

DUTCH GAMING REPORT

2025 EDITION

THIS IS HOW HOLLAND GAMES

Welcome to the world of gaming where brands are welcome as long as the game and the players are respected. Check out the research results and read the interviews with a publisher, player, brand, and streamer.

10

WITH A GOOD MATCH BETWEEN BRAND
AND GAME, YOU CAN GO FAR

BERND THIEN, PLAION

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NEXT GEN MIXES GAMING
WITH FRIENDSHIP

THE INVADER^c ✦ group^m

ACCOUNTABILITY & CONTACT

The Dutch Gaming Report 2025 is an initiative of GroupM and The Invaders, and aims to provide insight into gaming behavior in the Netherlands. The research compares Dutch players aged 13-17 and

18-65 with the general Dutch population. Players are compared to the rest of the Netherlands on socio-demographic variables, media behavior, and game-specific topics.

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RESEARCH SETUP

Target Group: Players 13-17 years n=150, Players 18-65 years n=1000, General Dutch population 18-65 years n=150
Players are defined as people who play a game at least monthly. Heavy players do this daily, light players weekly to monthly.
Measurement: Weeks 37-38, 2024
Fieldwork Partner: Dynata

DISCLAIMER

We stand by the accuracy of our figures but cannot accept responsibility for conclusions that third parties draw from these figures. In the creation of this publication, we have taken the utmost care in selecting external sources. However, we cannot guarantee that the information from these sources

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BLACK MYTH: WUKONG

GAME SCIENCE



Black Myth: Wukong is an action role-playing game inspired by the Chinese legend Journey to the West, praised for its stunning Unreal Engine 5 visuals and innovative gameplay, which have garnered worldwide admiration and anticipation.



08

WE ARE (ALMOST) ALL PLAYERS

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DUTCH GAMING REPORT 2025

EDITORIAL INTRO



MOST NOTEWORTHY FINDINGS DUTCH GAMING REPORT 2025

HOLLAND: A NATION OF PLAYERS



This is the Dutch Gaming Report 2025, a joint initiative of GroupM—the parent company of media agencies Mindshare, Wavemaker, and EssenceMediacom—and the gaming for brands agency The Invaders.



Our intensive collaboration in the field of game intelligence, data, creation, and media fits into the shared strategy of making gaming a successful marketing asset for advertisers.

At GroupM and The Invaders, we focus on further professionalizing gaming as a strategic part of the marketing mix. The Dutch Gaming Report was set up and carried out with the aim of gaining more insight into gaming behavior in the Netherlands. Because who are the gamers, or rather, the players? When do they play, what are their favorite games, on which devices do they play, and in what environment? And what do they think of a brand being present during that gaming experience?

Surprising is that almost all of us are players, and that mobile gaming has now surpassed the traditional

game console. Another notable finding is that half of all players spend several dozen euros every month while playing.

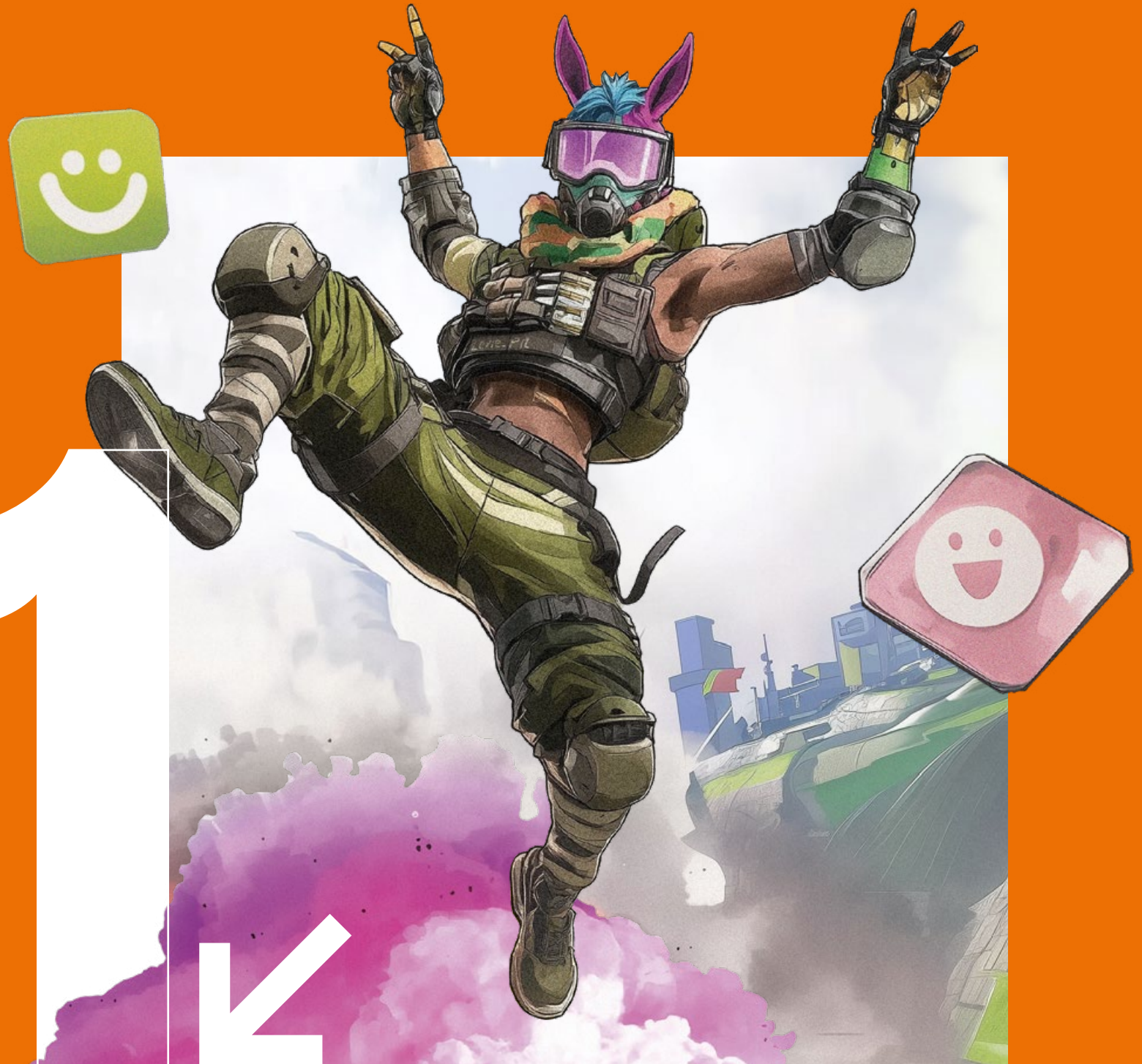
These and other insights from our research give brands the confidence to take the leap into the gaming world. A world where everyone is welcome, as long as the game and the players are respected. In the interviews you'll find among the research results, you can read more about this.

KEY FINDINGS

- ✦ **79% OF THE DUTCH POPULATION ARE PLAYERS.**
Three-quarters of Dutch people game, **60% of them daily.**
- ✦ **MOBILE GAMING IS SLIGHTLY MORE POPULAR THAN TRADITIONAL CONSOLES.**
- ✦ **YOUNG PLAYERS (13-17 YEARS) PLAY TOGETHER MORE OFTEN THAN THE 18+ GROUP.**
- ✦ **50% OF PLAYERS MAKE IN-GAME PURCHASES.**
Young players spend an average of **€22** per month, adult players **€29.**

We at GroupM and The Invaders invite you to delve into gaming; and admit it, what could be better than that?

01



WE ARE (ALMOST) ALL PLAYERS

As we grow up, we learn purely through play. Playing is essential for our development and also fun. It's not surprising that we never completely stop, as our research shows. Gaming brings joy, distraction, and relaxation: beautiful moments for brands to be a part of.

That players—defined as anyone who plays a digital game at least once a month—experience a better-than-average work-life balance and spend more than €20 per month on in-game purchases are some of the striking findings from this Dutch Gaming Report 2025. And of course, the stereotype of the unwashed, nocturnal nerd

in the attic can finally be put to rest. Players are just regular people.

SERIOUS BUSINESS

The players of the past are now parents and grandparents of the next generation of players. This explains the success of nostalgic games that are played together, creating a bond. 72% of parents in the US already play video games, often with their children.

That gaming is serious business in every way is proven by the growing market. In Europe alone, it's expected to generate \$77.82 billion in revenue in 2024, and globally over \$200 billion per year.

The expected annual growth rate in Europe is 7.71%, with a peak market volume of \$112.80 billion by 2029.

Now that everyone with a mobile phone has a game at their fingertips, the online playing field is literally infinitely larger than when Pong, the first game, was launched around 1972. The Netherlands already has 10.6 million players, and for the entire European market, the expected number is 309.3 million by 2029. Our fast and reliable internet undoubtedly plays a role in this.

INTERVIEW



MANAGING DIRECTOR BENELUX AT PLAION

BERND THIEN

PLAION

PLAION





THE GAMING COMMUNITY IS SO LARGE THAT COMPANIES FEEL THE NEED TO LISTEN ””

At PLAION, they make games and bring them to the consumer. Bernd Thien has been at the forefront of the latest developments for almost twenty years as Managing Director Central Europe: "With an annual revenue of over 200 billion, the gaming industry is now bigger than the film and music industries combined."

Gaming culture is a world of its own. "Gaming is more than just playing games," says Thien, who himself spends about an hour at his game console five days a week. "I play a lot of Battlefield, but I also game with my son. He plays Assassin's Creed: he plays, I watch and think along."

That is exactly what gaming means to many people: it connects, both online and offline. And more, emphasizes the publisher: "It turns out that children who game are more solution-oriented, have better hand-eye coordination, and are more positive. Moreover, during the corona pandemic, gaming was a substitute for the school playground for many children."

WHAT IS HAPPENING IN THE GAMING INDUSTRY NOW?

One of the main shifts in the industry is cross-play, or the ability to play together regardless

of the type of game console. "Even if I have a different console, we can still play a game together," Thien explains. This enhances the sense of community even more. This development arises from the increasing assertiveness of the community itself. "Players demand it; they want brands and platforms to be flexible. The gaming community is so large; companies feel the necessity to listen," concludes Thien.

WHAT ROLE DOES AI PLAY?

Digitalization and Artificial Intelligence are rapidly changing the industry. "AI can improve and make the game testing process more efficient by detecting bugs faster," says Thien. "What AI is less good at, however, is coming up with a cool game. Creativity remains a human trait, but it helps us to involve more people in the creative process."



“PLAYERS WANT BRANDS AND PLATFORMS TO BE FLEXIBLE”

“BE THERE ON TIME. THE DEVELOPMENT TIME OF A GAME IS LONG, AND YOU WANT TO GET INVOLVED EARLY IN THE PROCESS FOR THE BEST MATCH”

This is exactly one of the focal points for PLAION in the coming years: developing more of their own games. The greatest growth for brand collaborations, according to Thien, lies in developing more cosmetic elements within games, such as skins. These are used to change the appearance of a character or other items in the game.

Just for fun, but many players are sensitive to this, Thien knows. "Including myself. I easily spend 150 euros on it," he laughs. "It's accessible, and that makes it interesting for a brand. People find it cool to identify with a brand this way."

THINK OF A COOL SPIN-OFF

The role for brands in gaming is getting bigger, according to Thien. "And I'm talking about collaborations other than with brands that are a 'logical fit,' such as a gaming gear manufacturer," explains the expert. "There are so many brands for which I can think of a cool spin-off right away. If there's a match between the brand and the

game, you can go far. Then it's $1 + 1 = 3$."

But a forced collaboration 'because you also have to do something with gaming' is a no-go.

"Forced partnerships feel unnatural. Players are critical and see through that quickly," he warns. He himself is a fan of how Red Bull strengthens its brand through the gaming world. "A fun example from our own archive is the collaboration with bol.com in Pro Cycling Manager. Bol was on the boarding in the game, and you could also buy the game on bol.com. It was a logical match with the target audience."

UNKNOWN MAKES UNLOVED

But many marketers know the industry insufficiently or have a wrong image of it. Too bad, Thien thinks. "Gaming has many positive aspects and a wide reach in a passionate community. I think that opportunities are being missed where brands



and games can strengthen each other. We as an industry also play a role in this; we should communicate this value more clearly," he adds.

Often, knowledge about gaming remains stuck at the blockbusters. "But there is so much more than that.

For example there is a game about the afterlife where people wept because they found it so beautiful. If you can discuss a heavy subject in such a way, that's fantastic. That side of the industry is still underexposed."

WHERE DO YOU START AS A MARKETER?

The first step, according to Thien, is to get to know the culture better. "Immerse yourself in the industry and community and talk to people who are familiar with it," advises the publisher. "And be there on time. The development time of a game is long, and you want to get involved early in the process for the best match. Do it well or don't do it at all, that's my advice." A good

collaboration goes beyond sponsorship; it's about community. Thien describes how content creators and influencers play an important role in launches and campaigns. For each game, PLAION selects the right creators to naturally involve fans in the launch. "We always launch a game with creators who fit the game and community. Players follow them and trust their judgment, so it's a logical step to involve them," he says.

SWEET SPOT

Gaming continues to develop rapidly, and Thien sees a golden opportunity for brands to appear in the industry in a relevant way. "Find the sweet spot and reach people where their passion lies. The connection you make as a brand can be stronger than on any other platform."

A NEW PLAYER HAS JOINED THE GAME

You write PLAION, but you say 'play on'. The I and the O stand for 1 and 0, which of course refer to the two binary digits in mathematics and computer systems. 1 stands for 'true' or 'on'; 0 stands for 'false' or 'off'. With its headquarters in Germany and branches worldwide, PLAION works on its own games (maybe you know Dead Island, Let's Sing, or Metro?), but it also handles distribution for major creators like Activision Blizzard (known for Call of Duty and Candy Crush Saga).



01

PLAYER
TRAITS IN THE
NETHERLANDS

PLAYERS ARE JUST LIKE REGULAR PEOPLE

MEN STILL GAME
MORE THAN WOMEN

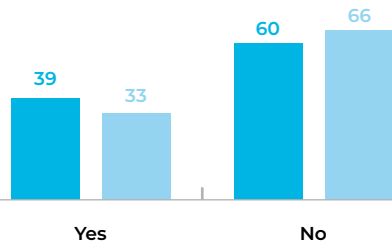
37%



57%

SINGLES GENERALLY
GAME MORE

CHILDREN UNDER 18

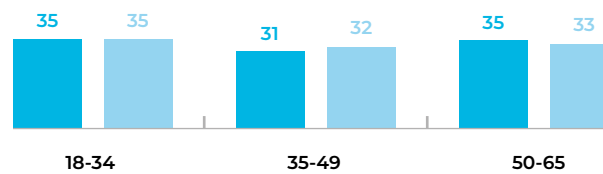


Players 18-65

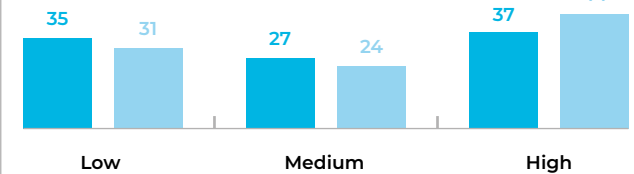
General Dutch population 18-65

Figures in %

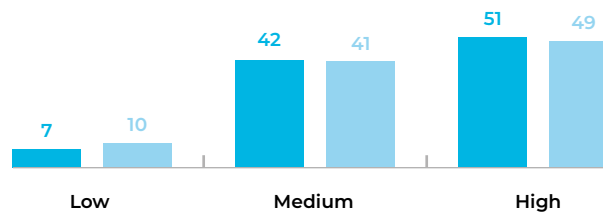
AGE



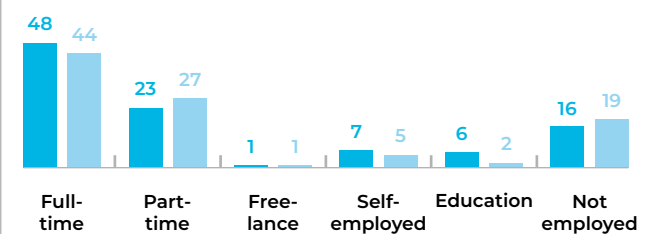
INCOME



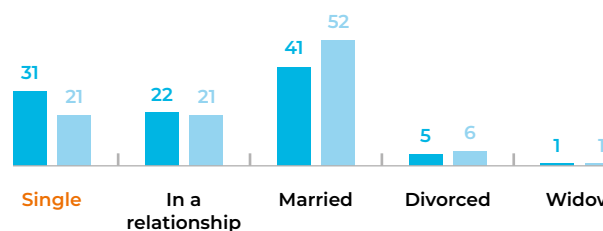
EDUCATION LEVEL



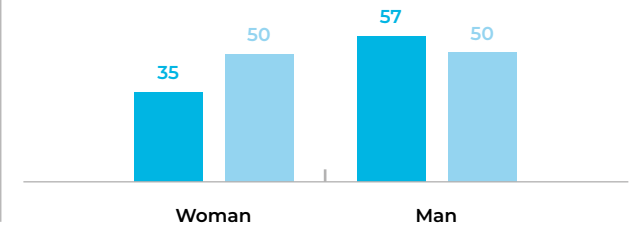
WORK/STUDY



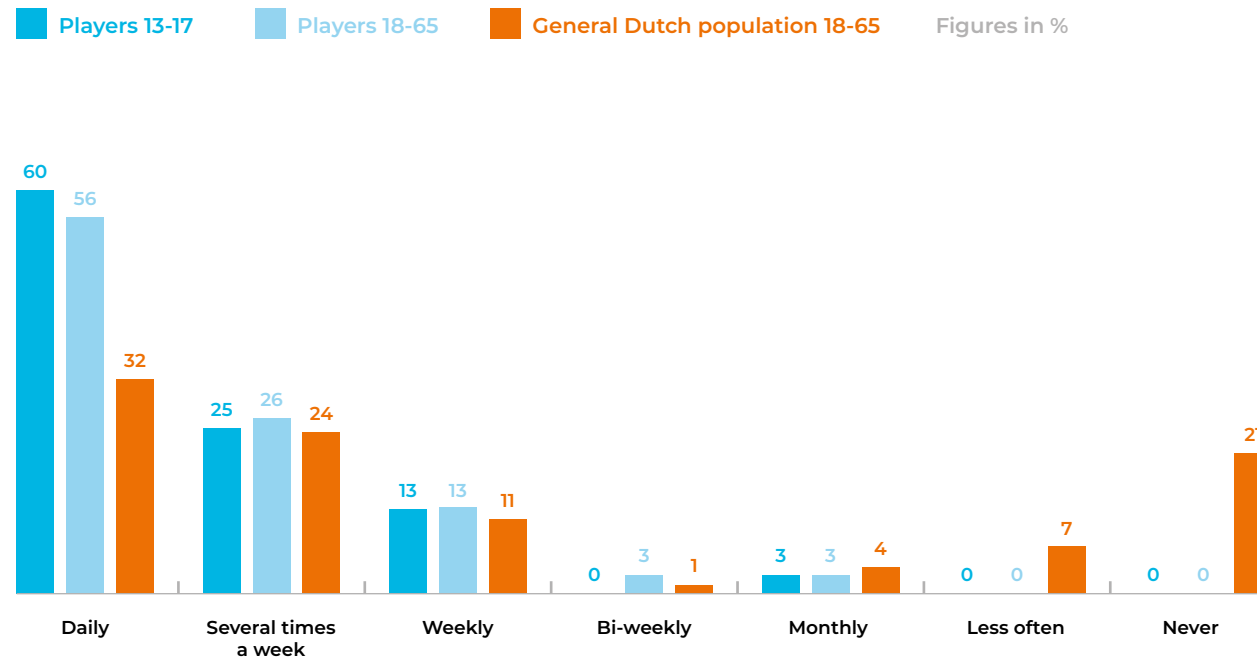
MARITAL STATUS



GENDER



01

PLAYER
TRAITS IN THE
NETHERLANDSHOW OFTEN
DO WE GAME?

Base: players 13-17 n= 150, players 18-65 n= 1000, general Dutch population n= 150

79%

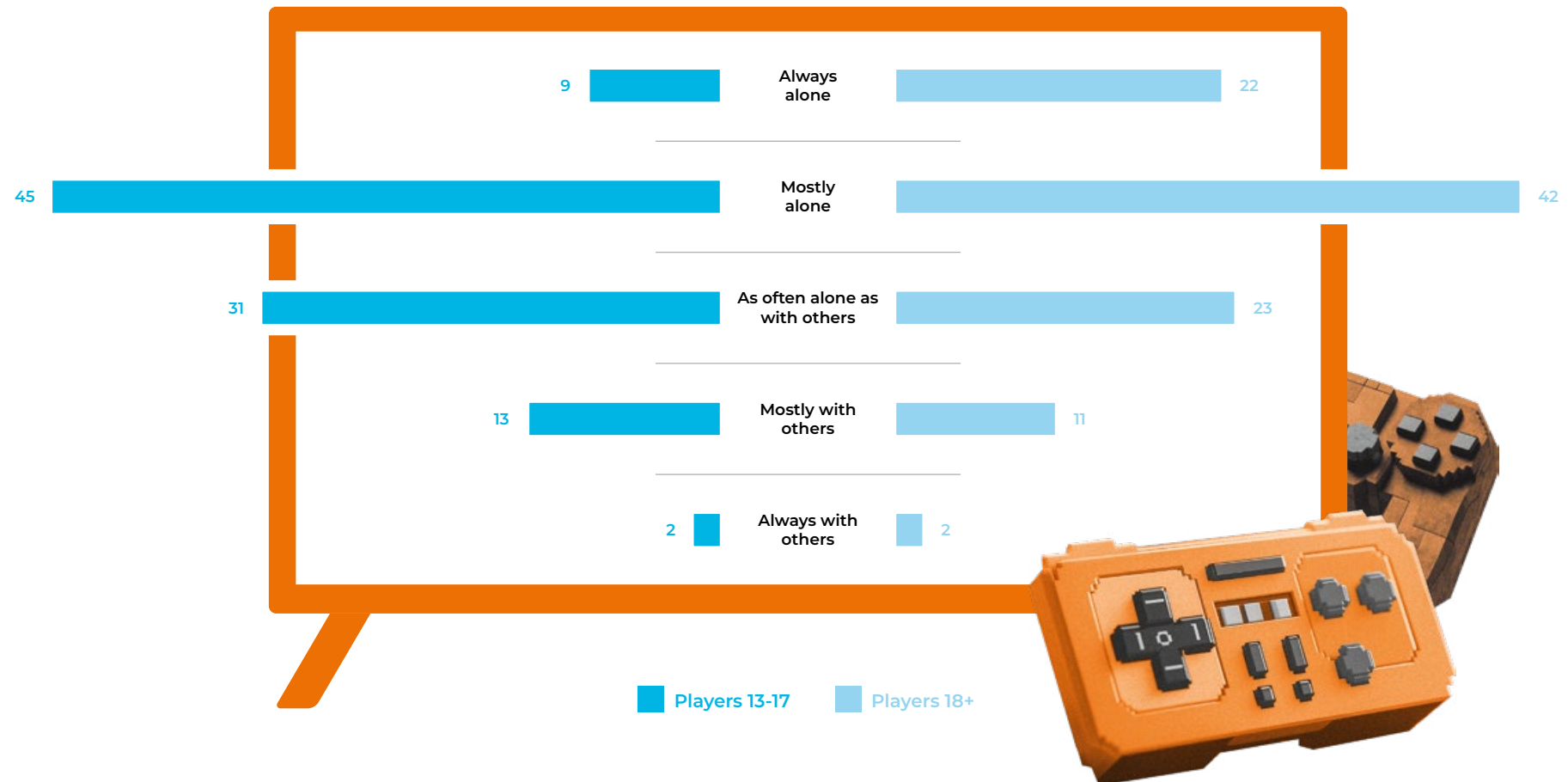
OF THE DUTCH
ARE PLAYERSAPPROXIMATELY **60%**
OF THEM PLAY **DAILY**

01

WHEN,
WHERE, AND
WITH WHOM?

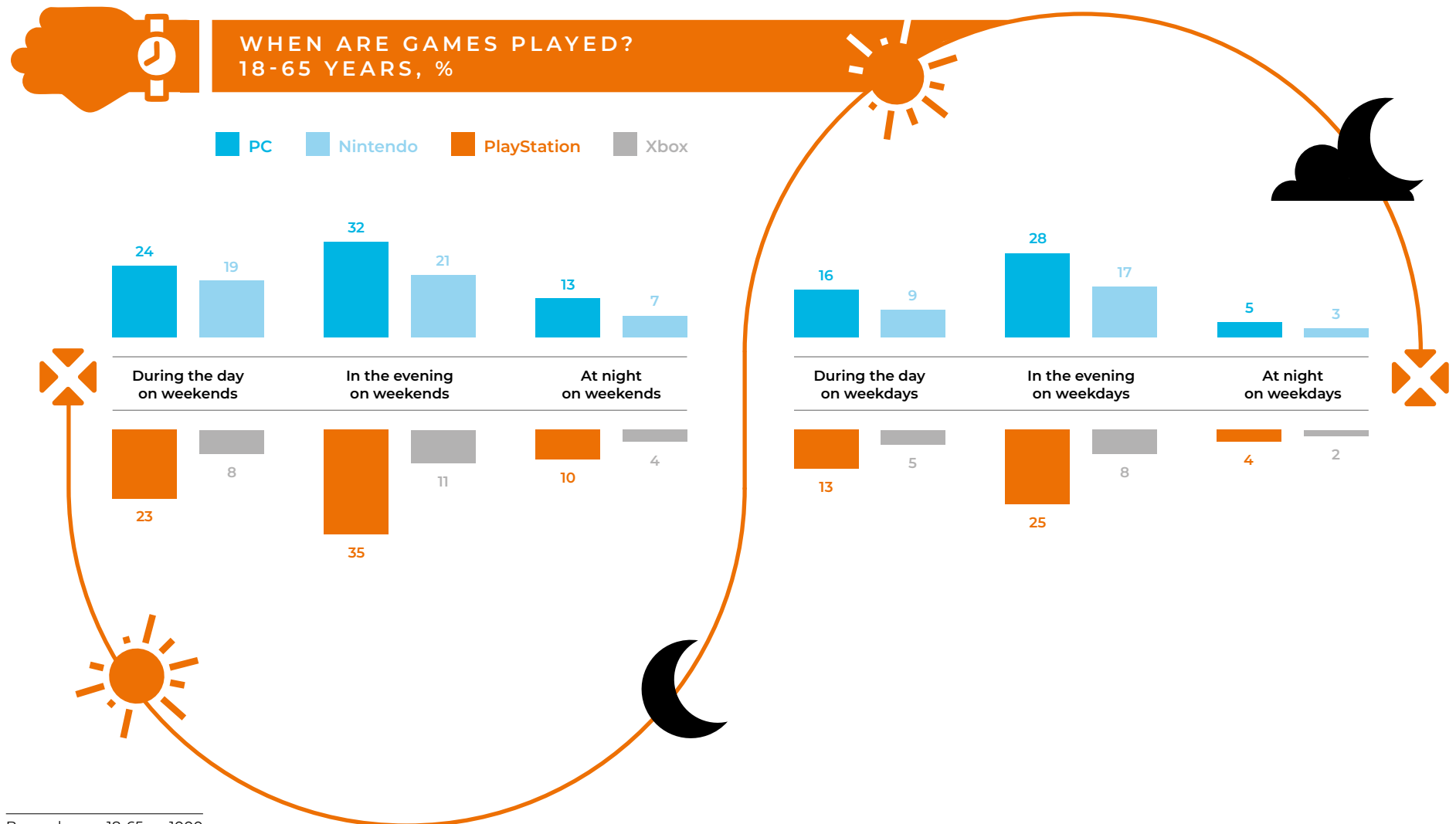
YOUNG PLAYERS PREFER GAMING TOGETHER

PLAYING TOGETHER, ON CONSOLE & PC,
13-17 & 18-65 YEARS, %



Base: players 13-17 n= 150, players 18-65 n= 1000

01

WHEN,
WHERE, AND
WITH WHOM?PLAYSTATION: MAINLY ON
WEEKENDS AND EVENINGS

Base: players 18-65 n= 1000

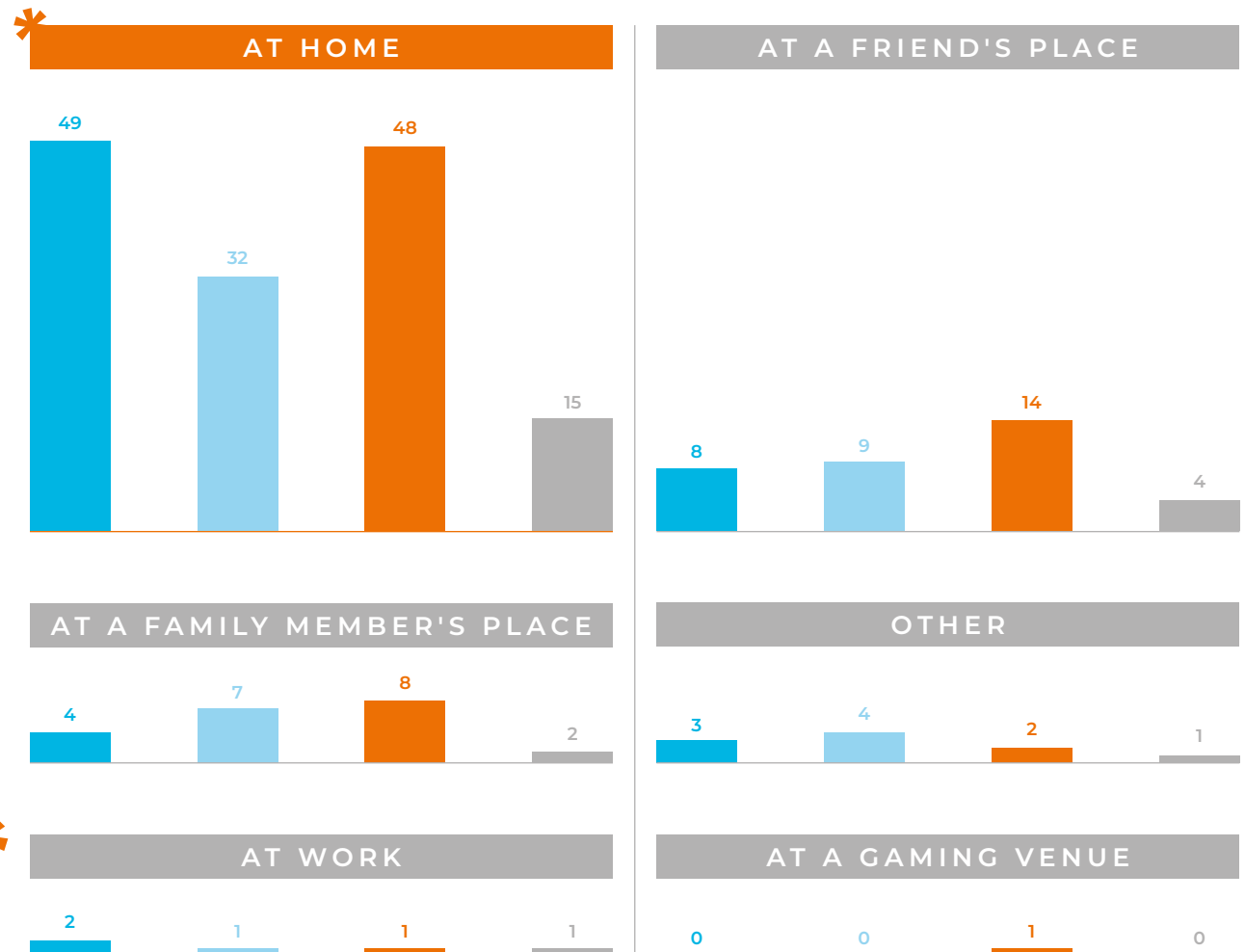
01

WHEN,
WHERE, AND
WITH WHOM?HOME AS
FAVORITE LOCATION

50%

GAME
MOST OFTEN
AT HOME

■ PC ■ Nintendo ■ PlayStation ■ Xbox Cijfers in %

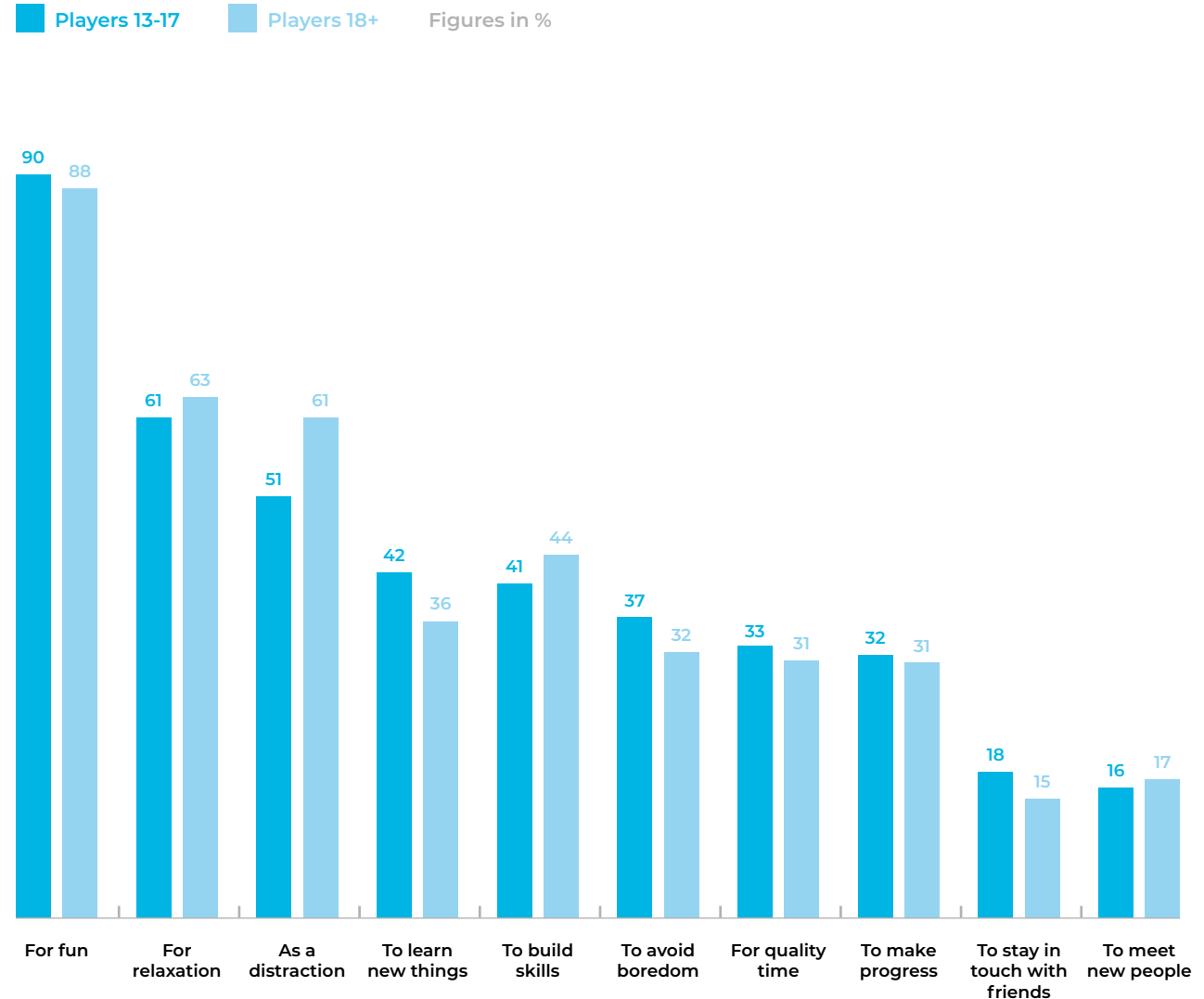


01

WHY
DO WE
GAME?

FUN & RELAXING BUT ALSO SOCIAL

34%
OF YOUNG PEOPLE
MIX GAMING
WITH FRIENDSHIP



Base: players 13-17 n= 150, players 18-65 n= 1000. Multiple answers possible.

01

WHY
DO WE
GAME?

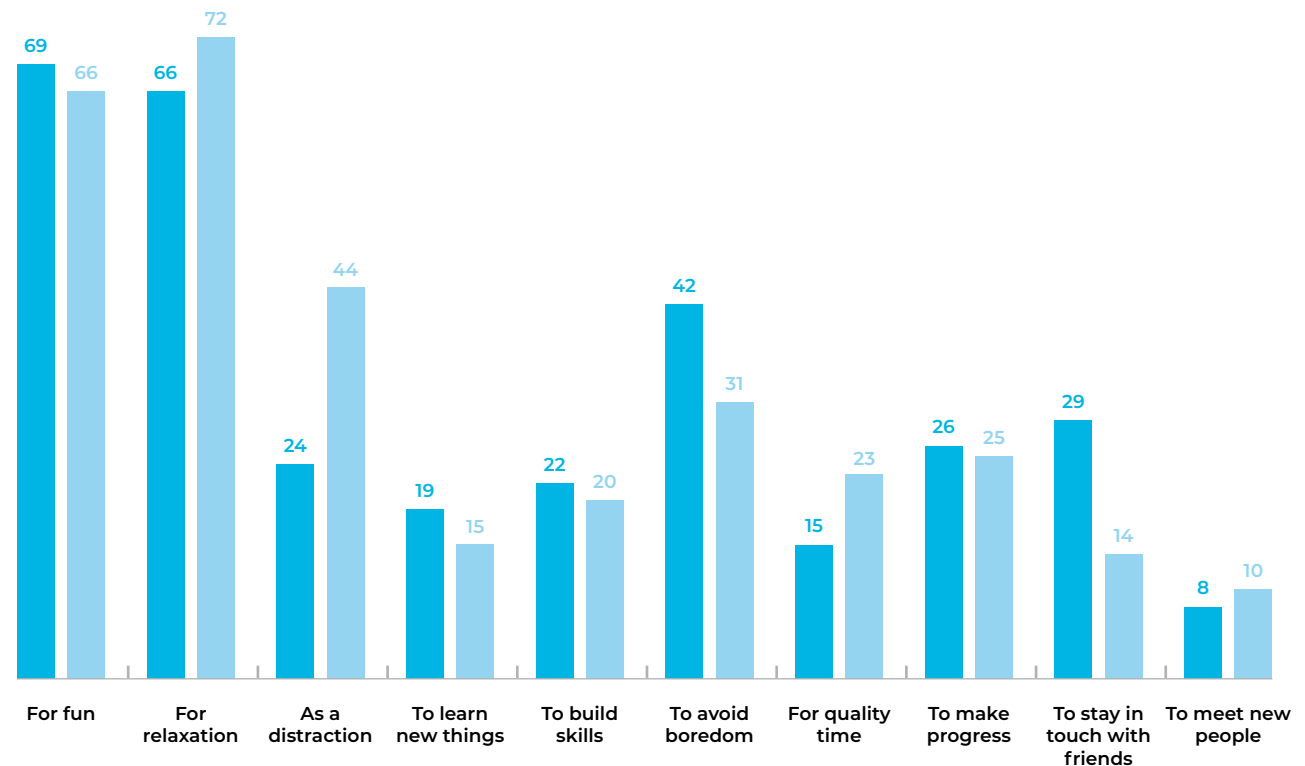
29%

IN THE AGE GROUP 13-17,
ENJOY PLAYING TOGETHER
WITH FRIENDS ON CONSOLESYOUNG PEOPLE LIKE
TO MAKE CONTACT

■ Players 13-17

■ Players 18+

Figures in %



Base: players 13-17 n= 150, players 18-65 n= 1000



01

WHY
DO WE
GAME?MOBILE GAMING IS A
DISTRACTION ANSWERS

45%

OF THE PLAYERS AGED 13-17, WHEN ASKED. ADULTS AND YOUTH DIFFER VERY LITTLE FROM EACH OTHER IN BEHAVIOR HERE.

PLAYERS 13-17 PLAYERS 18+ FIGURES IN %



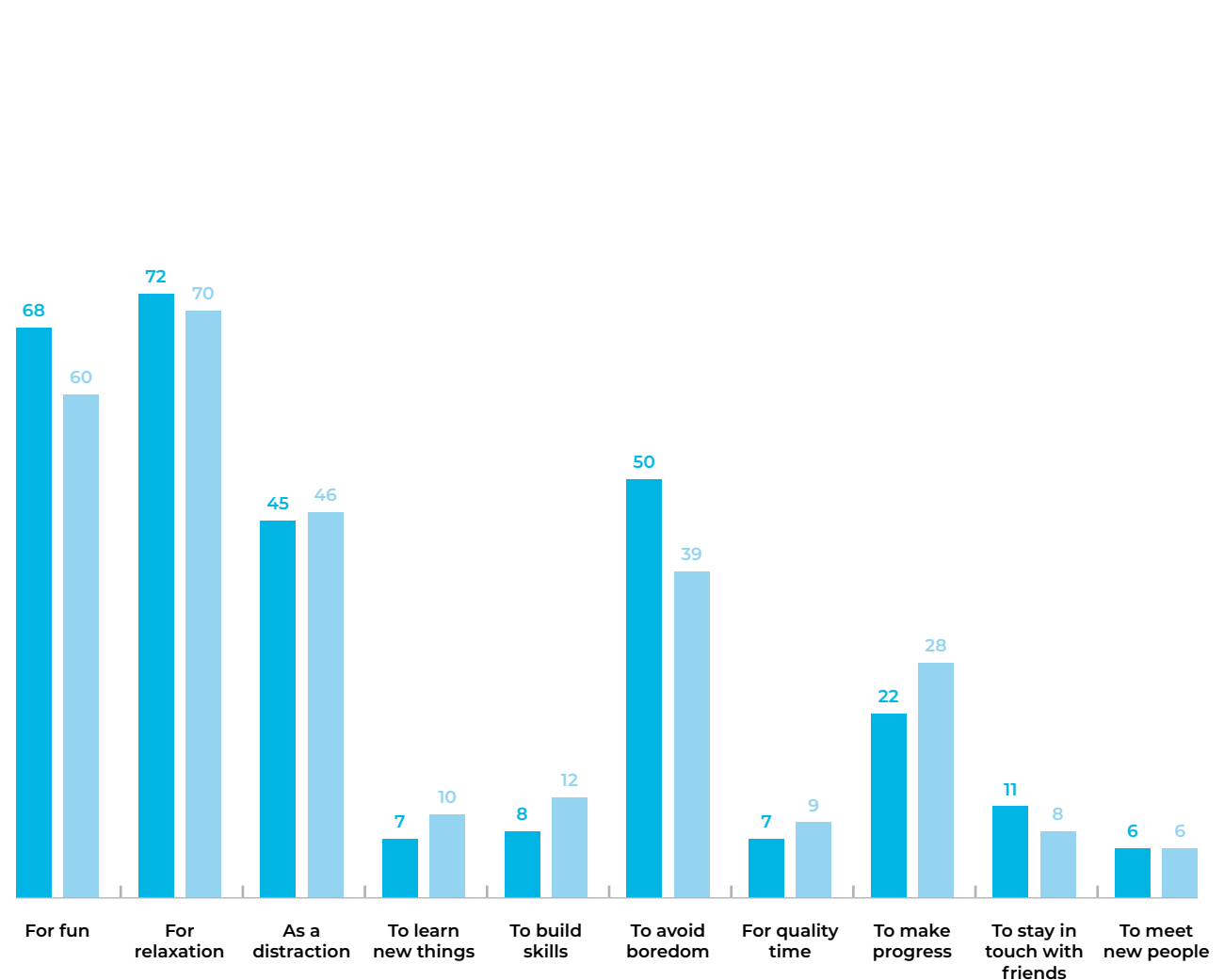
Base: players 13-17 n= 150, players 18-65 n= 1000

MOBILE GAMING AS DISTRACTION

■ Players 13-17

■ Players 18+

Figures in %



01

IMAGE
AND
PERCEPTIONDO WE HAVE A WRONG
IMAGE OF PLAYERS?

Nowadays, 79% of the Dutch population are players. Yet the image persists that this group mainly consists of lazy nerds without friends. Although these prejudices are usually not true, they stick.

SOCIAL MISCONCEPTIONS: That players are not social or socially incapable. That players are lonely people or that they have no friends. That players always lock themselves

in their rooms and never go outside.

BEHAVIORAL MISCONCEPTIONS: That players are lazy and do nothing but game. That all players are addicted or have an unhealthy lifestyle (e.g., only drinking energy drinks). That players become violent from playing games.

DEMOGRAPHIC MISCONCEPTIONS: That only young boys are players. That players are nerds or geeks without other interests or hobbies.

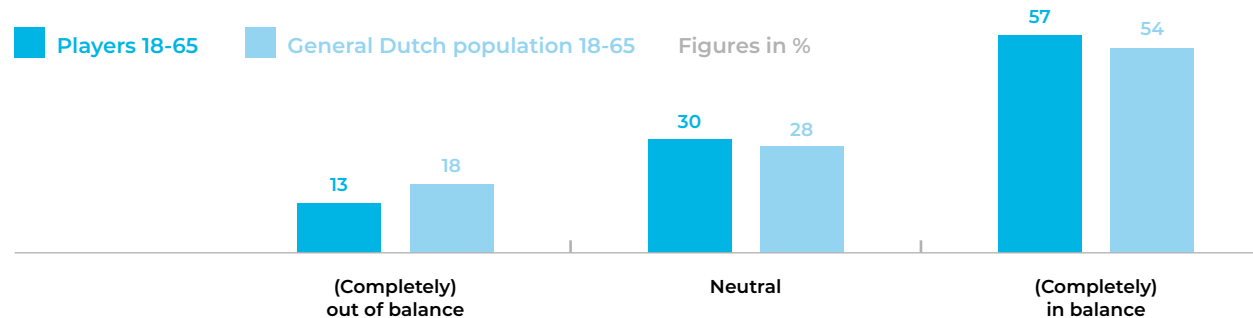
HEALTH AND HYGIENE MISCONCEPTIONS:

That players are unkempt (e.g., not showering). That gaming is bad for your health or eyes.

CULTURAL AND EDUCATIONAL

MISCONCEPTIONS: That gaming is a waste of time and has no educational value. That gaming offers no real skills or knowledge that are useful in real life.

GAMING HAS NO EFFECT ON THE BALANCE IN
PRIVATE, WORK, OR STUDY LIFE.



Base: all 18-65, players n= 1000 general Dutch population n= 150

**GAMING A DANGER TO
WORK-LIFE BALANCE?**

It turns out from our research that adult players do not experience less balance between work/study and private life.

01

THE
VALUE
OF GAMINGCREATIVITY, RELAXATION,
SKILLS & SOCIAL CONTACTS

RELAXATION AND DISTRACTION

A way to relax, learn something, and improve your mood. It offers peace and distraction. Taking a break and not thinking about daily things. Sometimes it's just nice to not think about anything and play a game.



FUN AND ENTERTAINMENT

Simply fun to do. An enjoyable pastime. It's a fun activity that I get pleasure from. It's often fun, and the storylines are well-made.



SOCIAL INTERACTION

Spending quality time with friends. Meeting new people, I've made good friendships through it. Online social contact. Gaming with my partner. For some people, getting to know online friends is nice, especially for those who find it difficult in 'real life'.



COGNITIVE AND EDUCATIONAL BENEFITS

With gaming, I can build skills. Gaming stimulates my brain. It encourages creativity and problem-solving thinking. Gaming offers a unique environment in which players are challenged to think strategically, experiment with solutions, and refine their skills.



ESCAPE AND FANTASY

Escaping from daily life. Being able to retreat into my own world. A fantasy world is sometimes nice to escape to.

 GAMING IN THE MARKETING MIX

CONNECT YOUR BRAND TO THE PASSION OF YOUR TARGET AUDIENCE

GROUPM AND THE INVADERS' VISION ON 'GAMING FOR BRANDS'



The growth of gaming has been three-dimensional for years. More playtime. More players. More spending per player. And in recent years, we can add: more content IN games. More content about gaming. More content created by players. This leads to only one important conclusion for marketers: more opportunities to engage your target audience with your brand through gaming.

Gaming? We're talking about all games that require a screen. From WordFeud on the phone, to Candy Crush on the tablet, and Call of Duty on the PlayStation. In other words: the fastest-growing entertainment sector in the world. Over the more than fifty years that video games have existed, countless communities have been formed through these forms of screen-based play. A complete 'game culture' has now emerged, with a wide range of subcultures. Compared to other channels, the amount of time we all spend on gaming is remarkably high. And that number is still increasing. In the United States, consumers spend about 11.8 hours

per week playing video games; just slightly less than the time spent on social media (12.1 hours) and TV and streaming services (13.9 hours). If we specifically look at Gen Z, we see that most of their 'screen time' is already spent on gaming. Due to the decline in TV consumption, the increasing use of ad blockers, and the declining reputation of social media platforms, gaming is now and, in the future, going to play a larger role in brands' communication strategies.

Harry D. Homeijer, Head of Gaming at GroupM, sees a clear trend: 'Gaming is taking a growing share of total media consumption. In the

fragmented media landscape, it's increasingly about winning the attention of the consumer. Unlike the passive 'lean back' consumption of television content, gaming is actively and immersively experienced with high attention values and impact scores. We are seeing a future where gaming not only holds a large share of total media consumption but also plays a significant role in advertisers' marketing plans.'

PLAYERS AND VIEWERS

Gaming has evolved from a niche hobby to a widely accepted culture. Mainstream media and pop culture fully embrace this trend.

The game industry is not only substantially larger than the film industry, but the film industry now heavily relies on storylines that have become big as games. For example, look at the earnings of The Super Mario Bros. Movie (based on the famous game), which earned \$1.36 billion

worldwide in 2023: the second-highest film earnings of that year.

We don't just play games; we're also consuming more gaming content via live streaming platforms like Twitch, YouTube Gaming, and Kick. Here, viewers can follow their favorite game influencers live as they play their favorite games. This creates a unique interaction where fans are not just spectators but also actively participate by chatting and asking questions in real-time. Additionally, interest in esports is growing, with numerous tournaments and competitions broadcast worldwide.

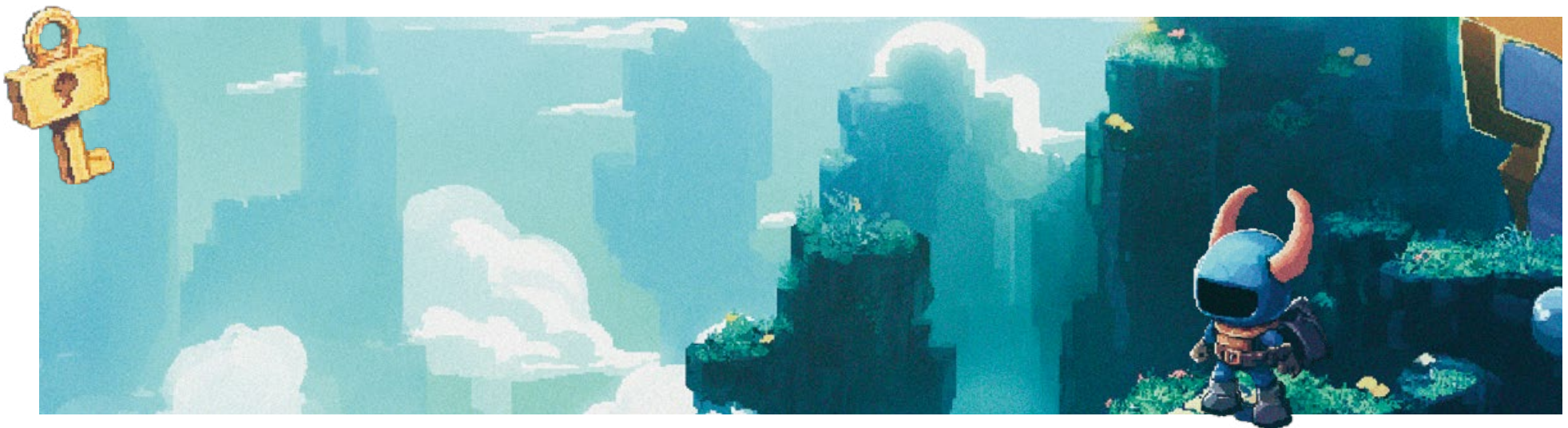
Frank Goren, Strategy Officer of The Invaders, points out that advertisers have not yet fully capitalized on the opportunities with gaming content viewers. 'We see gaming as a domain where brands can engage in content marketing at its best. You structurally benefit from added

engagement. Players don't quickly look away from their screens because that almost always leads to a form of 'game over.' We also see high engagement rates with viewers of gaming content. That's not surprising: you're connecting your brand to the passion of your target audience.'

Major global media companies are responding to the trend that gaming occupies a growing share of consumers' time. For example, YouTube is testing YouTube Playables and offering casual mini-games in YouTube feeds. Netflix has also added games — including games based on Netflix original shows — to its catalog.

PROMISING INNOVATIONS

The technology behind gaming is changing quickly, and this creates new opportunities for advertisers. Games can now, for example,





be streamed via cloud gaming, allowing a consumer to play the most demanding games with just a screen, controller, and a good internet connection. Both advertisement-based and subscription-based business models are already available, and they are expected to scale up in the near future.

When people think of gaming, they usually think of an Xbox, PlayStation, or PC, but more than half of all gaming time is spent on smartphones. Over 51% of the revenue in the game industry also comes from mobile games. As smartphones get more beautiful and powerful, larger games like Fortnite and Call of Duty can be smoothly played on mobile. Additionally, casual games like Wordfeud, Candy Crush, and Angry Birds remain incredibly popular.

Technological advancements are also leading to an increasing availability of programmatic ad slots in games, allowing advertising space to be bought smartly and efficiently. In-game ads have been available for a long time in major game titles like Trackmania and Football Manager. Standardization in the market is making it easier for game developers to integrate these technologies. Roblox, the largest game in the world with over 380 million monthly active users (that's about two-thirds of the number of monthly users on Spotify), will soon introduce programmatic in-game ads. The anticipated game United Football League (UFL), which is expected to compete with EA Sports FC 25, is also expected to experiment with this, providing a boost to potential reach.

Harry D Homeijer: 'Today, it is no longer necessary to enter into a global sponsorship with a major game title to be present in a 2D or 3D game environment with your brand. Thanks to the greater acceptance of game publishers offering programmatic in-game ad slots, even local brands now have the opportunity to be visible in video games without having to spend large amounts. With larger titles supporting these opportunities, the potential reach has increased, and gaming can be incorporated into strategies that are planned and optimized cross-media.'

GAMING IN MARKETING COMMUNICATION PLANS

Research from the Interactive Advertising Bureau in the UK shows that 79% of advertisers find it

relatively easy to advertise in games.

Despite this, less than 5% of marketing budgets are allocated to gaming. This is remarkable, considering that the consumption behavior of games closely matches that of social media. Possible reasons include a lack of understanding of the various types of gaming audiences and opportunities within the domain, as well as concerns about brand safety and standardization. How marketing professionals view the gaming domain varies significantly. Some marketers see gaming as a specific target audience that can be addressed within their communication plans. Others try to claim the passion point of gaming and effectively engage with the gaming culture through content. There are also marketers who approach gaming as a media channel in which to advertise, such as through intrinsic in-game

banners (DOOH banners in 2D and 3D game environments) in popular game titles like SimCity and FC24, or the use of rewarded video around casual games like Candy Crush. Additionally, there is a trend where brands consider gaming as a market or entry point where they can sell products and/or services, like Adidas, which sells digital Adidas clothing for avatars in the game Roblox.

EVERY STAGE OF THE FUNNEL

All of these approaches to the gaming domain within our profession are legitimate, but they suggest different strategies and require different types of marketing budgets. Research from the same IAB UK study shows that 78% of advertisers think game advertising is 'excellent' or 'good' at increasing brand awareness, 76% at brand

consideration, and 65% at generating sales. This shows that marketing professionals recognize that gaming can be used at every stage of the marketing funnel.

Given the versatility of gaming, it is understandable that marketers still find it challenging to effectively integrate gaming into their annual marketing plans. However, the undeniable increase in gaming consumption behavior and the findings of this research show that gaming is deeply embedded in the daily lives of different types of consumers and therefore deserves a place in the strategy.

Frank Goren: 'We believe that understanding game culture and the opportunities that game culture offers is step one for brands. However,





there is no common frame of reference for good campaigns in game culture. That's why we, with our Gaming Intelligence team, have been building the largest database of global game campaigns for years. So that, when starting a collaboration with clients, we can draw from a selection of relevant cases and learn from them.'

EXPECTATIONS AND VISION

GroupM's expectations for the future of gaming in marketing communication are promising and point to significant growth. The generations that grew up with gaming consoles in the household are getting older, and Gen Z and Gen Alpha currently prefer gaming over any other form of media. This means that in the future, there will be more players and new platforms where they meet each other and share experiences. Gaming is already used by this audience as one of their

main social channels.

Additionally, we see gaming evolving into a platform for the 'third wave' of user-generated content. Where games were once exclusively produced by professional studios, these companies now provide platforms and tools for content creators to add (among other things) their own skins, experiences, and storylines to games. This makes the community even more actively involved in the development and promotion of its favorite games. And that, in turn, provides opportunities for brands: easier access to both players and viewers.

Frank Goren: 'Video content took off with YouTube. Anyone can create their own content and has access to a global audience. The rapid growth of creators in gaming will lead to a similar acceleration of game content. And therefore also

to more and easier opportunities for content marketing in the gaming domain.'

Finally, gaming commerce will continue to grow, with more brands entering the gaming domain to offer products and services. This trend not only transforms the way brands position themselves in the market, but also creates new opportunities for players to discover and purchase products within their favorite game environments.

Harry D. Homeijer: 'We see that the digital and physical worlds are increasingly blending together, and gaming has become an increasingly important touchpoint in the customer journey. For example, Adidas now officially sells licensed outfits for in-game avatars in Roblox, and Walmart in the U.S. has experimented with the ability to shop

for real products from within the Walmart environment in Roblox, which are then shipped directly to customers' doors. These are great examples of how brands are embracing gaming as a touchpoint.'

PLAYERS COME FIRST

To fully capitalize on these developments, it is crucial to understand that there is no standard player: gaming audiences are diverse. This research is a first step in making this clear for the Dutch market. Additionally, it is important to have a 'player-first' mentality: invest in ads

and content that enrich the gaming experience, align ads with the context of the games and the specific type of players you reach. Previous research from GroupM shows that addressable creatives (specific campaigns based on the audience) work and generate 29% more impact on awareness KPIs compared to regular creatives. The partnership between GroupM and The Invaders shows that both organizations find the gaming domain of great strategic value in the marketing mix of our clients. That's why we invest in research, like the report you're reading now, brand safety tools,

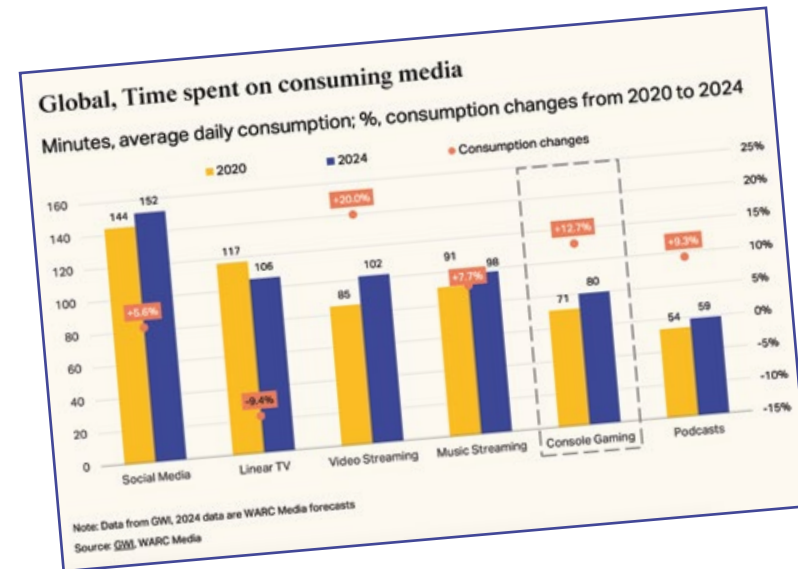
new talent, a network of global specialists, partnerships with game publishers and media, and the largest database of players, professionals, and cases.

All with the goal of helping clients profit from the significant opportunities in this growing domain, as naturally as possible and with respect for the gaming experience of each player.





MEDIA USAGE



Our research shows that the media consumption of young players in particular is unique. For example, the 13- to 17-year-old group seems to avoid traditional TV and other more traditional channels. Radio is completely out of scope for this age group, as is the newspaper. This is not unique to players; this development seems generational. The real difference is in online video: data shows that this group watches more than the general Dutch population. And these players show significantly more interest in game-related videos. Gaming websites are also popular, even among the group that does not play daily. Games form their own ecosystem, with sites and videos for depth and social media, with

**GAMES FORM
THEIR OWN
ECOSYSTEM**

platforms like Discord and Reddit and various forums where they meet online. Especially for the younger group, gaming is a social activity. Our research shows that these hours

demonstrably come at the expense of traditional media channels. If you want to be where your customers are, it is time to add the gaming world to the advertising universe.

And then with creative use of

different devices, genres, channels, and formats.

ATTENTION AS A PLUS POINT

Attention is the major advantage over other media, especially with in-game advertisements. A recent study by organizations such as Lumen and Activision Blizzard Media revealed that in-game rewarded video ads achieved a 100%

on-screen impression rate, compared to the benchmark of 83%, and an average of 10,000 attentive seconds per 1,000 impressions.

Over the past four years, the time spent gaming on a console globally has increased by 12.7%, according to GWI. However, it is expected that this growth will stagnate due to the rise of mobile games, further fragmenting the gaming landscape.

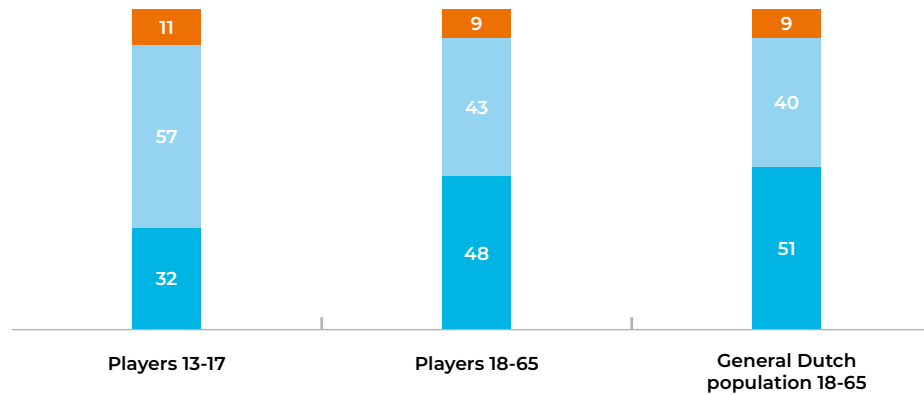
02

YOUNG PLAYERS
WATCH
LITTLE TV

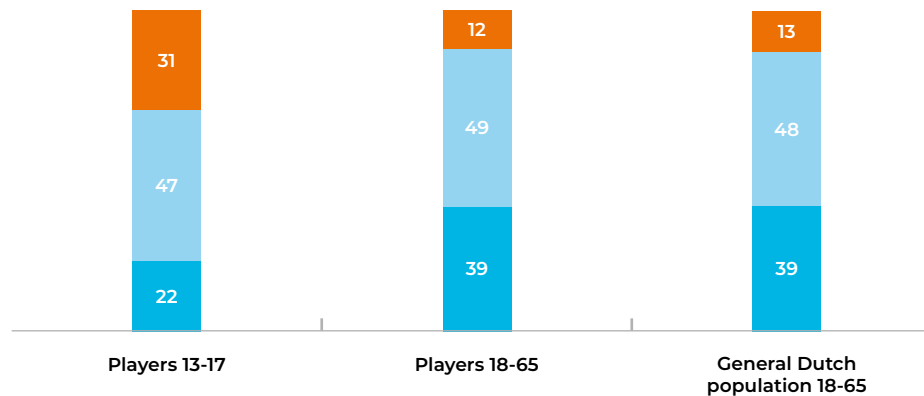
TRADITIONAL TV AND RADIO NOT POPULAR

■ Daily ■ Less frequently ■ Never Figures in %

WATCH TRADITIONAL TV

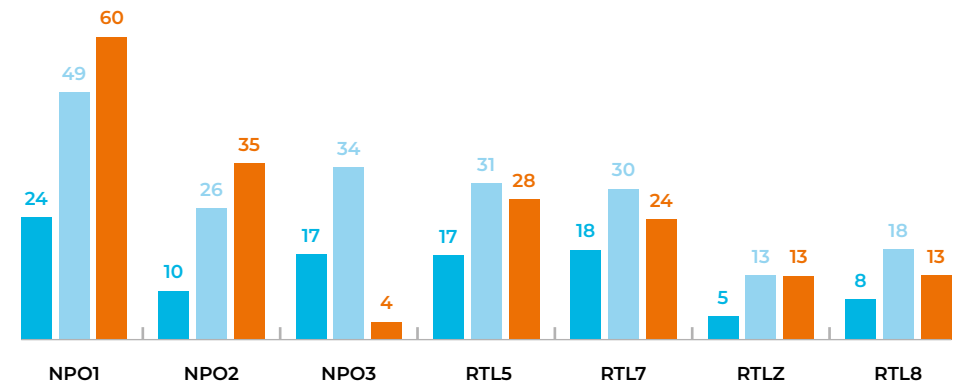


LISTEN TO RADIO

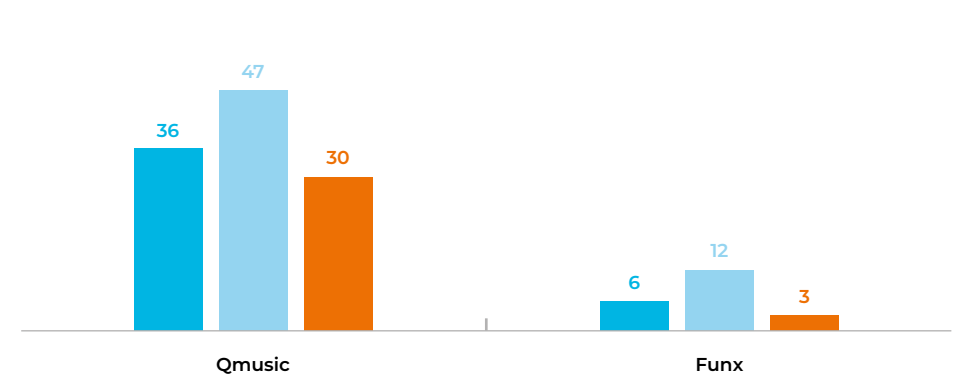


■ Players 13-17 ■ Players 18-65 ■ General Dutch population 18-65 Figures in %

TV CHANNELS



RADIO CHANNELS



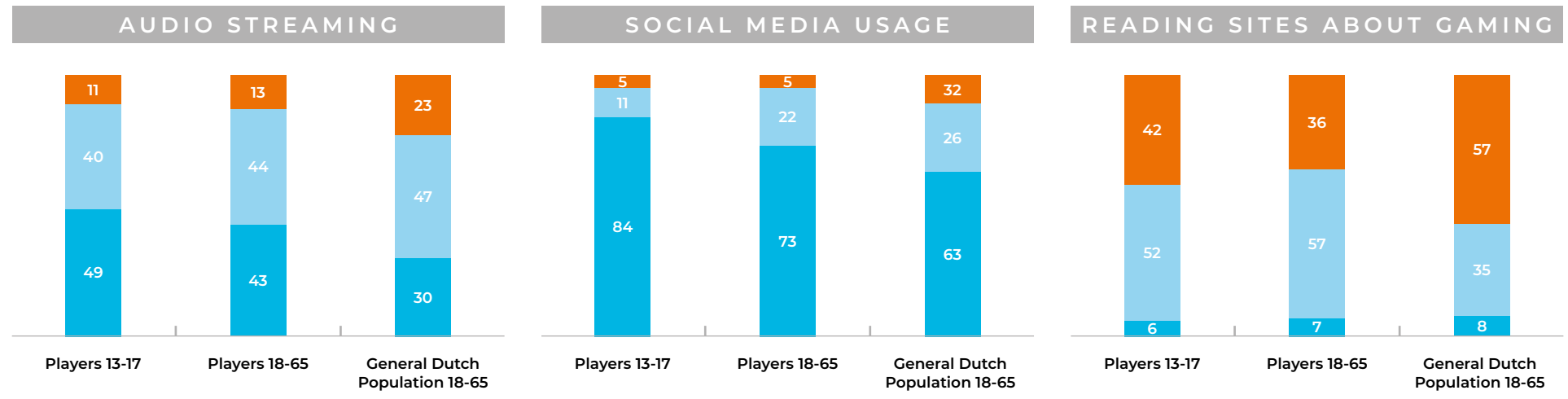
Base: players 13-17 n= 150, players 18-65 n= 1000 , General Dutch population 18-65 n= 150

02

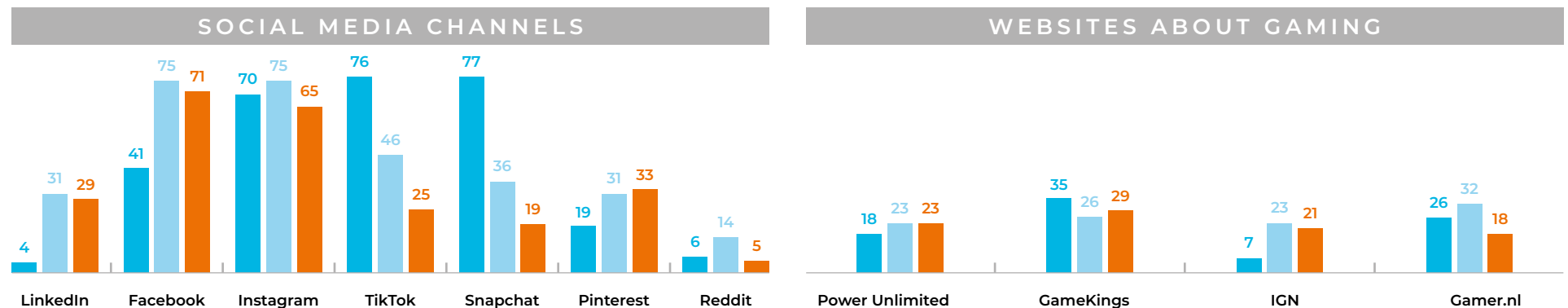
MORE
SOCIAL
MEDIA

PLAYERS CHOOSE SNAPCHAT AND TIKTOK

■ Daily
 ■ Less frequently
 ■ Never
 Figures in %

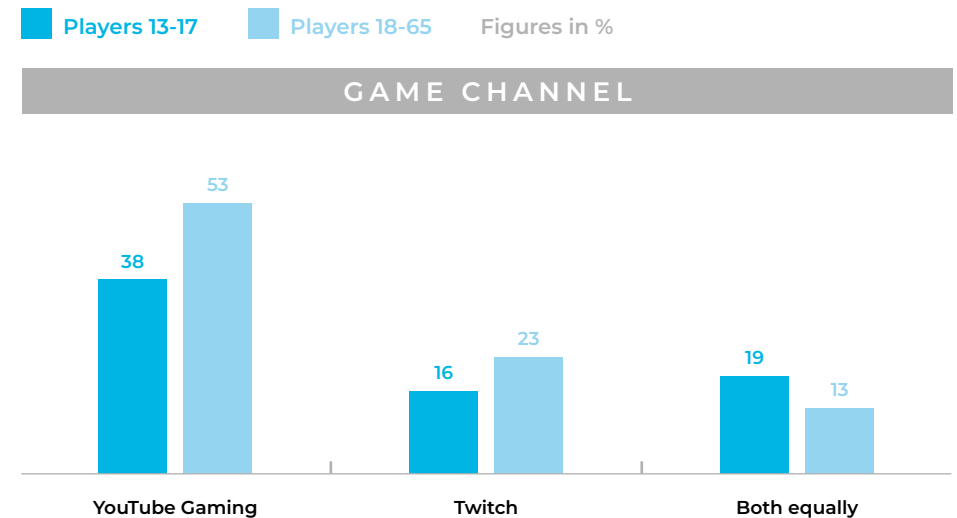
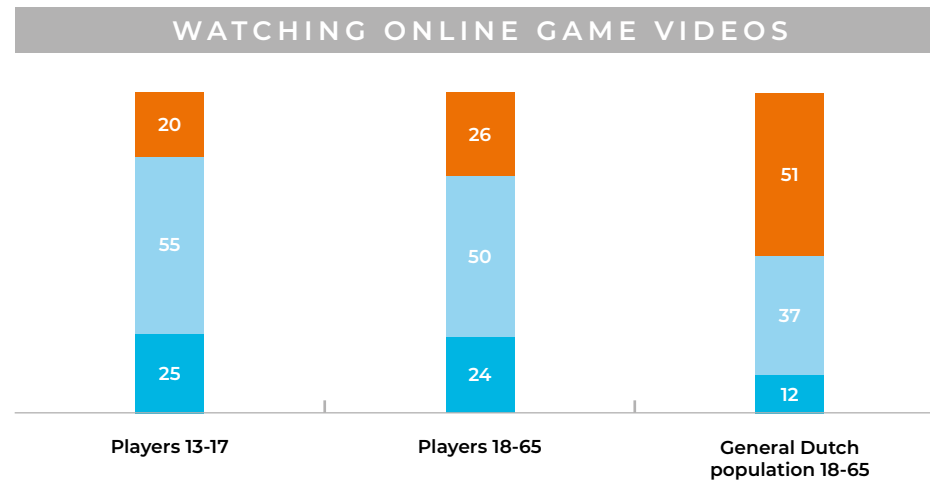
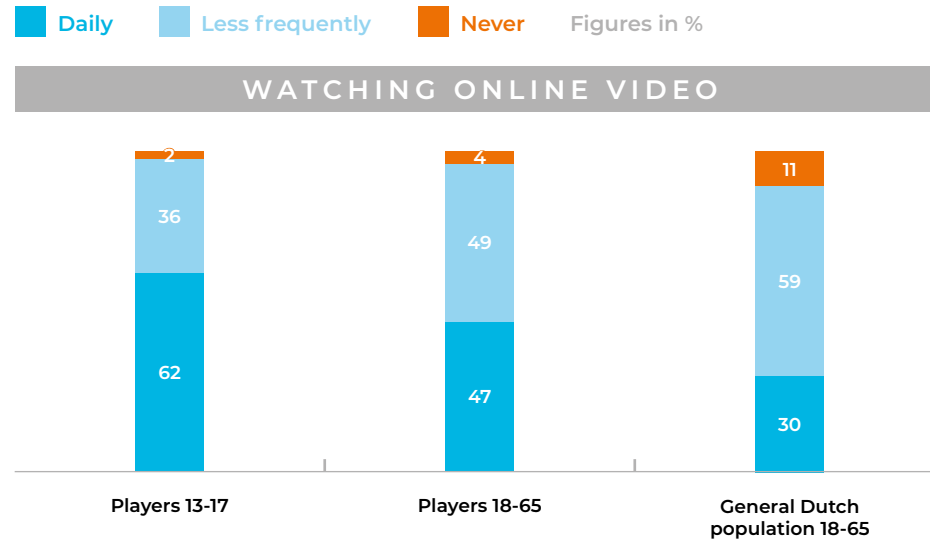


■ Players 13-17
 ■ Players 18-65
 ■ General Dutch population 18-65
 Figures in %



Base: players 13-17 n= 150, players 18-65 n= 1000 , General Dutch population 18-65 n= 150

02

ONLINE VIDEO
POPULAR
AMONG
PLAYERSWEBSITES ABOUT GAMING
VISITED MORE OFTEN

Base: players 13-17 n= 150, players 18-65 n= 1000 , General Dutch population 18-65 n= 150

REDDIT

R/place showed the hidden poetry of the internet: a digital battlefield where 10.8 million users contributed one pixel every five minutes to an elusive art experience. Launched on April 1, 2017, it was more than just an experiment – it was a subtle diplomatic choreography where countries, players, and meme-makers defended their territory, while 'The Void' loomed like a

threatening shadow over the canvas. From 1,000 to 4,000,000 pixels, R/place grew into a dynamic, living portrait of internet culture. Each colored pixel was a vote, each strategic move a story. In 2022, the experiment returned, as chaotic and fascinating as the first time.



INTERVIEW

GLOBAL MEDIA, DIGITAL MARKETING & ECOMMERCE DIRECTOR AT **PERFETTI VAN MELLE**

JOLANDE VAN ERKEL



PERFETTI

Melle



THROUGH GAMES, WE CONNECT WITH THE TARGET AUDIENCE IN A NEW WAY

Jolande Hoiting-van Erkel is the Global Media, Digital Marketing & eCommerce Director at Perfetti Van Melle, the company behind confectionary brands such as Mentos, Chupa Chups, Smint, and Klene. With their target audience, they face the challenge: how do you stay relevant to a generation that constantly switches between channels?

Where brands battle for the fleeting attention of their target audience through social media, the gaming industry offers the opposite. People are sometimes engaged with your brand for hours. "It is difficult to capture the attention of the younger generation. They are fragmented and have a short attention span," explains Van Erkel. "How do you ensure you stay on their radar longer? Gaming forms that bridge for us."

SPACE TO BUILD YOUR BRAND

Van Erkel and her team find that they can reach a very engaged segment with gaming activations for Chupa Chups. "We are looking for a deeper relationship with our target audience. We don't achieve that through TikTok, where we try to convey our brand in a few seconds amidst the noise. In the gaming world, we find that time and attention."

She finds the space to tell the brand story authentically. "We also work with influencers, but it is difficult to get your message across well. As a brand, you wonder how you can be relevant in the places where the target audience is. That goes beyond snappy content on social."

LOOKING FOR THE RIGHT FORMULA

Success in gaming requires more than slapping a logo in a digital world. "How can you enrich a game with your brand? It's about adding value to the gaming experience, not interrupting the game," she emphasizes. And there is only one way to find out: by experimenting and learning.

"We now know that we can reach our target audience in a new way through gaming. The time people spend with your brand there is very interesting. The question now is: how do

“THE TIME PEOPLE SPEND WITH YOUR BRAND IS VERY INTERESTING”

we translate that to a wider audience and build our brand values structurally? That's what we're figuring out with The Invaders." Gaming is a strategic pillar, but one that requires a long-term vision.

The role of gaming in the marketing mix is clear for Perfetti Van Melle: it's about connecting. "Through gaming, we can convey our brand values and engage with the audience," Van Erkel explains. It's a place where you get the undivided attention of the consumer. "This sets gaming apart from other platforms."

WHAT DOES A BRAND NEED?

If you want to explore the gaming industry, it requires a different mindset, according to Van Erkel. "You need to approach it with an open mind and be willing to test and try a lot," she says. "The advertising models are not yet fully developed, so

you need to be prepared to go off the beaten track. Sit down with the publisher to discover what's possible. And dare to invest the time and energy that a good collaboration requires."

A brand that does this well, according to her, is DHL. They have linked themselves to the esports giant ESL since 2018, becoming more of a love brand among players every year. "They have really committed to the long term within esports."

UNDERSTANDING THE GAMING GENERATION

Finally, it's important to know your audience well. For Gen Z, gaming is more than a medium. "The line between the real and virtual world is thin," says Van Erkel. "Their identity in a game is just as important as who they are in the real world."

And that's an interesting development, according to the Global Media Director. Brands not only have the chance to be visible but also to play a

role in how consumers express themselves. Think of collaborations where branded skins (cosmetic elements within games) are designed.

GAMING IS NO LONGER A NICHE

Van Erkel finds it a pity that many people have a limited view of the industry. "Gaming has become so diverse, it is no longer a niche. It offers brands a rich testing ground to build a deeper relationship with their consumer. I would say: dive in and discover what it can do for your brand."

**“THROUGH GAMING, WE CAN
COMMUNICATE OUR BRAND
VALUES AND ESTABLISH
CONNECTIONS”**



03



PLAYERS ARE SPENDERS

A striking result from our research is the amount of money players are willing to spend to make their gaming experience easier, more fun, or varied. Young players (13-17) spend €22 per month on in-game purchases, which is a significant portion of their total budget (around €100 per month on average). The preferences in games are reflected in real life; in the UK and the US, 40% of children and teenagers prefer the same items in stores as their avatars in-game. And 51% of young people say that if they see a brand in-game, they are more

likely to visit a store or buy something from that brand.

BRANDS ARE NOT A PROBLEM

From the responses to our questions, we see that adult players also spend an average of €29 per month. The presence of brands does not deter them; nearly a quarter of adult players even find it fitting to very fitting. Research by WARC shows that gaming has potential for advertisers in multiple parts of the funnel, if not the entire funnel. Awareness and brand preference, but also direct

customer conversations; almost anything is possible. It is important to speak the language of the players and know what they truly value and what they do not.

PLAYERS DO NOT
FIND THE PRESENCE
OF BRANDS IN
GAMES INTRUSIVE

03

IN-GAME
PURCHASESYOUNG AND 18+ PLAYERS
ADD MODS AT ABOUT
THE SAME FREQUENCY

45%



39%

WHY BUY ADD-ONS FOR GAMES?

FOR A BETTER GAMING EXPERIENCE

"To make the game more interesting."

"To expand the game."

FOR A PERSONALIZED GAMING EXPERIENCE

"To make characters more beautiful/special."

CREATIVITY

"To be creative/fun to do."

TO MAKE THE GAME EASIER

"Mods make the game easier."

"The game becomes easier."

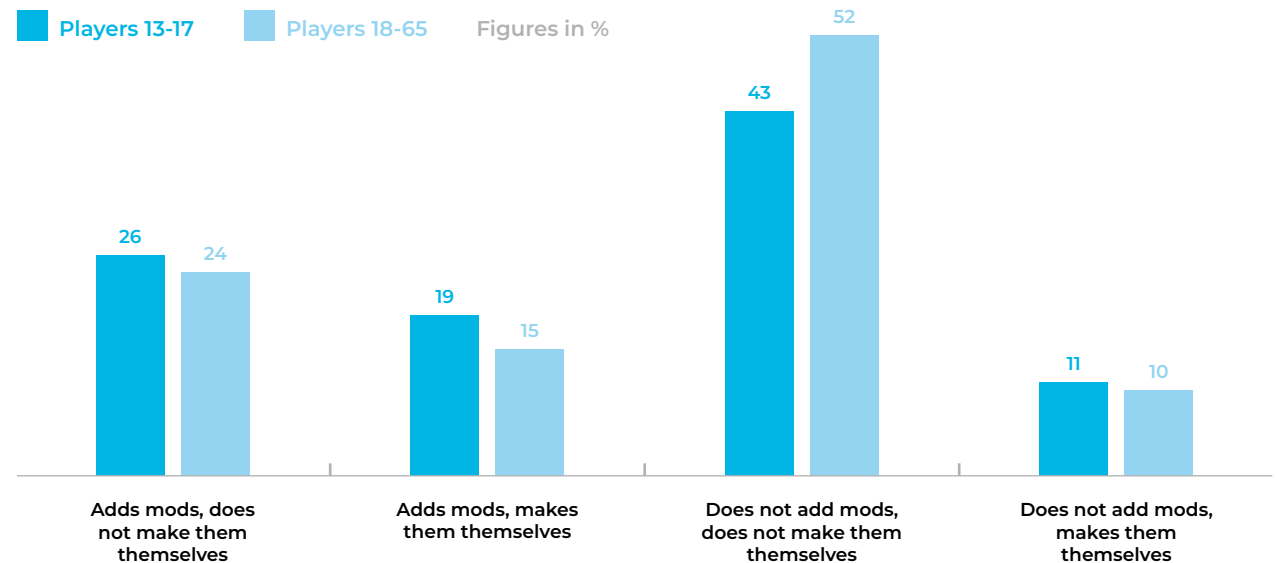
VARIETY

"Offers something new."

BECAUSE OTHERS HAVE IT

"Seen on YouTube and it looked fun."

Base: makes additions to games n=589. Statements from participants in the study.



Base: players 13-17 n=150, players 18-65 n=1000

03

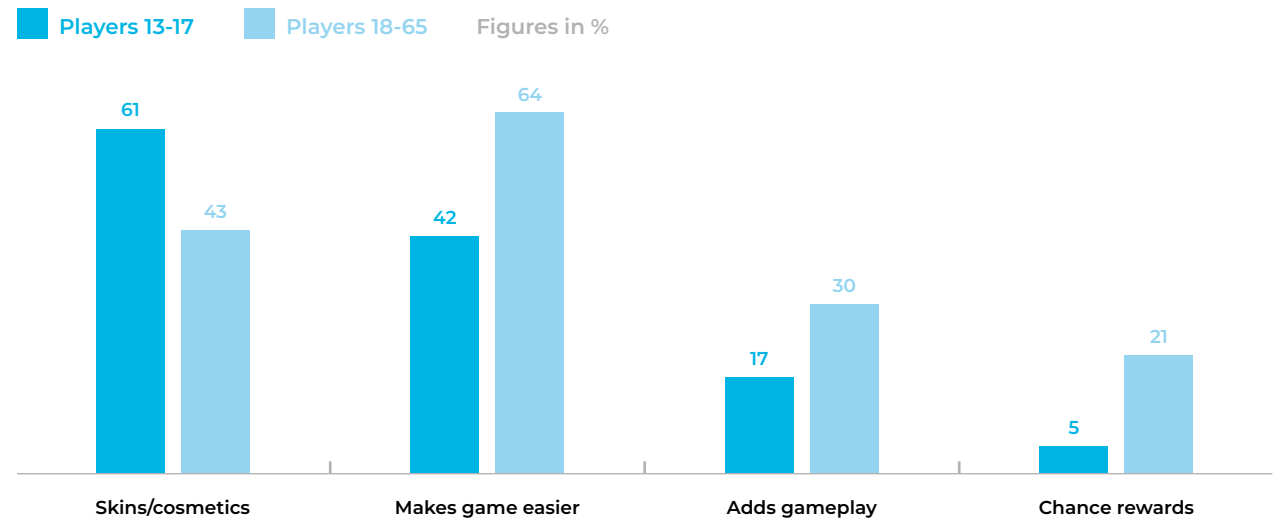
IN-GAME
PURCHASES

HOW MUCH DO PLAYERS SPEND PER MONTH IN-GAME?

PLAYERS 13-17 YEARS
AVERAGE SPENDING
PER MONTH



PLAYERS 18-65 YEARS
AVERAGE SPENDING
PER MONTH



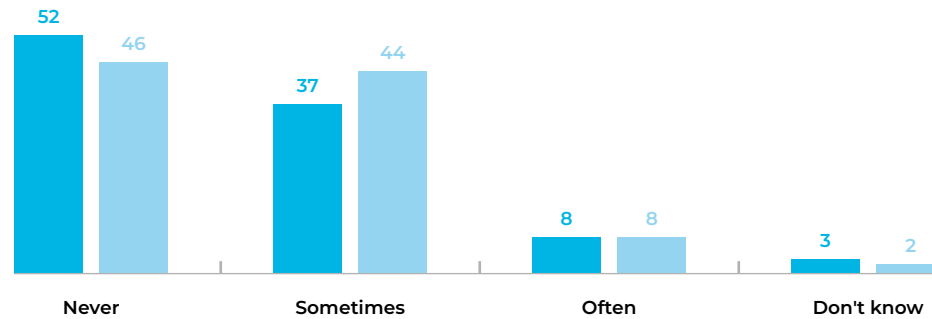
03

IN-GAME
PURCHASES

LIGHT AND HEAVY PLAYERS SHOW SIMILAR BEHAVIOR...

■ Players 13-17 ■ Players 18-65 Figures in %

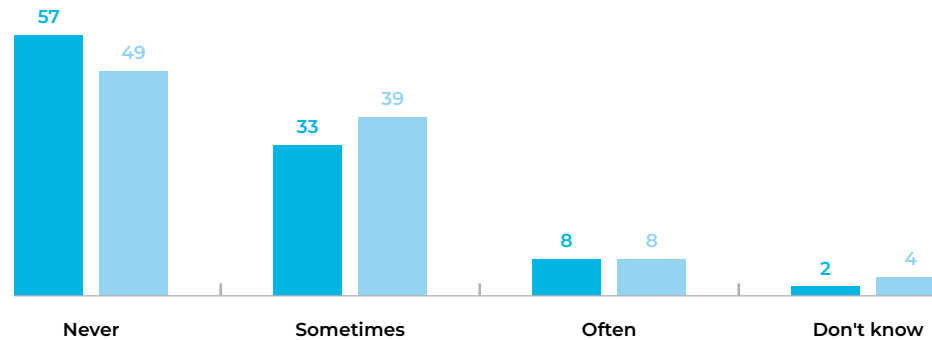
PURCHASES WITHIN GAMES



Base: players 13-17 n=150, players 18-65 n=1000

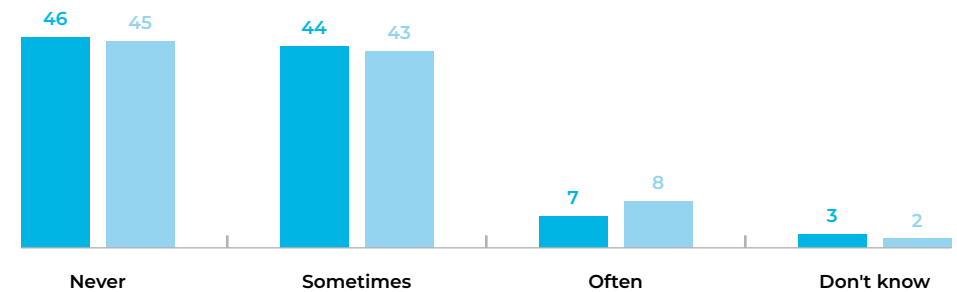
■ Light players ■ Heavy players Figures in %

PURCHASES WITHIN GAMES 13-17 YEARS



Base: light players 13-17 n=60, heavy players 13-17 n=90, light players 18-65 n=441, heavy players 18-65 n=559

PURCHASES WITHIN GAMES 18-65 YEARS



03

IN-GAME
PURCHASES

...AND SPEND ALMOST THE SAME AMOUNT

LIGHT PLAYERS
AVERAGE EXPENDITURE
PER MONTH

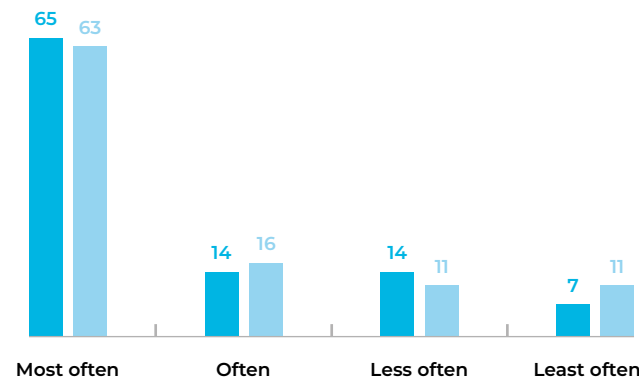


HEAVY PLAYERS
AVERAGE EXPENDITURE
PER MONTH

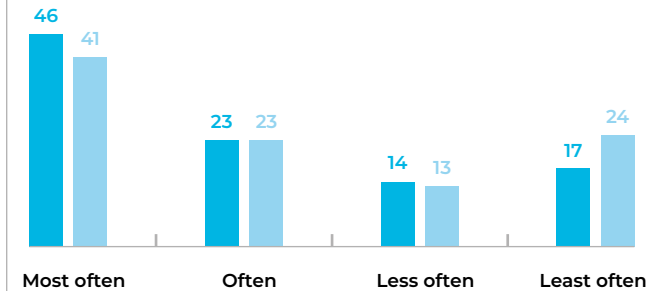


Light players Heavy players Figures in %

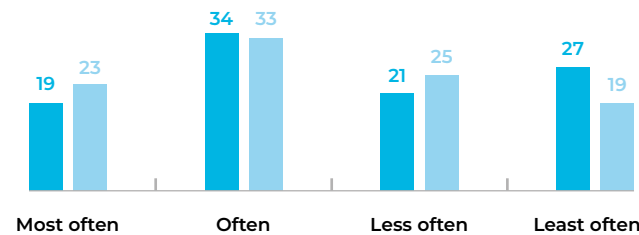
MAKE GAME EASIER



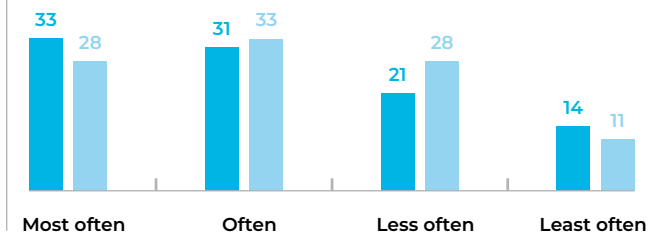
SKINS/COSMETICS



GAMEPLAY ADDITIONS



CHANCE REWARDS



03

FAMOUS
GAMES

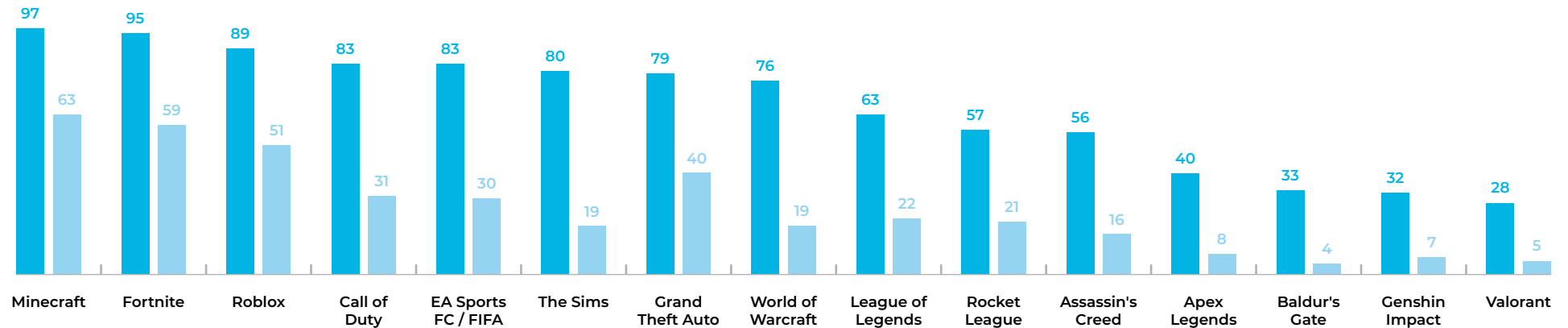
MINECRAFT WINNER ON CONSOLE

■ I know it

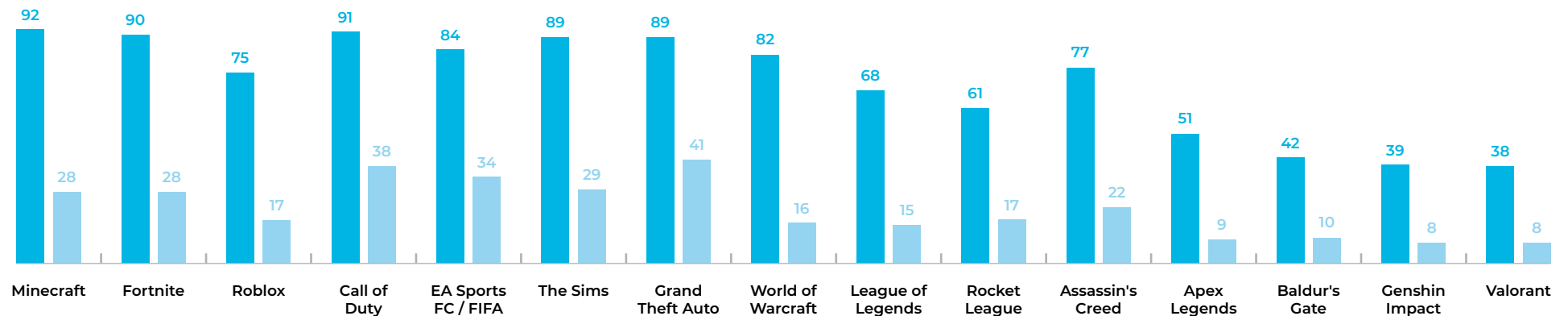
■ I play it

Figures in %

AWARENESS OF CONSOLE GAMES (13-17)



AWARENESS OF CONSOLE GAMES (18-65)



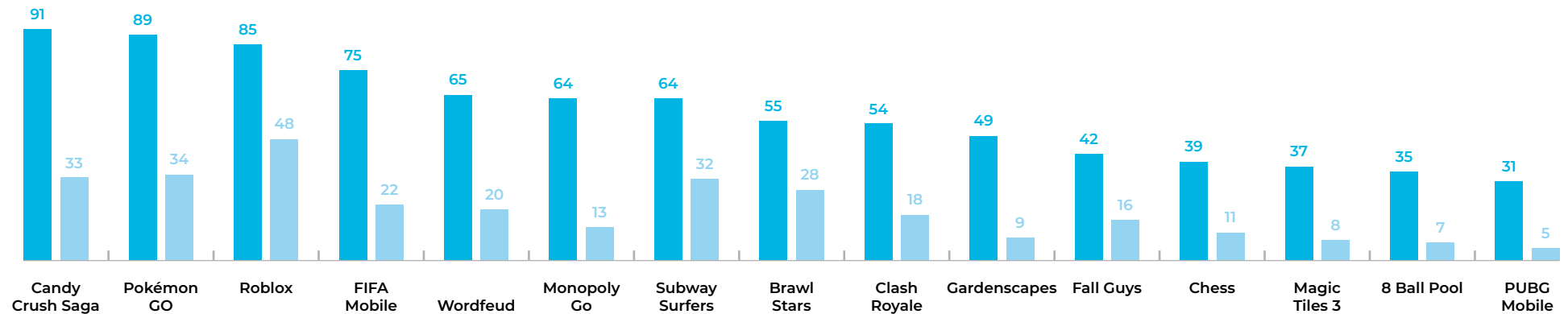
Base: players 13-17 n= 150, players 18-65 n= 1000

03

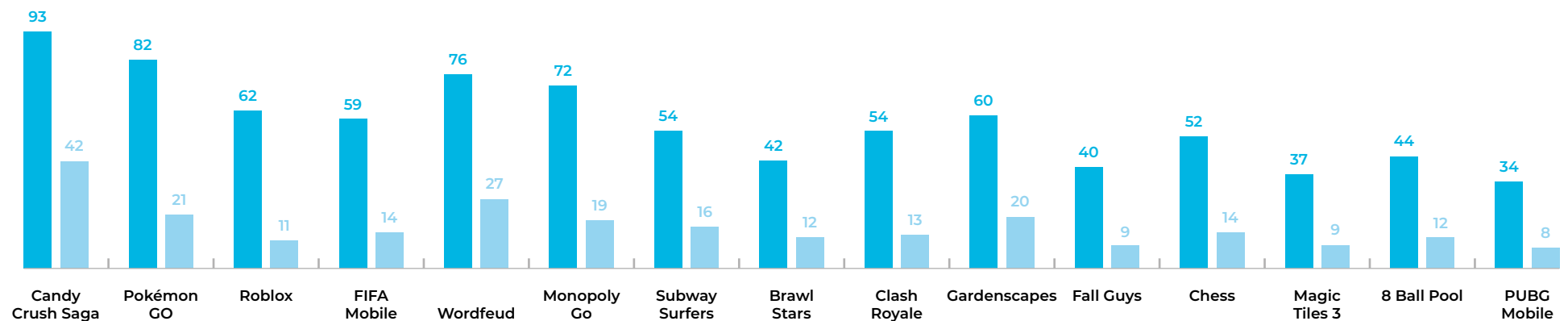
FAMOUS
GAMESCANDY CRUSH
WINNER ON MOBILE

■ I know it ■ I play it Figures in %

AWARENESS OF MOBILE GAMES (13-17)



AWARENESS OF MOBILE GAMES (18-65)



Base: mobile players 13-17 n= 107, mobile players 18-65 n= 848

03

MAJORITY OF
PLAYERS ARE
NEUTRAL

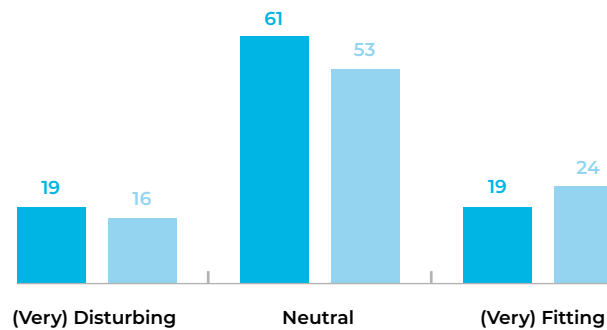
MORE THAN
HALF
OF THE PLAYERS
ARE NEUTRAL
TOWARDS THE
PRESENCE OF
BRANDS IN
GAMES.



BRANDS ARE ALLOWED TO PARTICIPATE

■ Players 13-17 ■ Players 18-65 Figures in %

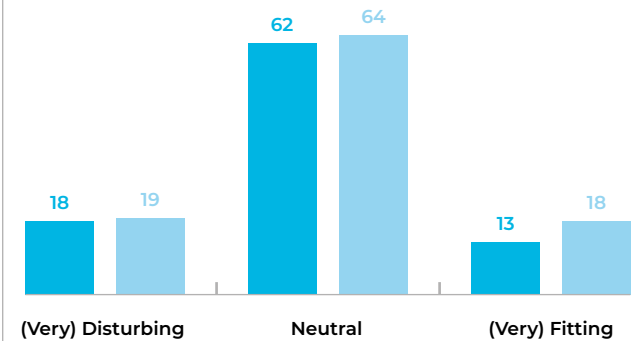
PRESENCE OF BRANDS



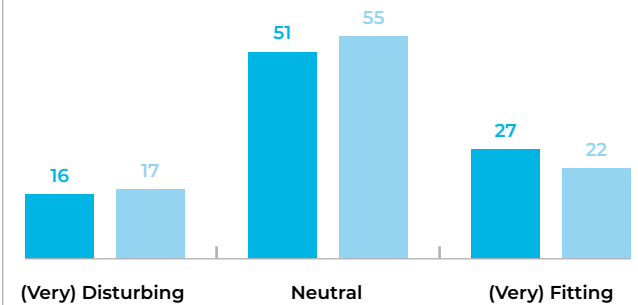
Base: players 13-17 n=150, players 18-65 n=1000

■ Light players ■ Heavy players Figures in %

PRESENCE OF BRANDS 13-17



PRESENCE OF BRANDS 18-65



Base: light players 13-17 n=60, heavy players 13-17 n=90, light players 18-65 n=441, Heavy players 18-65 n=559.
Note: low base "light players 13-17"

KNORR THE INVADERS MINDSHARE



From a young age, we are taught that if we want to grow big and strong, we need to eat our vegetables. However, in the gaming world, this is often not the case. Vegetables are still frequently undervalued. With #ModTheVeg, Knorr changed that.

By collaborating with modders and well-known streamers, they gave vegetables the boost they deserve in popular games like GTA V, Minecraft, and Fortnite. In this way, Knorr creatively and seamlessly translated its mission of "Making Good Food Irresistible" into the gaming world.



INTERVIEW



THE PLAYER

ROBIN RAAPHORST



GAMING GIVES ROBIN A BREAK FROM THE REST OF THE WORLD

Gaming is sometimes more than just entertainment; it's a release. This is exactly how 26-year-old Robin Raaphorst experiences it. As a freelance visual designer, she's always on – making calls, networking, being active on social media, constantly in contact with others. Gaming is her way to unwind. Robin says, "When I game, I can let go of my responsibilities. I'm not reachable for a while, and I really need that."

THERE WAS A GIRL WHO WAS EIGHT...

Her love for gaming started at a young age. "When I was eight, I got a GameCube for my birthday. That was the start of my gaming life," Raaphorst recalls. "I thought it was a really cool gift, but at first, my dad played on it the most." At twelve, she got a Nintendo DS, and that's when she really got hooked. "The first big game I played was The Legend of Zelda: The Wind Waker, but I played all sorts of games: from Super Smash Bros to Mario Kart."

QUALITY TIME WITH YOURSELF

Her love for gaming has stayed with her over the years, although now she finishes one game before jumping into the next. "Just like watching a series, gaming is a nice way to relax, while still being challenging. After a busy workday, I immerse myself in a different world. For three hours, I'm completely

away from everything – no phone, no emails, no responsibilities. Gaming is quality time with myself." Additionally, it helps her consciously make the switch between her workday and evening: "I purposely don't play games on my laptop but on my PlayStation. That way, I keep work and relaxation separate. I go from one screen to the other," she laughs.

GAMING IS A REWARD

There are months when Raaphorst doesn't game at all, but when she finds a game she truly enjoys, she can lose herself in it. "Especially since I'm a freelancer and the boss of my own time. I'm fine with stopping work a few hours earlier to game." That's why she consciously tries to keep a balance: "Recently, I had an exhibition, and I deliberately didn't buy a new game. I knew otherwise, it



wouldn't be good for the exhibition. I have to protect myself from that because I can get so absorbed in a game that I forget everything else."

FROM A BUSY LIFE TO A CLEAR HEAD

Where gaming has a social aspect for many people, it's the opposite for Raaphorst. "I always choose single-player. For me, gaming means I'm not dealing with anyone else. I have a busy life, dynamic work, and I also have ADD. My mind can get really full. Before I go to a party, I'll play for a couple of hours so I can go out with energy."

She consciously avoids online games: "It just stresses me out," she laughs. "But you don't see that often. Many people find it more fun to play online together, but I don't feel like doing that. For me, gaming is a way to detach from the world around me."

PLENTY OF ROOM FOR BRANDS

Brands have also found their way into the gaming

world. What does Raaphorst think of that? "I think it's only logical," she says decisively. "You also watch a series where they drink a certain beer, so why can't that happen in games? It's part of it, and I understand. You reach a lot of people, and in the end, we all have to make money."

How can a brand best show itself in the gaming world? Raaphorst suggests playing with the narrative element of the game. "Think of a wealthy businessman drinking an expensive whisky in the game, or another character who drinks an affordable drink. Those kinds of things. It can all be there, as long as it doesn't disrupt the atmosphere of the game."

AS LONG AS YOU KEEP THE ILLUSION INTACT

"There are commercial don'ts too," she adds.

"Brands can be visibly present, but it shouldn't become overwhelming. Just like how you see a brand subtly or humorously appear in a film or

**"GAMING GIVES ME
SPACE TO RECHARGE"**

series. But as soon as it gets in the way of the game, it's too much.

When you game, you're in your own world, and you shouldn't be pulled out of that bubble."

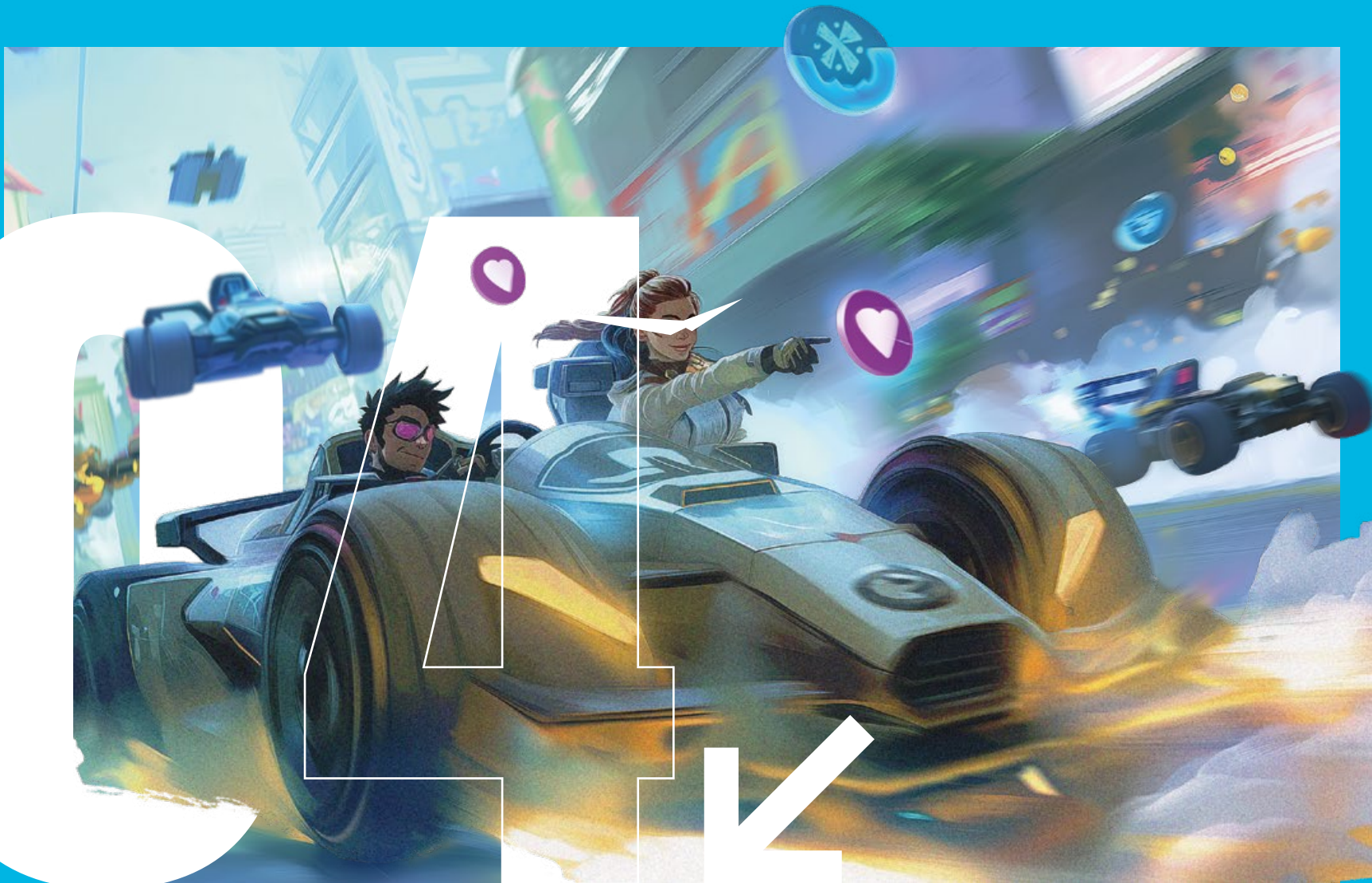
Gaming is a lively, familiar world that everyone occasionally escapes into. Those who show their face in a playful way and keep the bubble intact are more than welcome.

**"A BRAND OR
ADVERTISER IS
WELCOME,
AS LONG AS THE
GAME'S ILLUSION
REMAINS INTACT"**

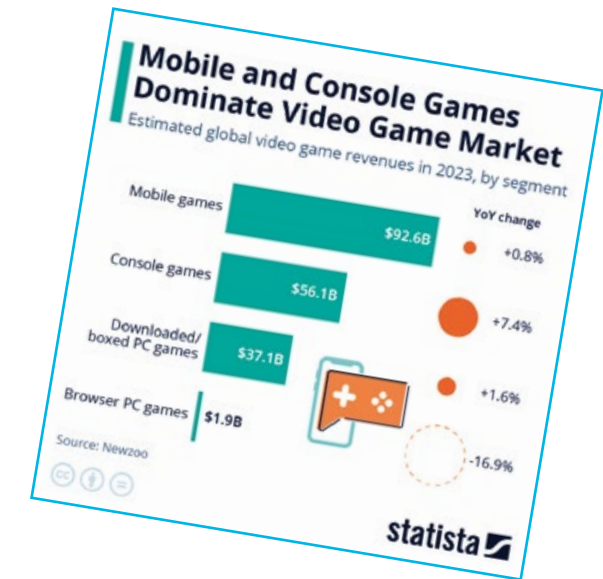
GAMING IS FOR EVERYONE

"Back in the day, people thought gaming was only for boys, but that's not true anymore. My parents game, almost everyone does – even if it's just playing Candy Crush on your phone. Gaming is mainstream, but it can also be addictive. I worked with kids for a while, and they're always thinking about when they can game next."





YOUNG PEOPLE LIKE TO GAME TOGETHER



A notable finding from the research is that the gaming console is primarily used on weekends and in the evening, often with friends. Playing on a gaming console is thus similar to going to the movies together. Meanwhile, mobile gaming is more akin to watching a movie alone at home.

Especially the youngest category of players clearly prefers PlayStation, Xbox, or Nintendo over tablets or mobile phones, with PlayStation emerging as the winner among our respondents. However, mobile gaming has now surpassed consoles in terms of numbers and revenue.

**MORE THAN 60%
GAME DAILY**

Gaming has become a serious pastime: when we grab our mobile or tablet for a game while on the go, we spend almost three hours a day on it, according to the data. More than 60% of players do this daily, mostly opting for Candy Crush, Pokémon GO, and Subway Surfers.

HOME SWEET PLAYSTATION

The research provides an original insight into where and what players prefer to play. Young players often game at home, either on their mobile or on a console. The PlayStation is used the most, while the Nintendo is the least used. The group of 13-to-17-year-olds also

plays relatively more with others. For console games, Minecraft, Fortnite, and Roblox are the most well-known. Adult players, on the other hand, tend to play alone more often and prefer Call of Duty on consoles, alongside Minecraft and Fortnite, according to the research findings.

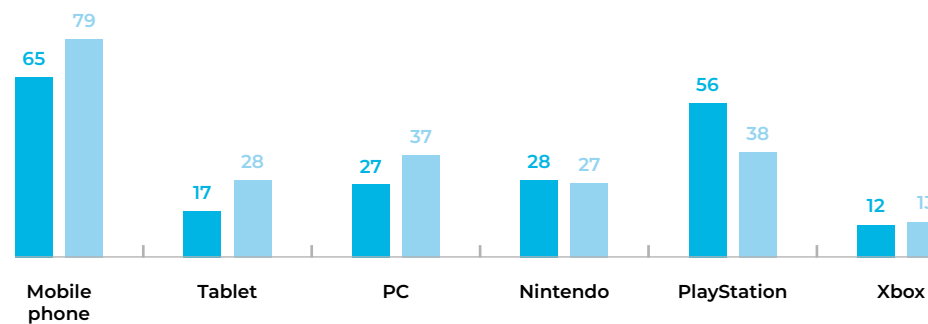
In the Global Gamer Study 2023 by Newzoo (74,000 respondents from 36 markets), it is revealed that 8 out of 10 people in the studied group engage in video games. More importantly, nearly half of these players do so on more than one platform, and 15% even play on PC, console, and mobile. This shows that a multichannel strategy is becoming essential in the gaming world as well.

04

CONSOLE
OR
MOBILE?WE PLAY A LOT
ON MOBILEYOUNG
PLAYERS
STARTED
GAMING ON
AVERAGE AT
THE AGE OF9th18+
PLAYERS
STARTED ON
AVERAGE AT
THE AGE OF18th

■ Players 13-17 ■ Players 18-65 Figures in %

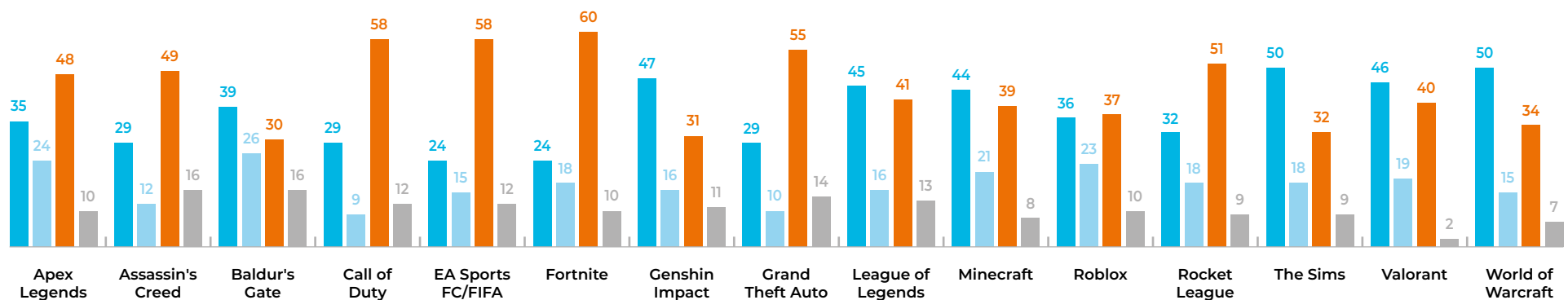
ON WHAT DEVICES ARE GAMES PLAYED?



Base: players; 13-17 n= 150, 18-65 n= 1000

■ PC ■ Nintendo ■ PlayStation ■ Xbox Figures in %

ON WHICH CONSOLES ARE GAMES PLAYED? 18-65 YEARS



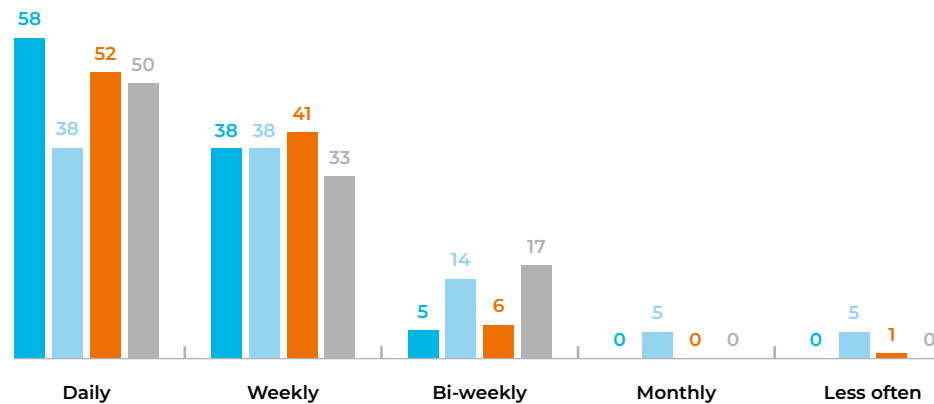
Base: players aged 18-65 (n=1000), games with at least n=50 players. Multiple answers possible.

04

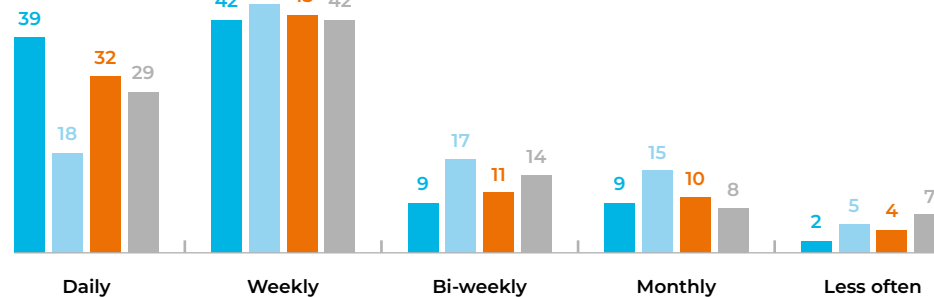
HOW OFTEN
DO WE
GAMEMORE THAN 60%
GAME DAILY ON MOBILE

PC Nintendo PlayStation Xbox Figures in %

PLAY FREQUENCY 13-17



PLAY FREQUENCY 18-65

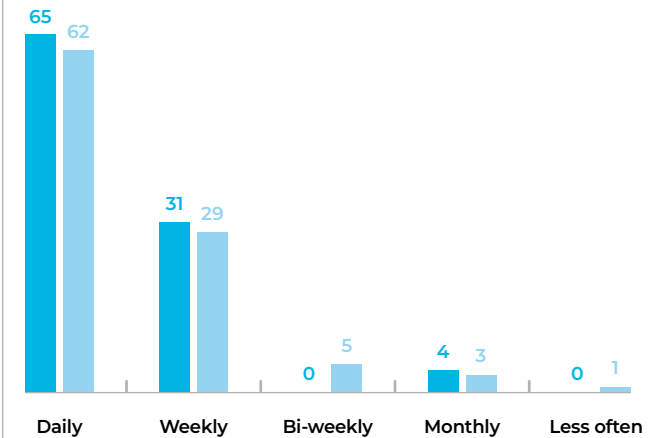


Base: players aged 13-17 n= 150, players aged 18-65 n= 1000.



Players 13-17 Players 18-65 Figures in %

PLAY FREQUENCY ON MOBILE



Base: mobile players aged 13-17 n= 107,

mobile players aged 18-65 n= 848

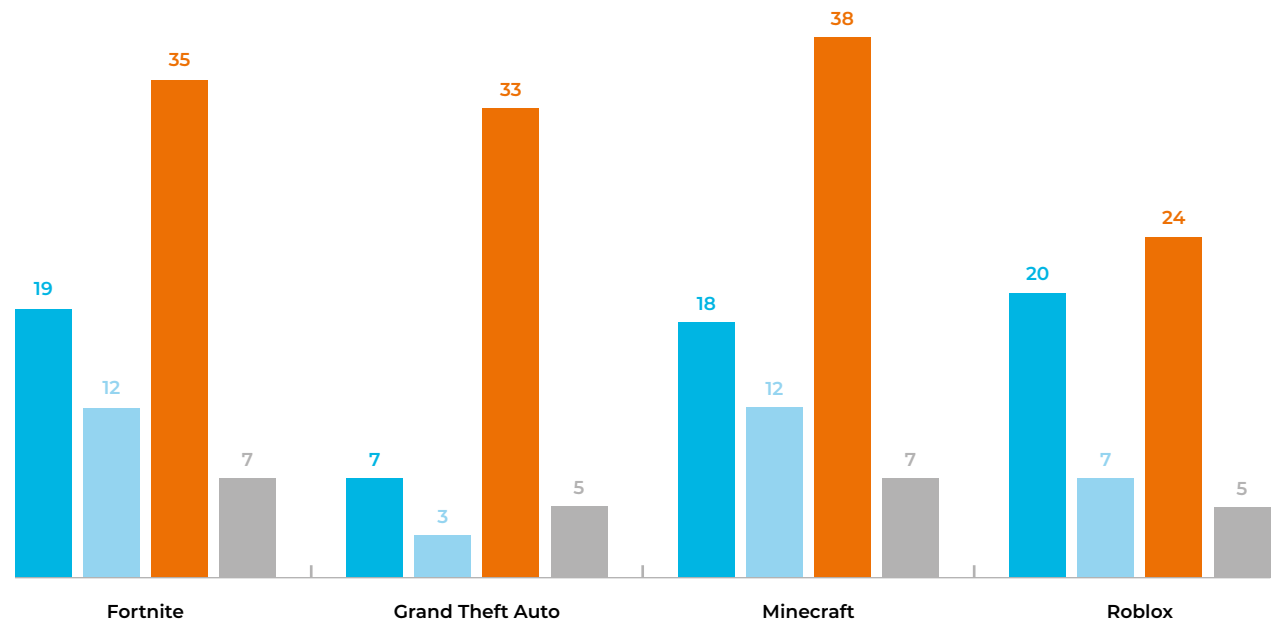
04

YOUNG PEOPLE
PREFER
PLAYSTATIONTHERE IS ONE
CONSOLE THAT IS
MOST PREFERRED
BY YOUNG PLAYERS.

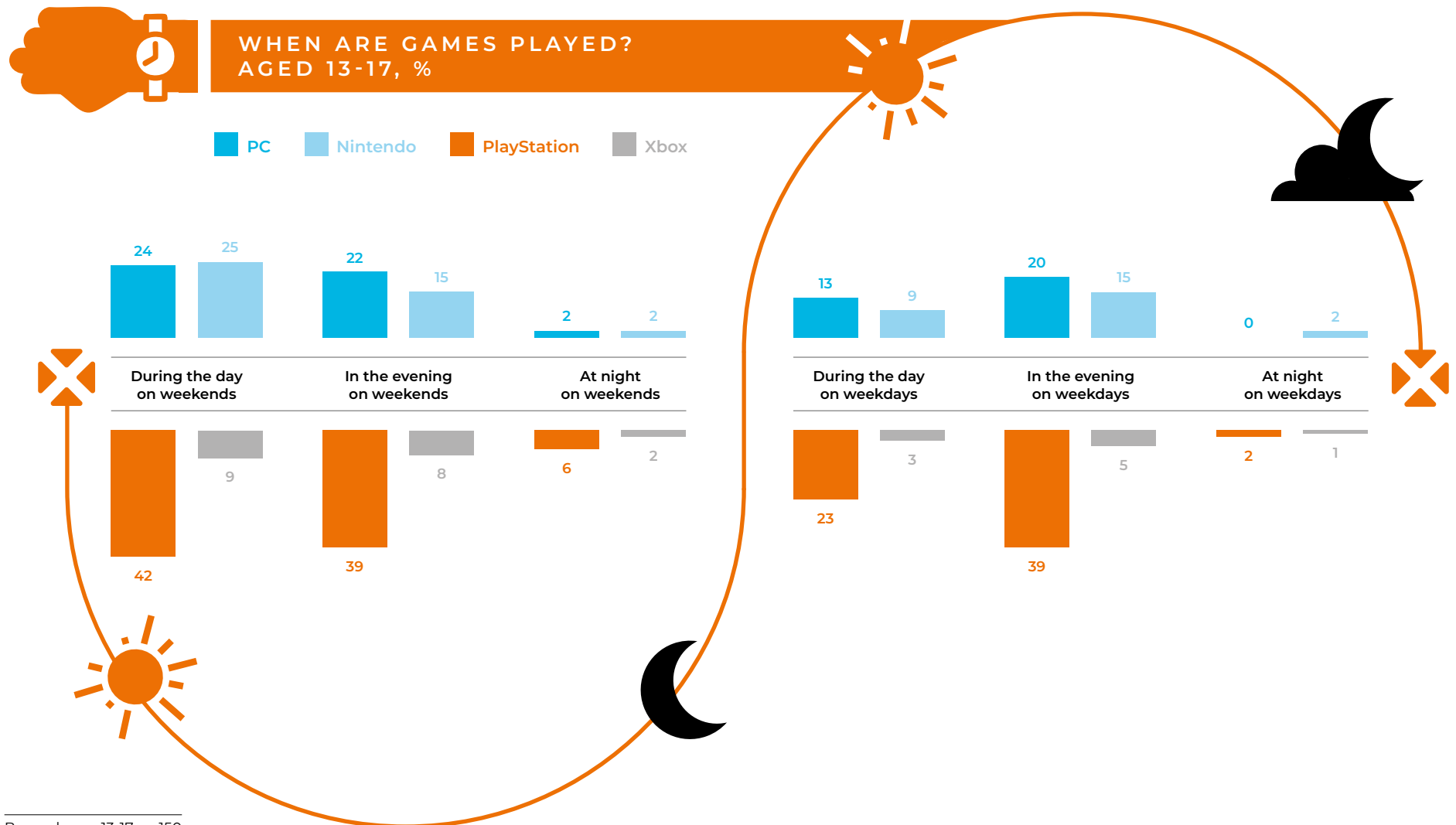
PLAYSTATION IS CLEARLY FIRST CHOICE

■ PC ■ Nintendo ■ PlayStation ■ Xbox Figures in %

ON WHAT DEVICES ARE GAMES PLAYED? AGED 13-17



04

WHEN
DO THEY
PLAY?YOUNG PEOPLE MOSTLY PLAY
EVENINGS AND WEEKENDS

Base: players 13-17 n= 150

04

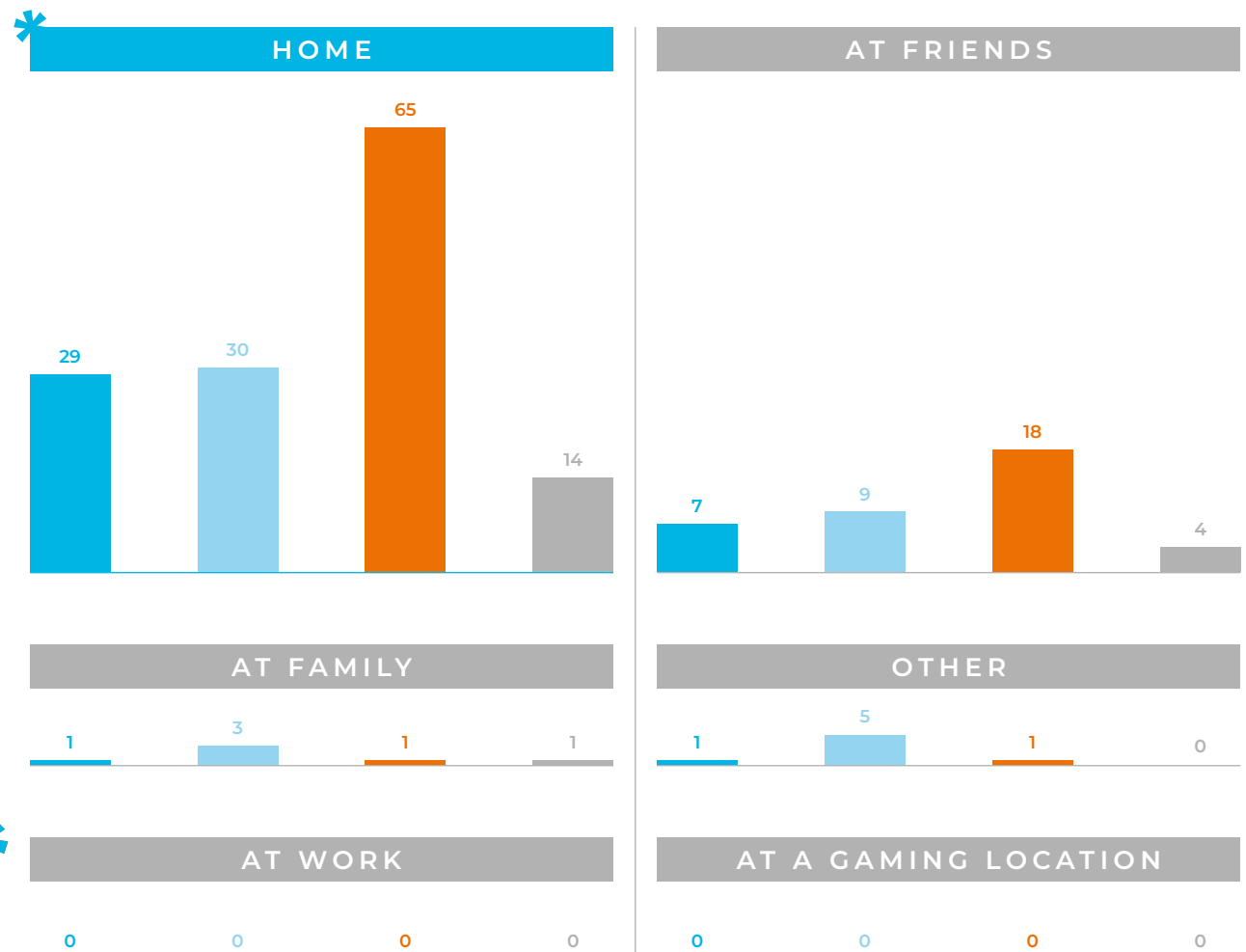
CONSOLE
FOR
HOME

65%

PREFER TO GAME IN
THEIR OWN ROOM
OR LIVING ROOMPLAYSTATION SEEMS TO BE
THE MOST SOCIAL CONSOLE

THE NETHERLANDS PREFERS TO GAME AT HOME

■ PC ■ Nintendo ■ PlayStation ■ Xbox Figures in %



XBOX

Xbox brought generations together with its award-winning "Beyond Generations" campaign. Young players were encouraged to trade in their old consoles for the benefit of often lonely grandparents. The consoles were equipped by Xbox with simple installation instructions, designed

for the oldest generation of "new players." The goal? To connect generations with one another, each from their own living rooms, through the power of gaming.



INTERVIEW

CONTENT CREATOR AT **STREAM WITH LIEN**

CELINE LANGERAERT



HOURS OF PLAY: STREAMWITHLIEN KEEPS HER COMMUNITY HOOKED TO THE SCREEN

With their own terminology, channels, and communities, brands sometimes think the gaming and streaming world is not for them. This is a misconception, as those who get to know the world better can form a powerful connection with a loyal and engaged audience. Professional gamer and content creator Celine Langerart ('just call me Lien' - pronounced "lean" in English) knows this better than anyone. In her words: 'When you do it right, you have a community that completely supports your brand.'

PROFESSIONAL GAMER? EXPLAIN

Becoming a full-time gamer doesn't happen overnight, you might think. However, for Langerart, this was the case. "Before I started streaming, I worked almost ten years in the events industry. But when the pandemic hit, my work stopped. I spent a lot of free time gaming and was invited to a Call of Duty Warzone tournament through my job because they knew I liked it. To participate, I had to stream live on Twitch. That's when I discovered how much I loved streaming."

She started streaming more often, and her community grew, not necessarily because she was great at gaming. "By the way, I'm really bad at it," she laughs. "A lot of people think you have to be good at gaming, but there are two types of

streamers: esports players, who are really good, and entertainers, who stream all sorts of things and you watch because it's fun. I'm in the latter category." She describes herself as a "variety streamer," with content ranging from games to DJ sessions, cooking streams, and just chatting. The latter, "just chatting," is one of the largest genres on Twitch.

A STREAMER IS NOTHING WITHOUT THE COMMUNITY

Langerart is an open book, and because of that openness, a loyal community has formed around her. "I share everything in my streams. Sometimes I take people on six-hour adventures, like to Lego World or on vacation." This creates a connection between Langerart



“THE CLOSE BOND MANY STREAMERS HAVE WITH THEIR COMMUNITY IS UNMATCHED ON ANY OTHER PLATFORM”

and her followers, but also among her followers themselves. “Twitch is an interactive platform, very advanced in gamification. People can influence what happens at the streamer’s home through tools. This makes Twitch unique, and the viewing experience is really cool. People watch longer, get to know each other, and a real community forms. My followers also stay in contact outside of my streams, often through Discord when I’m offline,” she explains.

WHAT MAKES THESE COMMUNITIES SPECIAL?

Gaming and streaming is truly an outlet and a lifestyle for many. “They’re looking for connection on Twitch with others who share their passion,” explains Langerlaert. “It’s a safe world where they can escape from normal life. It’s like a sports club.”

People follow a streamer because they really connect with the community. That’s different from scrolling through social media. It’s not necessarily about millions of views but about viewer engagement. Langerlaert says, “On Twitch, people come for you. My viewers sit glued to

their screens for hours and actively participate in the chat. That’s a completely different kind of attention than a fleeting video on TikTok or Instagram. And in that engagement lies the power for collaborations with brands.”

ADDING VALUE TO THE VIEWER EXPERIENCE

Brands that take the time to understand what drives these communities can build sustainable partnerships. But, according to Langerlaert, you need to do your homework. “You want to know what triggers a streamer and their community, how you can make their world better without shoving anything down their throats.” You want to create a win-win for both the streamer and the brand, but most importantly for the community, so that they truly feel connected to the collaboration. “Brands need to think about how they can add value to the viewer’s experience. It must be an extension of their world, otherwise, it will have the opposite effect. If you get it right, you’ll have the most loyal audience there is.” The most successful collaborations for Lien were the ones where the brand understood the community and fully involved them.

“My most-watched stream of the year was actually a collaboration with a brand.”

WHAT ROLE IS THERE FOR BRANDS?

Langeriaert looks positively at collaborations within the gaming industry. “A lot of brands initially think: we don’t fit with players. But when they dig deeper, they realize that they do, like with the Dutch Police. You’re seeing more and more ‘unexpected’ names running campaigns that succeed.”

Don’t brands risk being seen as intruders in the community? “Definitely not,” says Langeriaert. “When a brand says: we believe in you as a streamer, it shows that you also believe in the community. It’s like joining them as a brand.”

QUALITY WINS OVER QUANTITY

The days of simply displaying a logo are over, according to Langeriaert. “Campaigns are becoming more creative, and brands are more often engaging in long-term partnerships with more activation in the stream or crossovers with other streamers.”

We’re also moving more towards longer forms of content, Langeriaert notes. “Where everything used to have to be shorter, I’m noticing a counter movement. Now, on TikTok, you can upload content up to an hour long, and that longer content is getting preference.”

But, Langeriaert adds, brands must understand that they can’t claim millions of views in their reports. “Instead of a larger, but fleeting reach, you’re reaching a smaller group of people who are engaged with your brand for hours.”

And that’s where there’s still a lot of untapped potential. “The intimate bond that many streamers have with their community, you won’t find on any other platform. Brands that really dig into that and dare to invest in creative campaigns are the ones who make a real impact. If you know how to reach the community the right way, you’ll get a loyal fanbase in return.”

StreamwithLien is one of the largest streamers in the Netherlands and was crowned the best female streamer in the country in 2022. She has 17,000 followers on Twitch, but is also active on Instagram, TikTok, and Snapchat. Her streams last between 3 and 6 hours and have up to 10,000 viewers.

STREAMWITHLIEN AND THE POLICE

A great example is StreamwithLien’s collaboration with the Dutch police force. By finding the right connection between players and the police, the campaign was fully embraced. “The police entered my stream to highlight my moderators. Moderators are there to keep the chat safe,” Langeriaert says. “It wasn’t about me, but about my mods. They had no idea, which made it extra special. The community loved it.”

“I CAN’T REMEMBER WHAT TIKTOK I WATCHED IN BED THIS MORNING, BUT I REMEMBER WHICH REAL-LIFE STREAM I WATCHED LAST WEEK”

NETHERLANDS POLICE

THE INVADERS

The Netherlands Police's 'Give a Nod to the Mod' campaign bridged the gap between gaming and law enforcement by highlighting how both moderators and police officers shape their communities' protection,

with players' perceptions of police shifting from adversary to potential employer through TwitchCon events and streamer collaborations.



DUTCH GAMING REPORT 2025

KEY TAKE OUTS ↙

MEDIA USAGE

- ✦ Adult players (18-65 yrs) do not differ on traditional media from NL-wide. Younger players (13-17 yrs) use less traditional media than 18-65 yrs (player or not). Players do use more online media, such as social media and streaming. 13-17 year olds listen to fewer podcasts.



REASONS TO GAME

- ✦ A maximum of 1/3 of the players do this from a social point of view. Particularly for enjoyment and relaxation. Mobile is the most popular platform, followed by PlayStation. 18+ players play alone more often than 13-17 year-olds and also work nights more often. 13-17 year olds play more often daily, 18-65 year olds most often plays weekly.



BRANDS, MODS & PURCHASES

- ✦ Players are often neutral towards brands in games. Nearly half of players use mods, but most don't make them themselves. About half also make in-game purchases, mainly to make the game play easier or to add cosmetics.



THE !NVADE^{rs} group^m

