

# Polish Gamedev Salary Report

community survey results  
May 2025



<b>Introduction.....</b>	<b>3</b>
Methodology.....	3
Authors' Note.....	3
Median, 20th, and 80th percentile.....	4
Gross and Net Salary vs. Cost to Employer.....	4
What does it mean, anyway?.....	4
Contact of Employment.....	4
B2B.....	4
Example – how Cost to Employer translates to the employee's Net Income?.....	5
<b>Context: Employees and Companies.....</b>	<b>6</b>
<b>Employment Stability.....</b>	<b>9</b>
<b>Mobility.....</b>	<b>12</b>
<b>Salaries.....</b>	<b>14</b>
Year to Year.....	14
Location.....	16
Company Profile.....	17
Experience in the Industry.....	20
Seniority.....	21
Type of Contract.....	22
Gender.....	24
Discipline.....	25
<b>Remote Work.....</b>	<b>26</b>
<b>Bonuses.....</b>	<b>27</b>
<b>Expectations.....</b>	<b>29</b>
<b>Detailed Data.....</b>	<b>30</b>
Basic Respondents Stats.....	30
Un/Employment.....	34
Mobility.....	37
Salaries in 2025.....	39
Year to Year.....	45
Disciplines.....	50
All disciplines.....	50
Discipline: Art.....	52
Discipline: Code.....	54
Discipline: Design.....	56
Discipline: Production.....	58
Discipline: QA.....	60
<b>Appendix: Qualitative Answers.....</b>	<b>62</b>
Comments about the state of the industry.....	62
Experiences – looking for a job.....	68

# Introduction

In this section, we describe the methods used to gather and analyze the data.

In the sections [Kontekst](#), [Employment Stability](#), [Mobility](#), [Salaries](#), [Remote Work](#), and [Bonuses](#), we comment on selected, and in our opinion, important, data.

This year, we asked about your expectations for the [future of the industry](#). Apart from numerical data, we also present your comments and [qualitative answers](#).

If you would like to skip the reading and dive into charts, jump straight to [Detailed Data](#), where you can find the visual representation of the responses.

## Methodology

The report is based on an online survey, where we asked for salaries before taxes and social security, and their context: the company's area of operation, and the employee's experience, specialization, gender, and type of contract.

The survey was taking responses from May 1 to 31, 2025. It was available on Facebook, LinkedIn, Polish gamedev groups, and forums, advertised by the author during the Digital Dragons conference in Cracow, and spread through personal connections of the surveyed.

The survey gathered 890 responses, and after discarding edge cases and erroneous responses, 881 data points were left to analyze. According to [The Game Industry of Poland](#) 2023 report, the Polish gamedev industry employs about 15,000 people, so the survey encompassed about 5% of the researched population.

We have no solid data about the scale of the 2023-2025 layoffs. This year, we gathered 8% fewer responses than in previous years, but this might be caused by various factors.

## Authors' Note

The people behind the report:

- Artur Ganszyniec: designing and conducting the survey, data preparation, writing the Polish report, and translating it into English.
- Agata Hapura: calculating and explaining the Cost to the Employer, further data analysis, and charts.

## Median, 20th, and 80th percentile

To best present the structure of salaries, this report uses three values:

- Median – half of the salaries fall below this value, and half above this value
- 20th percentile – only 20% salaries fall below this value (and 80% above)
- 80th percentile – 80% salaries fall below this value (and only 20% above)

So, if I earn a median value, half of Polish game developers earn less than I, and half earn more than I. If I earn the 20th percentile value, four out of five Polish game developers earn more than I, and one out of five earns less than I. If I earn the 80th percentile value, only one out of five Polish game developers earns more than I, and four out of five earn less than I.

## Gross and Net Salary vs. Cost to Employer

The survey gathered data about salaries before taxes and social security contributions, which means for Contract of Employment (UoP), Contract for Specific Work (UoD), and Contract of Mandate (UZ), the gross salary stated in the contract. For B2B, it means the net amount on the invoice before VAT is applied.

**Notice:** this year, to better reflect the market reality, we converted the declared salaries to Total Cost to Employer, and this value (TCE) is tracked on the charts. To compare the salaries presented in the report with your salary, remember to deduct taxes and social contributions that apply in your particular case.

### What does it mean, anyway?

Many companies have a fixed budget for an employee, and depending on the chosen contract type, they pay out different amounts to the employee/contractor (net income). Looking at the Total Cost to the Employer gives a more realistic comparison of the salaries, regardless of the contract type.

#### Contact of Employment

- Cost to Employer = Gross salary + social dues paid by the employer (ZUS)
- Gross salary = Net income + income tax + social dues paid by the employee (ZUS)

Social dues (ZUS) and income tax (PIT) are calculated, deducted, and paid by the employer.

#### B2B

- Cost to Employer = Net value on the invoice

Social dues (ZUS) and income tax (PIT) are calculated and paid by the contractor.

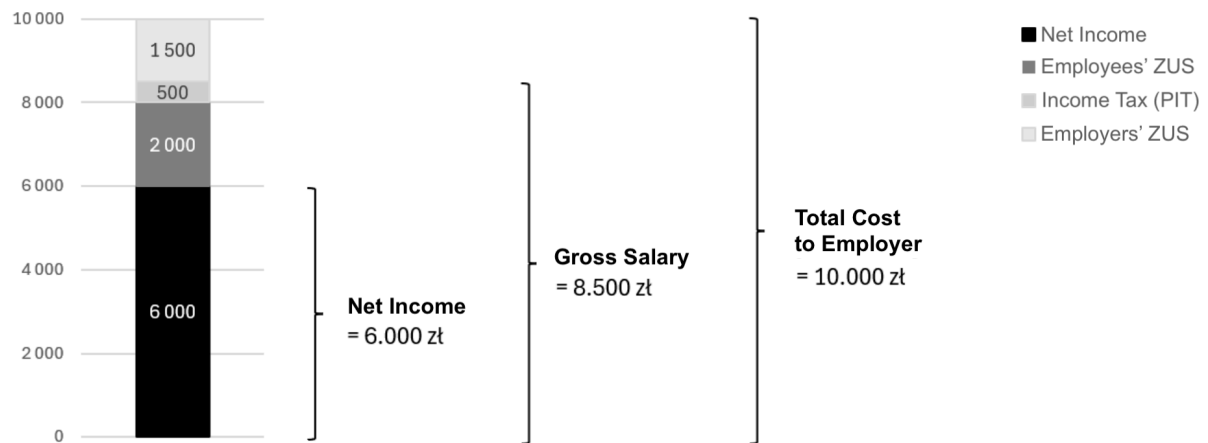
---

It may seem overly complicated, but such are the realities of the Polish tax system 😊

### Example – how Cost to Employer translates to the employee's Net Income?

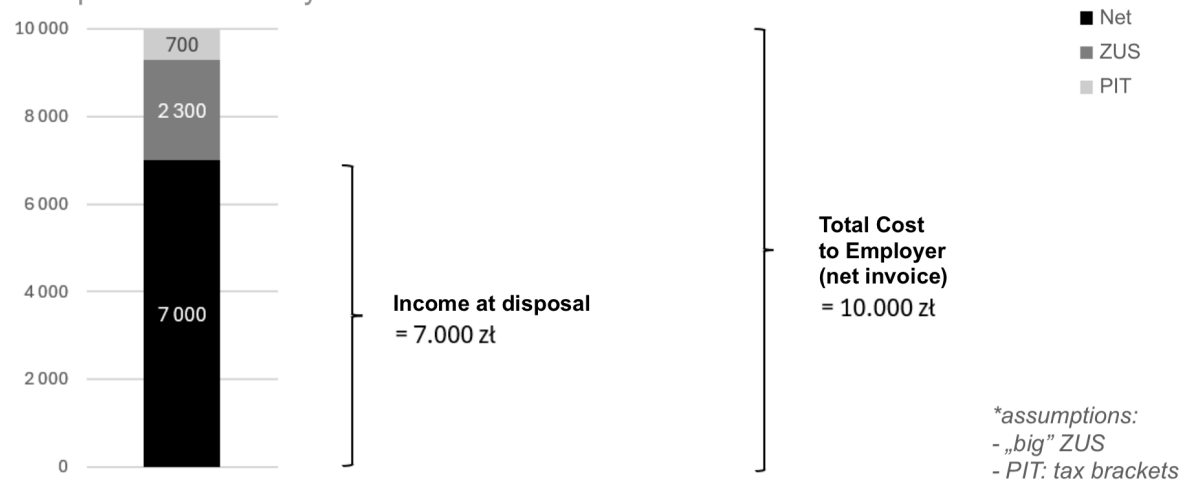
If you work on the Contract of Employment, 10k PLN of the Cost to Employer translates to about 8.5k PLN Gross Salary (the salary on the contract) and about 6k PLN Net Income (money transferred to your bank account).

#### Components of Salary Costs – Contract of Employment



For a B2B contractor, 10k PLN of the Cost to Employer translates to 10k PLN on the invoice. In this case, the contractor must pay the social dues, income tax, etc.

#### Components of Salary Costs – B2B Contract\*

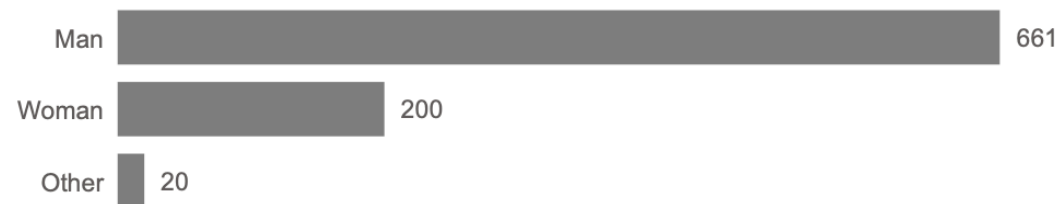


If you want to check how your Gross salary translates to Cost to Employer, you can use the **salaries calculator** <https://wynagrodzenia.pl/kalkulator-wynagrodzen/> for Contract of Employment, Mandate and Specific Work, and the **B2B calculator** if you are invoicing your employer <https://kalkb2b.pl/>

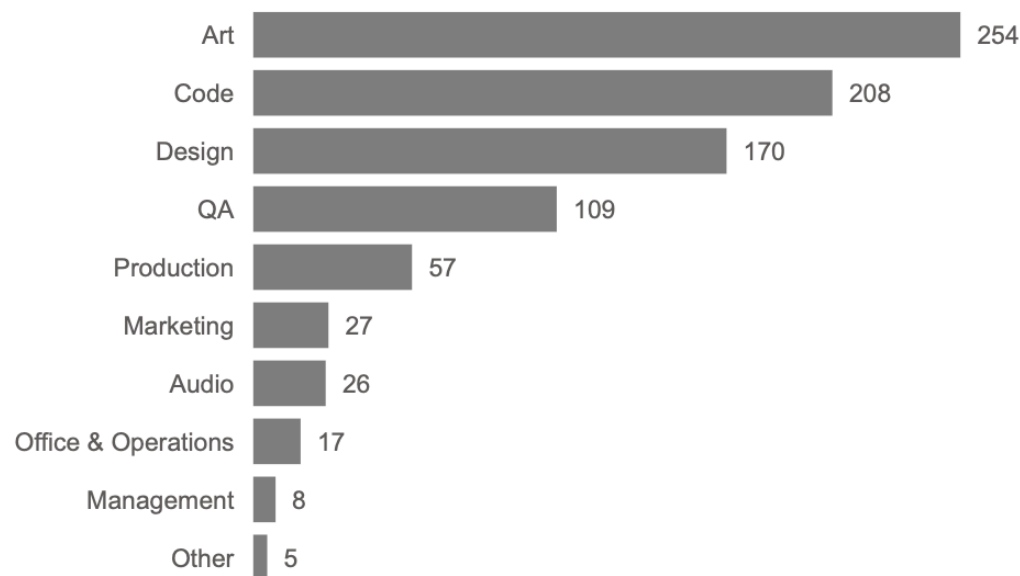
# Context: Employees and Companies

Women account for 23% of the respondents, compared to 27% in 2024. The disciplines most represented in the survey are Art (29%), Code (24%), and Design (19% of the respondents).

Gender

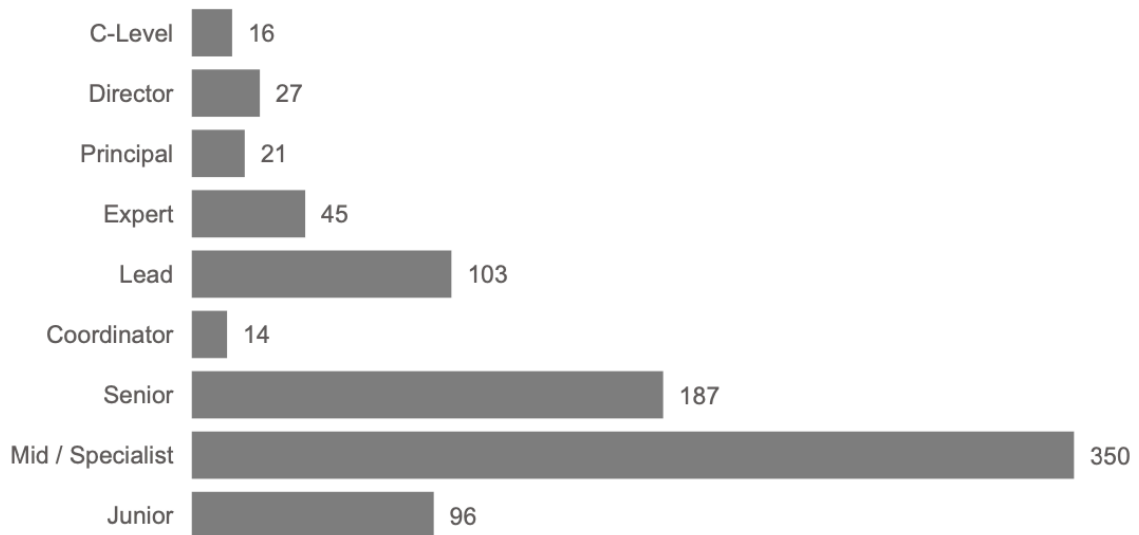


Discipline

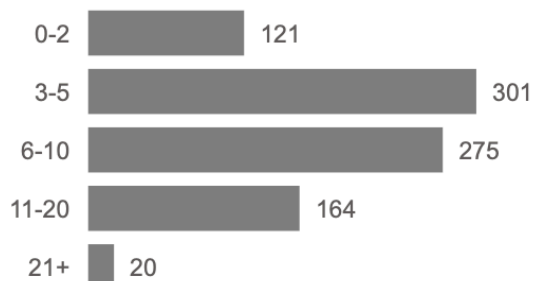


The most responses (41%) came from Specialists.<sup>1</sup> The most represented (34%) experience bracket is 3-5 years, and only 2% of the respondents work in the industry for more than 20 years. The share of people with two years of experience or less fell from 20% in 2024 to 14% in 2025. The most represented contract types are B2B (40%) and Employment (35%).

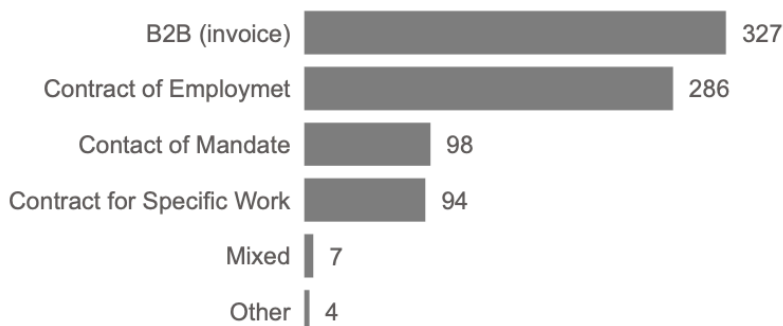
#### Seniority



#### Years in the industry



#### Type of contract



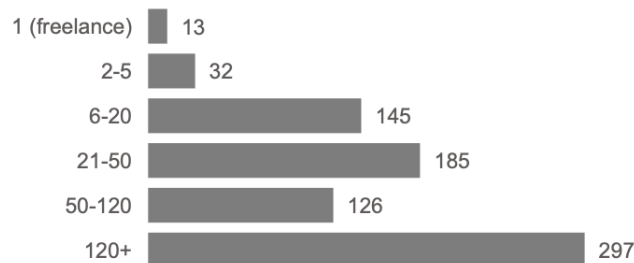
<sup>1</sup> Some companies offer two paths of advance over the Specialist level: leared and expert. The leader path is: Coordinator, Lead, Director, and the expert path is: Senior, Expert, Principal. This year we analyze whether there are any significant differences in salaries between the two paths.

About 39% of respondents work for companies based in Warsaw. The most represented among the respondents (37%) are big companies employing over 120 people. The share of responses from people working in companies with 50 to 120 employees decreased from 20% in 2024 to 16% in 2025. Over 77% of respondents work for companies developing games for PCs and consoles. 63% responses came from people working in companies that published three games or more, and 13% from companies yet to publish their first game.

#### Location



#### Company size



#### Company profile



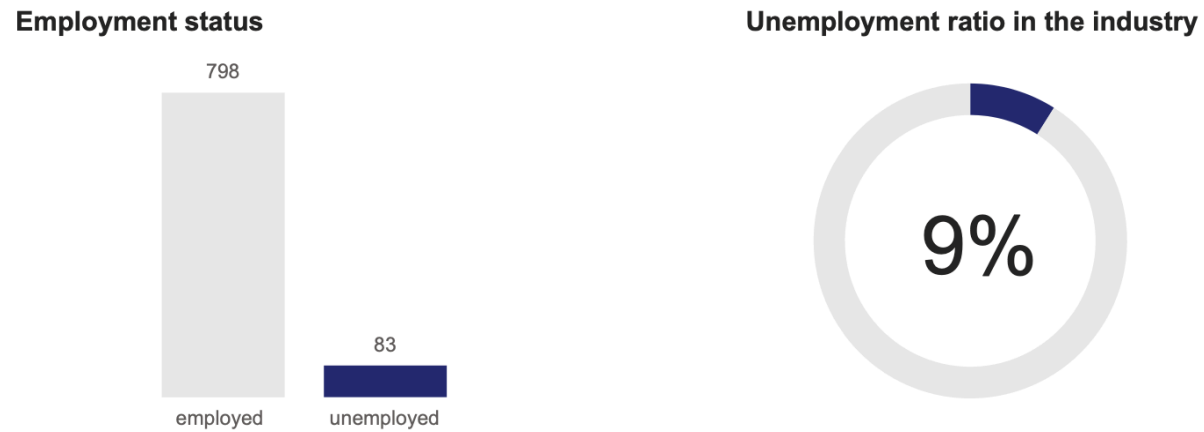
#### Company experience (number of games)



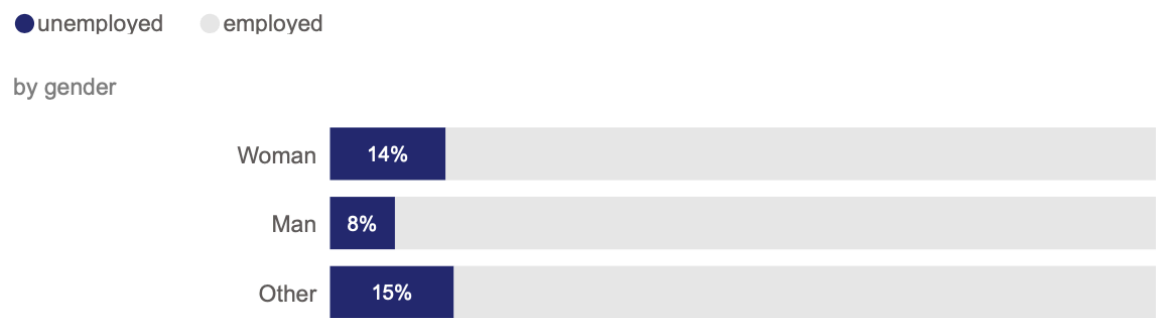


# Employment Stability

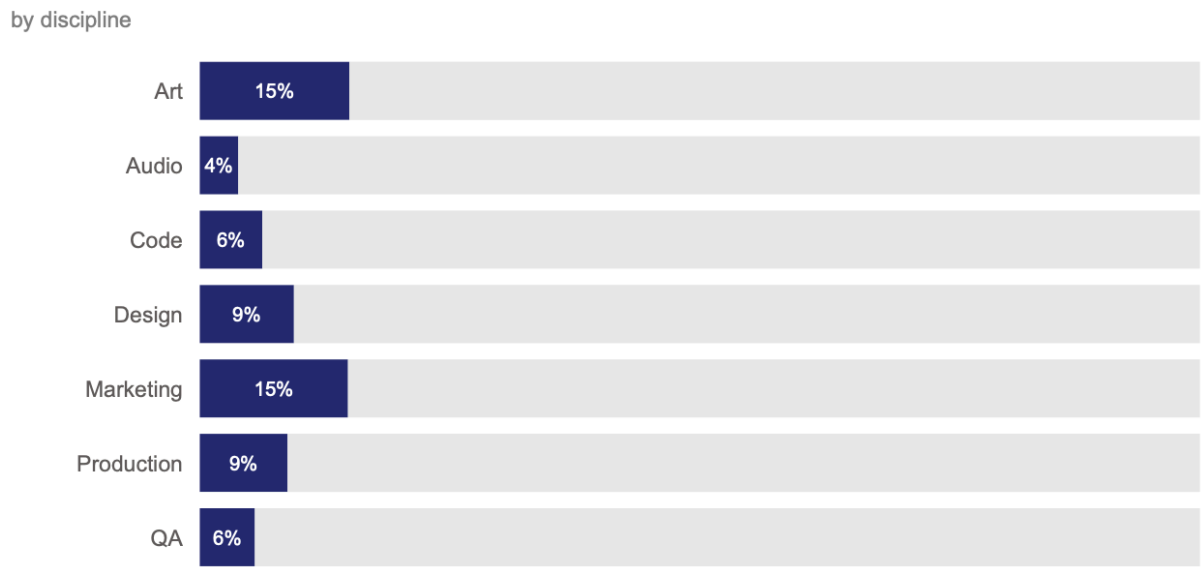
Nine percent of the respondents were unemployed in May 2025, a ratio similar to the one declared last year. The official unemployment rate, estimated in May 2025, was 5%.



Among the women respondents, 14% were unemployed in May, while among the men 8% declared a lack of employment.

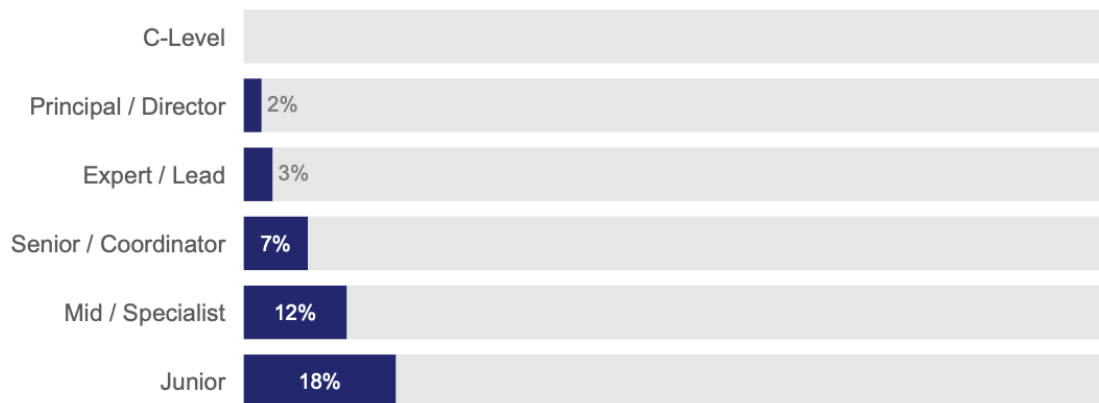


The highest percentage of unemployed was observed among Artists (15%) and Marketing (15%). Disciplines not shown on the chart below generated too few responses to be properly analyzed.



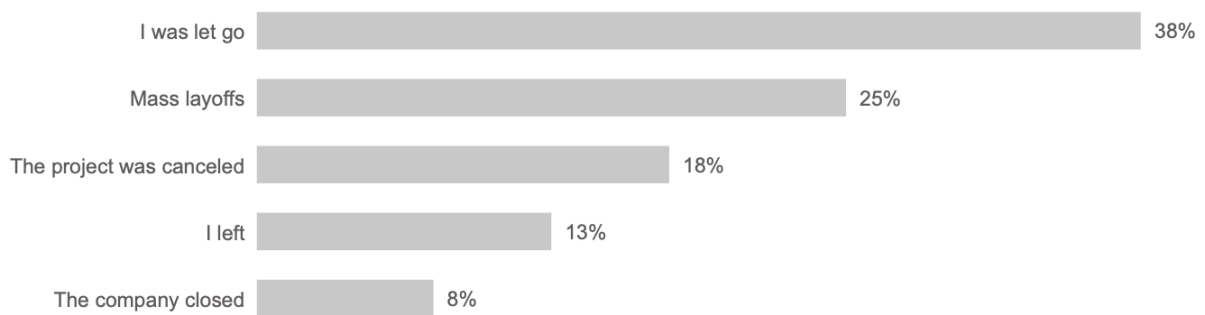
Based on the data gathered, the highest unemployment ratio (18%) was among Juniors.

by seniority



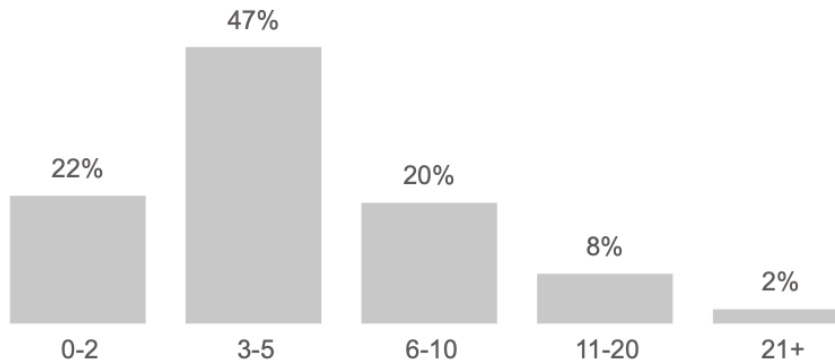
Mass layoffs, company closures, project cancellations, and loss of funding account for 50% of the job losses (63% in 2024), while the percentage of individual lay-offs rose to 38% (from 21% in 2024).

#### Circumstances of the loss of job



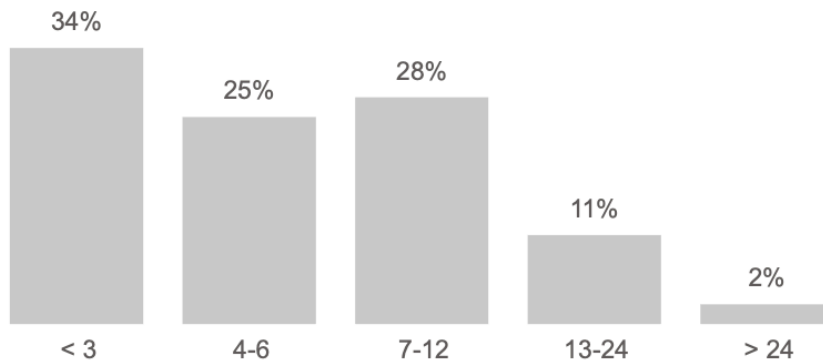
22% of the unemployed respondents have 0-2 years of experience in the industry. They account for 14% of all respondents, showing that they have been more affected by job loss.

### Experience in the industry (years)



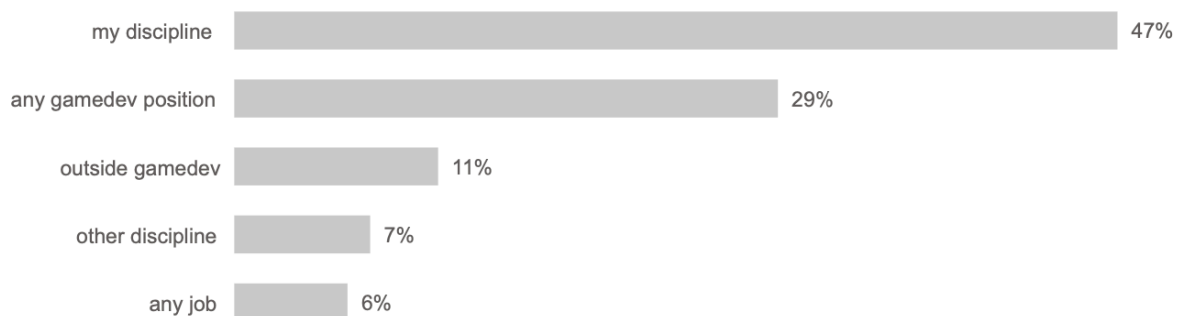
Two-thirds of the unemployed were looking for a new job for longer than three months, and four in ten for longer than six months. These indicators are worse than last year's.

### How long are you unemployed (months)?



Less than half of the unemployed respondents are determined to find a new job in their discipline, while 18% declare looking for a job outside the gamedev industry (10% in 2024).

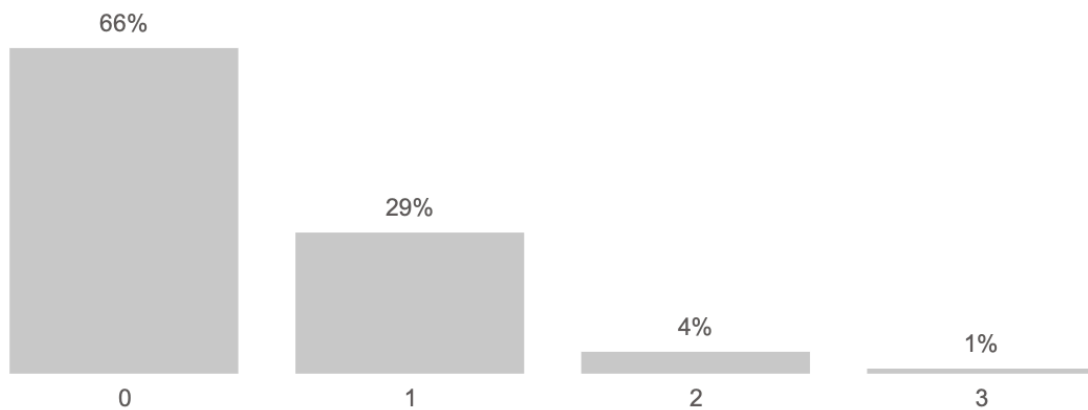
### What positions do you apply for?



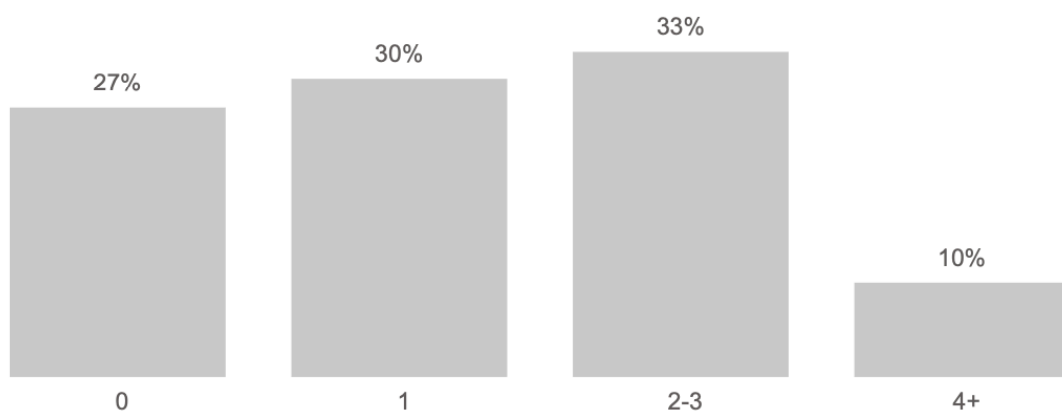
# Mobility

Over the last year, one-third of the surveyed changed or lost their job, and 5% changed their job more than once. Over the last five years, 73% of the surveyed changed their job.

How many times did you change job within the last 12 months?



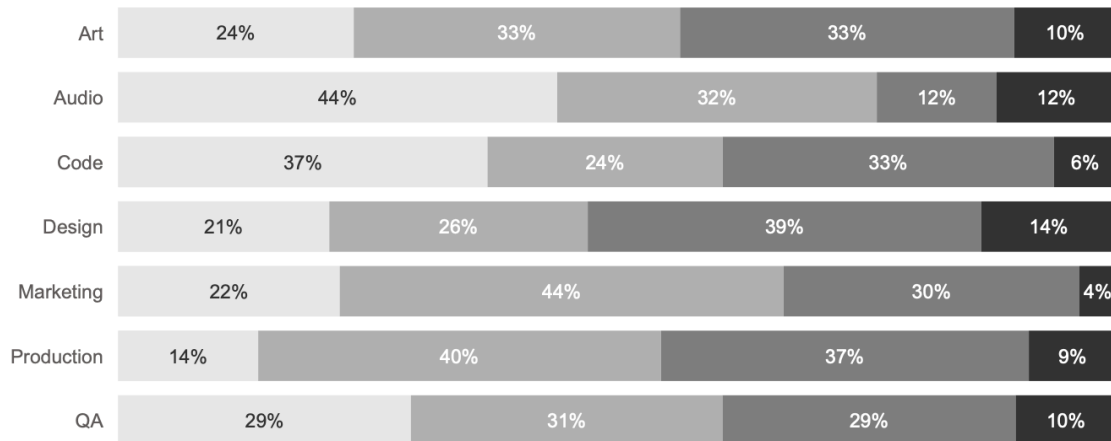
How many times did you changed job within the last 5 years?



Producers changed their job the most often (86% at least once), while Code (63%) and Audio professionals (56%) the least often. However, the small sample of responses from Audio and the large number of freelancers in the discipline might skew the results.

#### Frequency of job change within last 5 years by **discipline**

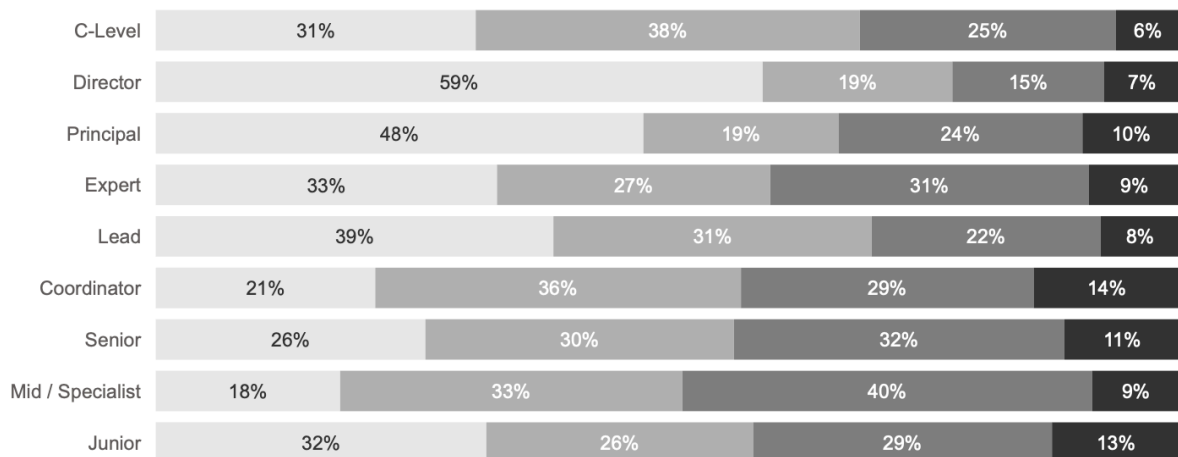
● 0 ● 1 ● 2-3 ● 4+



When seniority is concerned, it can be observed that Specialists changed their job the most often (82% at least once over the last 5 years), and Directors the least often (41% at least once over the last 5 years).

#### Frequency of job change within last 5 years by **seniority**

● 0 ● 1 ● 2-3 ● 4+



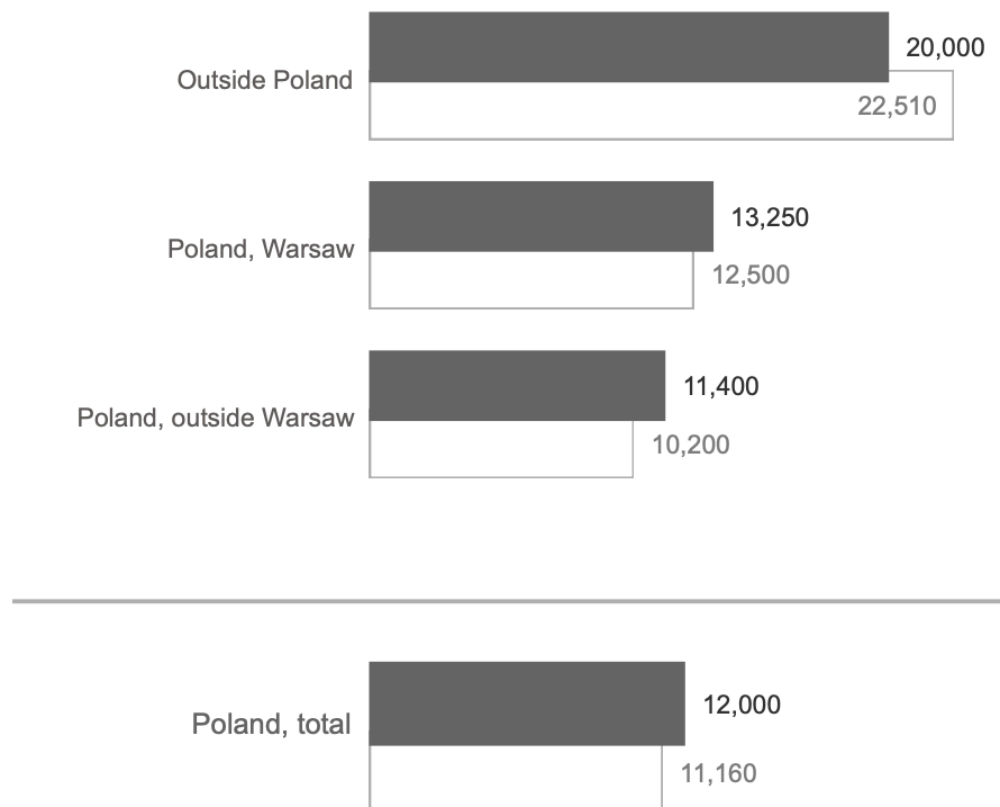
# Salaries

## Year to Year

The median salary in the Polish gamedev in 2025 is 12,000 PLN (total cost for the employer), which is 7% higher than 11,160 PLN in 2024. Taking into account 4% inflation (year-to-year, as of May 2025), this means a slight factual increase in salaries over the last year.

### Location vs salary y/y

○ Median 2024 ● Median 2025



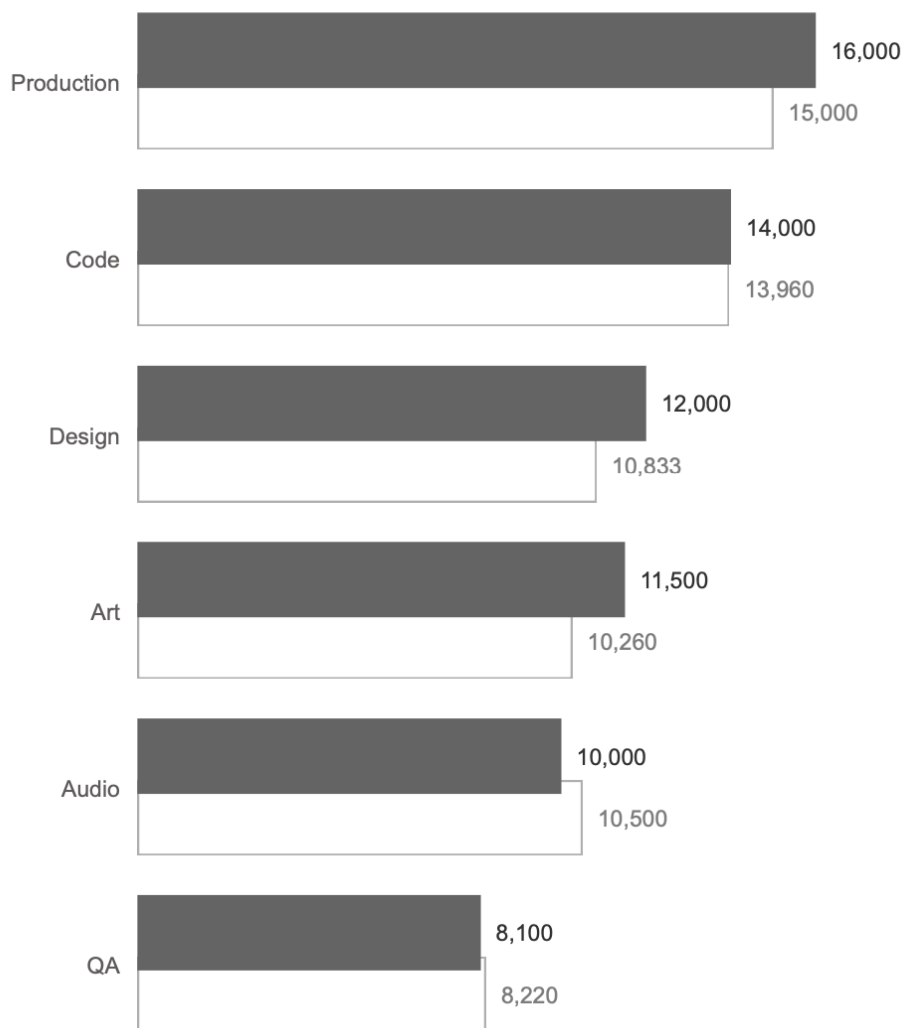
For the Contract of Employment:

- 11.2k PLN Cost to Employer = 9.3k PLN Gross Salary = 6.7k PLN Net Income.
- 12k PLN Cost to Employer = 9.7k PLN Gross Salary = 7.1k PLN Net Income.

Comparing salaries by discipline, we can see an increase in the median salaries in Production, Design, and Art, and a slight decrease in median salary in the QA.<sup>2 3</sup>

### Discipline vs salary y/y\*

○ Median 2024 ● Median 2025



For the Contract of Employment:

- 8.1 PLN Cost to Employer = 6.7k PLN Gross Salary = 4.9k PLN Net Income.
- 11.5 PLN Cost to Employer = 9.5k PLN Gross Salary = 6.8k PLN Net Income.
- 12 PLN Cost to Employer = 9.7k PLN Gross Salary = 7.1k PLN Net Income.
- 14 PLN Cost to Employer = 11.6k PLN Gross Salary = 8.3k PLN Net Income.
- 16 PLN Cost to Employer = 13.3k PLN Gross Salary = 9.4k PLN Net Income.

<sup>2</sup> Only respondents employed in Poland.

<sup>3</sup> The sample for Audio is too small to draw significant conclusions.

## Location

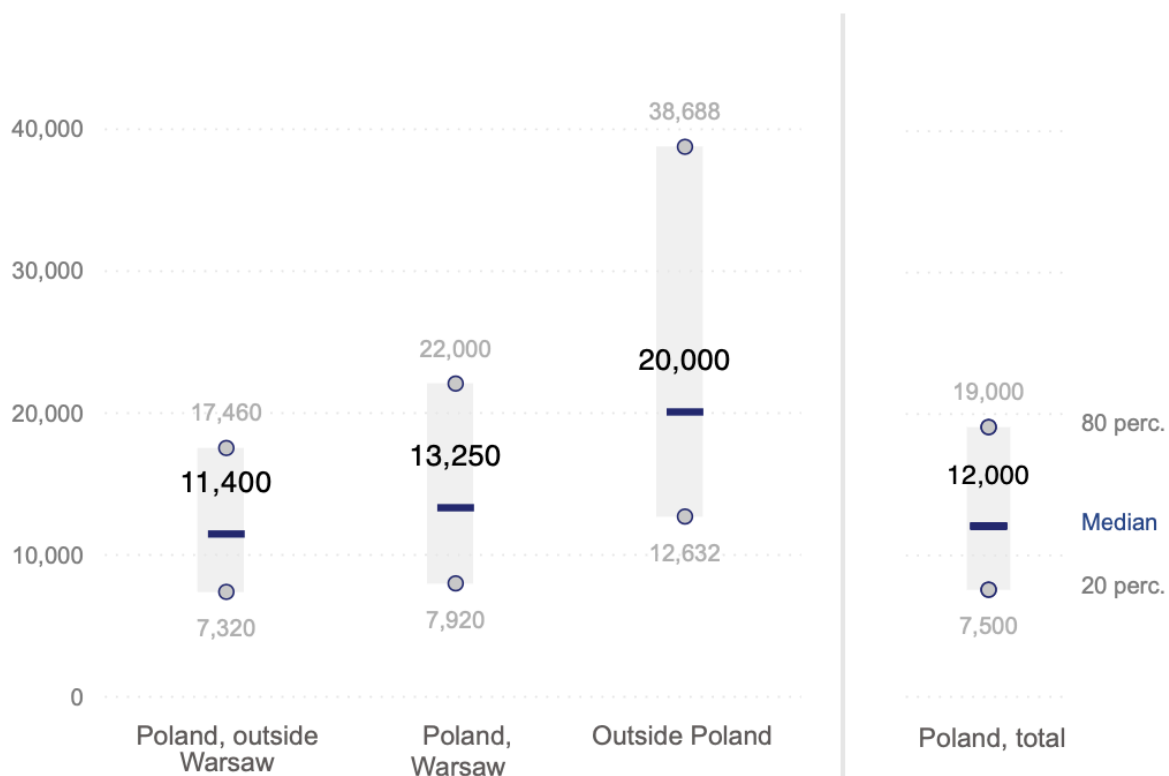
Among the respondents working in the Polish gamedev industry, half earn less than 12k PLN per month (in total Cost to Employer), which for the Contract of Employment means 9.7k PLN Gross Salary and 7.1k PLN Net Income.

Every fifth respondent declares earning more than 19k PLN per month, and one in five declares earning less than 7.5k PLN per month (in total Cost to Employer).

In Warsaw, the earnings are 14% higher than in the rest of the country. In the previous years, this value was closer to 20%.

According to Statistic Poland (GUS), the average gross salary in Poland in May 2025 was 8.8k PLN, while in the gamedev industry the average was 12.9k PLN.

### Location vs salary



For the Contract of Employment:

- 7.5k PLN Cost to Employer = 6.2k PLN Gross Salary = 4.6k PLN Net Income.
- 11.4k PLN Cost to Employer = 9.5k PLN Gross Salary = 6.8k PLN Net Income.
- 12k PLN Cost to Employer = 9.7k PLN Gross Salary = 7.1k PLN Net Income.
- 13.3k PLN Cost to Employer = 11k PLN Gross Salary = 7.8k PLN Net Income.
- 19k PLN Cost to Employer = 15.8k PLN Gross Salary = 11.1k PLN Net Income.

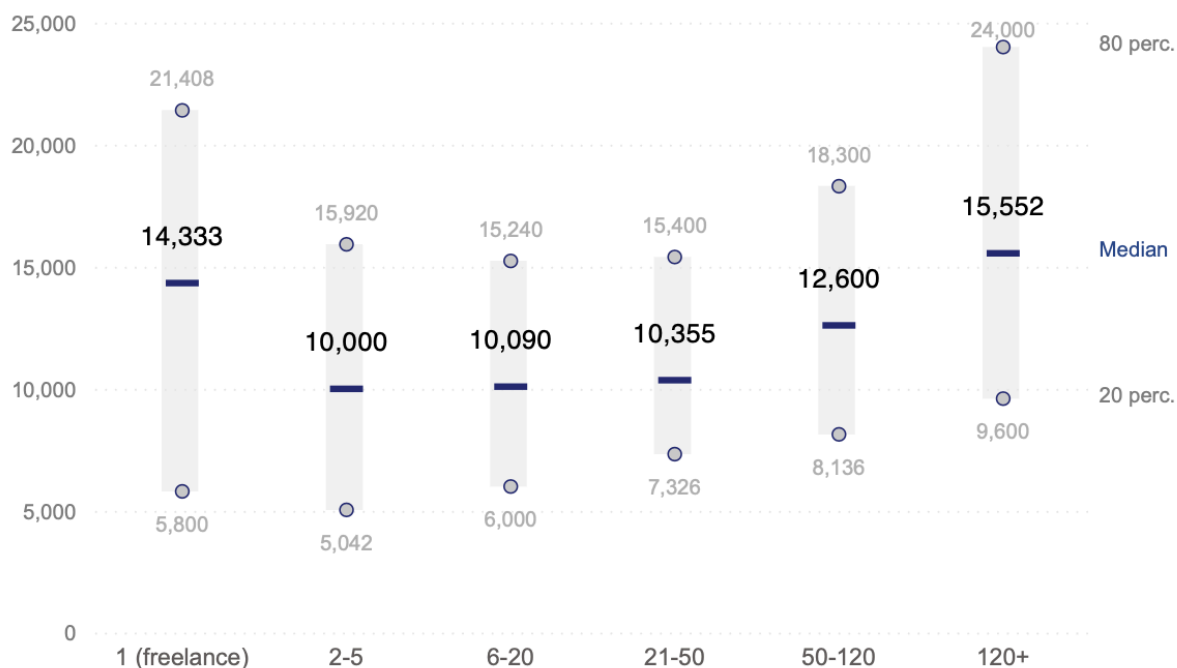


## Company Profile

As in the previous years, the bigger the company, the higher the median salaries. Half of the respondents working for the biggest studios earn more than 15.5k PLN per month (TCE), while for smaller companies, employing 20 people or less, the median is closer to 10k PLN per month (TCE)<sup>4 5</sup>

### Company size vs salary\*

(number of employees)



For the Contract of Employment:

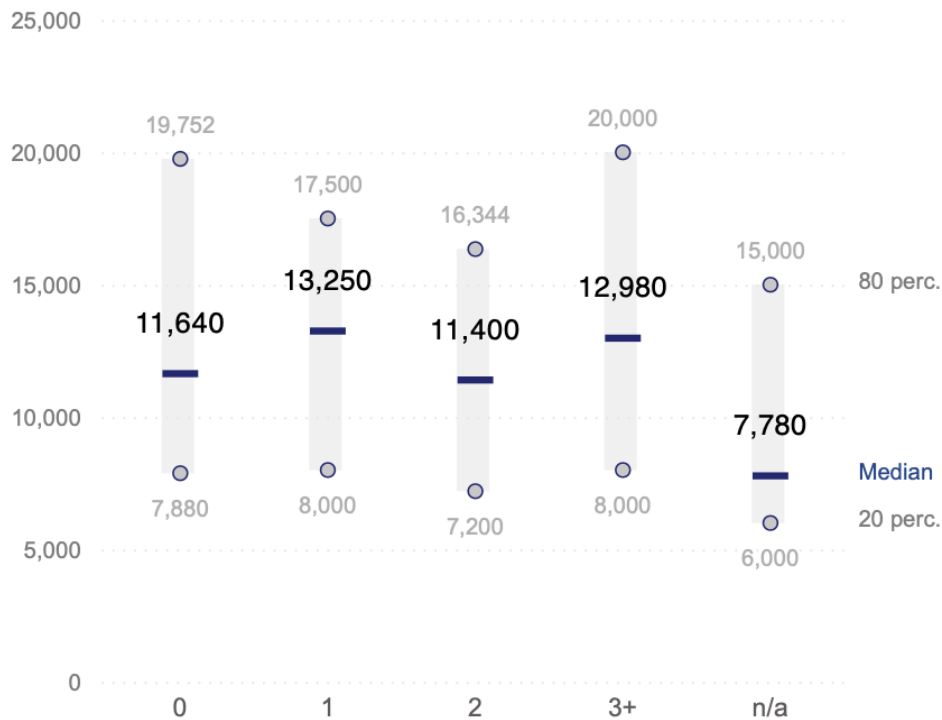
- 10k PLN Cost to Employer = 8.3k PLN Gross Salary = 6k PLN Net Income.
- 10.4k PLN Cost to Employer = 8.6k PLN Gross Salary = 6.2k PLN Net Income.
- 12.6k PLN Cost to Employer = 10.5k PLN Gross Salary = 7.5k PLN Net Income.
- 15.5k PLN Cost to Employer = 12.9k PLN Gross Salary = 9.1k PLN Net Income.

<sup>4</sup> Only respondents employed in Poland.

<sup>5</sup> Freelance as a category has too much internal variation to draw significant conclusions.

The way in which the number of published titles seems to impact the salaries changes from year to year, so it's hard to draw significant conclusions. The only constant trend is that outsourcing and subcontractor companies offer lower salaries, and in 2025, those were 7% lower than in 2024.<sup>6</sup>

### Published games vs salary\*



For the Contract of Employment:

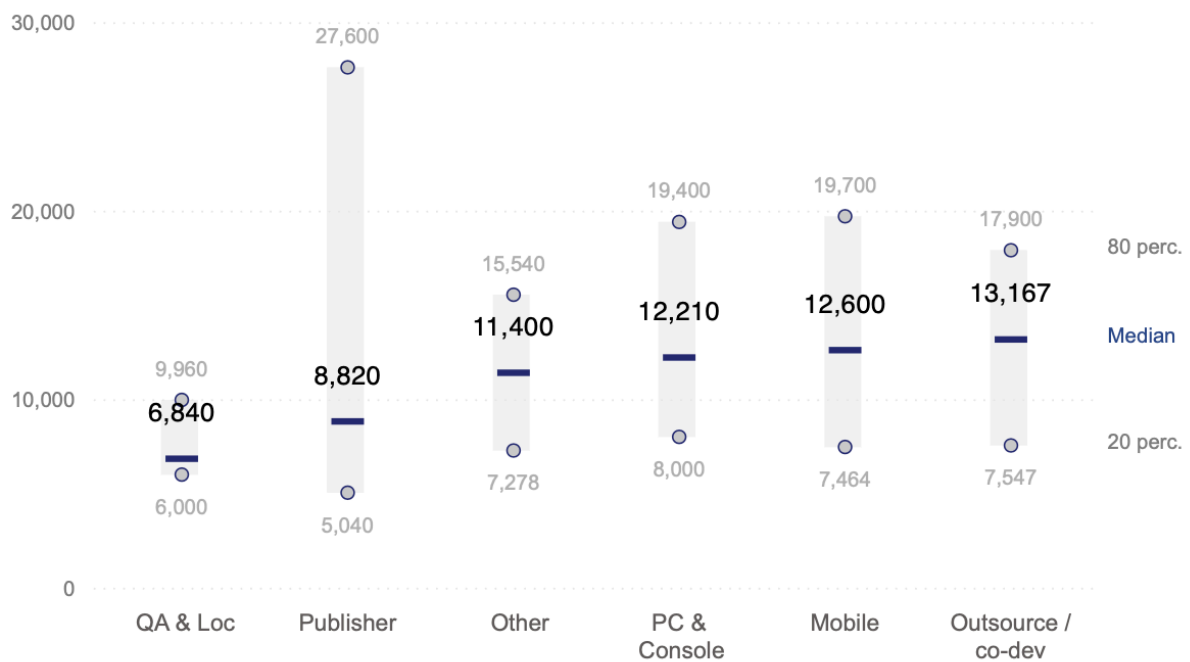
- 7.8k PLN Cost to Employer = 6.5k PLN Gross Salary = 4.7k PLN Net Income.
- 11.4k PLN Cost to Employer = 9.5k PLN Gross Salary = 6.8k PLN Net Income.
- 11.6k PLN Cost to Employer = 9.7k PLN Gross Salary = 6.9k PLN Net Income.
- 13k PLN Cost to Employer = 10.1k PLN Gross Salary = 7.7k PLN Net Income.
- 13.3k PLN Cost to Employer = 11k PLN Gross Salary = 7.8k PLN Net Income.

<sup>6</sup> Only respondents employed in Poland.

The data suggest that companies focusing on (co)development and outsourcing pay better (median around 13k PLN per month) than companies specializing in publishing, QA & Localisation (median around 6.8k PLN).<sup>7</sup>

It's worth noting that the average pay in QA & Loc companies is below the national average.

### Company type vs salary\*



For the Contract of Employment:

- 6.8k PLN Cost to Employer = 5.7k PLN Gross Salary = 4.2k PLN Net Income.
- 8.8k PLN Cost to Employer = 7.3k PLN Gross Salary = 5.3k PLN Net Income.
- 11.4k PLN Cost to Employer = 9.5k PLN Gross Salary = 6.8k PLN Net Income.
- 12.1k PLN Cost to Employer = 10.1k PLN Gross Salary = 7.2k PLN Net Income.
- 12.6k PLN Cost to Employer = 10.5k PLN Gross Salary = 7.5k PLN Net Income.
- 13.2k PLN Cost to Employer = 10.9k PLN Gross Salary = 7.8k PLN Net Income.

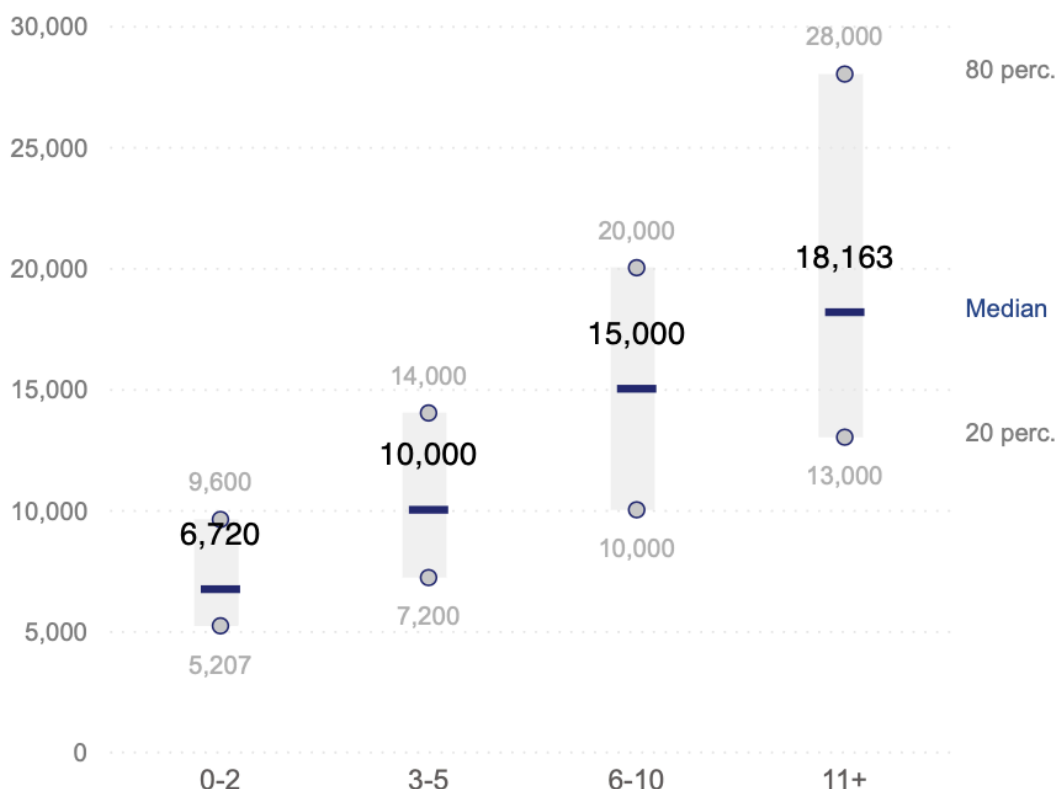
<sup>7</sup> Only respondents employed in Poland.

## Experience in the Industry

The data suggest that salaries grow with the respondents' experience in the industry. The top salaries grow faster than the median salaries. Compared to 2024, the median salary for employees with 3-10 years of experience grew, while the salaries of employees with 2 or fewer years of experience decreased.<sup>8</sup>

### Work experience vs salary\*

(years in the industry)



For the Contract of Employment:

- 6.7k PLN Cost to Employer = 5.6k PLN Gross Salary = 4.1k PLN Net Income.
- 10k PLN Cost to Employer = 8.3k PLN Gross Salary = 6k PLN Net Income.
- 15k PLN Cost to Employer = 12.5k PLN Gross Salary = 8.8k PLN Net Income.
- 18.2k PLN Cost to Employer = 15.1k PLN Gross Salary = 10.6k PLN Net Income.

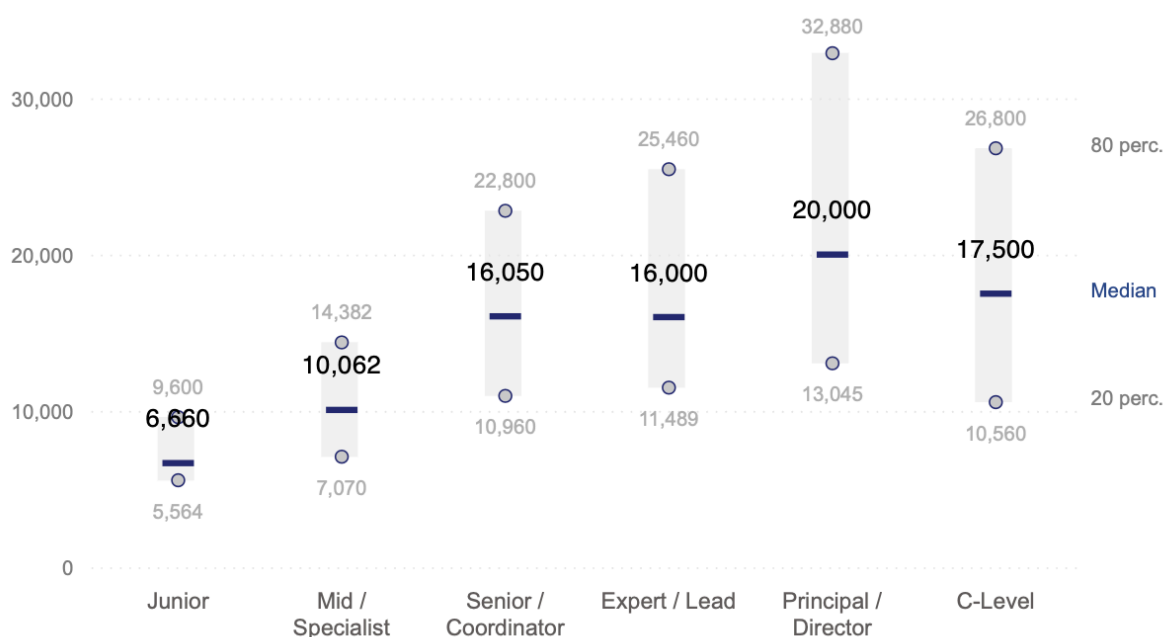
<sup>8</sup> Only respondents employed in Poland.

## Seniority

In general, salaries grow with the seniority level. The data suggest that the seniority descriptions *senior*, *coordinator*, *expert*, and *lead* may mean different things in different companies, and that a clear divide between the expert path and the leader path exists only in the largest companies. We present more detailed data on the following pages.

In the C-level category, we have data from both small indie studios and big publicly listed companies, which may explain the wide range of declared salaries.<sup>9</sup>

### Seniority vs salary – total\*



For the Contract of Employment:

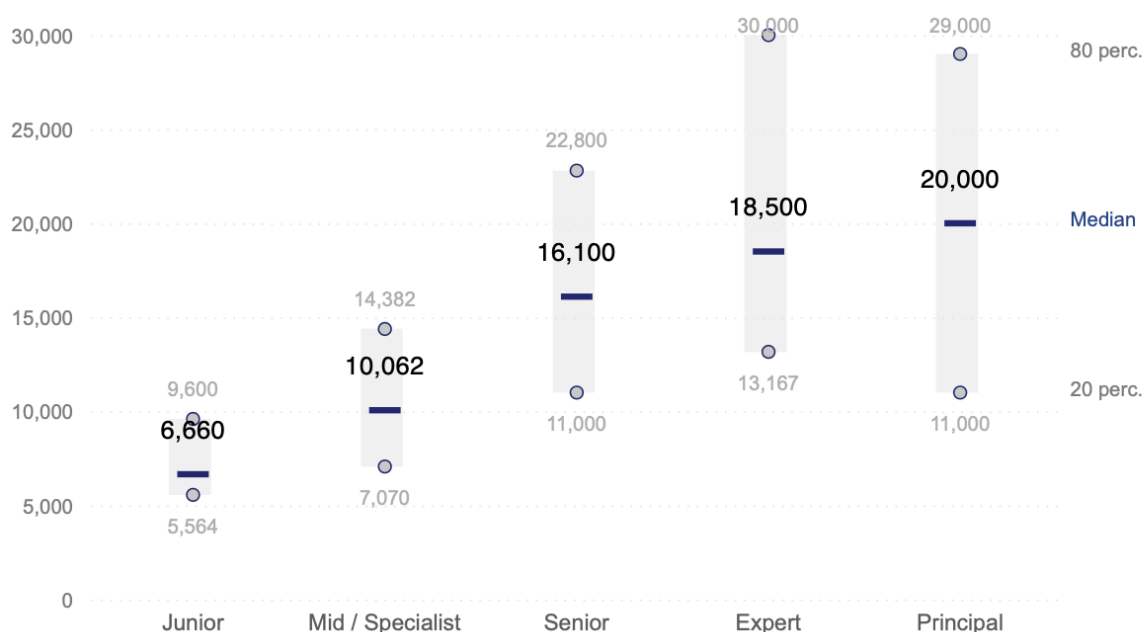
- 6.7k PLN Cost to Employer = 5.6k PLN Gross Salary = 4.1k PLN Net Income.
- 10.1k PLN Cost to Employer = 8.8k PLN Gross Salary = 6.3k PLN Net Income.
- 15k PLN Cost to Employer = 12.5k PLN Gross Salary = 8.8k PLN Net Income.
- 16k PLN Cost to Employer = 13.3k PLN Gross Salary = 9.4k PLN Net Income.
- 17.5k PLN Cost to Employer = 14.5k PLN Gross Salary = 10.2k PLN Net Income.
- 20k PLN Cost to Employer = 16.6k PLN Gross Salary = 11.6k PLN Net Income.
- 25k PLN Cost to Employer = 21k PLN Gross Salary = 14.5k PLN Net Income.

<sup>9</sup> Only respondents employed in Poland.

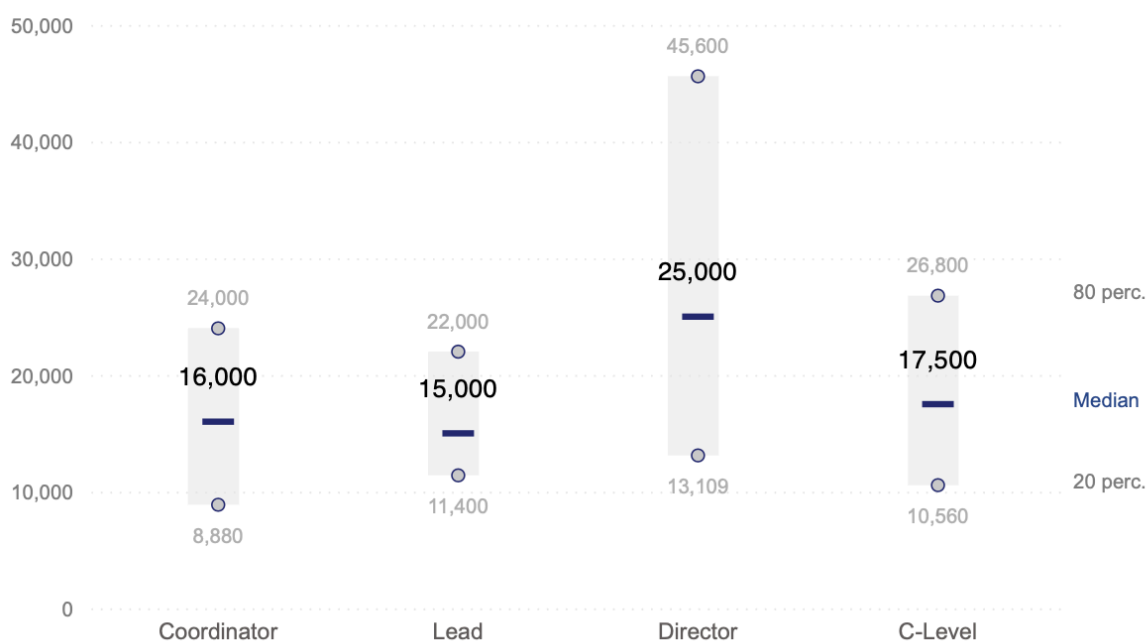
Data suggests that Senior and Coordinator salaries are similar, with a median around 16k PLN TCE, while Experts earn noticeably more than Leads (18.5K PLN and 15k PLN respectively), and Directors earn more than Principals (25k PLN and 20k PLN).<sup>10</sup>

One possible explanation is that in some companies, Lead is a functional position, not directly linked to the employee's experience.

### Seniority vs salary – expert path \*



### Seniority vs salary – leader path \*



<sup>10</sup> Only respondents employed in Poland.

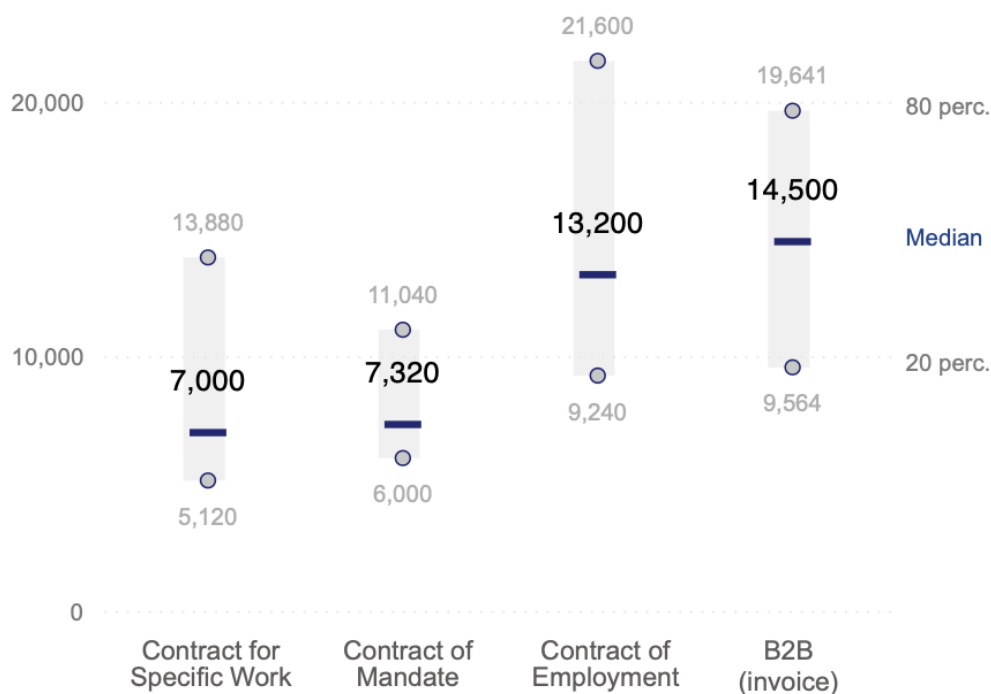
## Type of Contract

Respondents working on the Contract for Specific Work and the Contract of Mandate are paid the least; half of them earn less than 7k PLN, and 7.3k PLN respectively (cost to employer), which is a decrease when compared to 2024.

Half of the respondents on the Contract of Employment earn less than 13.2k PLN per month (cost to employer), and half of them earn more.

Respondents working on B2B contacts report the highest earnings; half of them earn more than 14.5k PLN per month (cost to employer).<sup>11</sup>

### Type of Contract vs salary\*



How do the numbers on the chart translate to Net Income?

- For the Contract of Mandate, 7k PLN Cost to Employer = from 4.5k PLN Net Income (for people employed nowhere else) to 7k PLN Net Income (for students).
- For the Contract for Specific Work (for 50% cost of getting income), 7.3k PLN Cost to Employer = 6.8k PLN Net Income. In May, the monthly due for voluntary health insurance in the NFZ was 786 PLN.
- For the Contract of Employment, 13.2k PLN Cost to Employer = 11k PLN Gross Income = 7.8k PLN Net Income.
- For B2B, 14.5k PLN Cost to Employer = 14.5k PLN Net Invoice = about 11k PLN after taxes (PIT) and social dues (ZUS) for 8.5% lump sum tax and 10k PLN for flat tax and tax scale.

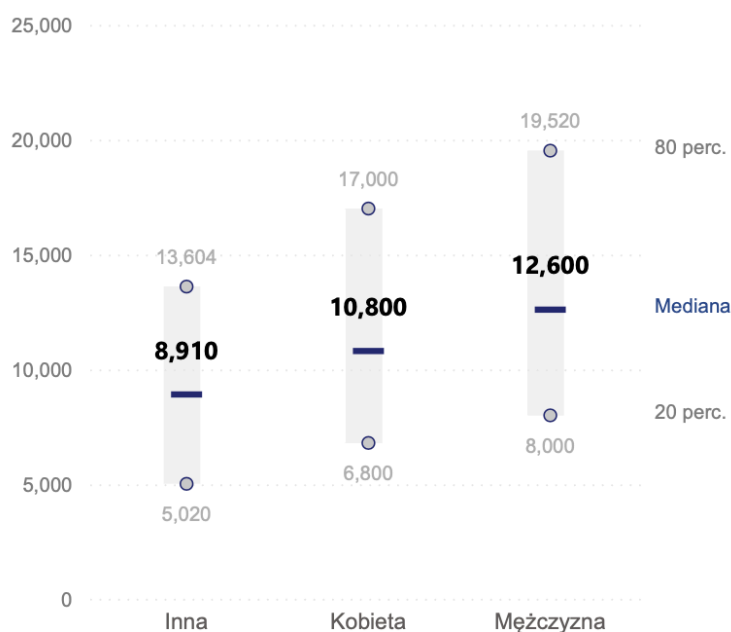
<sup>11</sup> Only respondents employed in Poland.

## Gender

Half of the women respondents earn less than 10.8k PLN per month (Total Cost to Employer), while for the men respondents, the median value is 12.6k PLN per month (TCE). One in five men earns more than 19.5k PLN, while one in five women earns more than 17k PLN. One in five men earns less than 8k PLN, while one in five women earns less than 6.8k PLN.<sup>12</sup>

Compared to last year's data, the gender pay gap decreased from 22% to 13%.

### Płeć a wysokość wynagrodzenia\*



For the Contract of Employment:

- 8.9k PLN Cost to Employer = 7.4k PLN Gross Salary = 5.3k PLN Net Income.<sup>13</sup>
- 10.8k PLN Cost to Employer = 8.9k PLN Gross Salary = 6.4k PLN Net Income.
- 12.6k PLN Cost to Employer = 10.5k PLN Gross Salary = 7.4k PLN Net Income.

<sup>12</sup> Only respondents employed in Poland.

<sup>13</sup> Data sample for respondents declaring gender other than F/M is too small to draw statistically significant conclusions.



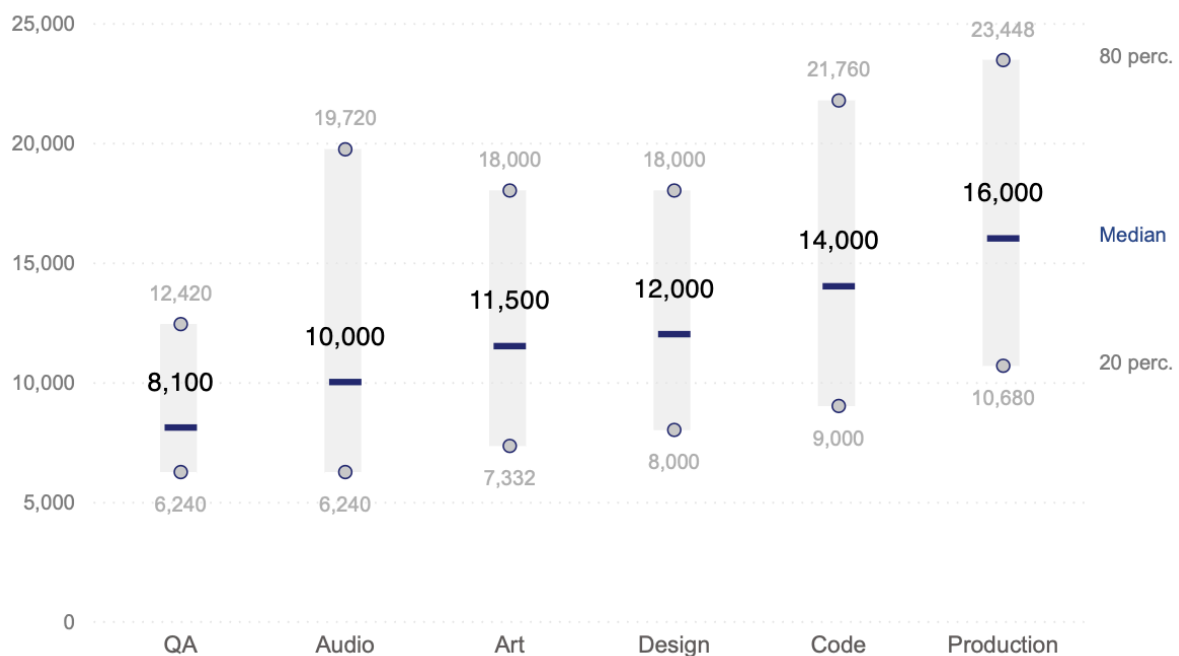
## Discipline

The declared median salaries (per month, total Cost to Employer) are highest in Production (16k PLN) and Code (14k PLN). In the middle, there is Design (12k PLN) and Art (11.5k PLN). The lowest-earning discipline is the QA (8.1k PLN) – less than last year.

When we look at the upper bracket, we observe the highest salaries in Production and Code, where one in five respondents declare earning over 23k PLN and 22k PLN per month (CTE).

While analyzing the data, we should take into account the preferred Type of Contract. In Code, we observe relatively more B2B contracts than Contracts of Employment (B2B guarantees higher Net Income for the same TCE). In Production and Design, B2B and CoE are more balanced, and most QA work on the Contract of Employment.<sup>14</sup>

### Discipline vs salary\*



For the Contract of Employment:

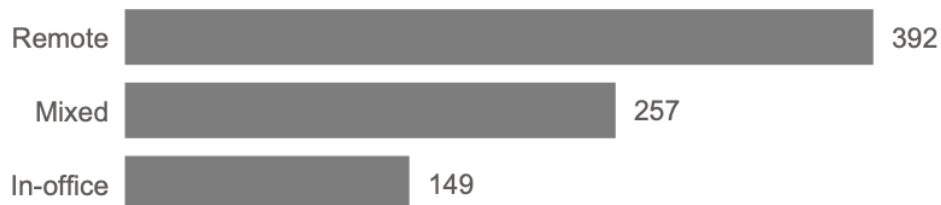
- 8.1k PLN Cost to Employer = 6.7k PLN Gross Salary = 4.9k PLN Net Income.
- 11.5k PLN Cost to Employer = 9.5k PLN Gross Salary = 6.8k PLN Net Income.
- 12k PLN Cost to Employer = 9.7k PLN Gross Salary = 7.1k PLN Net Income.
- 14k PLN Cost to Employer = 11.6k PLN Gross Salary = 8.3k PLN Net Income.
- 16k PLN Cost to Employer = 13.3k PLN Gross Salary = 9.4k PLN Net Income.

<sup>14</sup> Only respondents employed in Poland.

# Remote Work

Nearly half of the respondents (49%) work remotely, nearly one-third (32%) mix remote and office work, and the rest (19%) work office-only.

Mode of work



Most respondents (64%) had a say in where they work.

How the mode of work was decided

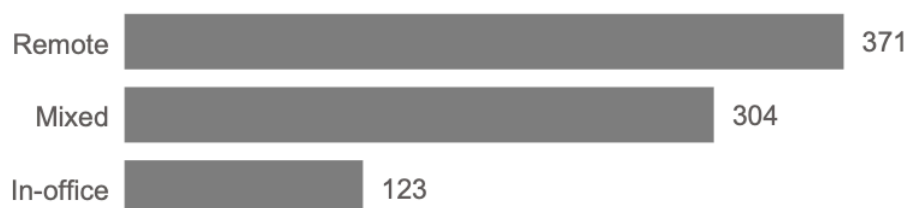


76% of the remote workers declare that this is their most preferred mode of work. Respondents working in a mixed mode, 64% declare that this is their most preferred mode. Only 50% of the respondents working in the office prefer this mode the most.

		preferred mode of work		
		Office	Mixed	Remote
current mode of work	Office	50%	36%	15%
	Mixed	15%	64%	21%
	Remote	3%	22%	76%

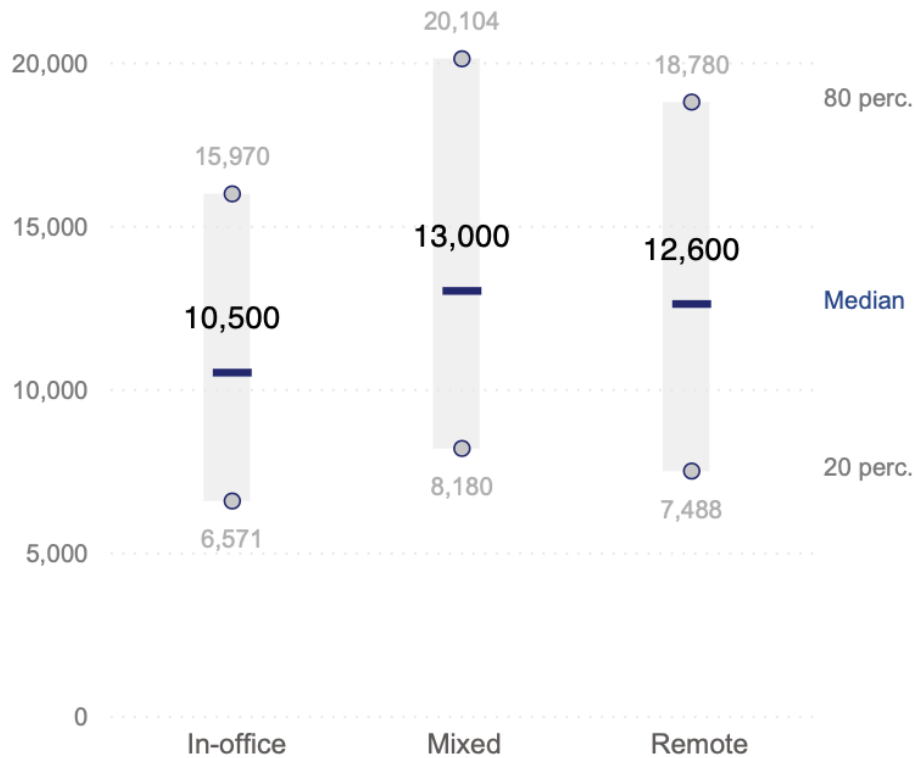
In total, the most respondents prefer remote work (46%), and the fewest prefer office (15%).

Preferred mode of work



Half of the respondents working office-only earn less than 10.5k PLN (total cost for employer), while for respondents working in a mixed mode or fully remotely, the median is around 13k PLN.<sup>15</sup>

### Work mode vs salary\*



For the Contract of Employment:

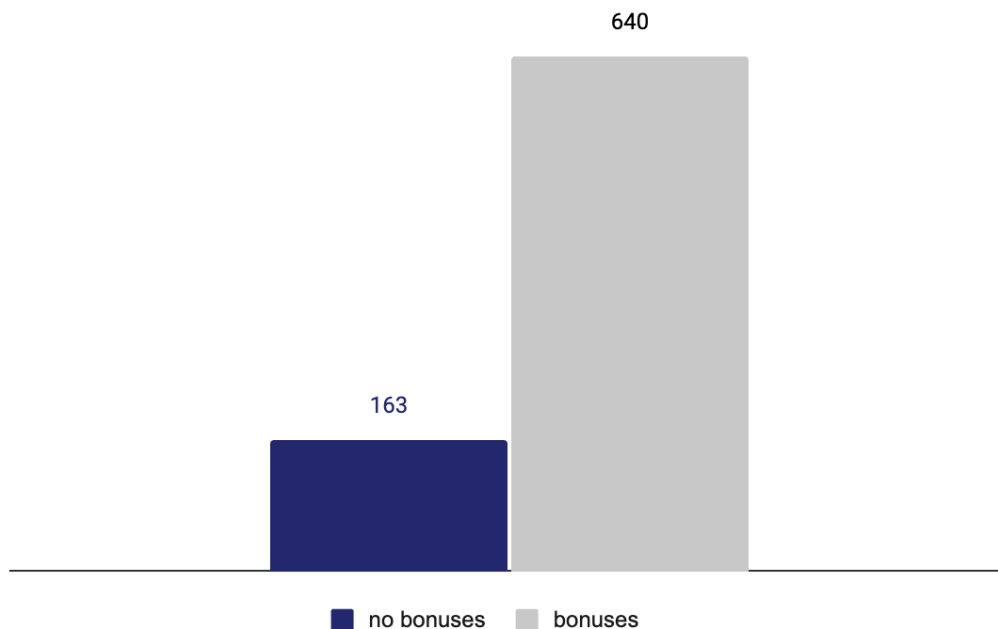
- 10.5k PLN Cost to Employer = 8.7k PLN Gross Salary = 6.3k PLN Net Income.
- 12.6k PLN Cost to Employer = 10.5k PLN Gross Salary = 7.5k PLN Net Income.
- 13k PLN Cost to Employer = 11k PLN Gross Salary = 7.7k PLN Net Income.

<sup>15</sup> Only respondents employed in Poland.

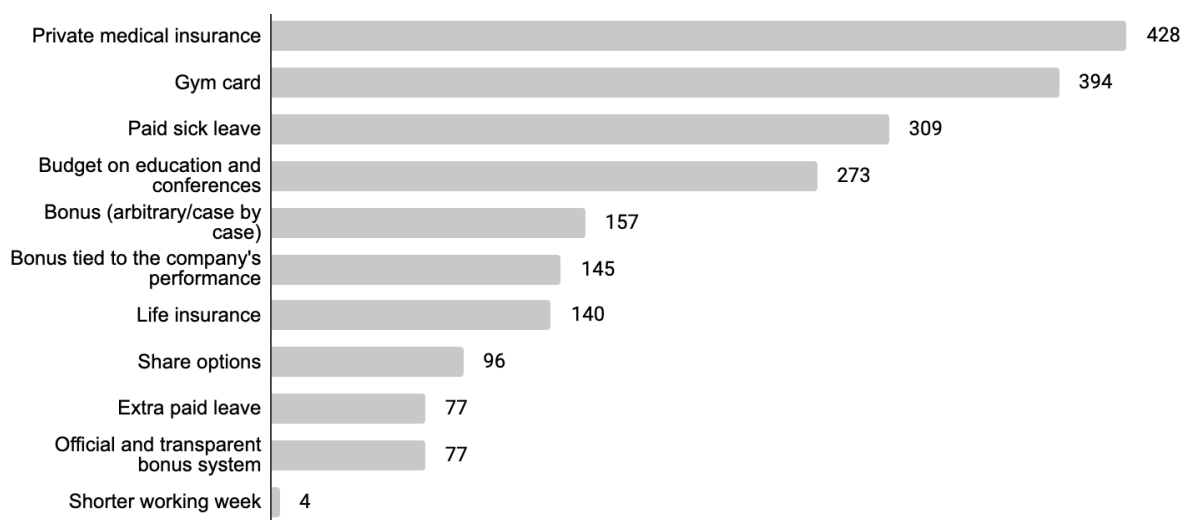
# Bonuses

Among the respondents who were employed in May, 20% declared that their company grants no bonuses, while 80% declared various bonuses accompanying the base salary.

Most companies offer more than one type of bonus.



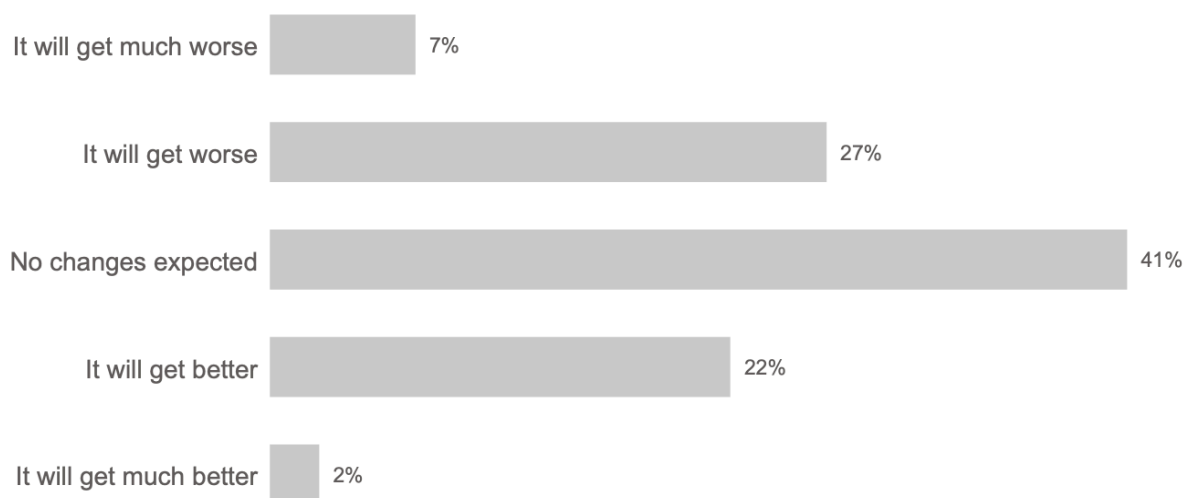
The most common bonuses are private healthcare, Multisport, and a budget for conferences and self-development. One of the declared bonuses is also paid sick leave, which is required by law on the Contract of Employment, and is used as a bonus for other contract types.



# Expectations

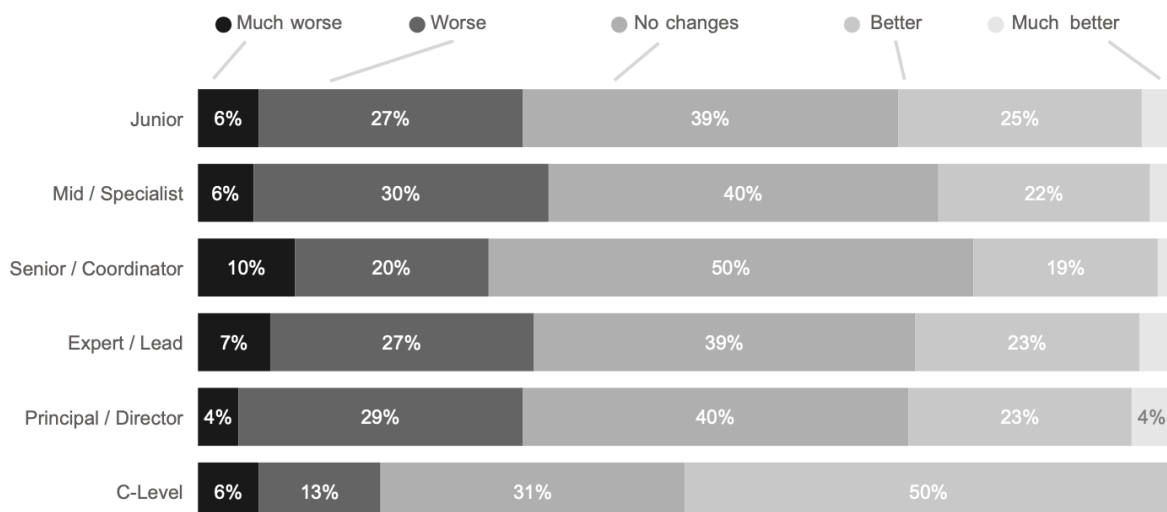
One-third of the respondents (34%) expect the situation in the industry to worsen, while one-fourth (24%) expect it to improve. The number of very pessimistic responses (7%) is three times higher than the number of very optimistic responses (2%).

How do you see the future of the industry?



Among the respondents, Seniors are the most pessimistic, while Juniors, Directors, and the C-suite are the most optimistic.

Expectations by **seniority**

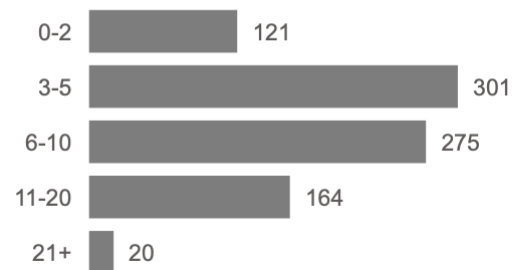


# Detailed Data

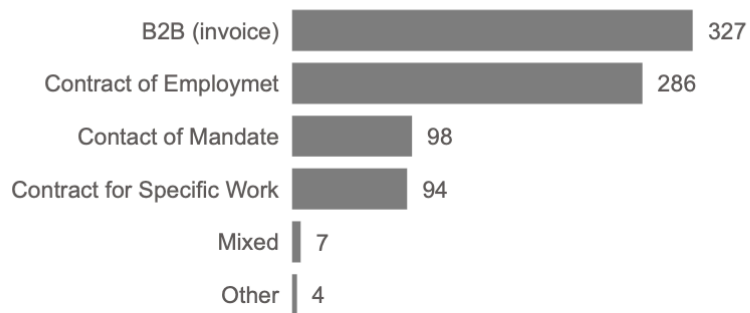
## Basic Respondents Stats

Number of responses: 881

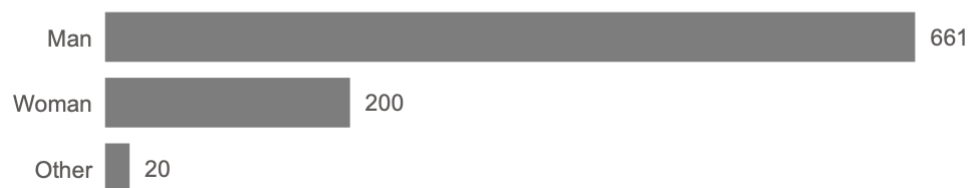
Years in the industry



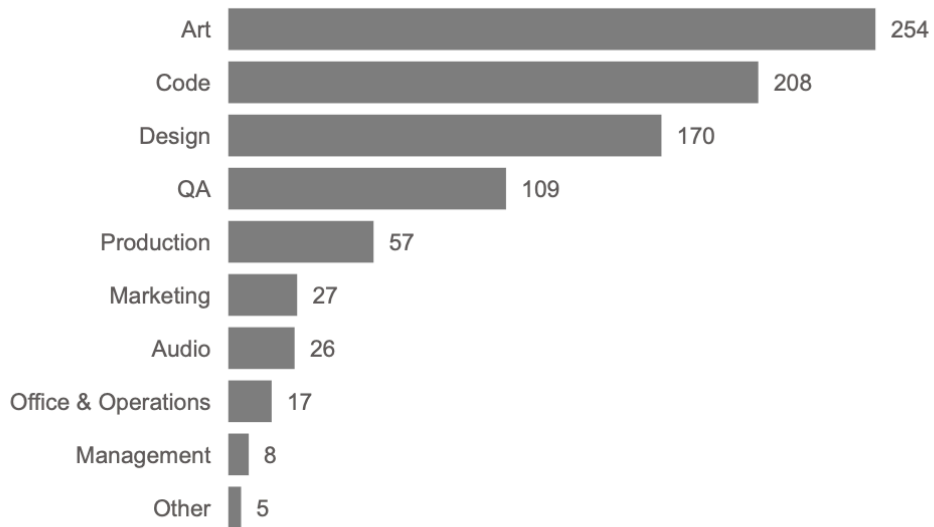
Type of contract



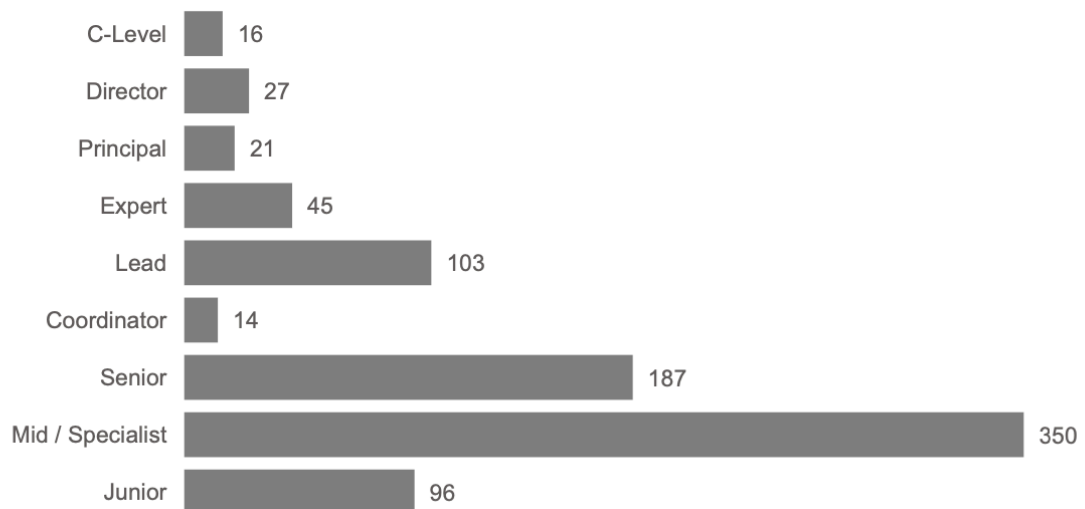
Gender



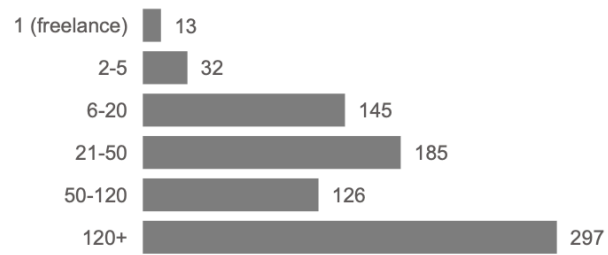
## Discipline



## Seniority



#### Company size



#### Location



#### Company profile

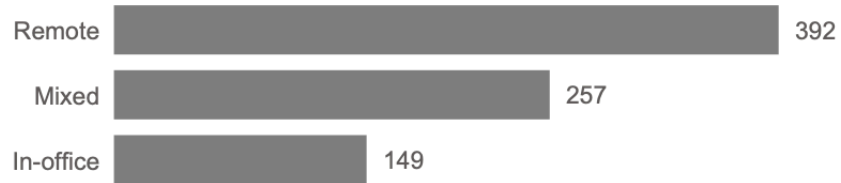


#### Company experience (number of games)





#### Mode of work



#### How the mode of work was decided



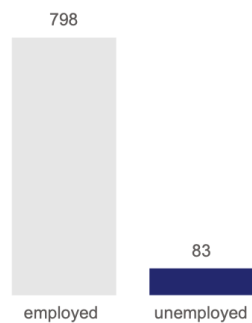
#### Preferred mode of work



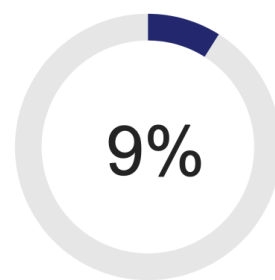
		preferred mode of work		
		Mixed	In-office	Remote
current mode of work	In-office	36%	50%	15%
	Mixed	64%	15%	21%
	Remote	22%	3%	76%

# Un/Employment

Employment status



Unemployment ratio in the industry

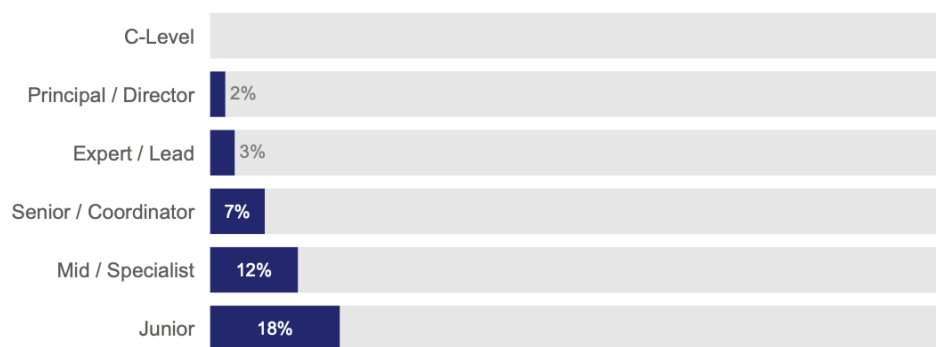


● unemployed    ● employed

by gender



by seniority

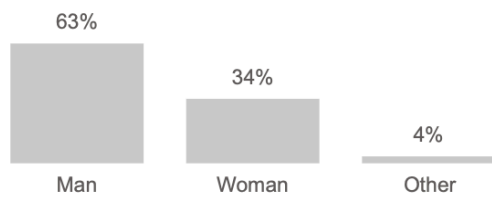


by discipline

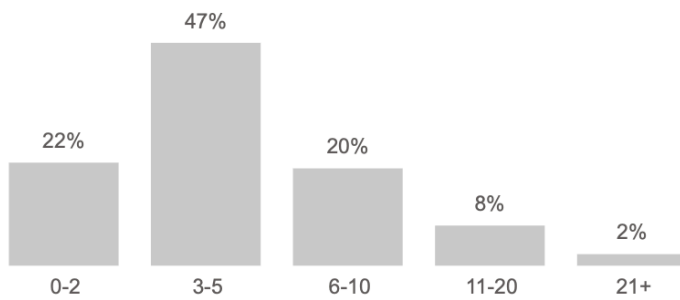


*In case of other discipline the sample is too small to draw significant conclusions.*

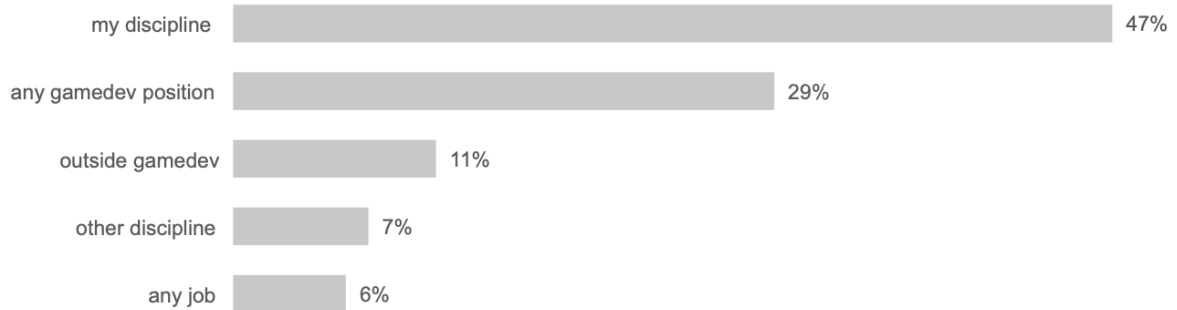
### Unemployed by gender



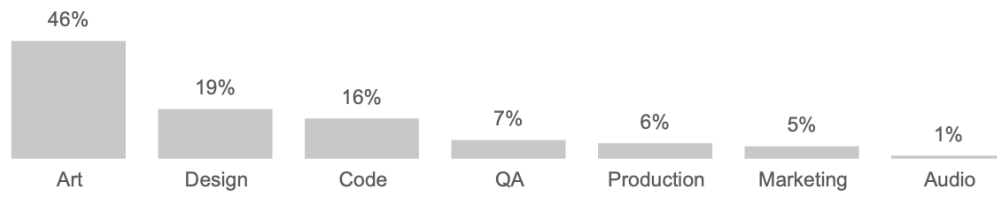
### Experience in the industry (years)



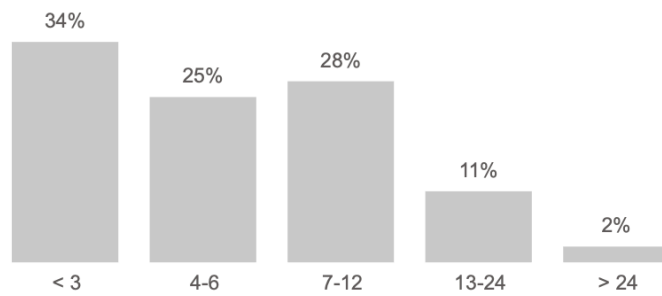
### What positions do you apply for?



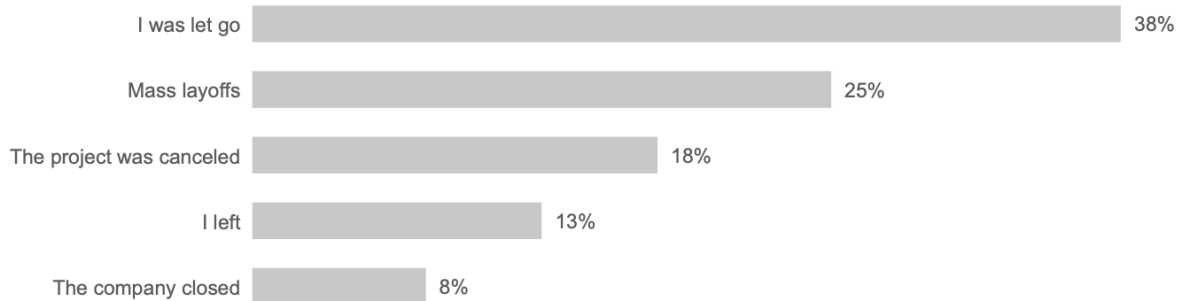
### Unemployed by discipline



### How long are you unemployed (months)?

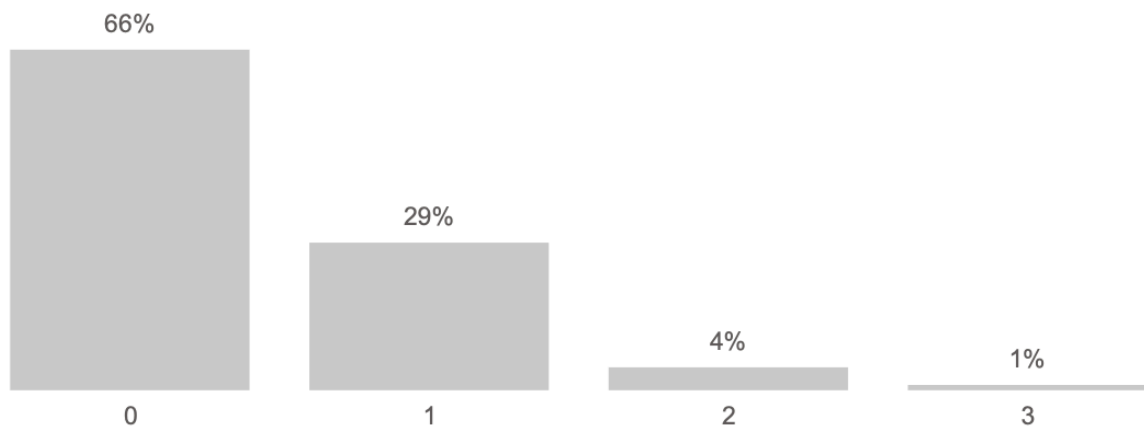


### Circumstances of the loss of job

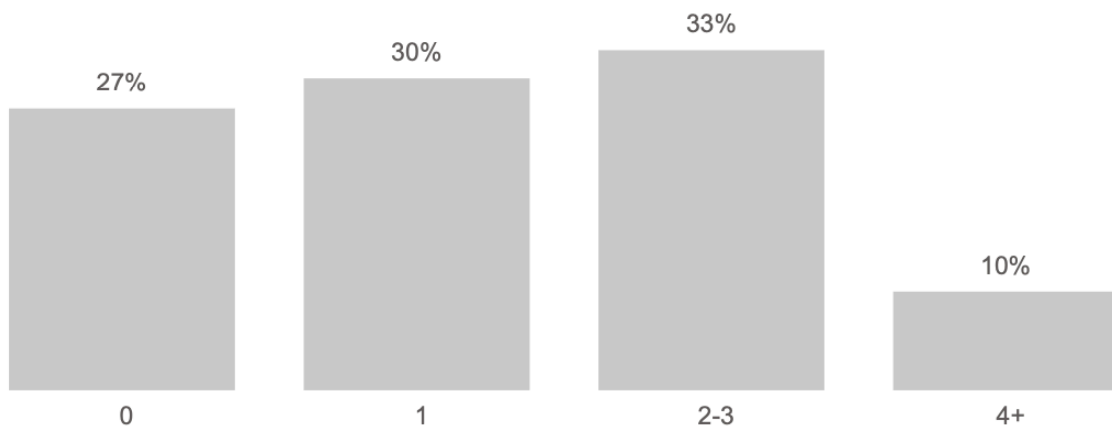


## Mobility

How many times did you change job within the last 12 months?

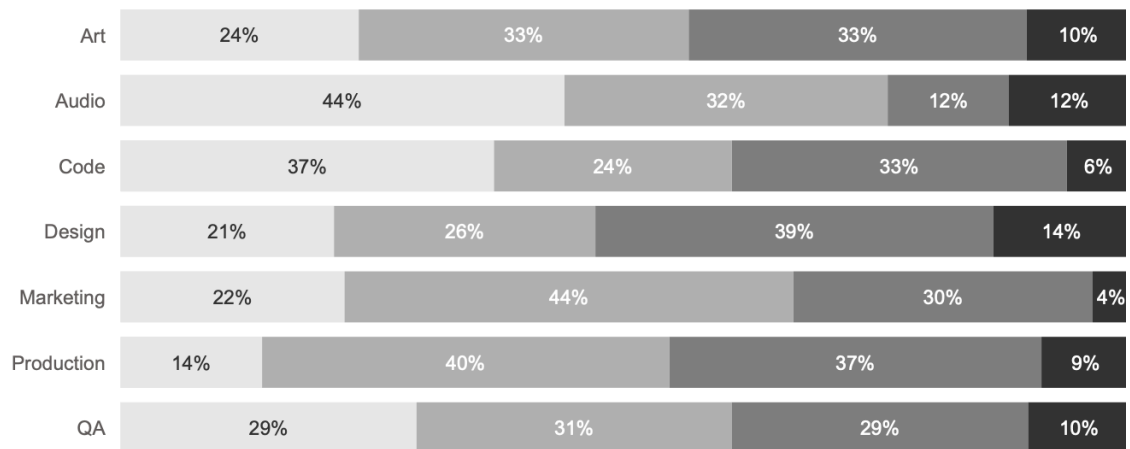


How many times did you changed job within the last 5 years?



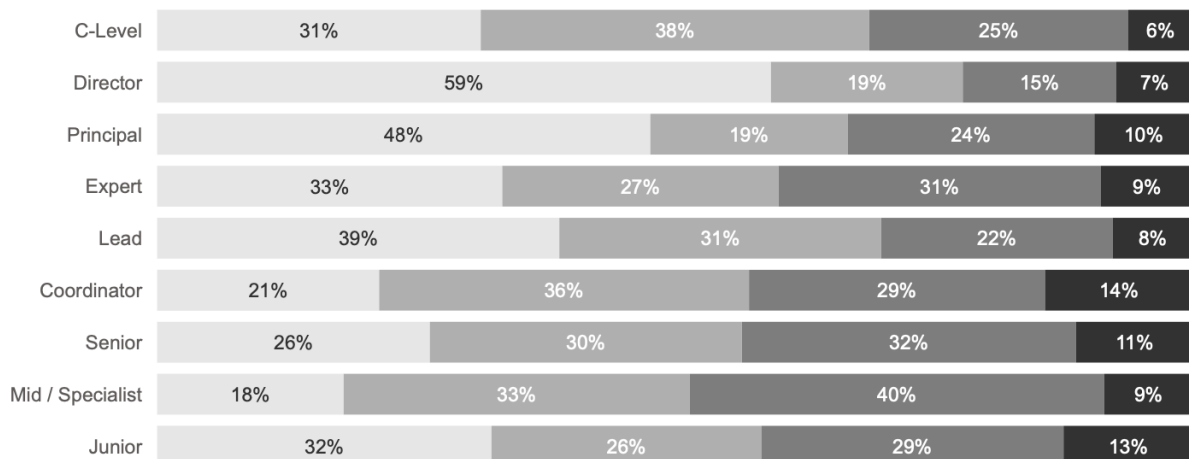
### Frequency of job change within last 5 years by **discipline**

● 0 ● 1 ● 2-3 ● 4+



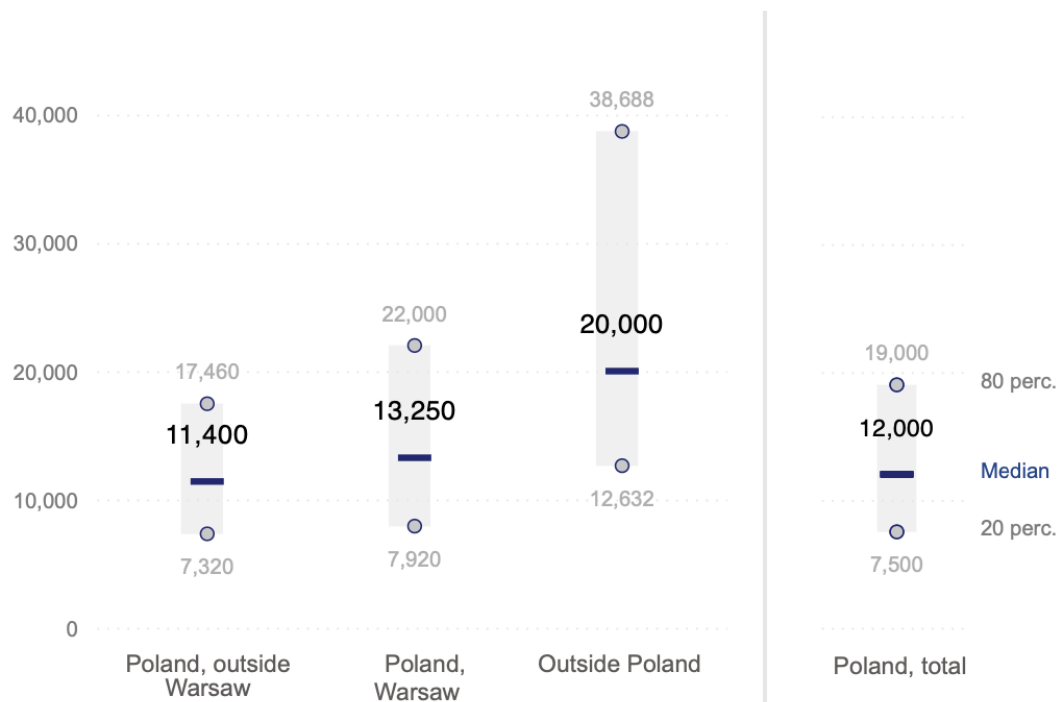
### Frequency of job change within last 5 years by **seniority**

● 0 ● 1 ● 2-3 ● 4+

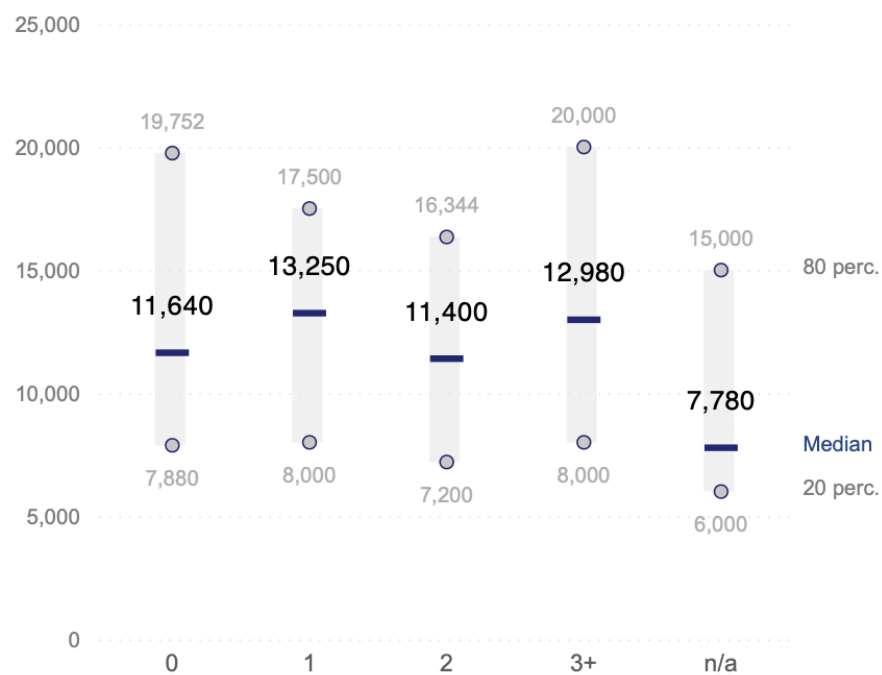


# Salaries in 2025

## Location vs salary



## Published games vs salary\*

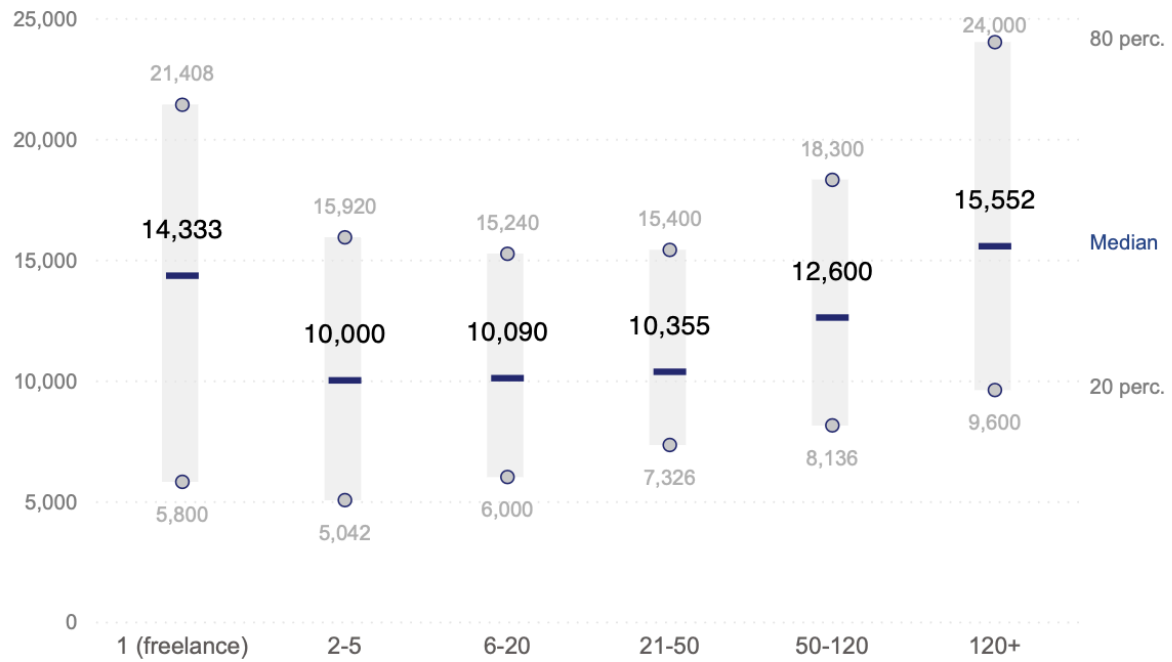


\* Only respondents employed in Poland.

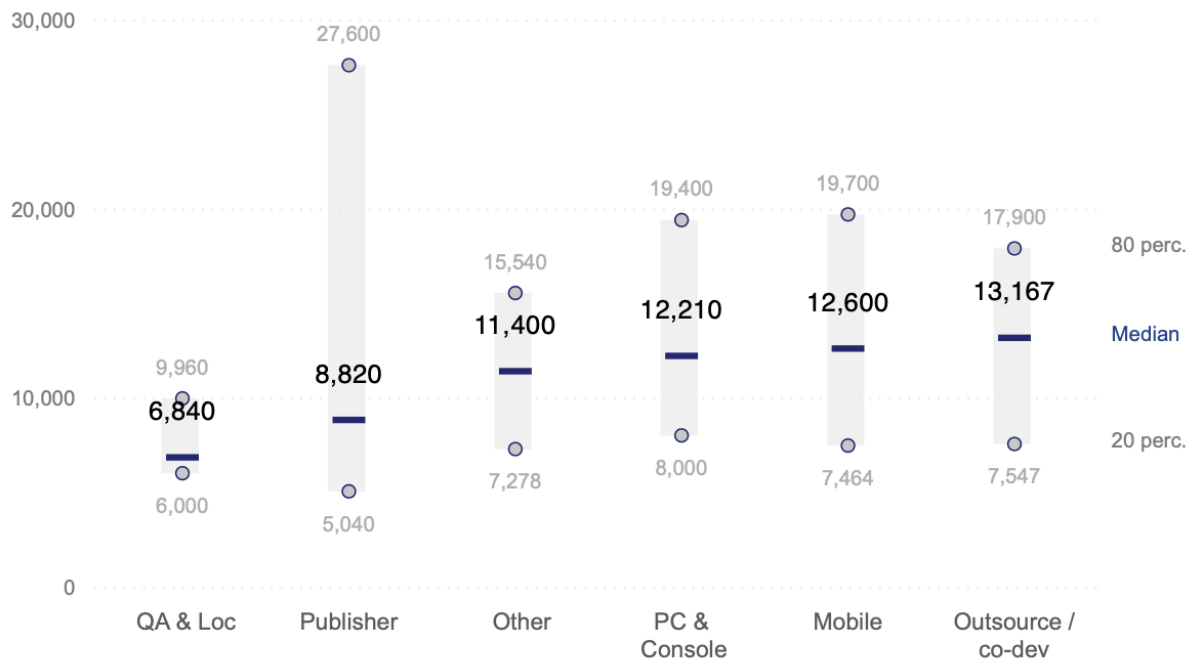
\*\* Values shown = the total cost to the employer.

## Company size vs salary\*

(number of employees)



## Company type vs salary\*

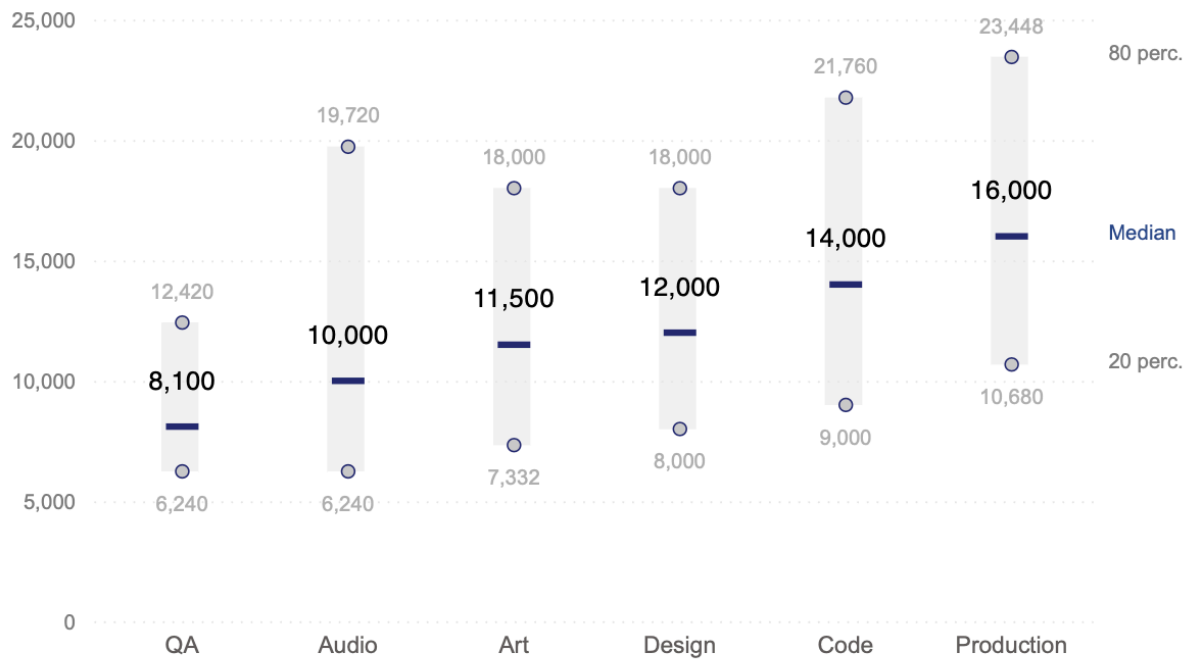


\* Only respondents employed in Poland.

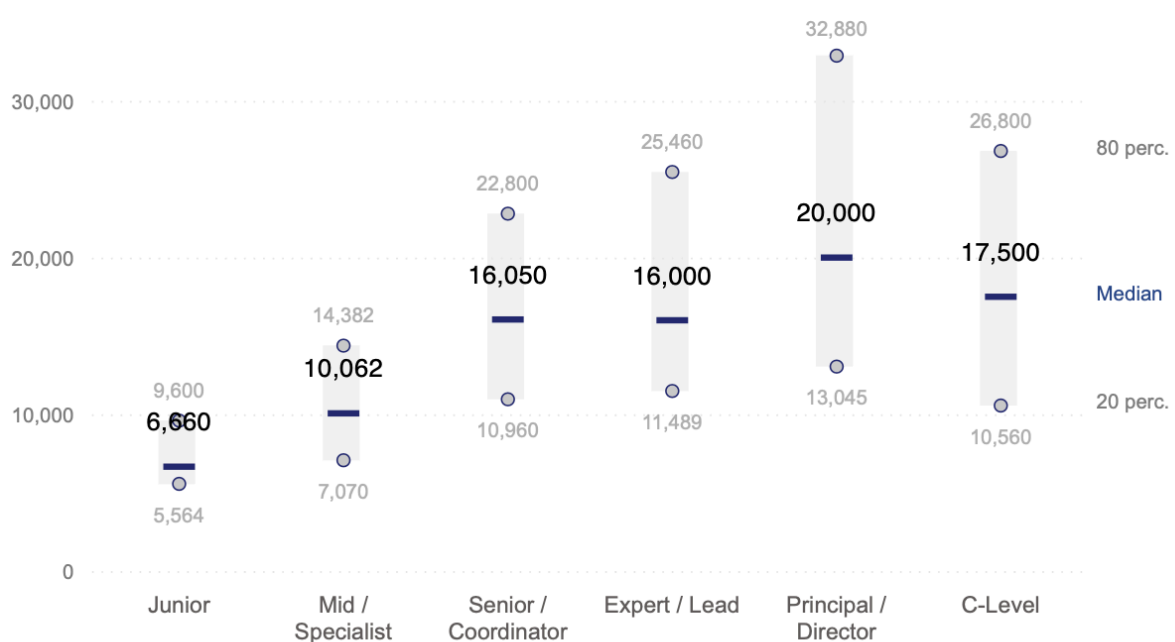
\*\* Values shown = the total cost to the employer.



## Discipline vs salary\*



## Seniority vs salary – total\*

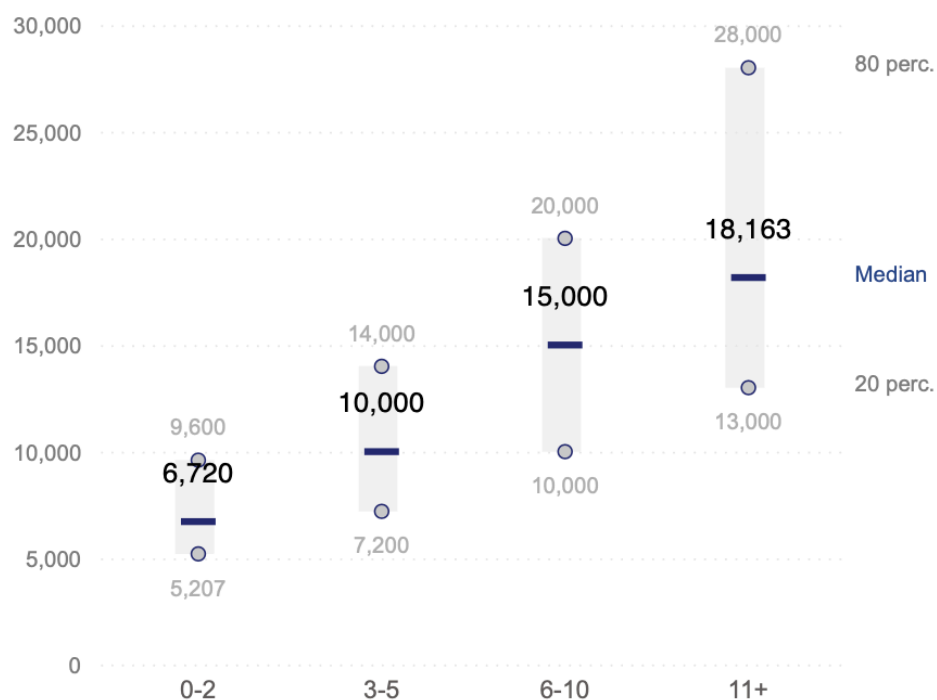


\* Only respondents employed in Poland.

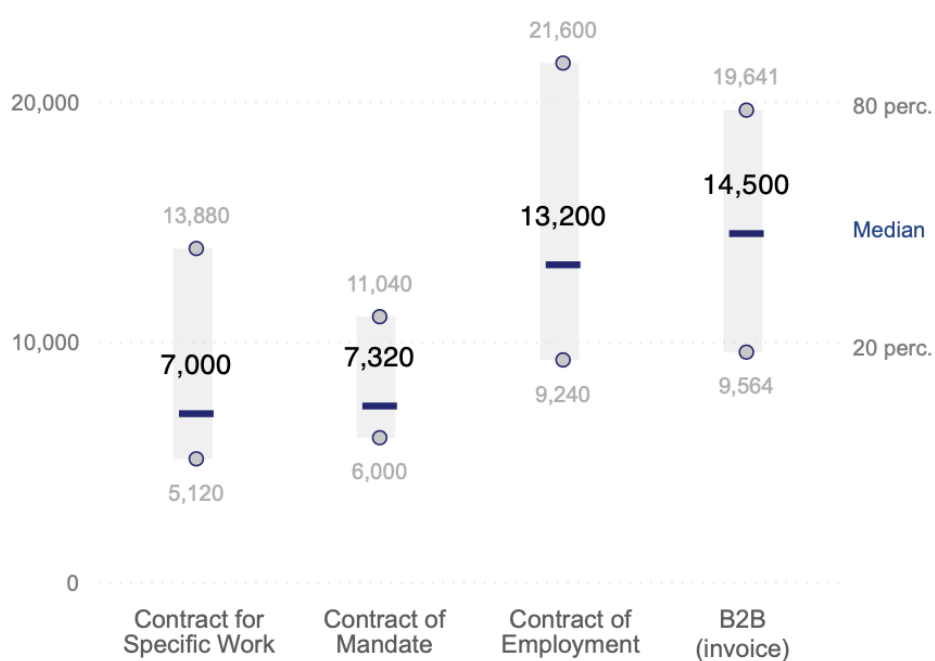
\*\* Values shown = the total cost to the employer.

## Work experience vs salary\*

(years in the industry)



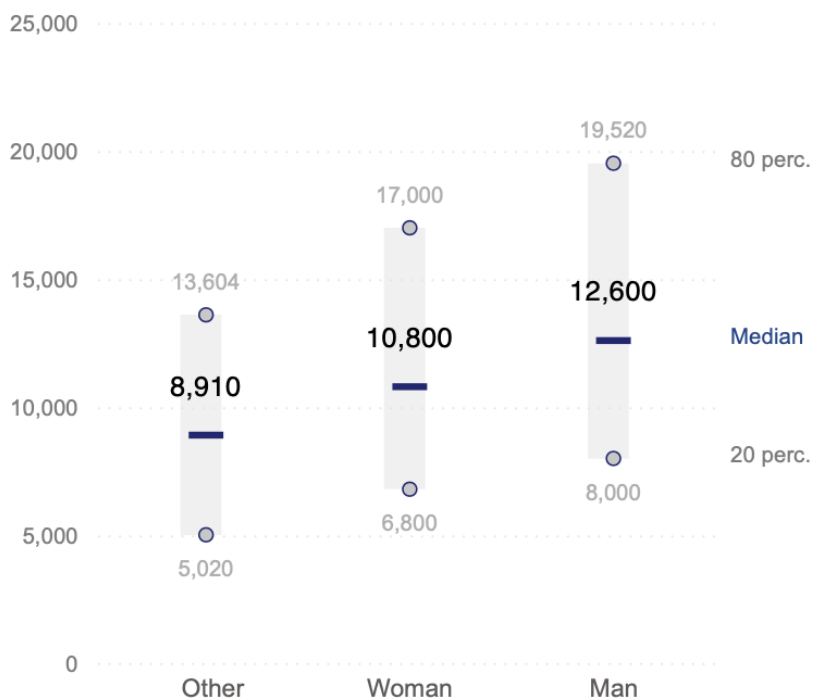
## Type of Contract vs salary\*



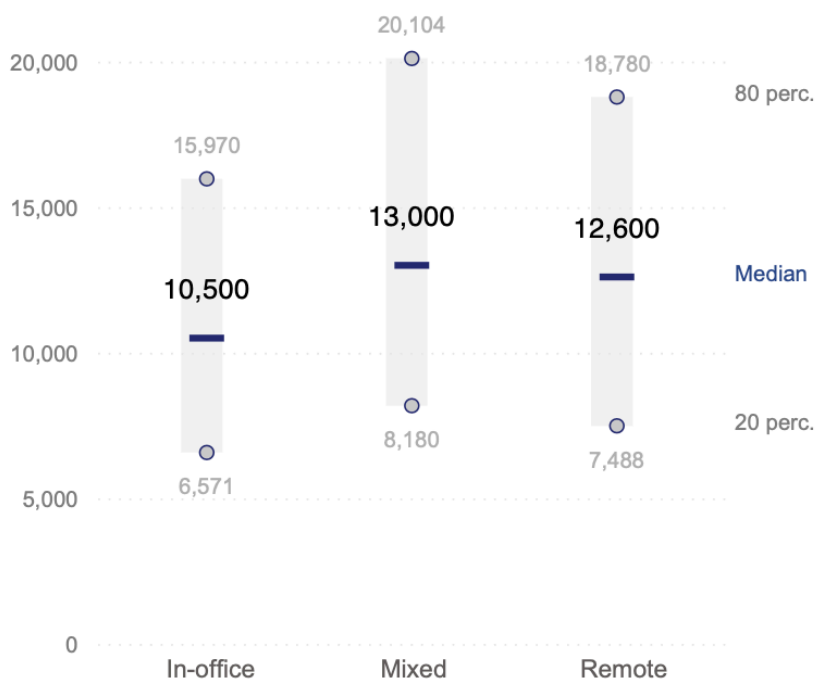
\* Only respondents employed in Poland.

\*\* Values shown = the total cost to the employer.

## Gender vs salary\*



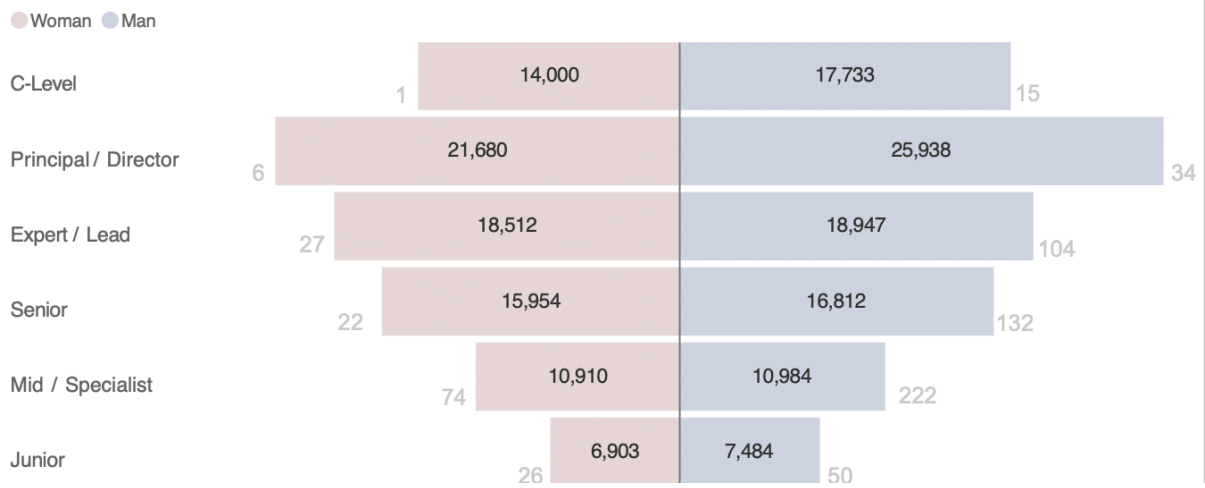
## Work mode vs salary\*



\* Only respondents employed in Poland.

\*\* Values shown = the total cost to the employer.

### Median salary by gender and seniority



\* Only respondents employed in Poland.

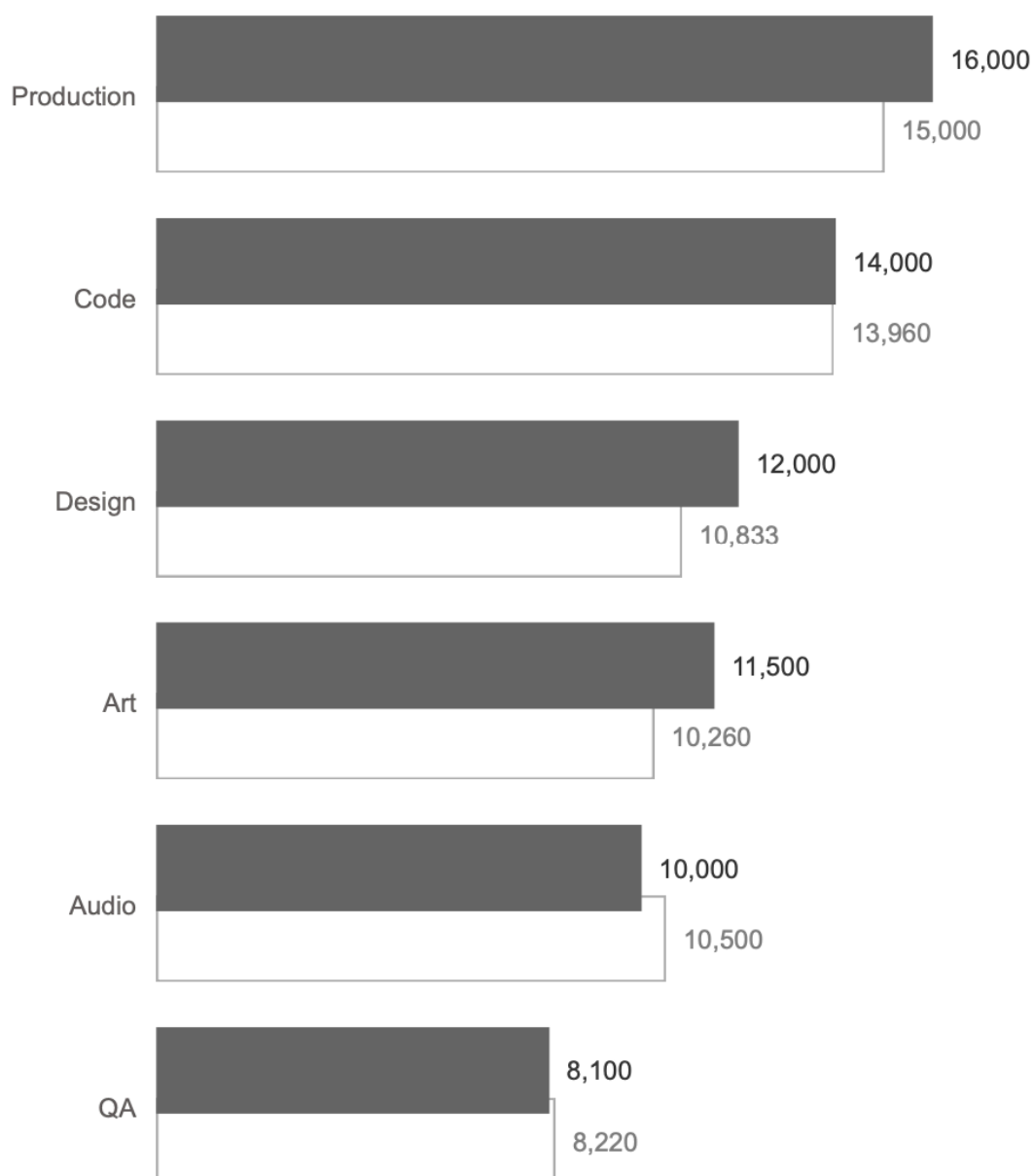
\*\* Values shown = the total cost to the employer.

\*\*\* The chart shows the number of responses and the median salary for each group.

## Year to Year

### Discipline vs salary y/y\*

○ Median 2024   ● Median 2025

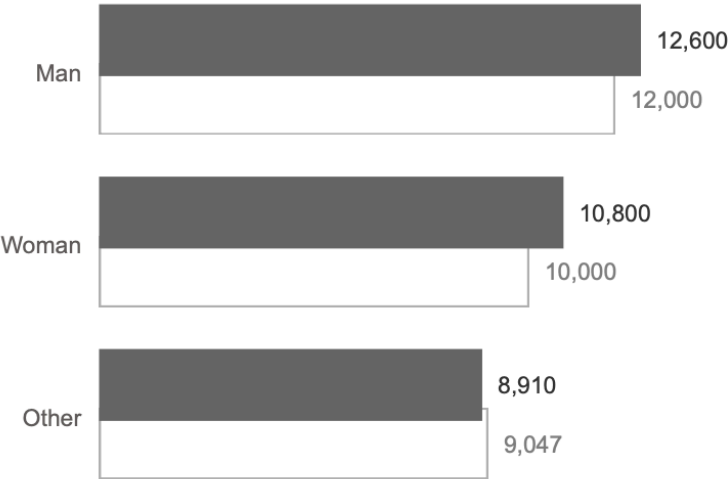


\* Only respondents employed in Poland.

\*\* Values shown = the total cost to the employer.

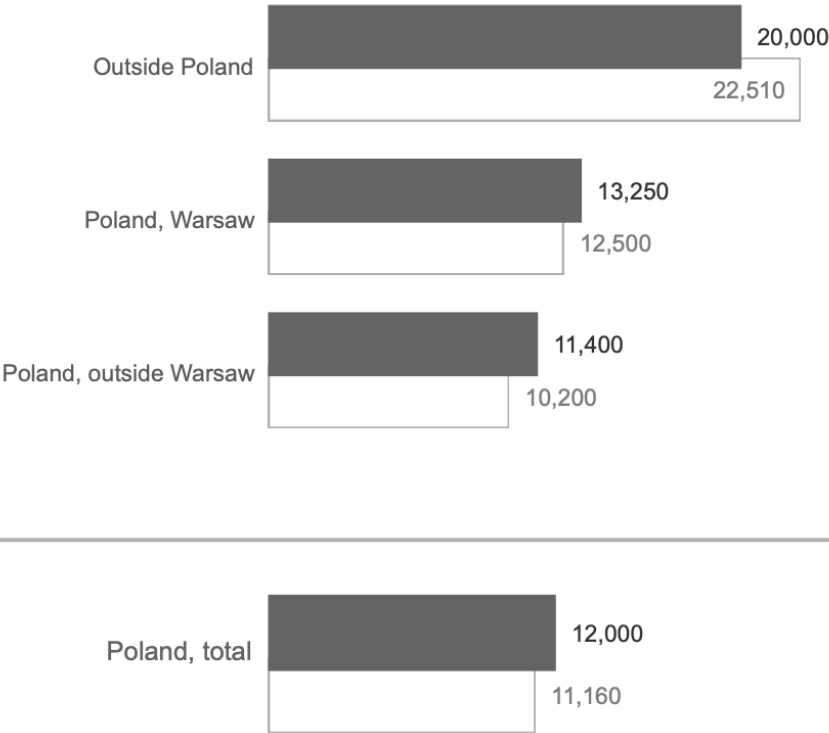
**Gender vs salary y/y\***

○ Median 2024   ● Median 2025



**Location vs salary y/y**

○ Median 2024   ● Median 2025



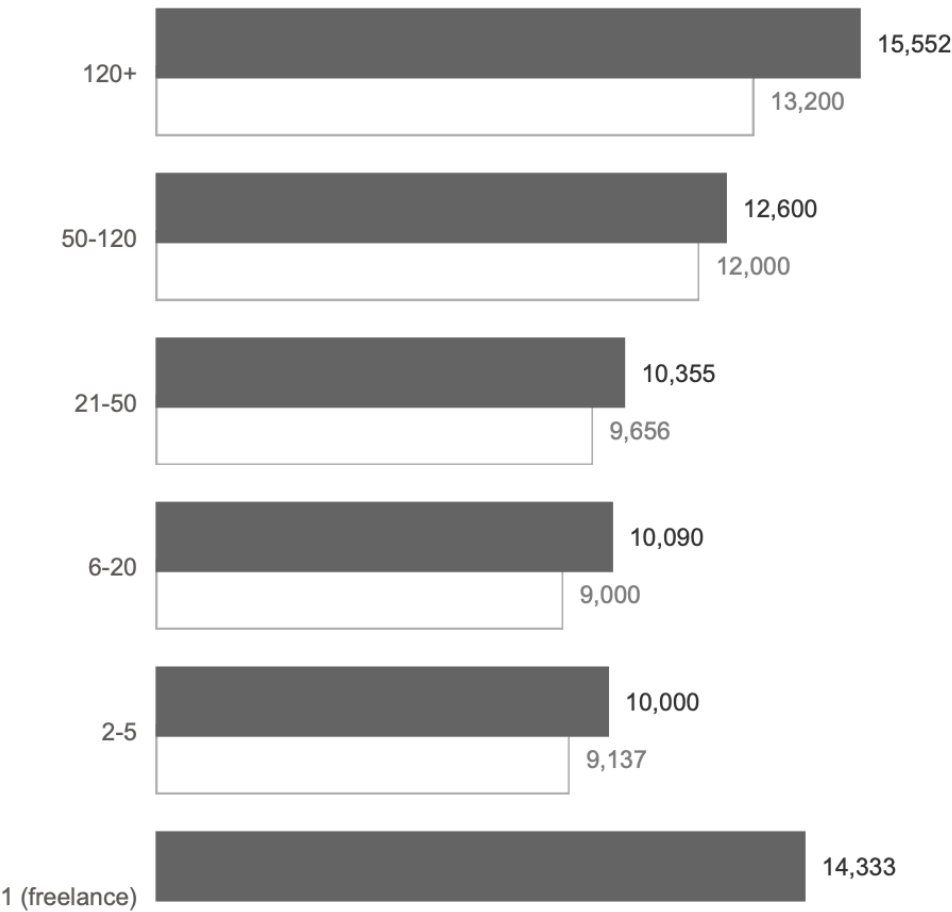
\* Only respondents employed in Poland.

\*\* Values shown = the total cost to the employer.

**Company size vs salary y/y\***

(number of employees)

○ Median 2024    ● Median 2025

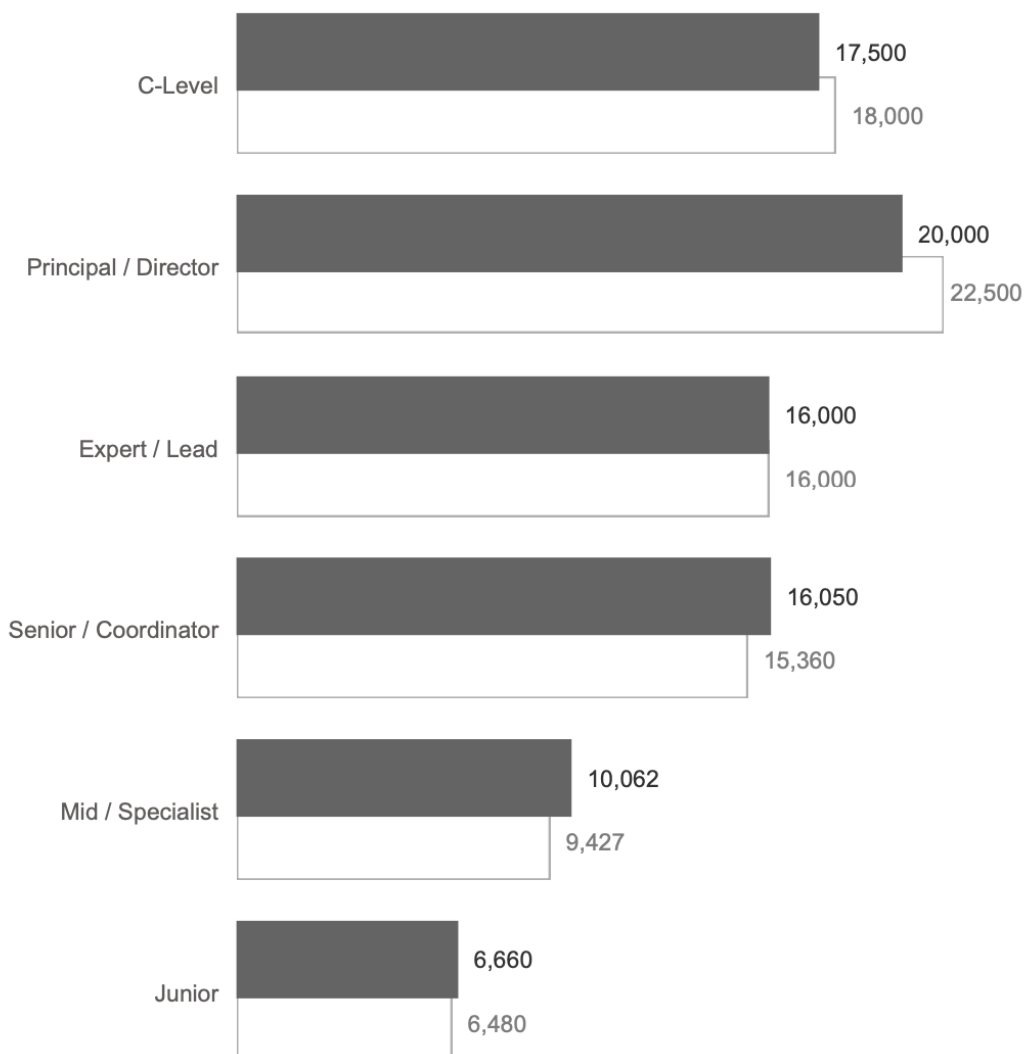


\* Only respondents employed in Poland.

\*\* Values shown = the total cost to the employer.

## Seniority vs salary y/y\*

○ Median 2024 ● Median 2025



\* Only respondents employed in Poland.

\*\* Values shown = the total cost to the employer.



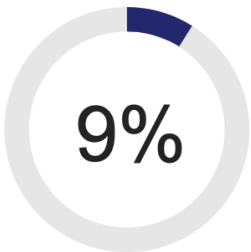


# Disciplines

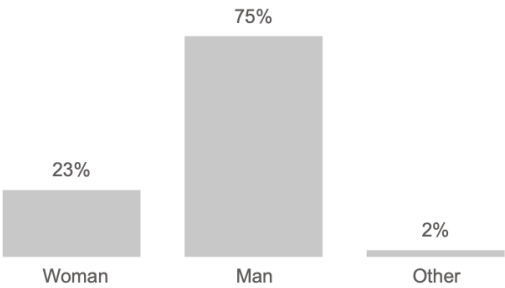
## All disciplines

Number of responses: 881

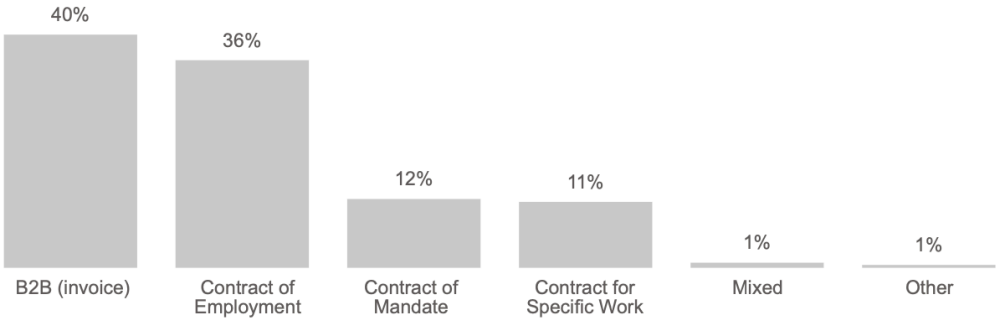
Unemployment rate in total



Employees by gender

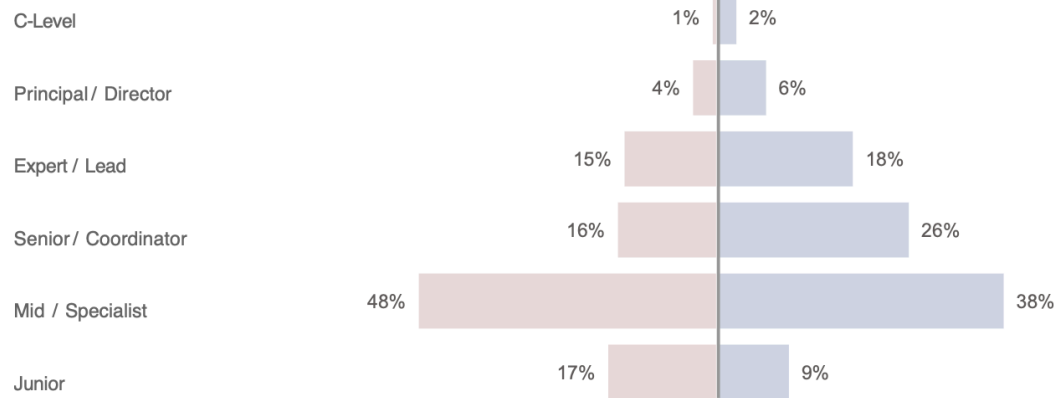


Types of Contract

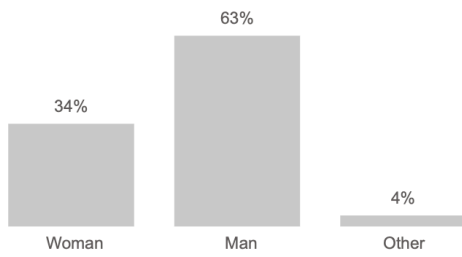


Seniority by gender

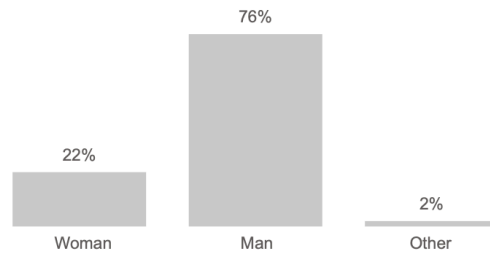
● Woman ● Man



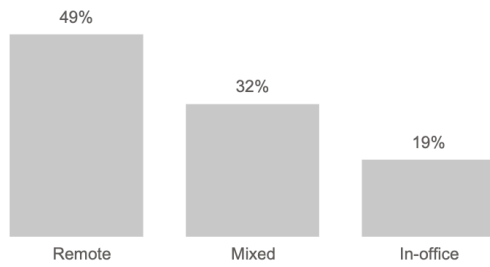
### Unemployed by gender



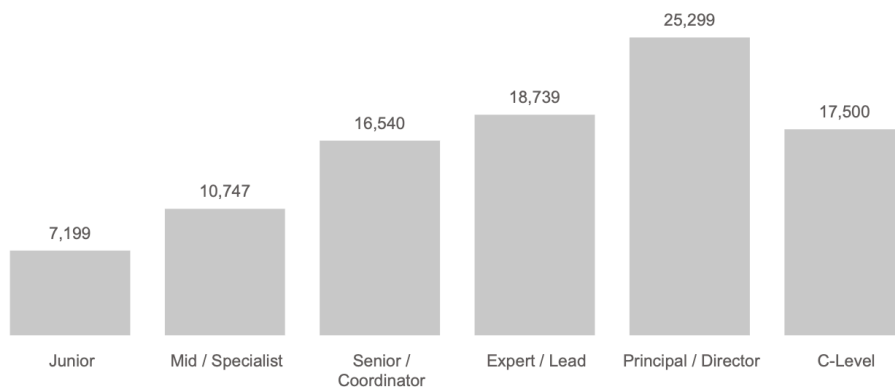
### Employed by gender



### Mode of work



### Salary by seniority\*



Average  
gender  
pay gap

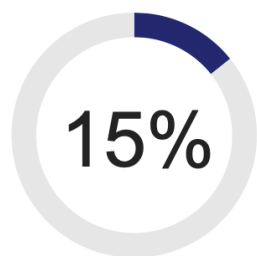
**15%**

\* Values shown = the total cost to the employer.

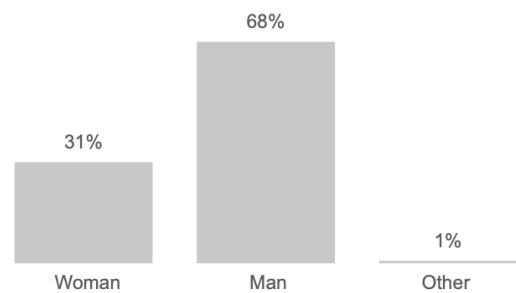
Discipline: Art

Number of responses: 254

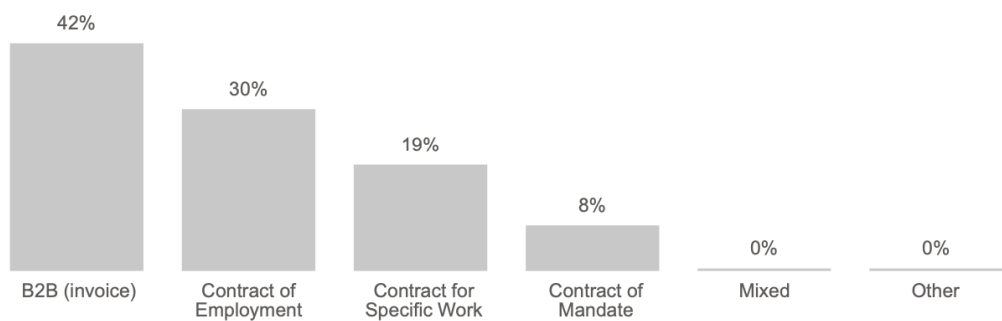
Unemployment rate in Art



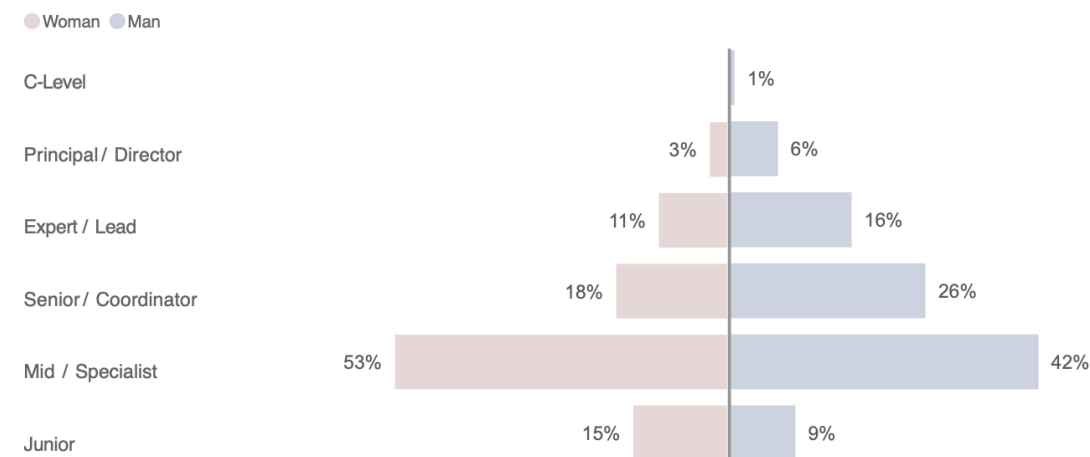
Art employees by gender



Types of Contract in Art

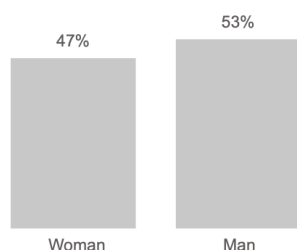


Seniority in Art by gender

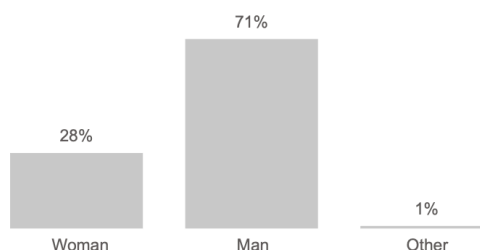


\* The gender and seniority comparison is based on a small sample and should be viewed with discretion.

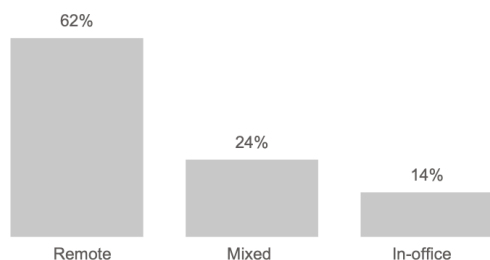
**Unemployed in Art by gender**



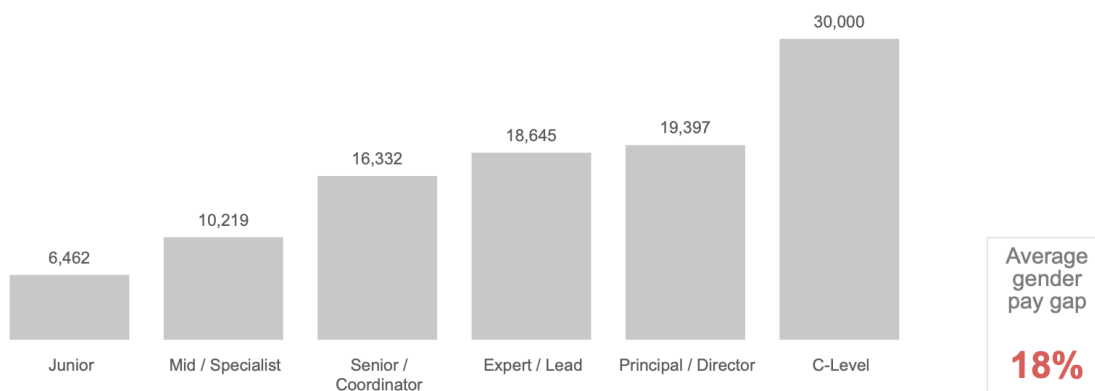
**Employed in Art by gender**



**Mode of work in Art**



**Salary by seniority in Art\***



\* Values shown = the total cost to the employer.

In light of this year's survey, Art seems to experience relatively high unemployment (15% of which 47% women). Women account for 28% of Artists, while last year the number was 42%. As a result, the gender gap decreased from 27% to 18% (still above average).

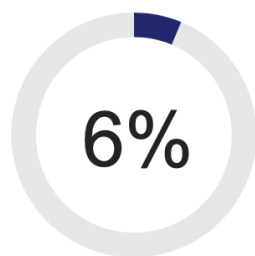
This may or may not reflect the overall experience of Artists in the Polish gamedev.

The data suggests that Tech Artists (median salary 14k PLN) earn more than the rest of the discipline (12.7k PLN), but because the sample was small (24 responses from Tech Artists), it's hard to draw definite conclusions.

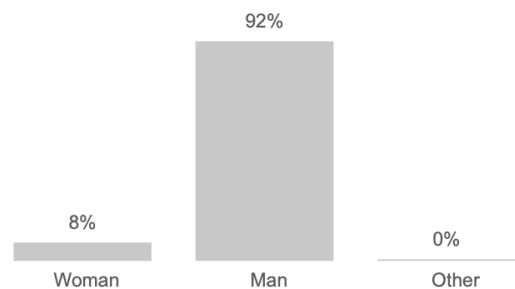
Discipline: Code

Number of responses: 208

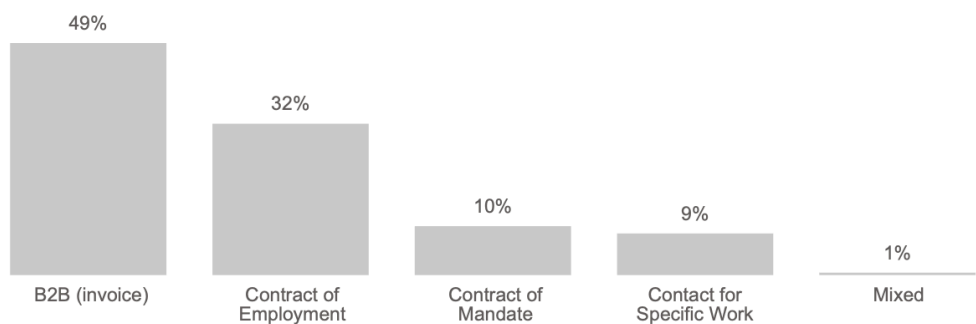
Unemployment rate in Code



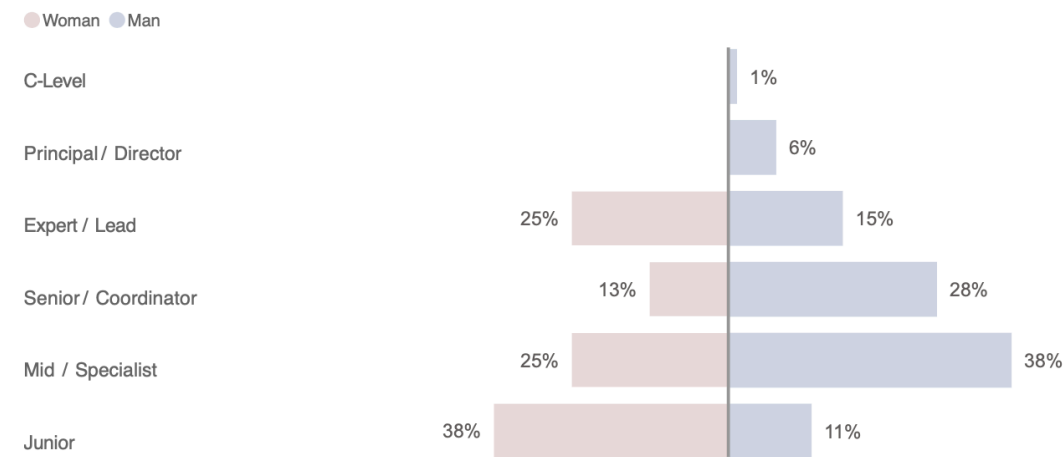
Code employees by gender



Types of Contract in Code

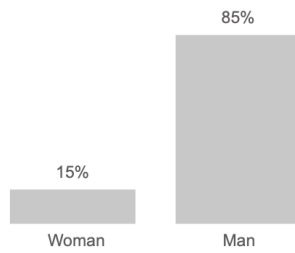


Seniority in Code by gender

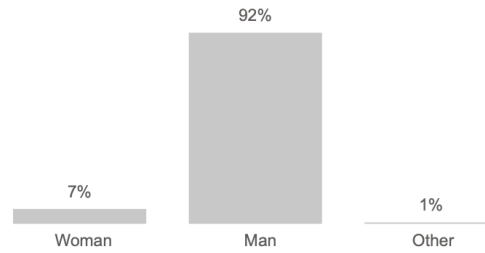


\* The gender and seniority comparison is based on a small sample and should be viewed with discretion.

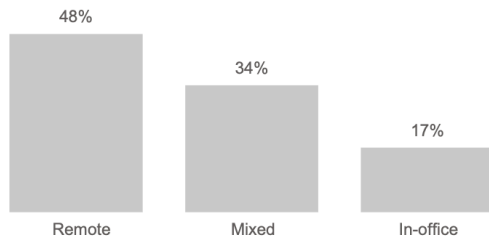
**Unemployed in Code by gender**



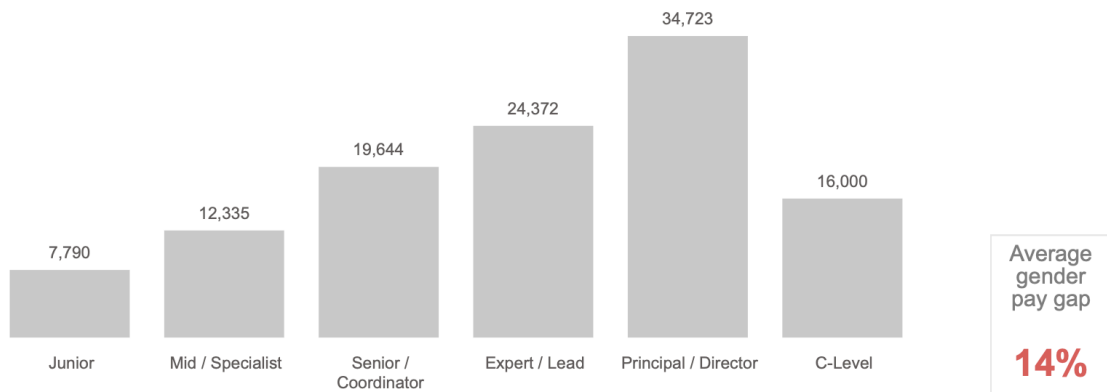
**Employed in Code by gender**



**Mode of work in Code**



**Salary by seniority in Code\***



\* Values shown = the total cost to the employer.

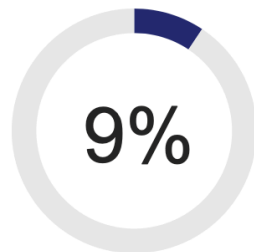
The data suggest that Code is a highly masculinized discipline (92% men), with a strong preference for B2B contracts (49%), and relatively unaffected by unemployment (6%).

This may or may not reflect the overall experience of Coders in the Polish gamedev.

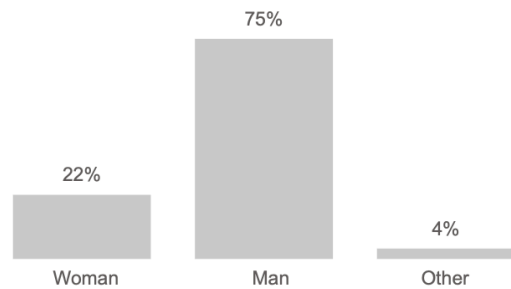
## Discipline: Design

Number of responses: 170

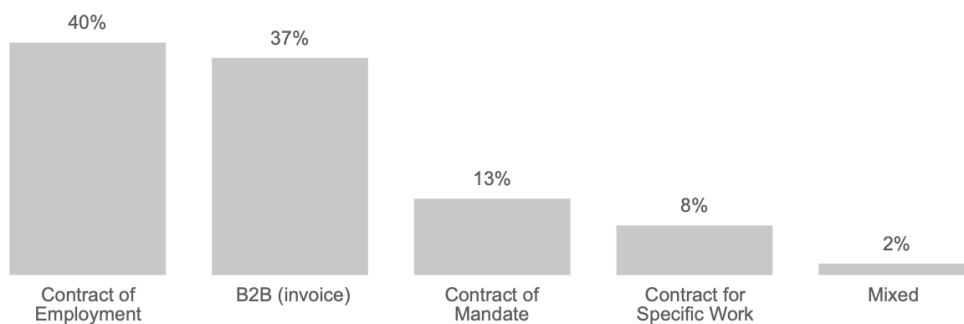
### Unemployment rate in Design



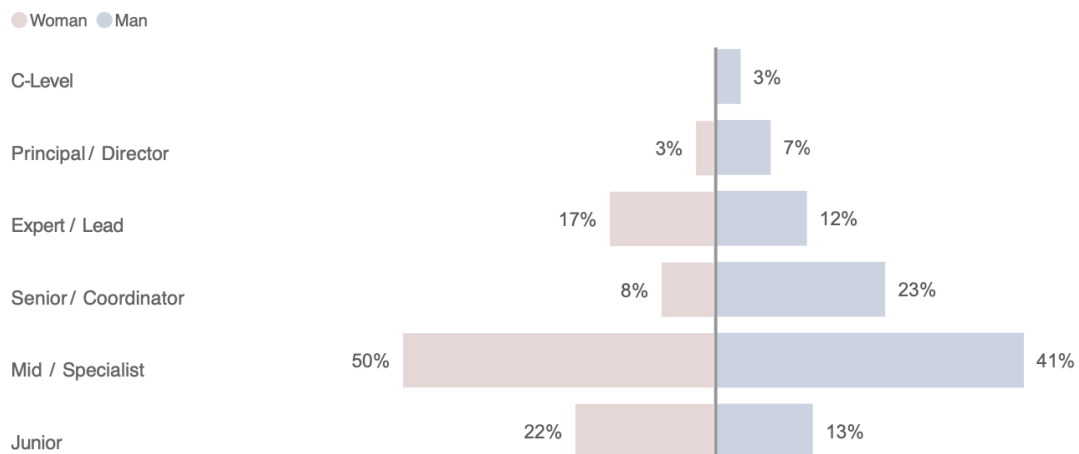
### Design employees by gender



### Types of Contract in Design



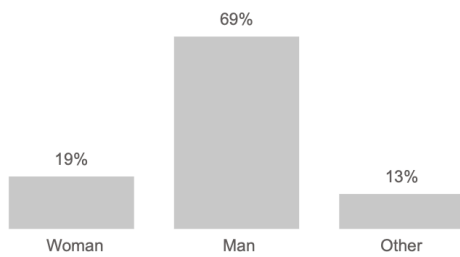
### Seniority in Design by gender



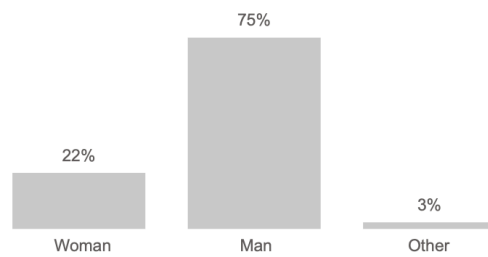
\* The gender and seniority comparison is based on a small sample and should be viewed with discretion.



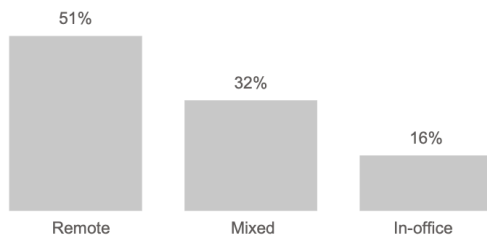
**Unemployed in Design by gender**



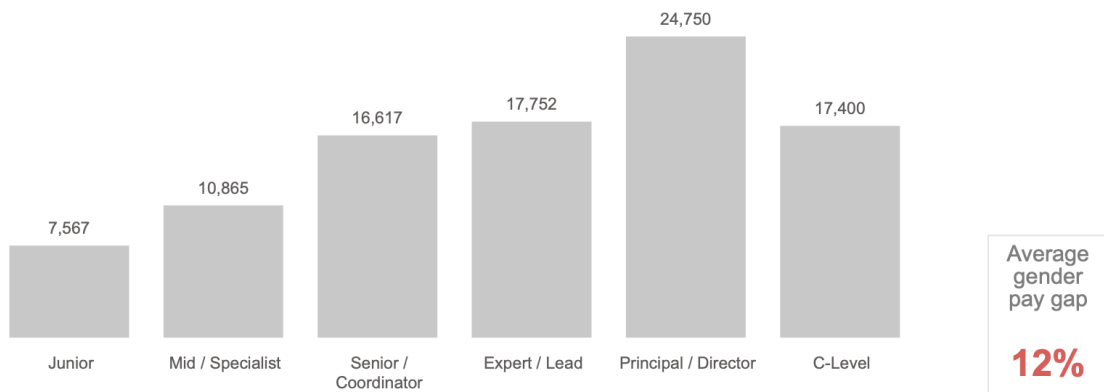
**Employed in Design by gender**



**Mode of work in Design**



**Salary by seniority in Design\***



\* Values shown = the total cost to the employer.

The data suggest that Design is a discipline with a relatively small gender pay gap (12%).

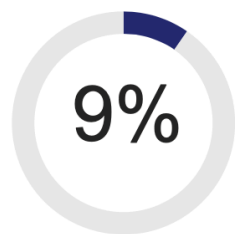
This may or may not reflect the overall experience of Designers in the Polish gamedev.

There is no observable salary difference between system and level designers (86% of the population) and narrative designers and writers (14% of the population).

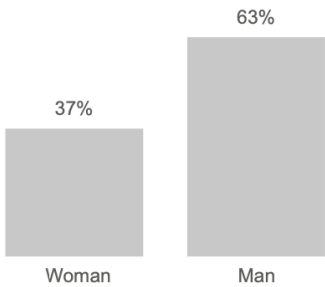
Discipline: Production

Number of responses: 57

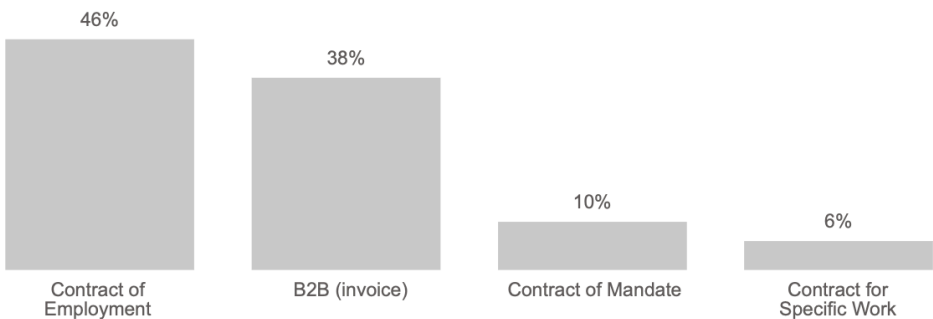
Unemployment rate in Production



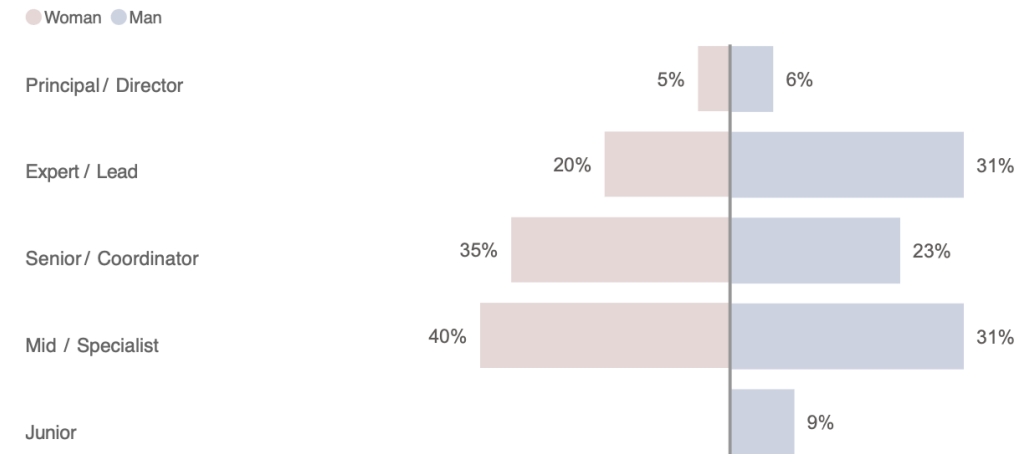
Production employees by gender



Types of Contract in Production

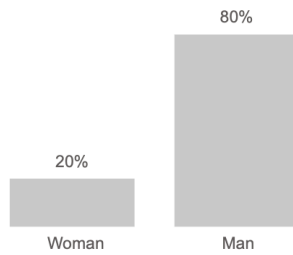


Seniority in Production by gender

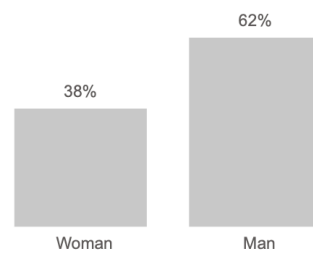


\* The gender and seniority comparison is based on a small sample and should be viewed with discretion.

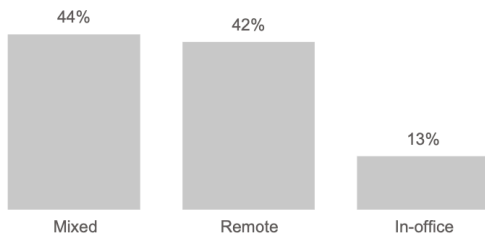
**Unemployed in Production by gender**



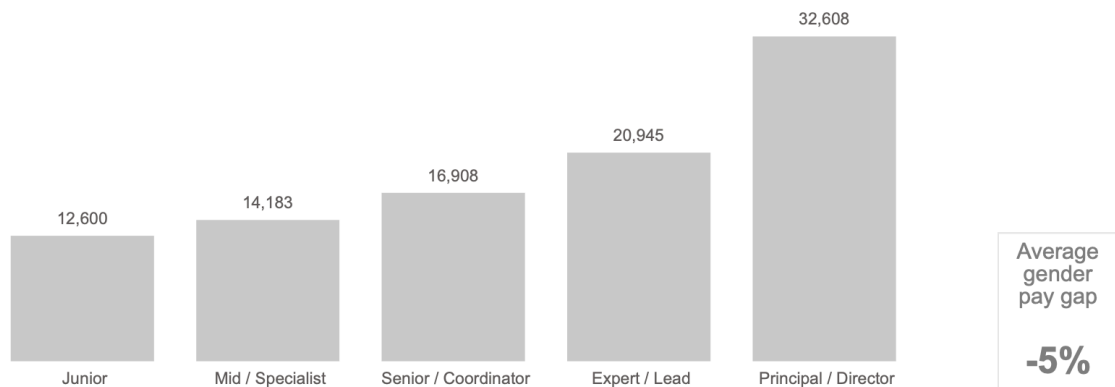
**Employed in Production by gender**



**Mode of work in Production**



**Salary by seniority in Production\***



\* Values shown = the total cost to the employer.

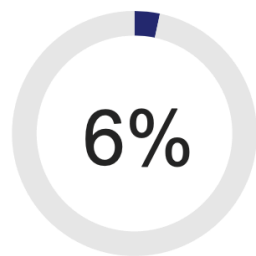
The data suggest that Production is a relatively highly feminised discipline (38% women) and with a high preference for mixed work mode (44%). This is the only discipline where we observe a reverse gender pay gap, with women earning, on average, more than men. However, this may be caused by a relatively small sample size.

This may or may not reflect the overall experience of Producers in the Polish gamedev.

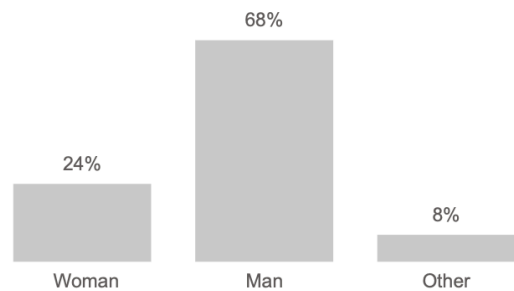
Discipline: QA

Number of responses: 109

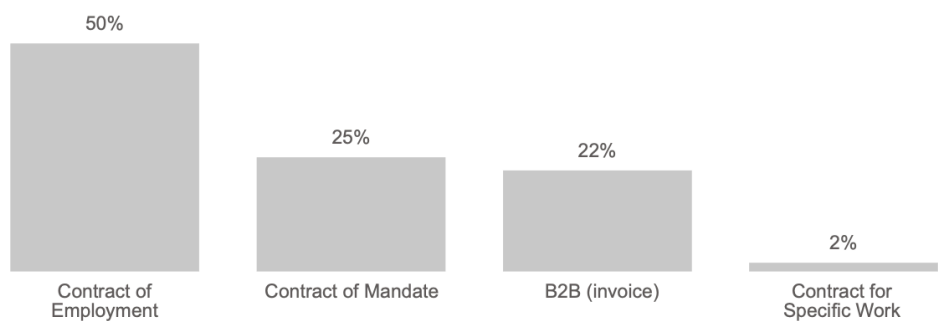
Unemployment rate in QA



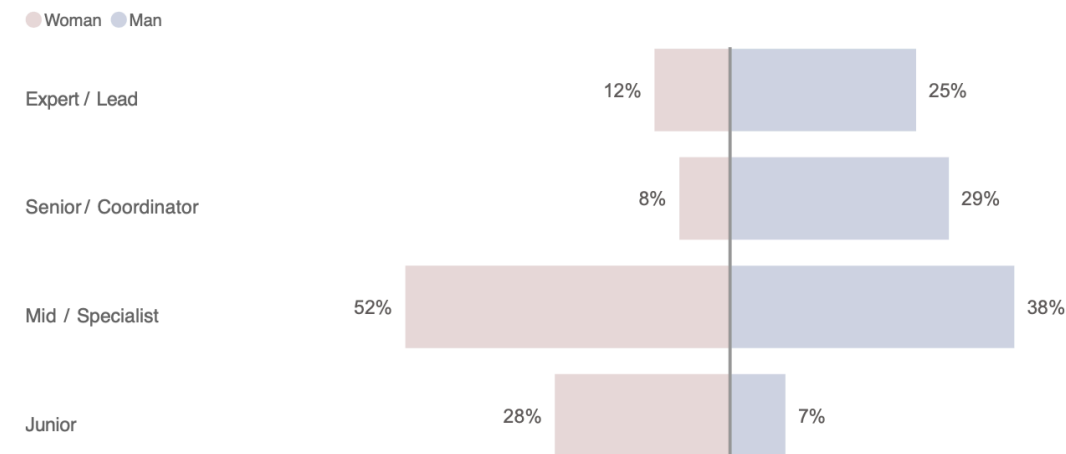
QA employees by gender



Types of Contract in QA

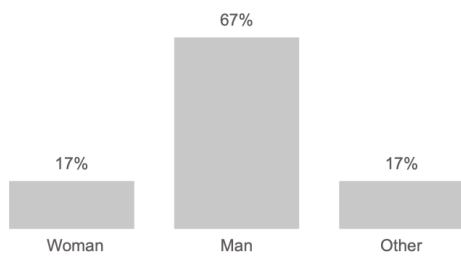


Seniority in QA by gender

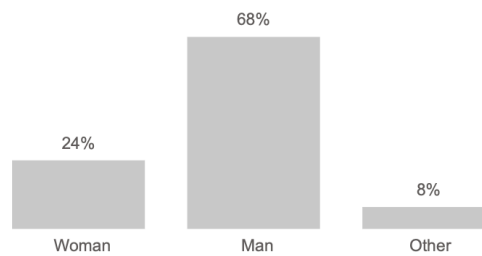


\* The gender and seniority comparison is based on a small sample and should be viewed with discretion.

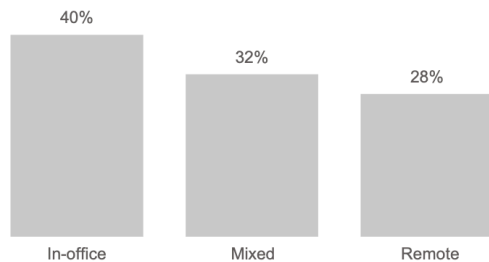
**Unemployed in QA by gender**



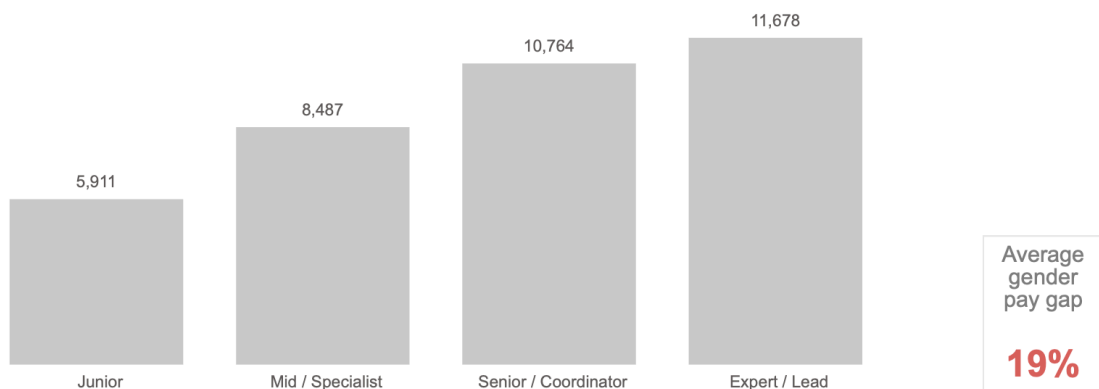
**Employed in QA by gender**



**Mode of work in QA**



**Salary by seniority in QA\***



\* Values shown = the total cost to the employer.

The data suggest that QA is a discipline with a relatively strong preference for the Contract of Employment (50%), although the percentage of CoE decreased by 11% compared to last year. We can observe a preference for in-office and mixed work modes (only 28% remote), and a relatively high gender pay gap (19%).

This may or may not reflect the overall experience of QA workers in the Polish gamedev.

# Appendix: Qualitative Answers

Ankieta dawała możliwość dodania własnego komentarza. Poniżej prezentujemy zebrane odpowiedzi, w nieobrobionej formie.

## Comments about the state of the industry

- The bubble is clearly bursting; the era of clones is finally ending.
- It's going to get much worse in the next five years. AI will worsen the situation for employees, but this isn't just a problem for game development ;).
- The industry has more staff than it needs; they're simply scattered across projects that shouldn't be implemented. Layoffs are a way to shed excess staff, a consequence, not a crisis.
- I've had many interviews, and no one wants to agree to a four-day work week when I ask, and almost no one offers a Contract of Employment (not where I found the job). Even though I learn more and more and everyone praises me, I still have to prove I'm a mid-level developer. I'd like to have paid sick leave. I'd like to be able to not constantly prove anything to anyone and not have to worry about being fired.
- I'm glad I have a job during such a difficult time, and I finally have a job at a company that has published almost 20 games, so I don't feel like my employer is about to go bankrupt. My two previous companies are no longer in business, and the projects, although released, have become abandonware, and it's sad to see. Thanks for conducting this survey every year; I think it's crucial that we collect this data.
- It's hard to say what will happen, but if some companies don't change their approach to employees—i.e., stop treating them like numbers in a spreadsheet—they'll reap what they sow. Right now, I know that despite the hopeless situation in the industry, more and more people prefer to leave and live off their savings to find another job rather than work for a given company. Poor management is becoming increasingly common, not to mention the ego-driven CEOs and producers who have significantly less industry experience than most employees and act like they're experts, but are actually mediocre producers who can't manage projects. Another problem is the useless, shitty ideas that are "discussed" in "meetings," which consume real work time. The chaos in which companies are currently operating is terrible, and in time, these companies may be left with only students, because no one with self-respect will want to join, and those with years of experience will prefer to change careers rather than work in such an atmosphere of persecution, incitement, and mutual admiration circles. I could honestly write a long story about how shitty it is at some companies (how bad it's gotten after some terrible decisions, when it was fine before), but there's no point in slamming my head against the wall. The truth is, it's a small world, and most people know each other. If they don't, word of mouth spreads, and everyone warns each other away from that company. I hope the hype currently taking place at some companies ends. If not, they'll just fail, and the good people will find jobs elsewhere where they're truly appreciated for their skills, not bullied for having a different opinion.
- Time will tell. It's been getting worse for the past three years, but I think things are slowly starting to rebound. Mobile games are making a strong comeback at the moment. I have some flashbacks from when I started working because 11 years ago, there was a golden age for mobile games, and then it turned around.

- It's still uncertain how AI development will impact programmers. Will seniors remain, and mid-level and junior programmers turn into prompter-programmers? Generally, it's good to broaden your horizons to be able to work in various areas of game development.
- The company has frozen raises indefinitely. I'm a bit short on the survey for the last raise and overall salary satisfaction.
- QA outsourcing companies in Poland are a disaster; we're being screwed.
- Gamedev is experiencing fluctuations that, in my opinion, aren't very positive. The changing demand for QA means that some testers get jobs for a month, only to lose them the next. Although I try to take care of people in my environment and see that others care about them too, I'm familiar with stories of someone changing a project in search of better prospects, only to have the project fail or end after a few months, and lose their job.
- Gamedev is heading in the wrong direction. I'd like to return to my previous company and position (mainly for the money), but unfortunately, it no longer exists.
- There's a global lack of understanding among companies that they need to hire Juniors for the industry to thrive, that being a Junior doesn't mean a lack of skills, but rather a lack of experience. In the game dev industry, you can quickly reach a sufficient level of experience, and practically as a Mid, you get a Junior's salary after just a few months, and then a Senior gets a Mid's salary. You probably understand what I mean. And the English language requirement in many jobs is incomprehensible if you don't offer international rates. If I work in English in Poland, why shouldn't I work abroad for a higher rate, even remotely? Not to mention the fact that there's no reason for many companies to require English at all, although I also have the impression that the people submitting job listings may not understand that submitting them fully in English or including a B2 requirement, etc., is discouraging people, when it's really just about reading the documentation. Honestly, I don't know.
- It can't get any worse.
- <https://knowyourmeme.com/memes/hey-friend-listen-its-gonna-get-way-worse>
- I can see there's a better situation on the market than it was in late 2023/early 2024 for sure. But it's hard to tell if the situation will pick up.
- It will definitely get worse thanks to AI advancements and extremely high competition. Only the best creators will survive and those who adapt early.
- Fuck AI
- If corporations don't let up, the (over)use of AI will drive specialists out to other industries, leaving behind rookies "cleaning up" after the machines.
- There's been an absolute regression in remote work. Suddenly, everyone has forgotten the two-plus years of the pandemic, when it turned out that working remotely was possible without productivity loss. Suddenly, most companies are requiring work from the office, JUST BECAUSE, with no other justification. Furthermore, CEOs continue to make poor business decisions, and when the consequences arise, it's the rank-and-file employees who suffer, and they're the ones who get fired, not the people who made those bad decisions.
- It's hard and depressing. I'm considering changing industries, but that's not easy either. To land a job with higher wages and have time to learn, you need experience. Without experience, you grab whatever you can, and then you have no time, instead earning minimum wage. Even though I have more experience, students have a better chance of getting hired thanks to lower wages, poor workplace hygiene, and the fact that they remember all the software they toyed with at the university :/

- It's tough. We grit our teeth and carry on.
- It's good, you just have to keep working your ass off.
- It's tragic. Even if it gets worse, it doesn't really matter. We can only hope it will get better.
- When I started working about 20 years ago, one person had to know as much as possible. Now, the skills have been diluted, which doesn't surprise me at all, because the amount of software, for example, is enormous. However, if one person specializes only in creating materials and nothing else, then unfortunately, we have a simple answer to the crisis in the industry. That's just my opinion, but that's how I see it.
- I was hoping this year would bring greater improvement, but I still hear about more layoffs. I chose this industry at a bad time, but I've dreamed of it practically since I first played the Commodore 64 I received for my First Communion in 1992.
- People like to say that the crisis in our industry is ongoing, that it will end in 2026. I don't believe it. In my opinion, the crisis is already over, and what we're currently living in is simply the new reality of game development. Large studios will slowly sell off their IP and significantly reduce jobs. Small companies will close, and the greatest potential currently lies with medium-sized indie companies that offer new ideas and are less dependent on investors. Fewer and fewer companies will go public due to the risk of takeover and a greater reliance on investors. Game development isn't currently undergoing an evolution, but a regression. This regression is brutal, but also healthy. We've produced too many juniors and too few experts. Inflated budgets for both production and employees have created unrealistic expectations for product quality, development time, and the entire industry in general.
- I hope things will get better. My current job is ending, and I'm facing losing my job (myself and my entire 40-person team).
- I had a brush with a company that made games for Playway, and it wasn't the most pleasant experience. My colleagues in the industry who worked at various studios also had mixed feelings about working in game development. This made me think that it's probably not worth pursuing game development at the cost of stress, instability, and, most importantly, mediocre salaries. Now I'm leaning more towards business solutions.
- In my opinion, some large studios with very complex structures may have a significant problem. Smaller studios with experienced teams creating games at a lower cost may benefit from the current situation.
- My experience mainly relates to outsourcing, where mass layoffs aren't as visible from outside as they are internally. These can be huge numbers of employees when a large client closes and closes several to a dozen projects at once.
- It might be worth asking whether anyone had to work in a different industry due to the lack of employment in game development.
- It's possible that everything that was once beautiful must sometimes die to be reborn. Let's hope, but they say hope is the mother of fools.
- I think the market situation won't change, as the number of games being produced is the same or even greater than before.
- I think it will be bad until the end of this year, and next year the industry might start to rebound a bit.
- I think the current trends will continue for a long time.
- I think the low point is behind us, and things will slowly improve. ;)



- I think things can't get any worse, and we'll likely emerge from the crisis sooner or later. I'd assume that our current successes in the AA market (Clair Obscur, South of Midnight) will likely lead us to continue in this direction, with only a few AAA studios retaining teams of several hundred people.
- There wasn't enough space in the survey to address this, so I'll add that my current employer doesn't pay salaries on time. There was once a case where salaries weren't paid for three months. A similar situation is currently ongoing, and all employees haven't received their salaries for at least three months.
- You can't specify how many months you've worked for your employer in a survey; you have to specify years. Companies are failing like ducks these days.
- They haven't paid me at all for two months, and I haven't been paid on time for a year :(
- I have no plans to continue working in the industry.
- Not to mention all the twists and turns during recruitment, the unpaid art tests, the processes that drag on for four months, only to finally fall apart.
- Unfortunately, the industry is going through tough times, and for now, there's no sign of the situation improving anytime soon.
- Well, the bubble has burst, and some people must leave the industry because there are too many applicants for so many jobs. I'm one of those people. I don't plan on going back.
- I searched for my current job for eight months. I spent that long unemployed. I only worked here for the entire month of April. Six years of experience as a tester, working on projects like Cyberpunk and SGWC, knowledge of three engines, and the ability to program automation still brought only rejections, not only from Polish gamedev giants but also from smaller companies. Not to mention any prospects of moving into serious IT. There are more factors that could have influenced the current situation than just COVID, which everyone is blaming. The worst part is that everyone below management is being hit equally, regardless of experience or skill level. I sympathize with everyone just starting out in the industry.
- Since I started working as a designer almost a decade ago, I haven't seen the situation in game development as dire as it is now. Hardly a week goes by without someone I know getting laid off (I was laid off from the company where I worked as a freelancer). Design jobs are scarce. In those few positions, you'll notice a decline in salaries and a shift away from remote work. The situation has been worsening over the past few years, and so far, from my perspective, I see no improvement; it's only getting worse. All this, combined with the revolution that AI-assisted tools will bring, doesn't allow for optimism.
- Overall, the industry will improve in terms of both game quality and work quality, but not for everyone, and not equally. And there will be fewer of us working in game production (or entertainment more broadly), at least working within the context of being able to make a living solely from this industry. Future junior developers will need the skills of current creators with 2-3 years of experience to break into the industry. Not only because of AI, but primarily because of the changing profile of products and their life cycles—and, consequently, budgets. Current AAA budgets are unsustainable; there simply aren't many investors in the market willing to sink several hundred million dollars with the promise of a product "maybe in five years, with no guarantee of success." Both publishers and platform owners will shift to AA and smaller titles, with literally a few AAA flagships in their catalogs. This is already happening. Gamers also prefer smaller, more polished projects – and it's much easier to polish and maintain a relatively smaller-scale project than "an open-world ARPG with a live service component for 100 hours of

gameplay." This will inevitably lead to team size cuts. 30-50 people working on the equivalent of the current budget of an American action game will soon be considered a large team and an expensive project. A dozen or so people will be the standard for 20-hour games, developed over 2-3 years. AI itself fits well into this trend, as it allows for the automation of a significant portion of small but tedious tasks, and the scope of what AI can do is constantly expanding. AI in the hands of a senior developer is a truly significant game changer. This is a revolution in production, comparable to the creation and popularization of Unity or Unreal, and their asset ecosystems and stores. For similar reasons – saving time, aka budget.

- The last question has the potential to be expanded to examine employee sentiment toward the company's direction or the specific project they're currently working on, their awareness of the company's plans for them, and whether this influences their attitude toward the company. For example, how does this translate into job change plans, and how common is it for employees to actively seek new initiatives while working on something or to stick with their project to the end?
- Looking at the global state of the AAA segment and the statistics on active players in AAA titles compared to AA games/independent studios, the number of studios in this segment closing down, despite releasing successful games and enjoying player recognition, leads to thoughts like "tomorrow, this could be me." This kind of thinking is hard for job satisfaction and long-term planning.
- The minimum wage is rising, but not so much. There are significant disparities. I know from friends that people without experience have a major problem entering the industry because they need people with extensive knowledge everywhere.
- Remote work was won in a struggle. Generally, companies are trying to force people back into the office. Some people who didn't want to return were laid off or quit. If the pressure continues and remote work is taken from us, I'll lose my job too.
- I work hourly, and my earnings fluctuate by over a thousand złoty between the best and worst months of the year.
- I'll probably give up looking for a job in game development because of the amount of effort, overtime, and self-study I put into a job that now allows me just to live from a paycheck to a paycheck. My previous salary is currently unattainable, despite inflation, and even lower rates are currently being rejected by indie studios.
- Over the past eight years, I've watched the situation only get worse. My team has been reduced from five people to two, and the situation is the same across the entire company. It's very difficult to find a job in my field, largely due to the availability of AI.
- Because I joined the gaming industry just as the crisis was beginning, I don't have a single published game after almost four years in the industry, which makes me feel like I'm not an ideal candidate for other companies, even with my experience and portfolio. I feel like companies only want people who can boast about published games, and people who have only been in the industry for a relatively short time often don't have such projects due to the crisis. I hope things will improve in game development, but I'm already starting to consider working in a completely different industry, due to my anxiety about what the next day will bring and whether there will still be a place for me in the industry.
- I'm rather pessimistic about the future of my employment. Investors are already sensitive to the fact that there are so many startup scams in Poland. There are too many people for the vacancies, which results in lower salaries. Furthermore, there's the issue of

artificial intelligence, which will undoubtedly be abused by greedy CEOs and will result in a further decline in the quality of games and jobs.

- I dare say the industry will change significantly. Constant growth isn't good for game development. There will be smaller teams making smaller games, and investors will lose interest, and hopefully control (and stop derailing projects). And only a few giants will survive. Or we'll go full circle, just like large companies used to have small internal teams developing new IPs and brand new games under their banners. It will be okay.
- I expect increasingly less stable employment, based primarily on B2B contracts (despite people doing work that deserves a contract of employment, relegating people to junk contracts is becoming increasingly common in this industry). Recruitment shows a surplus of candidates for positions, and the industry is slowly shifting from an employee's market to an employer's market. Due to the high demand for many positions, salary ranges are shrinking, as there will always be a candidate willing to accept them. A significant crisis is evident in the industry, particularly on LinkedIn, where many specialists are currently losing their jobs and are unable to find another job for months. The worst situation is with publicly traded companies, which often cut costs at the end or beginning of the year, laying off entire teams en masse.
- Employment stability is deteriorating. Salaries are becoming increasingly scarce. Although bonuses are available, companies are increasingly finding excuses not to pay them, or to pay them in small amounts, for example, 300 PLN instead of 3,000 PLN. Refusals to use training budgets for employee-selected training are becoming increasingly common. All "fixed" bonuses, such as sales bonuses, are being removed from the remuneration policy and replaced with discretionary bonuses, left entirely to the employer's discretion. This means they will either never be granted, or those who earn the most but do the least, i.e., directors and C-level employees, will receive them.
- I believe the market is stabilizing after the boom, which means that "excess" employees, whom the company once could afford (but now can't), are losing their jobs. I'm betting that the Eldorado will never return, and we'll have to refocus our industry.
- Mobile games are more stable, and there are fewer cheating bosses.
- In my opinion, if we want to analyze the crisis in our industry, additional questions related to project management would be useful. How many times have pivots occurred during a given project? How many times, despite feedback from specialists, did lead/game director/producers/CEOs implement solutions that were "doomed to fail," ignored market realities, etc.?
- I think companies will soon be composed entirely of seniors and above, and anyone who wants to break into the industry will have to sacrifice their personal lives completely to do so. The situation will turn us into machines whose sole purpose is to produce. I also think the industry will require graduates from excellent universities, which not everyone will be able to afford (which is already happening), so the industry will be accessible only to the wealthy, not those passionate about game development.

## Experiences – looking for a job

- I worked as a 2D artist for two years, then as a freelancer, with no permanent job offers (due to my lack of experience in a game development company, even though I have experience as a graphic designer, no one takes that into consideration).
- I've been actively looking for a job since the end of September. I'm currently fully unemployed (I finished my studies). Few applications end with anything other than a negative response/no response.
- There are no offers, so I have to look outside of gamedev.
- I'd just like to have a job. I'm a bit envious of people who have one.
- I'd like to change my position from programmer to producer, but in both cases, I haven't received any response to my CVs for the last three months.
- Ghosting; completing a task, and only then ghosting; completing a task and failing at the final stage.
- Ghosting, ghosting after completing a task. The Contract of Employment is a lie.
- I've been searching for a junior programmer job for two years and only got hired for two months in the meantime. As someone with less experience (over a year) who was put on hold through no fault of my own, I feel the market is absolutely unforgiving towards juniors. I don't consider my skill set to be typical of juniors, yet I have a huge problem getting any response to the approximately 150 applications I've sent. If anything goes beyond submitting a CV, it usually ends with finding a candidate with more experience. Most ads start at three years or more, often around five. No matter how hard I try, I can't muster those years of experience. Furthermore, the requirements often include "a published commercial title." This, once again, is completely beyond my control as an artist – whether a given title will ultimately be published or not. Despite my skills, great willingness to work, and systematically lowered expectations, most applications go unanswered, or even with a negative response. Free test assignments are common, and their scope is often astonishing. I get the impression that often, folio submissions aren't even reviewed, and the assignment is sent straight away. I once joined a recruitment group; if I'm not mistaken, there were almost 100 people working on the task. I also received a response saying, "Unfortunately, we don't have time to provide feedback," even though I spent several days on the test. It makes one wonder if anyone even checks these emails and emails, or if the job postings are genuine. It's surprising that Polish game development is completely uninterested in training junior employees who would eventually become valuable senior employees.
- As a sound designer, I'm currently looking for a job, and I'm mostly told that there's someone more experienced and better suited for every position.
- It's... tough. As someone active in the game development community and familiar with the basics of my specialization at the junior/entry level, I most often encounter no response from recruiters and rejections. I'm aware that the presentation of these skills isn't the highest quality they could be, so for months now, I've been focusing on honing my skills, learning new ones, and working on my portfolio and social media persona.
- I am in the final stages of recruitment in 3 studios, and I am negotiating the contract
- I've had several job interviews. I'm mostly rejected at the final stage of the technical interview. The number of offers is drastically lower than five years ago. Back then, I had a choice despite my lower position.
- I've reached the final stage several times for mid-level positions at indie studios. I learned from private sources that the salary I wanted was too high, and that was the final

reason for rejection at some studios. The salary I wanted wouldn't even allow me to save money where I live.

- Few job offers for beginners or those changing positions.
- Few offers, zero response.
- I have three years of experience, and still no one wants to hire me. There are few offers, and all of them are crowded, and only those with more experience get the job for the same amount of money as me.
- I feel like it's incredibly difficult, and the quality of work is declining.
- I'm having trouble finding a job because they require me to be fully involved in the company's processes, a commitment I can't accept at this point in my life. I feel like finding a job in game development has become twice as difficult. There are fewer offers, and even if you do find something, it's a huge challenge to get through the recruitment process, mainly due to the sheer number of applicants for the same position. This also creates a situation where, for example, recruitment questions are much more difficult compared to two years ago. Due to the high number of applicants for a given position, their expectations are also lowered, because, as game developers, we compromise on passion or less money, creating an inadequate working environment for everyone.
- I'm considering emigrating due to the industry's crisis in Poland.
- There are no job postings for people with my education. People with extensive experience are asking for jobs for ridiculously low salaries. No thanks, I'm out of this mess.
- I'm currently working outside the industry, but I'm participating in two recruitment processes within the industry. I'm also looking for jobs in my specialization, as well as in another specific field, and I'm also preparing to move into IT if all else fails. Such are the times. I've been sending out CVs for over a year, but the offers are few and far between, and some are repetitive. It's very frustrating. My extensive experience and skills mean nothing because the market is overly competitive with the same jobless people.
- The overall state of the industry makes me feel like it's no longer worth investing in game development. The salaries, or rather the lowered expectations of already desperate people who are at least good specialists, make the salary no longer worth the knowledge and skills required for these positions.
- The general lack of contact, whether positive or negative, with two responses overall, including one as a 5-hour test, which also resulted in no contact.
- Despite over five years of experience, getting a job seems very unlikely. I'm considering creating my own indie game due to my unique situation and the variety of skills and resources. If this situation persists, I'm considering changing industries and creating games as a hobby.
- My portfolio is bursting with good projects, but all positions in my specialization seem to be filled.
- Looking for a job as a producer outside of game development is met with a lack of understanding of what a producer does. Even after describing my competences and scope of responsibilities, I am rejected due to "disagreement with the position". The second problem is the feeling of being between too high competencies for junior positions and too low competencies for a specialist position.
- The job search is a tough time. Salaries are low, and requirements are high.
- A problem that's improving somewhat is the ratio of senior/lead to junior/mid-level job offers. It's difficult for new and less experienced people to break into the industry.

- For about two years, I worked in the industry and had some game development jobs. Last year, I had to take a job unrelated to game development, and now I've been laid off. I'm looking for something in game development, preferably, but not exclusively.
- When looking for a job, there's a lot of ghosting; most companies don't provide any feedback.
- I graduated with a degree in animation and am looking for a job.
- I specialize in 2D, have 10+ years of experience, but I don't feel competent with the young, new generation; I might be a burden to a middle-aged company.
- Companies don't respond to applications or send generic rejection letters.
- I was looking for a job in my field, working as a 3D graphic designer. After being laid off, I'm having trouble finding another job. Currently, I'm looking everywhere, even in supermarkets. However, there's been virtually no response.
- I'm looking for a designer position, but in the meantime, I'm looking for anything, as job offers in the industry aren't for seniors.
- I'm looking for a job throughout the European Union and the UK, but I haven't found anything for five months, despite having previous experience in the industry (senior). My personal statistics show that about half of the job postings are answered, while the other half are ghosted. About 10-15 percent of the applications qualified me for the next stages, and in less than 1 percent of cases, I made it to the final stage. Unfortunately, I haven't received an offer yet.
- Looking for a job is a tragic experience. Ghosting companies, unreliable commitments, and tight budgets for the position. I'm slowly giving up.
- There's a tendency to choose on-site employees, and a second trend of preferring more juniors over mid-level/seniors. Read: a sham.
- Most companies don't respond to my applications.
- I send my CV to every company I can, and 99% of them don't even get an automatic response (e.g., we chose someone else). I can only praise (...), which responded and even discussed what needed improvement. Unfortunately, it was the only company that approached me like a human being...
- I started looking for a job in a similar position in the industry, but time has proven me wrong, and I'm currently looking for any job.
- I'm changing industries because the waiting time for any recruitment response can sometimes be months. In most cases, I don't receive a response at all. I'm applying for gamedev positions purely as a hobby—I send applications and CVs without much hope for a response. There are few offers that match my experience and offer favorable terms, so I'm no longer pinning my hopes on gamedev. I'm looking elsewhere and trying to develop myself there.
- I was laid off from an outsourcing company in a QA position. It was a contract of mandate, so I was only given 3 days' notice.