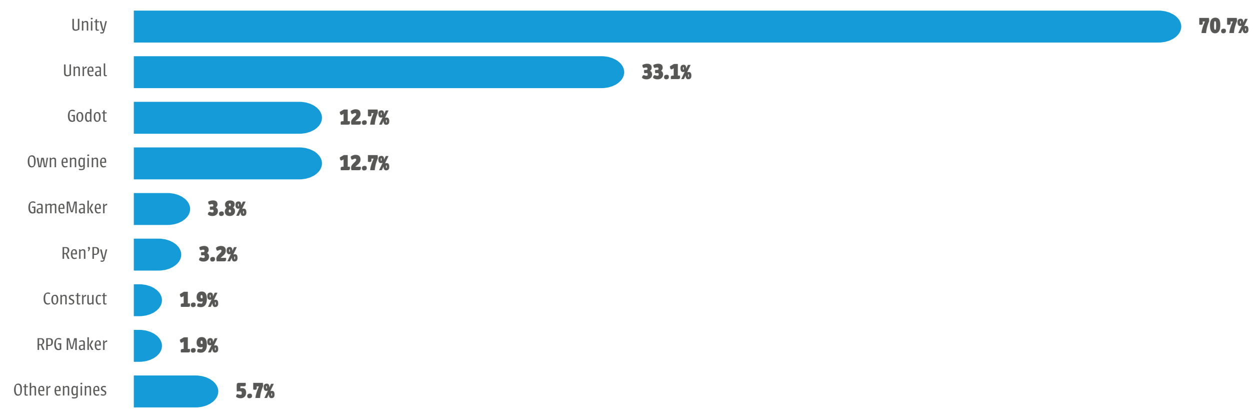
Games developed for the PC (92%) are still the most popular among Spanish studios. This is followed by mobile platforms (Android, 48%; iOS, 42%) and consoles. On this point, it is worth noting that Nintendo Switch remains the most popular console (42%), followed by PlayStation 5 (37%) and Xbox Series X | S (30%).



Steam (88%) is the main digital store used by Spanish studios who publish their games on PC. Following Steam, but at a considerable distance, are Itch.io (28%) and Epic Games Store (24%). Other options such as GOG (12%) or Humble Bundle (10%) are even less widely used.

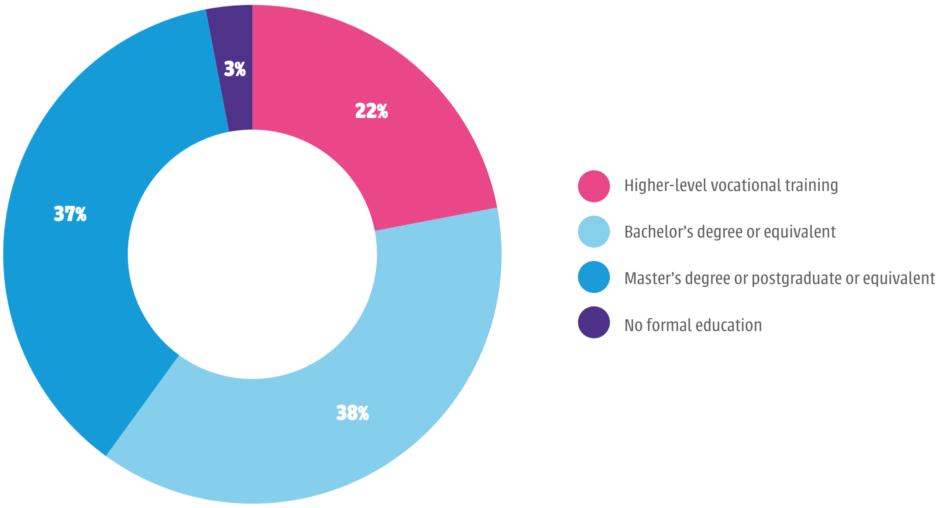


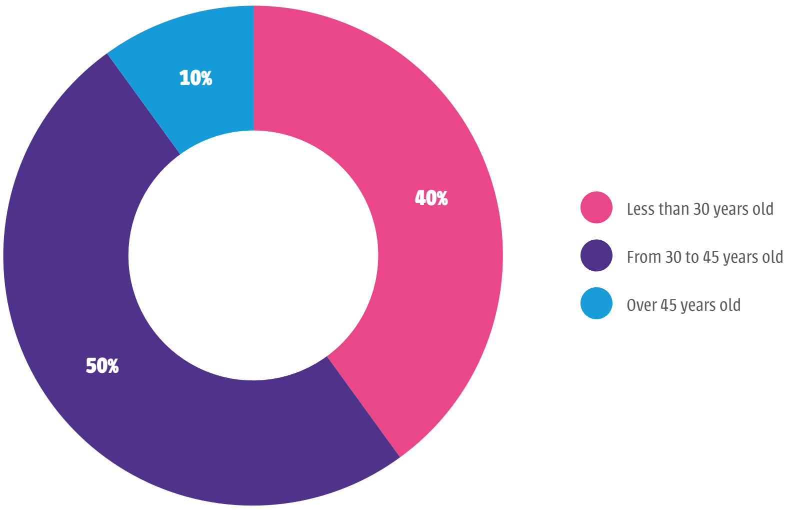
Unity remains the main engine used by Spanish studios, although it has dropped slightly, from 74% to 70%, compared to last year's data. Unreal (33%) remains in second position and third-place is tied between Godot and own engines, with 12% respectively.



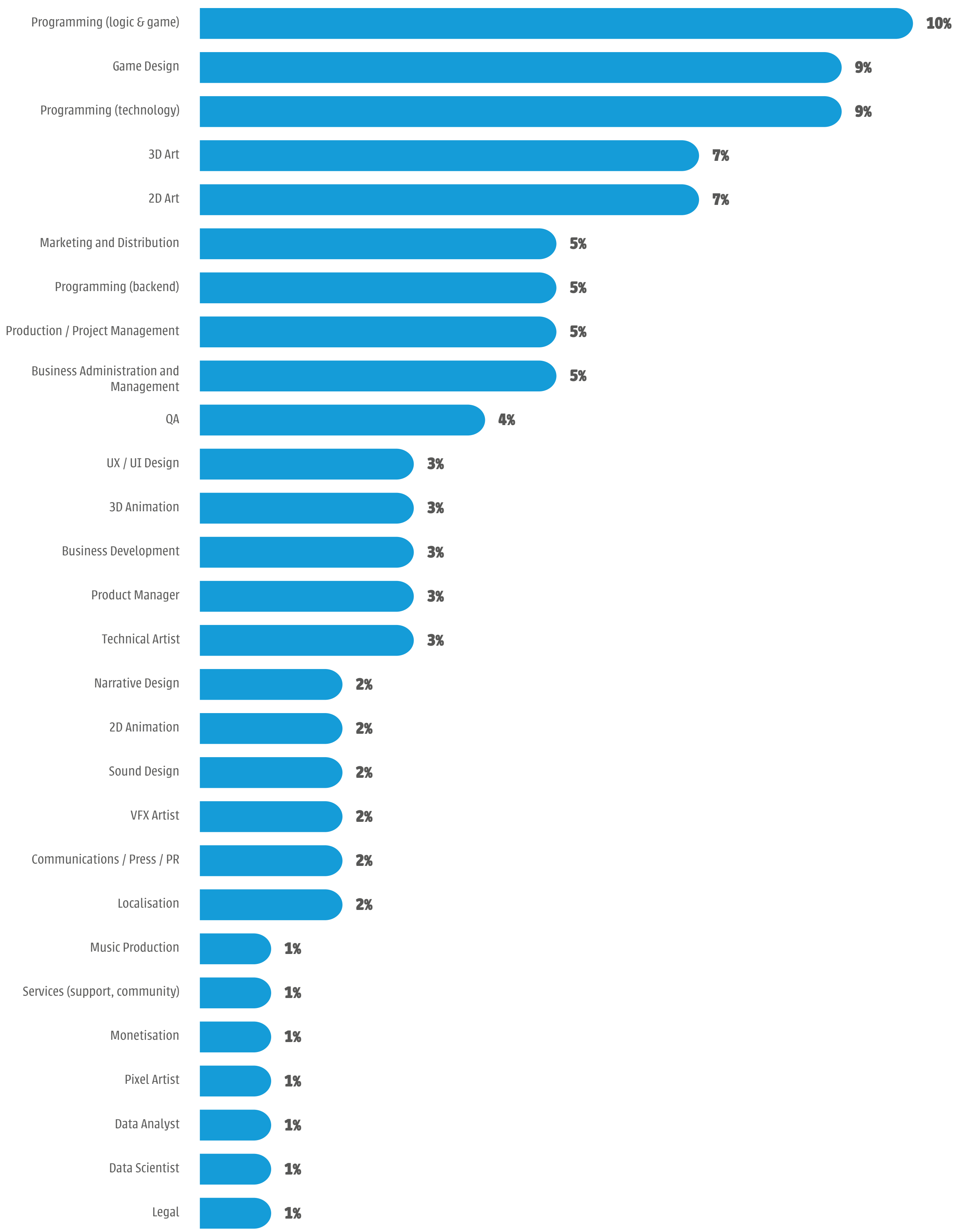
Employment and professional profiles

The video game sector continues to be dominated by professionals having an advanced degree (75%), practically on a par with those who have an undergraduate degree (38%) and those who have completed a master's or equivalent postgraduate training (37%). Only 3% do not have a formal education. The sector continues to create young employment. Ninety percent of workers are under the age of 45, with those aged 30 to 45 (50%) being the most numerous, followed by those who are under 30 (40%). Only 10% are over 45 years of age.

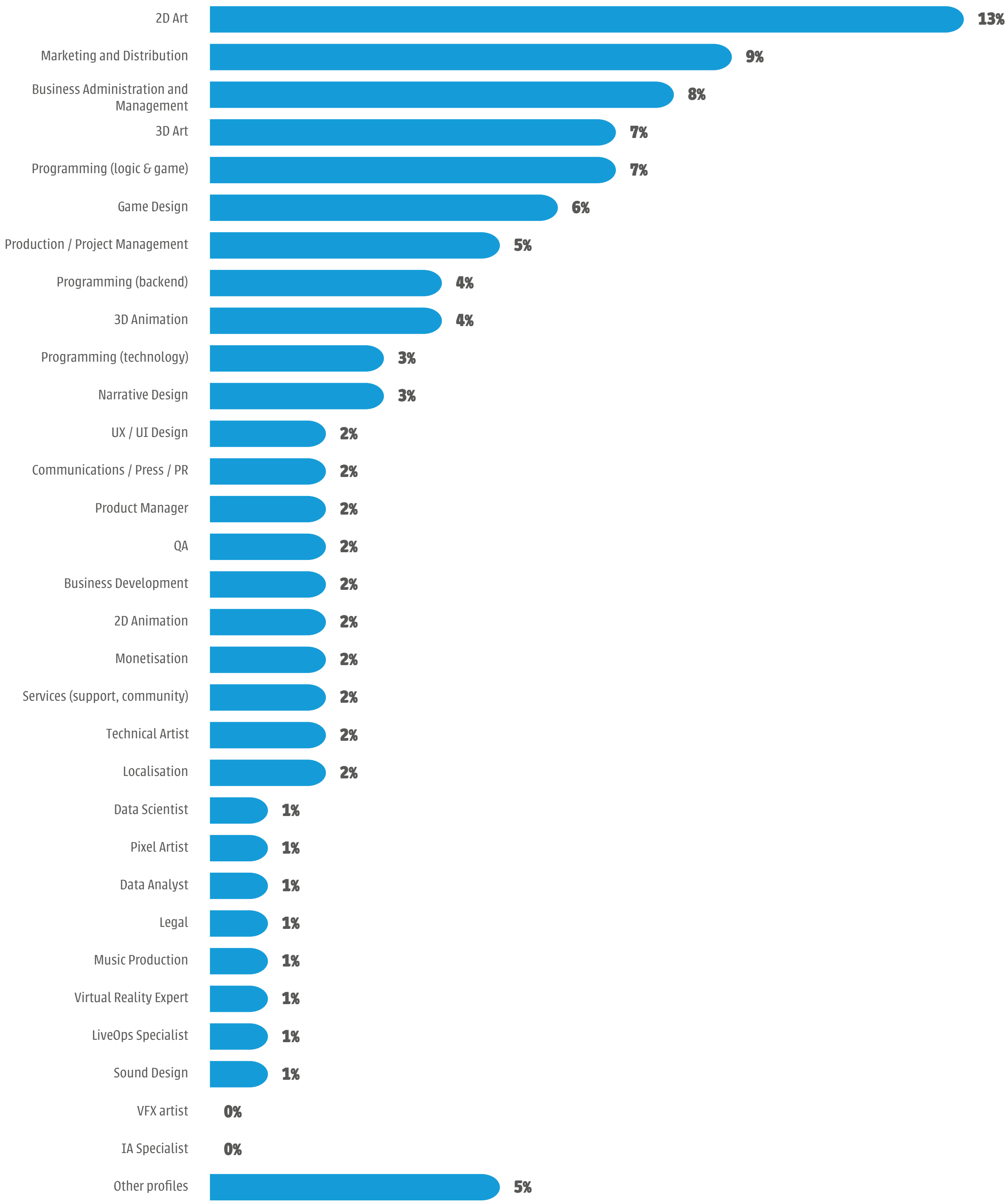




One more year, programming profiles (24%) are the most numerous in the studios, broken down between those in game logic (10%), technology (9%) and backend (5%). Artists (14%) are the second largest group, divided between 2D and 3D artists (each with 7%). The designers, at 9%, complete the three main pillars at the studios.


Programming (logic & game)
10%
Game Design
9%
Programming (technology)
9%
3D Art
7%
2D Art
7%
Marketing and Distribution
5%
Programming (backend)
5%
Production / Project Management
5%
Business Administration and Management
5%
QA
4%
UX / UI Design
3%
3D Animation
3%
Business Development
3%
Product Manager
3%
Technical Artist
3%
Narrative Design
2%
2D Animation
2%
Sound Design
2%
VFX Artist
2%
Communications / Press / PR
2%
Localisation
2%
Music Production
1%
Services (support, community)
1%
Monetisation
1%
Pixel Artist
1%
Data Analyst
1%
Data Scientist
1%
Legal
1%

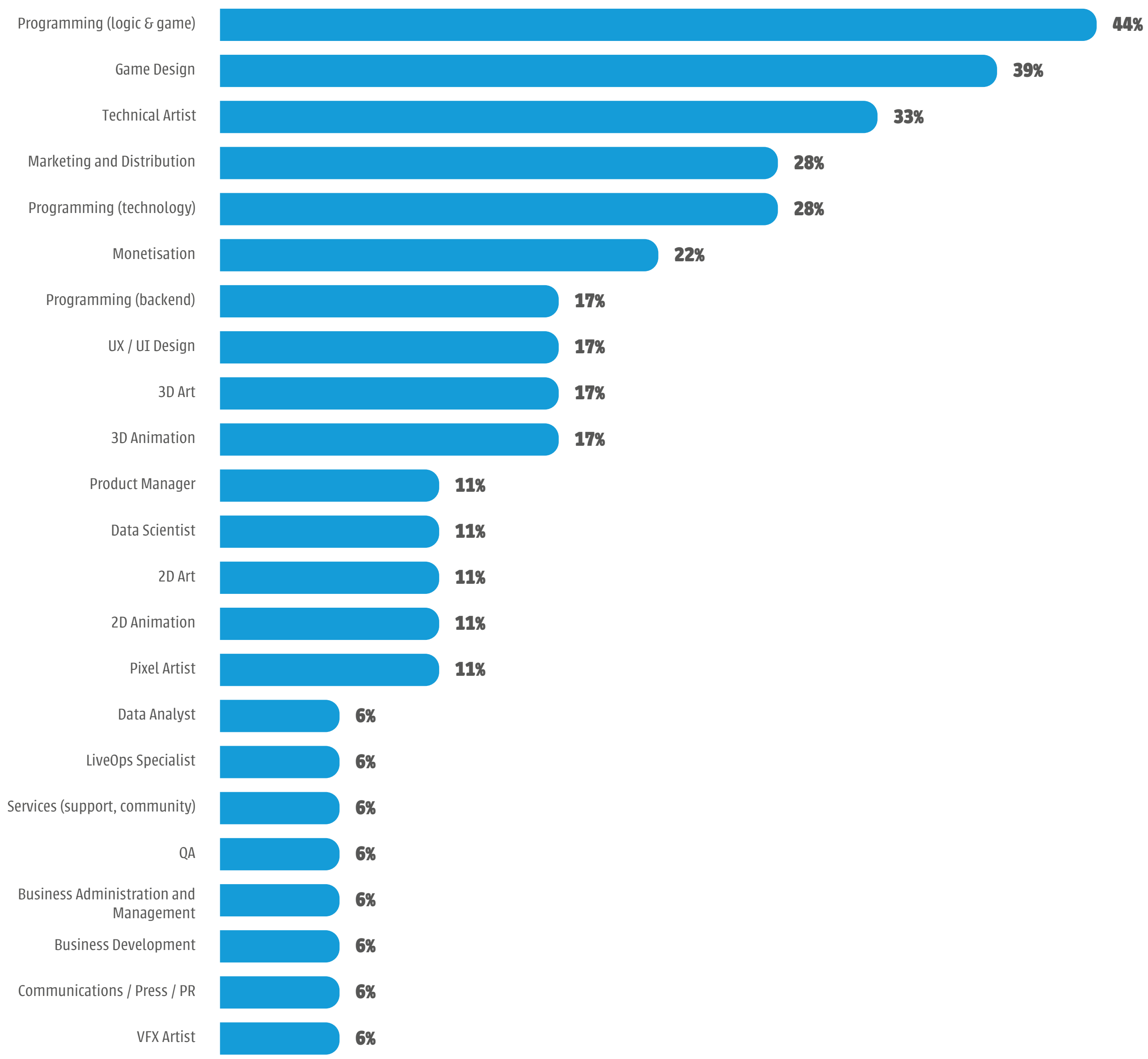
Regarding typology of work developed by women in the studios, 2D and 3D art profiles or those that are not technical (marketing and distribution, business administration and management, production) predominate, although we also find women in the programming and design departments.



Training needs

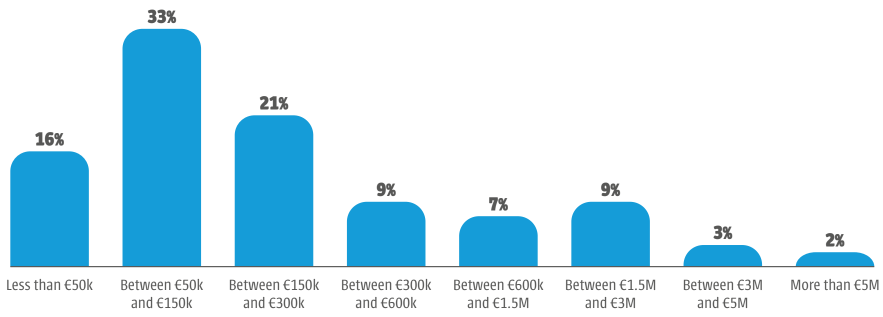
In a notable decrease not only from last year but from the progression of recent years, only 30% of studios surveyed claim to have problems hiring professionals. For the studios, the most complicated profiles to hire are those related to programming. The main ones are those in logic and game (44%), followed by those in technology (28%) and backend (17%). Designers (39%) and technical artists (33)% complete the top positions of this classification, followed by marketing and distribution profiles (28%).

A lack of professionals with the necessary experience (83%) is the main reason given by studios with difficulties hiring new employees. Other secondary reasons are related to competition between companies (high wage competitiveness, 39%), the financial health of studios (lack of resources to hire, 33%) and shortcomings in the training acquired (too general or not adapted to the needs of the companies, 33%).

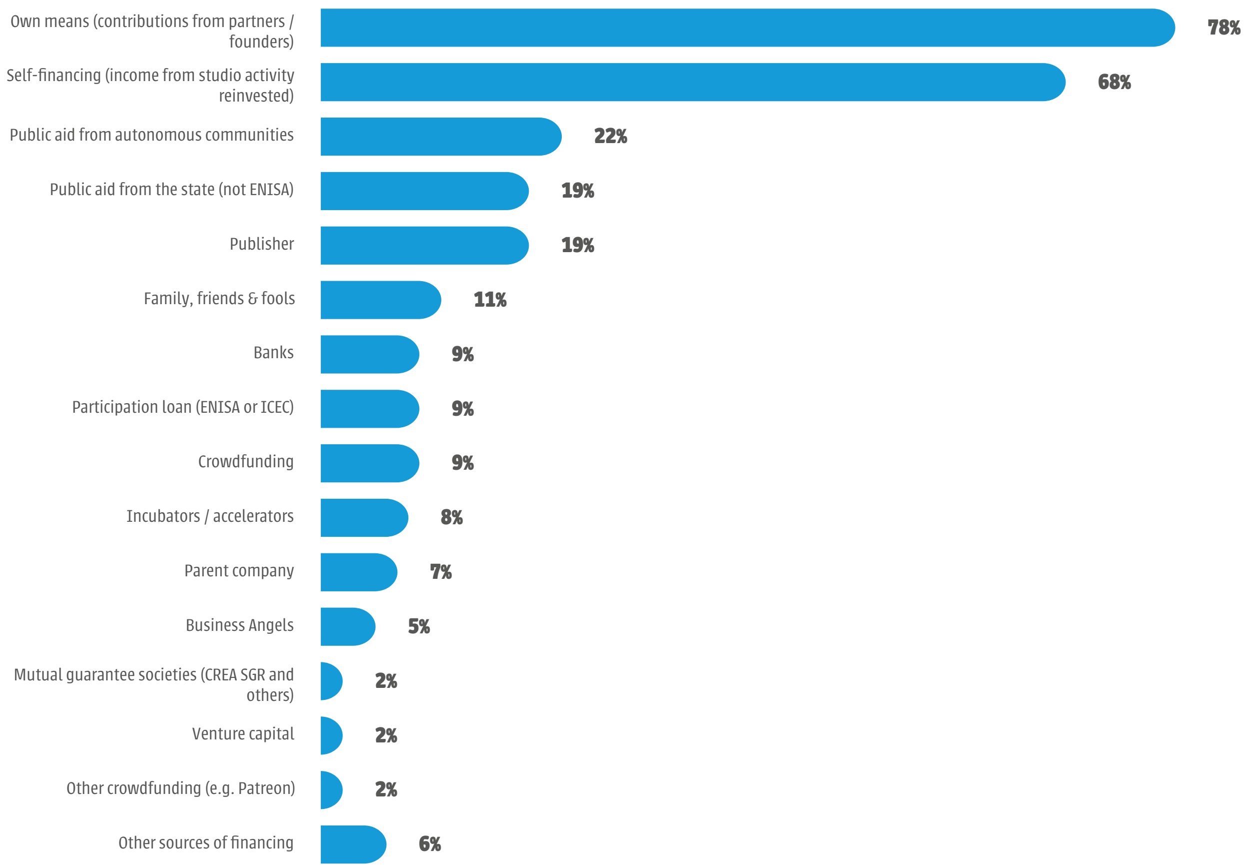


Funding requirements

Eighty percent of development studios in Spain are in need of financing for their next project, with the main range being those looking for between 50,000 and 150,000 euros for their new game. Generally speaking, 70% of respondents believe they need up to 300,000 euros for their next project.

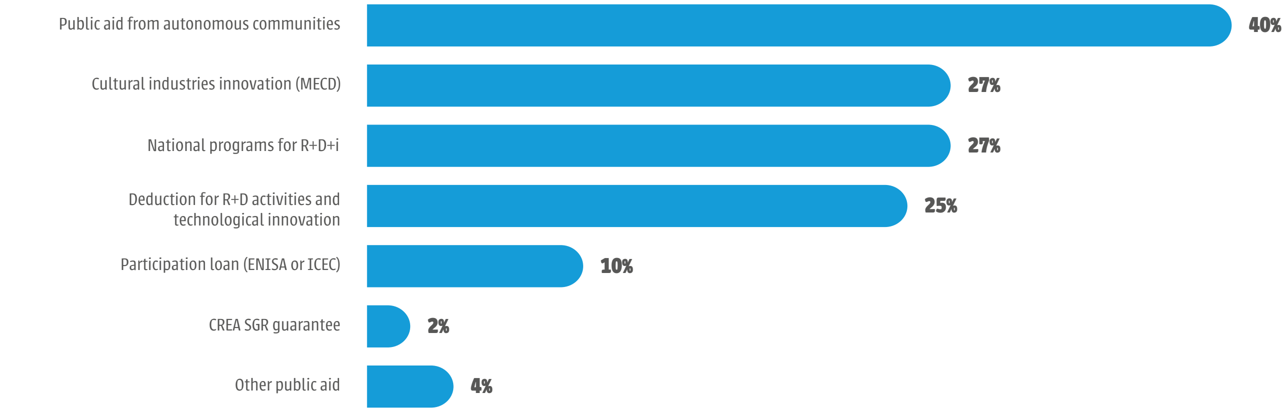


The change in the trend we noted in the previous edition of the White Paper has been confirmed. The majority of Spanish studios now opt for using their own resources (78%) while self-financing (68%) remains the second-place alternative when it comes to financing projects. Only 21% of studios rely on a publisher to finance their projects, a percentage similar to that of companies that have received some form of public aid.

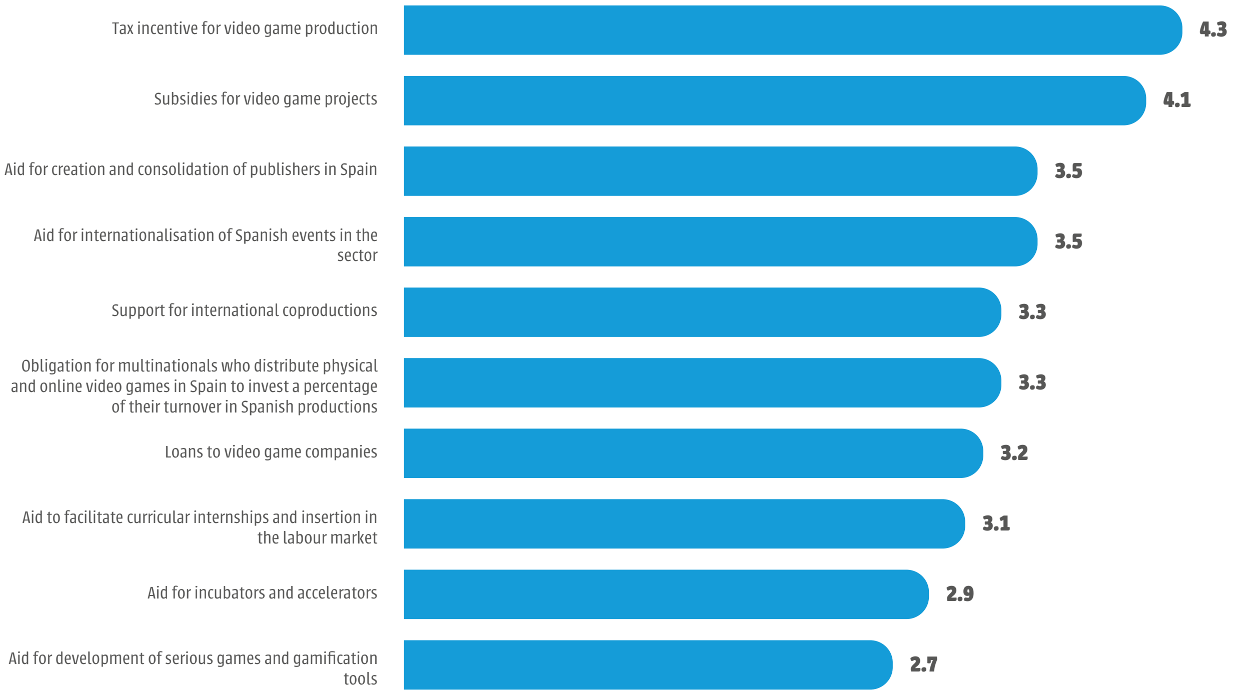


Public aid

Thirty-two percent of studios claim to have received some help during 2024, a figure slightly higher than the 27% in 2023 but below the peak of 2022, when it reached 36%. Public aid granted by the Spanish autonomous communities (40%) remains the most used formula for the studios, while programs related to R+D+i have risen by about ten points (27%).

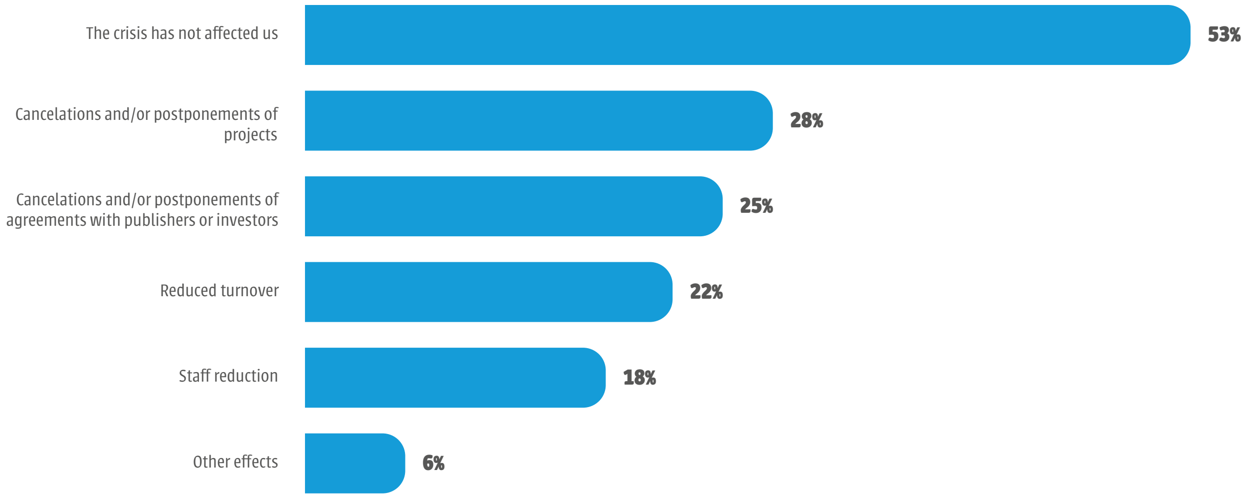


When asked about support policies that would give the sector the greatest benefits, studios continue to opt for implementation of a tax incentives program for the entire sector (scoring 4.3 out of 5). Grants to fund video games are the second most popular option, with a score of 4.1.

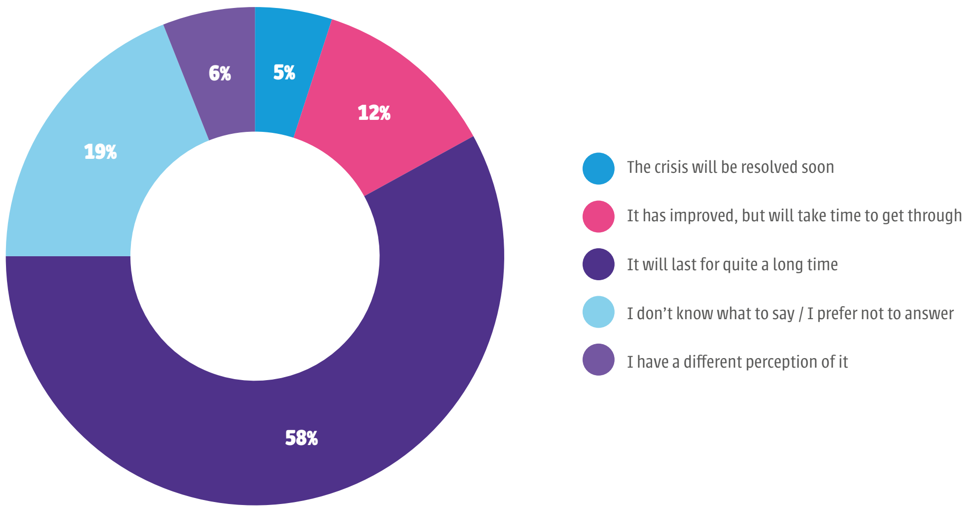


Response to the crisis in the video game industry

Almost half of the sector (47%) claims to be effected by the crisis and, within this percentage, it is the studios that bill between 200,000 and 2 million euros that have most notably felt its effects. Within this group, 46% have suffered cancellations and/or postponements of their projects and of agreements with investors or publishers, and 42% have seen a reduction in turnover and have been forced to reduce their staff. These percentages are much higher than what we see in the other groups, that is, the studios that invoice less than 200,000 euros per year and those that invoice more than 2 million.

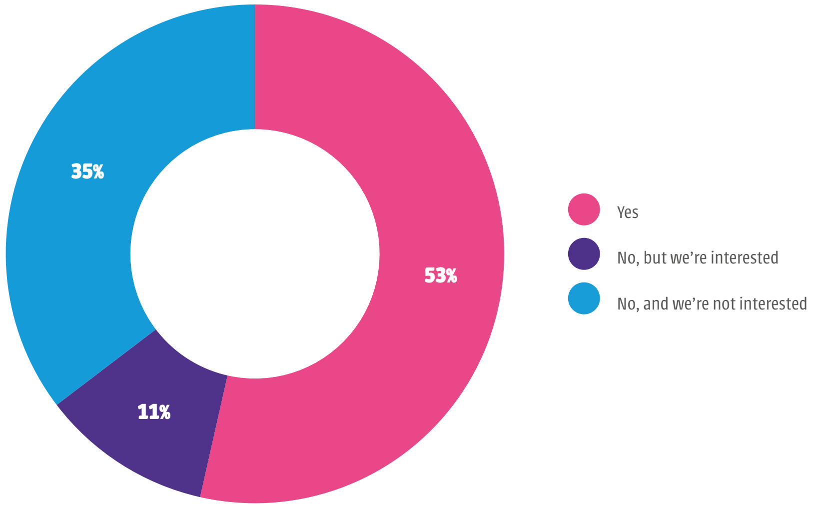


As far as future prospects are concerned, Spanish studios are pessimistic. More than half believe that this situation will continue for quite some time (58%) and only 5% see the crisis being resolved soon.

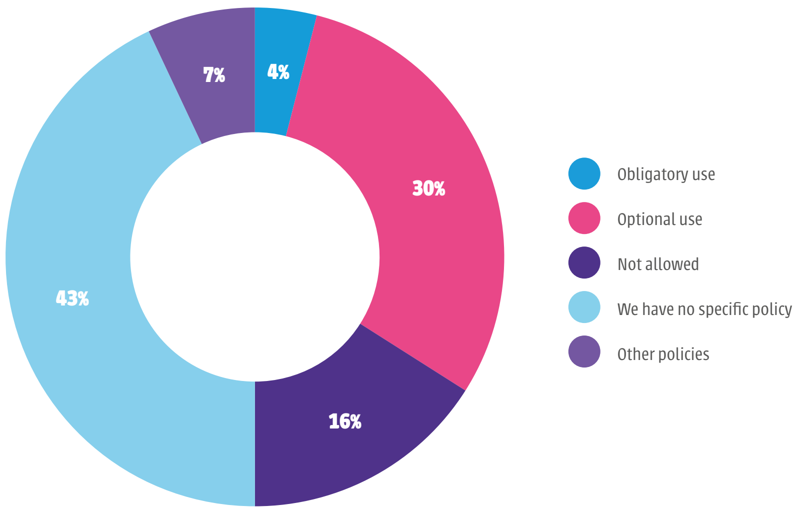


Impact of Generative Artificial Intelligence

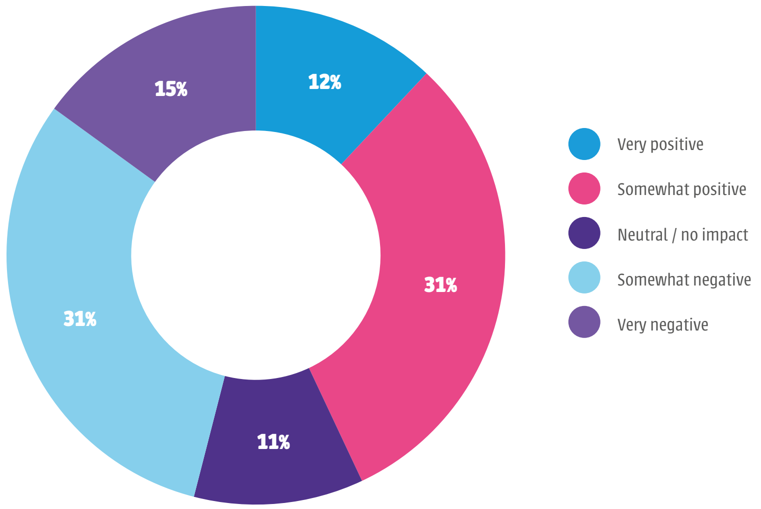
More than half of the studios (53%) acknowledge using artificial intelligence tools on a daily basis, while 35% do not use them and claim not to be interested in doing so, a percentage that has grown compared to last year's survey. Eleven percent of respondents acknowledge not using them but being interested in their use.



Most studios (43%) do not have an established policy for daily use. Thirty percent of studios propose an optional use of the technology, while 16% prohibit it. Only 4% obligate employees to work with it.



Regarding the opinion on impact, there is a division in Spanish studios with a slight inclination toward those who see it negatively. Forty-six percent believe that its impact is somewhat or very negative, while 43% think it is somewhat or very positive. Eleven percent consider it has had no impact.



In this year's survey we asked studios about integration of the technology and the confidence they have in it according to different departments. Some relevant data revealed by the survey is the following:

Departments with use above 50%:

- Programming (56% pre-production, 69% production)
- Game Design (57% pre-production)
- Marketing and communication (56% production)
- Art (55% preproduction)
- Narrative design (50% pre-production)

In contrast, a majority of studios state they do not use AI in any of the production phases in the following departments:

- Q&A (84%)
- Animation (76%)
- Music and sound (76%)
- Technical Artist (70%)
- Data analysis (56%)
- Production (52%)
- Business / legal (52%)

We have also asked the studios about the level of confidence they have (low, medium or high) in the technology depending on each department. The following are departments in which the level of confidence is mainly low:

- Animation (65%)
- Q&A (64%)
- Music and sound (56%)
- Technical Artist (58%)
- Production (48%)
- Game Design (52%)
- Art (43%)

Following are the departments that claim to have medium confidence:

- Programming (58%)
- Marketing and communication (56%)
- Business (44%)
- Data analysis (43%)

Lastly, it is noteworthy that no department has a high level of confidence in the technology.

About DEV

DEV, the Spanish Association of Video Games and Entertainment Software Producers and Development Companies, represents the interests of video game development companies, Spanish ones as well as international companies based in Spain, who are committed to the development of this sector. The association advocates for institutional recognition of the video game industry as a strategic, highly technological sector, an engine for new business models, a creator of employment and an international exponent of our culture.

The governing and representative bodies of the Association are, respectively, the General Assembly and the Board of Directors, currently made up by:

President:	**Mauricio García,** Director of The Game Kitchen
Vice Presidents:	**Juan Castillo,** Technology Director at GGTech
	Xavier Carrillo, CEO at Digital Legends
Treasurer:	**Fran Gálvez**
Spokespeople:	**Anabel Sánchez,** Founder of Malapata Studio
	Antonio Iglesias, Co-founder of Kraken Empire
	Javier Capel, Director at Ubisoft Barcelona
	Jesús Bosch, General Manager at Product Madness
	Jorge Bassols, CFO at Socialpoint
	Luis Olivan, Co-founder of Fictiorama
General Secretary:	**Antonio Fernández**
Technical Secretary:	**Emanuele Carisio**

Major milestones

DEV's direct actions have led most notably to the following milestones:

2009 La Comisión de Cultura del Congreso reconoció al videojuego como industria cultural. Este reconocimiento ha permitido que la industria del videojuego pueda beneficiarse del Plan de Fomento de las Industrias Culturales y Creativas impulsado por el Ministerio de Cultura.

2009 The Committee on Culture at the Spanish Parliament recognised the video game as a cultural industry. This recognition has allowed the video game industry to benefit from the Plan to Promote Cultural and Creative Industries launched by the Ministry of Culture.

2010 Video games are considered to be a strategic sector in the Plan Avanza and especially in Avanza 2.

2010 ICEX implements the Sectoral Plan for video games to encourage internationalisation of Spanish development studios.

2012 DEV signs an agreement with Audiovisual SGR, which offers the best conditions for guaranties.

2013 DEV promotes point 9 of Axis I of the Plan to promote the digital economy and digital content, specifically for development of video games, with an endowment of 35 million euros in credits and 3.5 million euros in subsidies.

2014 DEV publishes the White Paper on Spanish Video Game Development, the first in-depth analysis of the Spanish video game development industry.

2014 Thanks to the impetus of DEV, the SETSI publishes the first aid scheme for the video game sector. Aid for projects is granted for a total amount of 21 million euros.

2014 In Law 27/2014, of November 27, on Corporate Tax, deductions are introduced for technological innovation activities for video game prototypes and pilot projects.

2015 ENISA creates the new "Digital Agenda" line, with a budget of more than 15 million euros aimed at participatory loans in video game projects and digital content.

2016 The Committee on Culture at the Spanish Parliament unanimously approves two non-legislative proposals in which the government is asked to support the Spanish video game development industry, in addition to tax incentives.

2017 The Department of Economy, Employment and Finance in the Community of Madrid launches a working group to study and implement a specific development plan for the creation and production of video games in the region.

2017 The Parliament of Catalonia approves a resolution on the establishment and convening of a multidisciplinary working group on the video game industry.

2017 The Conference on the Culture Sector launches the first video game roundtable with the General State Administration, the autonomous communities and the main agents in the sector.

2018 DEV publishes "The 3Ds of Video Game Financing: *Detectar, Destinar, Devolver* (Detect, Allocate, Repay)", a report aimed at raising awareness on both the supply of capital and the demand from projects to invest in.

2018 Red.es launches the first call for proposals for the new program to promote the video game sector, having an endowment of 5 million euros.

2018 The Parliament of Catalonia approves a resolution on the establishment and convening of a multidisciplinary working group on the video game industry.

2018 DEV presents the White Paper on the Development of Video Games in the Community of Valencia.

2018 DEV, with support from the Ministry of Culture and Sport and from ICEX Spain Trade and Investment launches www.GameSpain.es, the first online interactive directory of the Spanish video game development industry.

2018 DEV launches the first Census of the Audio Sector for Video Games and Interactive Experiences in Spain.

2018 DEV and the Ministry of Culture and Sport organise the I Game Jam Open Culture.

2019 DEV and the Department of Culture and Tourism of the Community of Madrid organise the I Game Jam Madrid Crea.

2019 The Department of Culture and Tourism of the Community of Madrid launches a program of grants to companies and individuals for the creation and development of video game projects.

2020 DEV publishes the study "The impact of the COVID-19 crisis on business in the video game development industry".

2021 The Committee on Industry, Commerce and Tourism in the Spanish Parliament has approved a non-legislative proposal that urges the government to include the video game in the deduction for investments in film productions, audiovisual series, and live performing arts and musical performances.

2022 DEV publishes the report "#GameDevEs: an in-depth analysis of professionals in Spanish video game development".

2023 DEV publishes the study "Impact from the use of tax incentive schemes for investment, business growth, and employment in the video game production industry".

2024 DEV launches the campaign "GameOn: 2024 is the year of Games From Spain!", with support from the Ministry of Culture, which included free mentoring for developers and project representation at the Game Developers Conference 2025.

2025 DEV launches GameSpain Direct, a quarterly online conference in streaming aimed at presenting the best Spanish projects to the international public.

2026 DEV and AEVI organize Mad Games Show, an event aimed at turning Madrid into a strategic meeting point for the video game industry, promoting investment, financing and business opportunities in the sector.

2026 DEV launches its new Discord server to facilitate communication and strengthen the professional community of video game development in Spain.

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