# Network Analysis of the Steam Game Ecosystem: Publisher-Genre Dynamics and Market Reach

Arthur Trindade

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**Abstract**

This study constructs a tripartite network mapping the relationships between game publishers, individual titles, and genres using data from both SteamDB—aquired through scraping their html pages, and also through the official Steam API. By utilizing user ratings and review volume as edge weights and node attributes, rather than exact sales estimates (companies do not publicly share them), we identify brokerage genres that connect different clusters of publishers and genres. Still, I will use the rank that Steam publicly exposes for best-selling games—meaning we can know which games made more money relative to one another but not exact values. My network approach enables a structural analysis of market sentiment and reveals how developer reputation and genre-specific acclaim impact the broader gaming ecosystem.

# Contents

# 1 Introduction

## 1.1 Motivation

In the games industry, success is often dictated by a publisher's ability to dominate specific genre niches. As a student possibly interested in a game development career, I want to see how developers navigate the genre-space. Understanding how publishers diversify across genres through the lens of player satisfaction (ratings) is critical for identifying untapped market opportunities and overall dynamics of the ever growing game development market.

## 1.2 Literature Review

Previous research has demonstrated the utility of network and structural data in understanding game markets, particularly within the Steam platform. Li and Zhang (2020) constructed a network of user-generated game tags based on their co-occurrence, arguing that collective player intelligence provides an alternative, intuitive way to understand video game genres and their overlaps through community detection and centrality analysis [1].

Furthermore, Salkanović et al. (2024) conducted an exploratory data analysis on the Steam catalog to optimize recommendation strategies, confirming that genre alignment, user ratings, and publisher reputation are the primary drivers of a game's market popularity [3]. Finally, Rizani et al. (2023) examined the "meta-gaming" of publishing platforms by analyzing over 18,000 Steam titles, highlighting how platform governance and developer dominance dictate market visibility and competitive advantage in networked virtual spaces [2]. Together, these studies validate the use of network analysis and user-rating metrics to map publisher-genre dynamics.

# 2 Methods

## 2.1 Data Acquisition and Processing

The dataset was constructed through a multi-stage extraction process using the `rvest` and `tidyverse` libraries in R.

- **Current Market Performance:** Data for the 100 top-selling titles of Week 10, 2026, was scraped from Steam's public weekly charts. This provides a relative *Revenue Rank* which serves as our primary weight for market dominance.
- **Developer Reputation:** Historical performance data (Total Products, Positive Reviews, and Rating percentages) was extracted from a curated developer database. To ensure data integrity, commas and non-numeric characters in the *Positive Reviews* counts were cleaned and coerced to numeric formats.

## 2.2 Data Justification

This study utilizes **User Ratings** (positive/negative review ratios) and **Revenue Ranks** as the primary proxies for market success. Unlike raw sales figures, which are proprietary and subject to high estimation errors, review counts and store rankings are publicly verifiable and offer a higher degree of statistical transparency. To ensure the reliability of the "Halo Effect" analysis, developer-level data was filtered to include only entities with a historical footprint of 15,000+ total reviews, providing a stable baseline for reputation metrics.

## 2.3 Network Construction

The system is modeled as a **tripartite network** $G = (V, E)$, consisting of three disjoint sets of nodes: Publishers/Developers ($P$), Games ($G$), and Genres ($Z$).

- **Edges:** Directed edges are established as $P \to G$ (ownership) and $G \to Z$ (classification).
- **Bipartite Projection:** For the analysis in Figure 2, the genre nodes ($Z$) were suppressed to visualize the direct structural relationship between developers and their market entries.

## 2.4 Scaling, Metrics, and Clustering

To visualize the disparity between "Industry Giants" and "Indie Breakouts," I implemented a non-linear scaling logic:

- **Developer Node Size:** Scaled using a power transformation of total positive reviews ($Positive^{0.25}$). This suppresses the extreme outliers of legacy giants (e.g., Valve) to allow emerging developers to remain visible on the graph while still maintaining a hierarchical size difference.
- **Game Node Size:** Calculated using an inverse rank formula, where $Size = 2 + (101 - Rank)/5.5$. This ensures that the 1 top seller is visually distinct from the 100 seller.
- **Structural Analysis:** The number of connected components was calculated using the *Fast-Greedy* algorithm to determine market fragmentation. Betweenness centrality was applied to genre nodes to identify "Brokerage" points.
- **Community Detection (Clustering):** To identify market typologies, I employed the **Louvain method**. Optimizing for *modularity* ($Q$), this method was chosen for its ability to reveal hierarchical structures within my network without requiring a pre-determined number of clusters. Following the algorithmic detection, I qualitatively analyzed the most frequent genre tags and game titles within each group to manually assign descriptive labels (e.g., "Action/Shooter," "RPG & Progression") at my own discretion to better reflect the market segment each cluster represents.

# 3 Results

## 3.1 Tripartite network analysis

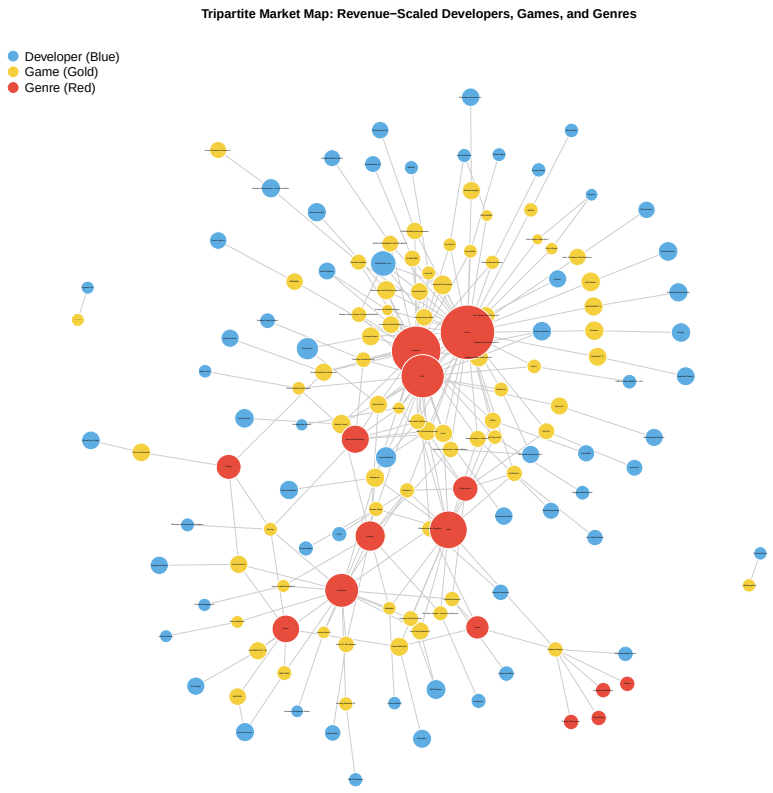


Figure 1: Tripartite network mapping of the 100 games that generated the most revenue during the 10th week of 2026. A power-law transformation ($x^{0.25}$) is applied to developer reputation data to structurally distinguish Global Giants from Emerging Developers.

In Figure 1, Large blue nodes (like Valve or CAPCOM) connected to large gold nodes (like Counter-Strike 2 or Resident Evil Requiem), represent established giants maintaining their market lead. Conversely, small blue nodes connected to large gold nodes—mostly on the periphery—are indie developers whose current success far outpaces their historical footprint. Another interesting observation that can be made from Figure 1 is that large developers are connected to multiple games on the chart, demonstrating a possible brand

"halo effect," where a publisher's reputation helps multiple titles sustain top-seller status simultaneously. Another explanation could be that they are good at making games and thus multiple of their games stay on top. Lastly, when I removed the genres from the network, in Figure 2, there is a good amount of separate components versus a only a few giant components (in total there are 80 components, Capcom being the largest, with 4 games on the top 100). This is a good indicator for how distributed the market is, rather than being dominated only by large developers. This can be visualized in Figure

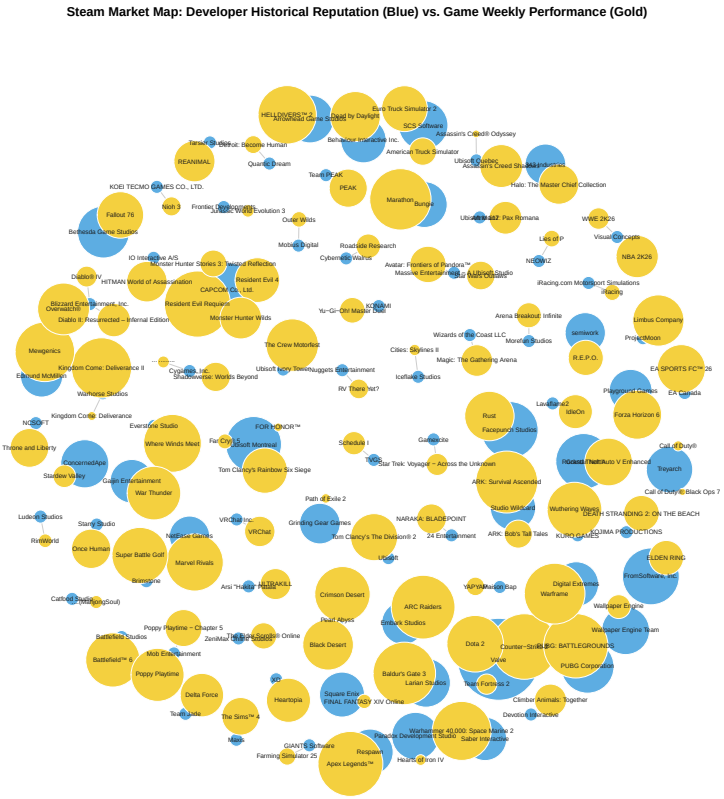


Figure 2: Bipartite network mapping developers to the games they released in the weekly top 100 by revenue for the 10th week of 2026.

In Table 1, I've used an "Efficiency Score," calculated by dividing a developer's average rank on the weekly charts by the total number of their products currently in the Top 100. A lower score identifies "high-impact" developers who achieve dominant chart positions with a lean catalog, effectively distinguishing

breakout hits from the broad market presence of legacy giants.

Table 1: Developer Efficiency Metrics: Current Top Performers on Steam

| **Developer (Top 20)** | **Games in Chart** | **Avg. Rank** | **Efficiency Score** |
|---|---|---|---|
| Respawn | 1 | 3.00 | 3.00 |
| PUBG Corporation | 1 | 4.00 | 4.00 |
| Embark Studios | 1 | 5.00 | 5.00 |
| Larian Studios | 1 | 7.00 | 7.00 |
| Bungie | 1 | 9.00 | 9.00 |
| CAPCOM Co., Ltd. | 4 | 36.75 | 9.19 |
| Digital Extremes | 1 | 10.00 | 10.00 |
| Valve | 3 | 32.33 | 10.78 |
| Pearl Abyss | 2 | 23.00 | 11.50 |
| Edmund McMillen | 1 | 12.00 | 12.00 |
| Saber Interactive | 1 | 13.00 | 13.00 |
| Arrowhead Game Studios | 1 | 14.00 | 14.00 |
| Everstone Studio | 1 | 15.00 | 15.00 |
| NetEase Games | 1 | 16.00 | 16.00 |
| Blizzard Entertainment, Inc. | 3 | 52.67 | 17.56 |
| Brimstone | 1 | 18.00 | 18.00 |
| Mob Entertainment | 2 | 36.50 | 18.25 |
| Studio Wildcard | 2 | 36.50 | 18.25 |
| KURO GAMES | 1 | 20.00 | 20.00 |
| Battlefield Studios | 1 | 21.00 | 21.00 |

## 3.2 Centrality and Brokerage Genres

To identify the genres that bridge developers and diverse market segments, we calculated the Betweenness Centrality for all genre nodes within the All-Time Top 100 tripartite network. The highest-ranking broker genres are:

1. **Indie** (Centrality: 0.4361)
2. **Action** (Centrality: 0.2179)
3. **Adventure** (Centrality: 0.1917)
4. **Casual** (Centrality: 0.0867)
5. **Strategy** (Centrality: 0.0697)

The overwhelming centrality of the **Indie** genre acts as the primary structural bridge in the Steam ecosystem. It demonstrates that many emerging developers use "Indie" as a foundational tag, pairing it with Action, Adventure, or Casual to connect different market clusters. Meanwhile, "Core" genres like Action and Adventure serve as the main connective tissue for legacy giants (e.g., CAPCOM, Valve) who release varied titles within these broad umbrellas.

## 3.3 Temporal Analysis: Sustained Retention vs. Hype-Driven Trends

To understand how developer performance fluctuates over time, I conducted a temporal analysis cross-referencing the All-Time Top 100 Highest Rated Games with the Top 100 weekly Revenue chart of the 10th week of 2026. This comparison reveals two distinct developer typologies within the Steam ecosystem: those sustained by a long-term "Halo Effect" and those relying on short-term, "Hype-Driven" market capture.

### 3.3.1 Hype-Driven Market Capture and Live-Service Volatility

In a purely meritocratic market, we would expect a strong positive correlation, where higher ratings directly translate to higher revenue. Instead, as can be seen in Figure 3, the plot displays two completely different behaviors based on the developer typology, proving that modern revenue generation relies heavily on marketing and live-service models rather than just game quality.

The "Halo Effect" characterizes developers who appear in both the All-Time Ratings and the current Revenue charts. These studios have cultivated massive brand trust, allowing their titles to maintain perpetual revenue streams or ensuring immediate critical and commercial success for new releases.

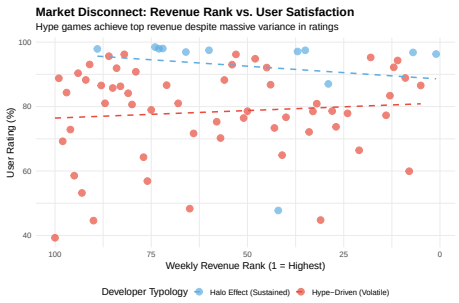


Figure 3: Correlation between user ratings and revenue, illustrating the divergence between meritocratic success and hype-driven live-service models.

Out of the hundreds of active publishers, only nine developers achieved this dual status. Most notably, **CAPCOM Co., Ltd.** commands an overwhelming presence, sustaining four separate titles in the weekly top revenue chart (*Resident Evil Requiem*, *Resident Evil 4*, *Monster Hunter Wilds*, and *Monster Hunter Stories 3*). Similarly, independent and mid-sized studios like **Larian Studios** (*Baldur's Gate 3*) and **Facepunch Studios** (*Rust*) demonstrate how critical acclaim establishes a consumer base well enough to sustain top-tier revenue years after the launches of their games.

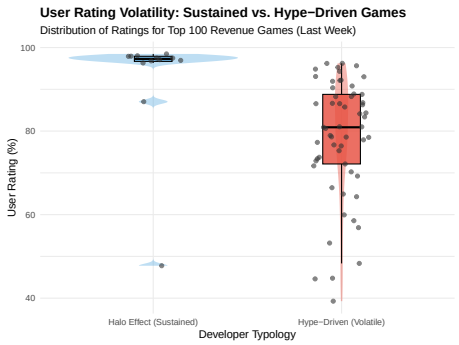


Figure 4: Rating volatility and structural disconnect between immediate financial success and overall player satisfaction in hype-driven games.

### 3.3.2 The "Halo Effect": Sustained Retention from 'big' developers

Figure 4 reveals something insteresting, for hype-driven games, there's a lot of variation on the user rating, but also there's no meaningful correlation between a game's rating and its revenue. In the hype-driven category, top performers include **Embark Studios** (*ARC Raiders*), **Bungie** (*Marathon*), and **Arrowhead Game Studios** (*HELLDIVERS 2*). The data reveals a structural disconnect between immediate financial success and overall player satisfaction. For instance, **Studio Wildcard** generated enough revenue to rank 8th overall with *ARK: Survival Ascended*, despite suffering from a "Mixed" user rating of 59.94%.

This suggests that in the contemporary Steam ecosystem, immense short-term revenue is often driven by viral marketing, IP recognition, and "Fear Of Missing Out" (FOMO) mechanics inherent to live-service games. However, because these games are prone to server issues, aggressive monetization, and content droughts, they frequently endure volatile user ratings, preventing them from achieving the critical permanence enjoyed by the "Halo Effect" developers.

## 3.4 Community Detection and Market Clustering

By applying the Louvain method, the tripartite network was partitioned into distinct modularity classes. These communities, visualized in Figure 5, helps understand the structure of the Steam marketplace.

The central "Giant Component" is composed of overlapping core gaming genres such as **Action/Shooter**, **RPG & Progression**, and **Narrative/Adventure**. Conversely, clusters such as **'Non-Game' Interactive Software** and **Non-Interactive/Cinematic Media** exist on the extreme periphery, showing very few edges connecting them to the primary gaming clusters, which is to be expected from a market that is mainly for games—although, from personal experience, I have noticed a rise in digital tools sold/distributed within Steam (e.g., *Blender*, *Godot*)

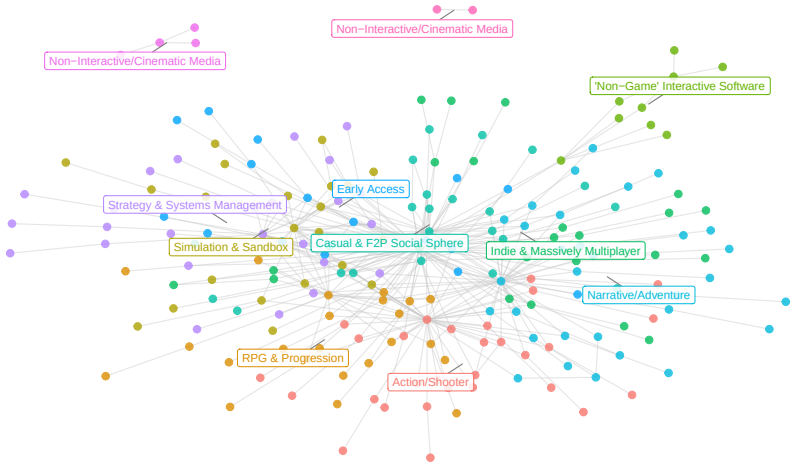


Figure 5: Clustered tripartite network of the Top 100 Games. Labels were manually assigned based on dominant genre tags within each modularity class.

# 4 Discussion

The structural constraints revealed by the tripartite network highlight distinct market behaviors. By applying community detection algorithms to the graph, we can observe whether high-rated publishers tend to be genre-agnostic or if they form specialized cliques. Preliminary structural patterns suggest that while established giants maintain a broad reach across high-centrality genres (Action/Adventure), specific niche genres often fall under the monopolistic dominance of single publishers who have optimized their development pipeline for that exact audience, effectively walling off competitors.

## 4.1 Community Typologies and Developer Monopolies

The manual labeling of clusters allows for a more nuanced interpretation of market behavior. The Core ecossystems seem to be the **Action/Shooter** and **RPG & Progression** clusters, as they exhibit the highest density of edges. In these spaces, legacy giants like Valve and CAPCOM compete directly with breakout indie titles, suggesting that mechanical gameplay (genres) creates a fluid market where players transition between high-budget and independent titles seamlessly.

In contrast, the **Emerging Social Sphere** (comprising the **Casual & F2P (Free to Play)** and **Early Access** clusters) is defined by distribution models

rather than specific mechanics. The high modularity of these groups suggests that community-driven virality creates isolated sub-networks that function independently of traditional genre conventions.

Finally, the network reveals **Structural Monopolies** in the **'Non-Game' Interactive Software** and **Non-Interactive/Cinematic Media** segments. By operating outside of standard gaming paradigms, developers in these clusters (e.g., *Wallpaper Engine*) face virtually zero competition from the traditional "Action" or "RPG" publishers, effectively walling off their market share through structural isolation.

## 4.2 Limitations

In this paper I used the term developers and publishers interchangeably due to most big games being published by their own developers, however, some of the smaller, indie games, rely on publishers for their marketing, distribution, etc. However, due to the already complex structure of the network, I did not want to add yet another layer to it by having publishers taken into consideration, thus, I am mentioning this limitation which, if explored in future research, could lead to interesting, novel results.

Another limitation of this research is that China mostly does not have access to the Steam marketplace, and yet, it represents a huge majority of revenue within the game market.

Lastly, it was not completely clear to me how the best selling rankings done by steam is put together, and thus, I couldn't fully understand whether it was based only on game sales or also in-game microtransactions, or whether one had more weight than the other, thus, in this paper I just assumed it was overall money generated by the game (of which Steam takes, on average, a 30% cut—thus its access to revenue numbers).

# References


[1] Xiaozhou Li and Boyang Zhang. A preliminary network analysis on steam game tags: Another way of understanding game genres. In *Proceedings of the 23rd International Conference on Academic Mindtrek*, pages 65–73, 2020.

[2] Muhammad Nazhif Rizani, Mohd Nor Akmal Khalid, and Hiroyuki Iida. Application of meta-gaming concept to the publishing platform: Analysis of the steam games platform. *Information*, 14(2):110, 2023.

[3] Alem Salkanović et al. A data analysis of steam's game catalog and diverse recommendation strategies. *International Journal of Computer Applications*, 186(54), 2024.

# A Appendix: Full Datasets

## A.1 Top 100 Weekly Revenue 2026 Week 10

Table 2: Top 100 Games by Last Week Revenue

| Rank | Game | Developer | Ratings |
|---|---|---|---|
| 1 | Resident Evil Requiem | CAPCOM Co., Ltd. | 96.23% |
| 2 | Counter-Strike 2 | Valve | 86.29% |
| 3 | Apex Legends™ | Respawn | 67.51% |
| 4 | PUBG: BATTLEGROUNDS | PUBG Corporation | 60.18% |
| 5 | ARC Raiders | Embark Studios | 86.39% |
| 6 | Steam Deck | N/A | 93.75% |
| 7 | Baldur's Gate 3 | Larian Studios | 96.81% |
| 8 | ARK: Survival Ascended | Studio Wildcard | 60.02% |
| 9 | Marathon | Bungie | 88.36% |
| 10 | Warframe | Digital Extremes | 87.65% |
| 11 | Kingdom Come: Deliverance II | Warhorse Studios | 94.30% |
| 12 | Mewgenics | Edmund McMillen | 92.11% |
| 13 | Warhammer 40,000: Space Marine 2 | Saber Interactive | 83.41% |
| 14 | HELLDIVERS™ 2 | Arrowhead Game Studios | 77.00% |
| 15 | Where Winds Meet | Everstone Studio | 87.28% |
| 16 | Marvel Rivals | NetEase Games | 77.09% |
| 17 | Dota 2 | Valve | 81.10% |
| 18 | Super Battle Golf | Brimstone | 94.85% |
| 19 | Crimson Desert | Pearl Abyss | N/A |
| 20 | Wuthering Waves | KURO GAMES | 89.62% |
| 21 | Battlefield™ 6 | Battlefield Studios | 66.17% |
| 22 | War Thunder | Gaijin Entertainment | 72.83% |
| 23 | Poppy Playtime | Mob Entertainment | 87.29% |
| 24 | The Crew Motorfest | Ubisoft Ivory Tower | 77.80% |
| 25 | Overwatch® | Blizzard Entertainment, Inc. | 28.87% |
| 26 | Limbus Company | ProjectMoon | 87.58% |
| 27 | Black Desert | Pearl Abyss | 73.72% |
| 28 | Dead by Daylight | Behaviour Interactive Inc. | 78.61% |
| 29 | Rust | Facepunch Studios | 87.03% |
| 30 | Forza Horizon 6 | Playground Games | N/A |
| 31 | EA SPORTS FC™ 26 | EA Canada | 45.07% |
| 32 | Grand Theft Auto V Enhanced | Rockstar North | 81.08% |
| 33 | Tom Clancy's The Division® 2 | Ubisoft | 78.76% |
| 34 | Fallout 76 | Bethesda Game Studios | 72.10% |
| 35 | Euro Truck Simulator 2 | SCS Software | 97.46% |

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**Table 2 – continued from previous page**

| Rank | Game | Developer | Ratings |
|---|---|---|---|
| 36 | Tom Clancy's Rainbow Six Siege | Ubisoft Montreal | 82.56% |
| 37 | Resident Evil 4 | CAPCOM Co., Ltd. | 97.17% |
| 38 | Heartopia | XD | 68.15% |
| 39 | Delta Force | Team Jade | 58.43% |
| 40 | Assassin's Creed Shadows | Ubisoft Quebec | 76.58% |
| 41 | NBA 2K26 | Visual Concepts | 65.27% |
| 42 | Monster Hunter Wilds | CAPCOM Co., Ltd. | 47.90% |
| 43 | REANIMAL | Tarsier Studios | 73.08% |
| 44 | HITMAN World of Assassination | IO Interactive A/S | 86.82% |
| 45 | Halo: The Master Chief Collection | 343 Industries | 92.11% |
| 46 | Once Human | Starry Studio | 77.27% |
| 47 | Throne and Liberty | NCSOFT | 67.37% |
| 48 | PEAK | Team PEAK | 94.84% |
| 49 | The Sims™ 4 | Maxis | 86.82% |
| 50 | Poppy Playtime - Chapter 5 | Mob Entertainment | 78.79% |
| 51 | Avatar: Frontiers of Pandora™ | Massive Entertainment - A Ubisoft Studio | 76.67% |
| 52 | DEATH STRANDING 2: ON THE BEACH | KOJIMA PRODUCTIONS | N/A |
| 53 | R.E.P.O. | semiwork | 96.19% |
| 54 | ELDEN RING | FromSoftware, Inc. | 93.02% |
| 55 | IdleOn | Lavaflame2 | 79.15% |
| 56 | Diablo II: Resurrected – Infernal Edition | Blizzard Entertainment, Inc. | 88.40% |
| 57 | Anno 117: Pax Romana | Ubisoft Mainz | 70.14% |
| 58 | Climber Animals: Together | Devotion Interactive | 75.96% |
| 59 | Magic: The Gathering Arena | Wizards of the Coast LLC | 61.63% |
| 60 | ULTRAKILL | Arsi "Hakita" Patala | 97.45% |
| 61 | VRChat | VRChat Inc. | 75.35% |
| 62 | NARAKA: BLADEPOINT | 24 Entertainment | 73.47% |
| 63 | Shadowverse: Worlds Beyond | Cygames, Inc. | 28.87% |
| 64 | Star Wars Outlaws | Massive Entertainment - A Ubisoft Studio | 71.74% |
| 65 | ARK: Bob's Tall Tales | Studio Wildcard | 48.39% |
| 66 | American Truck Simulator | SCS Software | 96.93% |
| 67 | Monster Hunter Stories 3: Twisted Reflection | CAPCOM Co., Ltd. | 74.30% |
| 68 | The Elder Scrolls® Online | ZeniMax Online Studios | 81.01% |
| 69 | Yu-Gi-Oh! Master Duel | KONAMI | 72.38% |
| 70 | Arena Breakout: Infinite | Morefun Studios | 75.34% |
| 71 | Roadside Research | Cybernetic Walrus | 86.54% |

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**Table 2 – continued from previous page**

| Rank | Game | Developer | Ratings |
|---|---|---|---|
| 72 | Wallpaper Engine | Wallpaper Engine Team | 98.03% |
| 73 | Schedule I | TVGS | 97.92% |
| 74 | Stardew Valley | ConcernedApe | 98.47% |
| 75 | Star Trek: Voyager - Across the Unknown | Gamexcite | 79.27% |
| 76 | WWE 2K26 | Visual Concepts | 47.35% |
| 77 | Diablo® IV | Blizzard Entertainment, Inc. | 64.34% |
| 78 | Team Fortress 2 | Valve | 90.81% |
| 79 | RV There Yet? | Nuggets Entertainment | 90.77% |
| 80 | Nioh 3 | KOEI TECMO GAMES CO., LTD. | 80.31% |
| 81 | YAPYAP | Maison Bap | 84.31% |
| 82 | Detroit: Become Human | Quantic Dream | 96.22% |
| 83 | Farming Simulator 25 | GIANTS Software | 86.35% |
| 84 | Lies of P | NEOWIZ | 91.93% |
| 85 | iRacing | iRacing.com Motorsport Simulations | 85.77% |
| 86 | Outer Wilds | Mobius Digital | 95.64% |
| 87 | Far Cry® 5 | Ubisoft Montreal | 81.03% |
| 88 | FINAL FANTASY XIV Online | Square Enix | 86.54% |
| 89 | RimWorld | Ludeon Studios | 97.90% |
| 90 | (MahjongSoul) | Catfood Studio | 44.54% |
| 91 | Jurassic World Evolution 3 | Frontier Developments | 93.13% |
| 92 |  | Cygames, Inc. | 88.09% |
| 93 | Cities: Skylines II | Iceflake Studios | 53.30% |
| 94 | Hearts of Iron IV | Paradox Development Studio | 90.36% |
| 95 | Call of Duty® | Treyarch | 58.52% |
| 96 | Path of Exile 2 | Grinding Gear Games | 72.89% |
| 97 | Kingdom Come: Deliverance | Warhorse Studios | 84.36% |
| 98 | FOR HONOR™ | Ubisoft Montreal | 69.22% |
| 99 | Assassin's Creed® Odyssey | Ubisoft Quebec | 88.80% |
| 100 | Call of Duty®: Black Ops 7 | Treyarch | 39.29% |

## A.2 Top 100 All-Time Ratings Data

Table 3: Top 100 Games by All-Time Ratings

| Rank | Game | Developer | Reviews | Ratings |
|---|---|---|---|---|
| 1 | Portal 2 | Valve | 455084 | 97.74 |
| 2 | Stardew Valley | ConcernedApe | 983820 | 97.71 |
| 3 | People Playground | mestiez | 306831 | 97.4 |
| 4 | Wallpaper Engine Application | Wallpaper Engine Team | 965397 | 97.27 |
| 5 | Portal | Valve | 191390 | 97.27 |
| 6 | Vampire Survivors | poncle | 260315 | 97.24 |
| 7 | DELTARUNE | tobyfox | 96289 | 97.11 |
| 8 | Hades | Supergiant Games | 299055 | 97 |
| 9 | HoloCure - Save the Fans! | KayAnimate | 39661 | 97 |
| 10 | The Henry Stickmin Collection | PuffballsUnited | 55987 | 96.85 |
| 11 | Schedule I | TVGS | 282445 | 96.84 |
| 12 | Left 4 Dead 2 | Valve | 1020287 | 96.8 |
| 13 | Half-Life: Alyx | Valve | 102426 | 96.77 |
| 14 | Terraria | Re-Logic | 1505034 | 96.75 |
| 15 | RimWorld | Ludeon Studios | 234979 | 96.74 |
| 16 | A Short Hike | adamgryu | 21349 | 96.71 |
| 17 | Balatro | LocalThunk | 185537 | 96.67 |
| 18 | Aseprite Application | Igara Studio | 25037 | 96.67 |
| 19 | Slime Rancher | Monomi Park | 150456 | 96.66 |
| 20 | Pizza Tower | Tour De Pizza | 70414 | 96.64 |
| 21 | Euro Truck Simulator 2 | SCS Software | 937409 | 96.56 |
| 22 | OneShot | Future Cat LLC | 61001 | 96.55 |
| 23 | MiSide | AIHASTO | 136362 | 96.53 |
| 24 | SenrenBanka | YUZUSOFT | 35310 | 96.53 |
| 25 | Half-Life 2 | Valve | 268111 | 96.52 |
| 26 | The WereCleaner | Howlin' Hugs | 12175 | 96.51 |
| 27 | Totally Accurate Battle Simulator | Landfall | 144793 | 96.49 |
| 28 | ENA: Dream BBQ | ENA Team | 34522 | 96.49 |
| 29 | Slay the Spire | Mega Crit | 206998 | 96.48 |
| 30 | Mount & Blade: Warband | TaleWorlds Entertainment | 169993 | 96.45 |
| 31 | VPet-Simulator | LB Game | 50323 | 96.45 |
| 32 | Dispatch | AdHoc Studio | 165955 | 96.44 |
| 33 | Sheepy: A Short Adventure | MrSuicideSheep | 21527 | 96.43 |
| 34 | BeamNG.drive | BeamNG | 380572 | 96.42 |
| 35 | Travellin Cats in Paris | Travellin Cats | 17909 | 96.4 |

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**Table 3 – continued from previous page**

| Rank | Game | Developer | Reviews | Ratings |
|---|---|---|---|---|
| 36 | Plants vs. Zombies GOTY Edition | PopCap Games, Inc. | 149971 | 96.37 |
| 37 | Travellin Cats in Jingle Jam | Travellin Cats | 10407 | 96.37 |
| 38 | Papa's Freezeria Deluxe | Flipline Studios | 12558 | 96.35 |
| 39 | Katana ZERO | Askiisoft | 74254 | 96.33 |
| 40 | Helltaker | vanripper | 126858 | 96.32 |
| 41 | Counter-Strike | Valve | 257950 | 96.31 |
| 42 | ULTRAKILL | Arsi "Hakita" Patala | 213694 | 96.3 |
| 43 | The Binding of Isaac: Rebirth | Nicalis, Inc. | 383632 | 96.25 |
| 44 | Bloons TD 6 | Ninja Kiwi | 380801 | 96.23 |
| 45 | Deep Rock Galactic | Ghost Ship Games | 370948 | 96.2 |
| 46 | Garry's Mod | Facepunch Studios | 1221695 | 96.16 |
| 47 | Entropy : Zero 2 | Breadmen | 30913 | 96.16 |
| 48 | Lethal Company | Zeekerss | 503097 | 96.14 |
| 49 | Satisfactory | Coffee Stain Studios | 262510 | 96.14 |
| 50 | tModLoader | TML Team | 359617 | 96.13 |
| 51 | Chants of Sennaar | Rundisc | 28634 | 96.13 |
| 52 | TOEM: A Photo Adventure | Something We Made | 10126 | 96.11 |
| 53 | ATRI -My Dear Moments- | Frontwing | 22379 | 96.1 |
| 54 | Shiina Taki's Decameron | | 6969 | 96.09 |
| 55 | Celeste | Maddy Makes Games Inc. | 137109 | 96.08 |
| 56 | Dishonored | Arkane Studios | 85113 | 96.05 |
| 57 | Baldur's Gate 3 | Larian Studios | 828299 | 96.04 |
| 58 | Hollow Knight | Team Cherry | 530637 | 96.03 |
| 59 | A Hat in Time | Gears for Breakfast | 52857 | 96.02 |
| 60 | Subnautica | Unknown Worlds Entertainment | 341736 | 96.01 |
| 61 | Factorio | Wube Software LTD. | 230806 | 96.01 |
| 62 | Dyson Sphere Program | Youthcat Studio | 89742 | 96 |
| 63 | Shelldiver | Gagonfe | 11036 | 96 |
| 64 | Poco | Whalefall | 7140 | 95.98 |
| 65 | Rhythm Doctor | 7th Beat Games | 25636 | 95.97 |
| 66 | Stray | BlueTwelve Studio | 168754 | 95.96 |
| 67 | The Room 4: Old Sins | Fireproof Games | 17666 | 95.95 |
| 68 | Resident Evil 4 | CAPCOM Co., Ltd. | 227226 | 95.94 |
| 69 | Volcano Princess | Egg Hatcher | 47060 | 95.94 |
| 70 | Our Life: Beginnings & Always | GB Patch Games | 13271 | 95.94 |
| 71 | South Park™: The Stick of Truth™ | Obsidian Entertainment | 71839 | 95.92 |
| 72 | Touhou Mystia's Izakaya | | 32039 | 95.9 |

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**Table 3 – continued from previous page**

| Rank | Game | Developer | Reviews | Ratings |
|---|---|---|---|---|
| 73 | Papers, Please - The Short Film Video | KINODOM PRODUCTIONS | 9135 | 95.89 |
| 74 | The Wolf Among Us | Telltale | 38647 | 95.88 |
| 75 | Crime Scene Cleaner | President Studio | 29191 | 95.87 |
| 76 | Black Myth: Wukong | Game Science | 1194874 | 95.86 |
| 77 | WEBFISHING | lamedeveloper | 69577 | 95.84 |
| 78 | Paper Lily - Chapter 1 | Leef 6010 | 8051 | 95.84 |
| 79 | The Chronicles Of Myrtana: Archolos | The Chronicles Of Myrtana Team | 17030 | 95.82 |
| 80 | Dead Cells | Motion Twin | 177892 | 95.81 |
| 81 | Firework | Shiying Studio | 43723 | 95.81 |
| 82 | Counter-Strike:Global Offensive | Valve | 39084 | 95.81 |
| 83 | Resident Evil 2 | CAPCOM Co., Ltd. | 194240 | 95.8 |
| 84 | Split Fiction | Hazelight Studios | 115284 | 95.8 |
| 85 | Grimm's Hollow | ghosthunter | 14272 | 95.8 |
| 86 | STAR WARS™ Empire at War - Gold Pack | Petroglyph | 41677 | 95.76 |
| 87 | Crab Champions | Noisestorm | 29812 | 95.76 |
| 88 | Kung Fury Video | Laser Unicorns | 16369 | 95.76 |
| 89 | Undertale | tobyfox | 316117 | 95.74 |
| 90 | The Walking Dead | Telltale Games | 78379 | 95.74 |
| 91 | MINDWAVE Demo Demo | HoloHammer | 6030 | 95.72 |
| 92 | Öoo | NamaTakahashi, tiny cactus studio, Tsuyomi | 5449 | 95.72 |
| 93 | Papers, Please | Lucas Pope | 78326 | 95.7 |
| 94 | VTOL VR | Boundless Dynamics, LLC | 21045 | 95.68 |
| 95 | Hotline Miami | Dennaton Games | 120309 | 95.64 |
| 96 | Phoenix Wright: Ace Attorney Trilogy | CAPCOM Co., Ltd. | 42375 | 95.64 |
| 97 | Before Your Eyes | GoodbyeWorld Games | 21803 | 95.64 |
| 98 | Steam Engine Simulator | Ektorom Software Inc. | 8767 | 95.64 |
| 99 | American Truck Simulator | SCS Software | 190303 | 95.63 |
| 100 | Fields of Mistria | NPC Studio | 26449 | 95.63 |