2026 Guide to the Nigerian Video Game Industry

An evidence-based study of Nigeria's market for consoles, accessories and physical copies of games.

With contributions from the World Intellectual Property Organization and SpielFabrique.

Special focus on consoles, accessories and physical copies of games

ANALYTICS FOR AFRICA

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WITH CONTRIBUTIONS FROM

SpielFabrique

WIPO WORLD INTELLECTUAL PROPERTY ORGANIZATION

About the authors

Prince C. Oguguo, PhD

Chief Economist, Analytics for Africa

prince@analyticsforafrica.org

Jemilat G. Saad

Junior Economist, Analytics for Africa

jemilat@analyticsforafrica.org

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Contents

Introduction

This report provides an evidence-based snapshot of Nigeria's emerging video game ecosystem, with a specific focus on consoles, accessories and physical copies of games.

It combines quantitative analysis and desk research with semi-structured interviews with Nigerian game studios, animation and VFX firms active in interactive content, and console and game retailers operating in major urban centres and online marketplaces.

The findings show a young but fast-growing industry anchored in a large, gaming-savvy youth population, rapid mobile and internet penetration, and a small but determined group of studios aiming to produce "global-quality" titles from Nigeria.

On the supply side, the physical market is dominated by imported consoles and games, especially PlayStation systems, sold through dense reseller networks that rely on thin margins, price matching and informal groups and platforms.

Retailers report shrinking purchasing power and rising logistics costs as key pressures, while also noting the COVID-19 period as an exceptional but temporary demand spike. Developers highlight structural constraints such as unreliable electricity, costly connectivity, limited access to finance and publishing support, and low local willingness or ability to pay, even as Nigerian gamers respond enthusiastically to well-made local titles.

₦41.3bn
Annual market for consoles, accessories and physical games

14
Stakeholder interviews with sellers and studios

7,659
Marketplace listings analysed

Key findings

14 stakeholder interviews and 7,659 marketplace listings were analysed to map Nigeria's market for new and used video games.

01

Market size

Estimated at ₦41.3 billion a year (about US$26.9 million) for consoles, accessories and physical games.

02

Trade is concentrated in the South

Lagos leads by value, with the FCT (Abuja) a distant second.

03

PlayStation dominates

Including continued sales of new PS4s after the PS5 launch. Global franchises far outpace African-origin IP.

04

Football is the stand-out sports title

Action-adventure and first-person shooters lead overall, indicating a core-gamer skew.

05

Market structure is highly fragmented

The seller base is skewed to peer-to-peer and small vendors; inventory and turnover favour hardware over software.

06

PlayStations retain value best

The Portal is an exception. Meta Quest devices depreciate quickly.

07

Investment in local content and IP capabilities is needed to capture more domestic value and jobs.

Why local game development matters

Nigeria's creative economy is growing fast. National Bureau of Statistics figures indicate that direct employment in the film sector grew from about 40,000 jobs in 2013 to over 200,000 in 2023. Newzoo estimates that Nigeria's 14.7 million mobile gamers spent US$229.7 million in 2023, and Carry1st/Newzoo put total gaming revenue at about US$300 million in 2024. Most of this growth is mobile-led, in line with continental trends (Techpoint Africa, app2top.com, Carry1st).

Digital readiness is expanding too: Nigeria counted 107 million internet users (45.4% penetration) in January 2025, and the country's youth-heavy population (median age 18; 58% under 30) points to deep creative and consumer potential (DataReportal, Afrobarometer, Worldometer).

This signals a timely opportunity for investment, research and capability-building. Yet while film and music have surged, the Nigerian video game industry, part of a global market worth about US$183 billion in 2024 and passing $200 billion in 2025, remains comparatively underdeveloped. The console, accessory and physical-game trade sized in Section 3 sits alongside that mobile-led spending and is measured separately from it.

Three dynamics make a domestic video game industry especially attractive for Nigeria now.

Accessibility

Modern game engines, generative AI tools and digital stores have collapsed the cost of building and shipping a game, so small teams can start with a fraction of the capital a studio once needed. The financing constraint has moved rather than disappeared. It now hits hardest at discovery and reaching players abroad.

Capability fit

Nigeria's strong creative production and software talent, as well as its body of creative IP, convert naturally into a strong foundation for creating new games.

Youth jobs

Studios generate high-skill, youth-friendly, digitally portable work, precisely the kinds of opportunities prioritised in President Tinubu's Renewed Hope Agenda.

This guide distils stakeholder interviews and marketplace data to map where trade happens, which platforms and products dominate, how prices behave across new and used hardware and software, and local IP consumption patterns. The goal is to inform practical actions for creators, investors and governments, ultimately leading to decent jobs and consumer welfare.

03

Special focus: consoles, accessories and physical copies of games

What the market is worth, what Nigerian sellers stock, how they price it, where it moves, how quickly hardware loses value, and where consoles end up. Evidence from ten seller interviews and 7,659 online listings.

3.1 Voices from game retail

"For Nigeria, generally it's PlayStation" — and you have to stock accessories and offer services "or your customers would leave".

CONSOLE SELLER, NIGERIA

Nigerian game retail is fast, informal and relentlessly price-driven. Sellers anchor their inventory around the PlayStation, especially PS5 and PS4, then they layer in accessories, discs, installations and repairs to create recurring revenue streams.

A typical console can move in one to two weeks. Older marketplace channels like Jiji still funnel steady leads. In addition, aggressive pricing and broadcasts across reseller groups on WhatsApp and other platforms drive sales.

Pricing is a daily knife-edge. Many sellers "compare price and make it affordable", shaving margins to stay competitive; in cash crunches, some actors dump stock below cost to raise liquidity, which distorts reference prices for everyone else. As a result, savvy shops avoid anchoring to outlier lows while still discounting enough to keep turnover high.

Logistics are pragmatic. In major cities, on-demand couriers handle most deliveries. For inter-city or inter-state sales, many sellers insist on prepayment or won't ship at all. Delivery can be the biggest operational headache, even when it's also a profit centre.

Two considerations shape what, and how, people buy. First, purchasing power: a squeezed middle class pushes baskets toward used consoles and accessories, with overall console margins "nothing to write home about" in tough weeks. Second, payments and region settings: many consoles arrive set to the UK region, complicating local gift-card use and post-sale support.

Across interviews, the buyer profile skews male, and the broader market remains fragmented with a hardware tilt consistent with the quantitative analysis later in this report.

SELLER STRATEGY, IN SHORT

- Prioritise stocking PlayStation
- Pad margins with services and accessories
- Price to clear, but not to chase panic sales
- Use couriers and resale groups to keep inventory moving

3.2 Market size

₦41.3 billion

Estimated annual value of Nigeria's market for new and used video game consoles, accessories and physical copies of games

≈ US$26.9m

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Approximately US$26.9 million at 2025 average exchange rates. Based on the authors' estimation from marketplace listings and seller interviews. See Appendix A for method.

3.3 Where consoles and accessories are sold

Most video game trade in Nigeria happens in the South, particularly the South West.

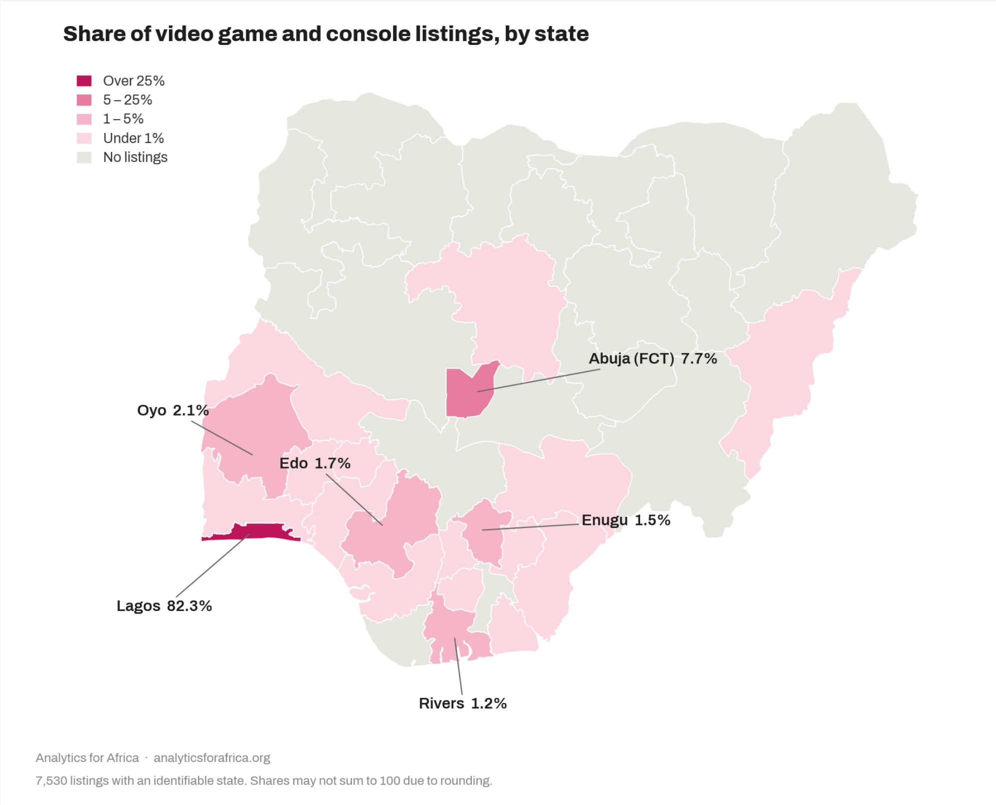

FIGURE 1

Share of video game and console listings by state. Lagos alone accounts for 82%. Source: Analytics for Africa. Based on the 7,530 of 7,659 listings with an identifiable state.

Lagos is the biggest market by value for video games, with the FCT (Abuja) coming a distant second.

Top states by value — brand-new listings

Share of total listing value

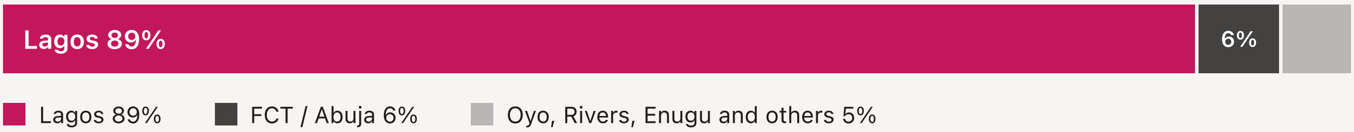

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FIGURE 2 · TOP STATES BY VALUE OF BRAND-NEW VIDEO GAME AND CONSOLE LISTINGS. SOURCE: ANALYTICS FOR AFRICA.

Top states by value — used listings

Share of total listing value

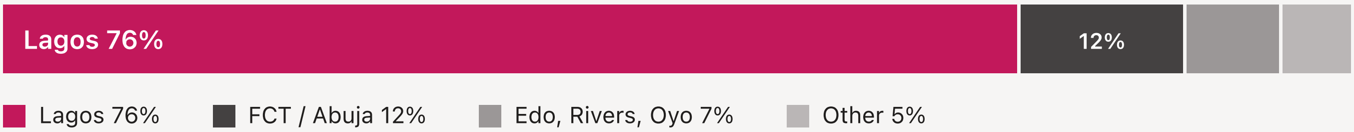

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FIGURE 3 · TOP STATES BY VALUE OF USED VIDEO GAME AND CONSOLE LISTINGS. SOURCE: ANALYTICS FOR AFRICA.

3.4 What sells: platforms, titles and genres

PlayStations are by far the most traded consoles in Nigeria, including new PS4s, despite the introduction of the PS5 in 2020.

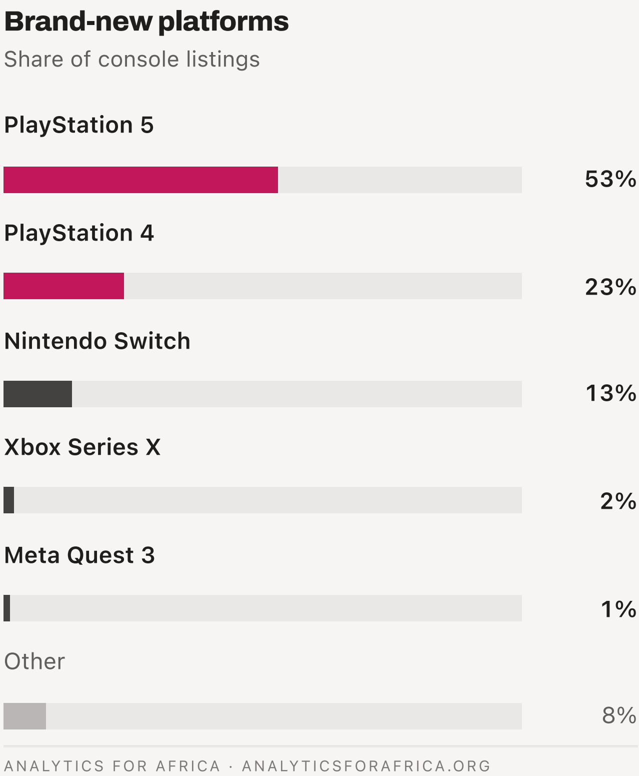

FIGURE 4 · MOST-LISTED BRAND-NEW VIDEO GAME PLATFORMS. SOURCE: ANALYTICS FOR AFRICA.

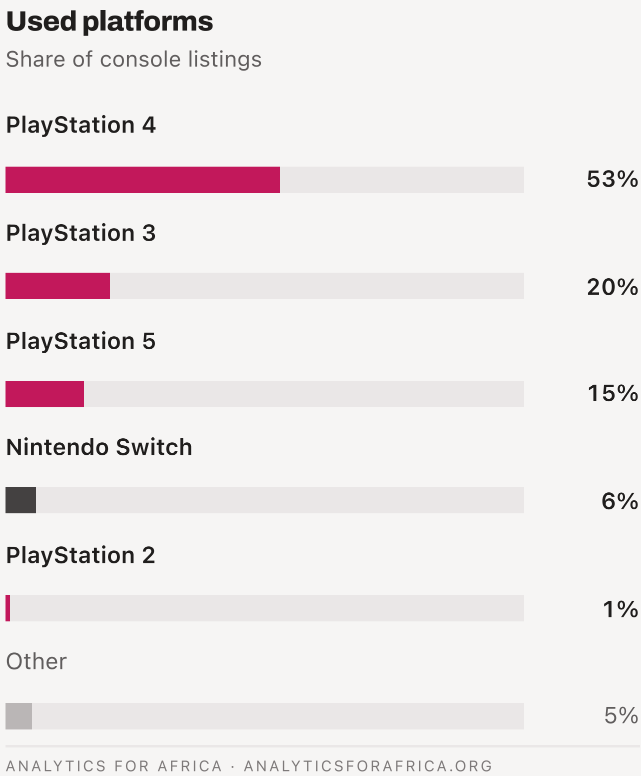

FIGURE 5 · MOST-LISTED USED VIDEO GAME PLATFORMS. SOURCE: ANALYTICS FOR AFRICA.

Two of the five most-traded new platforms, and four of the five most-traded used platforms, are PlayStations. Sony’s back catalogue, not its current generation, carries the used market: PS4 and PS3 together account for 73% of used console listings.

Globally successful franchises are the most traded, both as new and used games. African IP is not significantly traded in Nigeria.

Brand-new titles

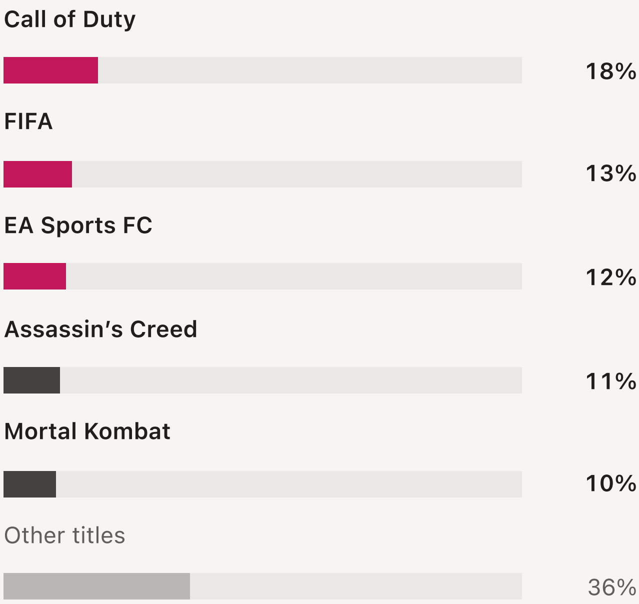

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FIGURE 6 · MOST-LISTED BRAND-NEW GAME TITLES, SHARE OF GAME LISTINGS. SOURCE: ANALYTICS FOR AFRICA.

Used titles

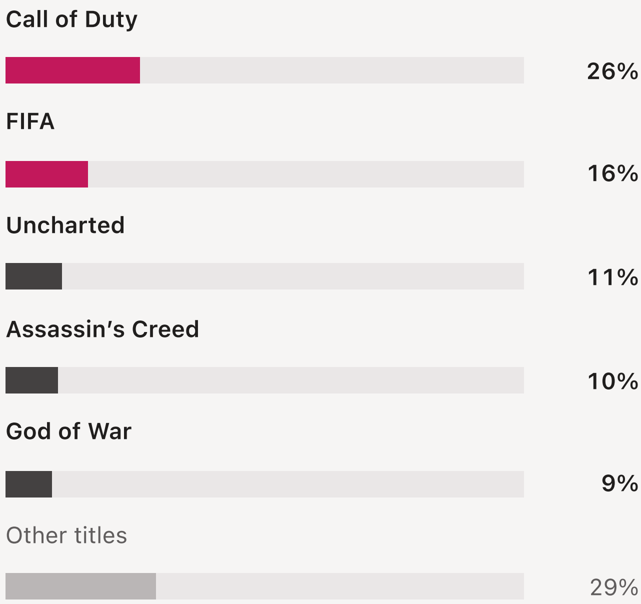

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FIGURE 7 · MOST-LISTED USED GAME TITLES, SHARE OF GAME LISTINGS. SHARES MAY NOT SUM TO 100 DUE TO ROUNDING. SOURCE: ANALYTICS FOR AFRICA.

North or South, Nigerians play similar games, with football by far the most popular sports game. Action-adventure and first-person shooter titles lead every other genre, signalling a core-gamer bias in the market.

Most-listed genres

Share of game listings — all Nigeria, then North and South compared

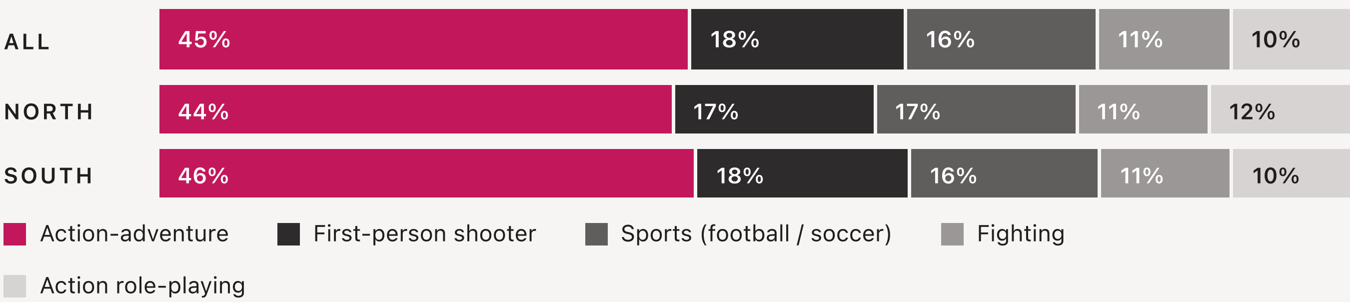

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FIGURE 8 · MOST-LISTED VIDEO GAME GENRES, ALL NIGERIA AND NORTH VERSUS SOUTH COMPARED. SHARES MAY NOT SUM TO 100 DUE TO ROUNDING. SOURCE: ANALYTICS FOR AFRICA.

3.5 Sellers and resale value

Video game sellers are highly fragmented. Most appear to be peer-to-peer or small-scale sellers, and they prefer selling consoles over gaming software.

Seller specialisation

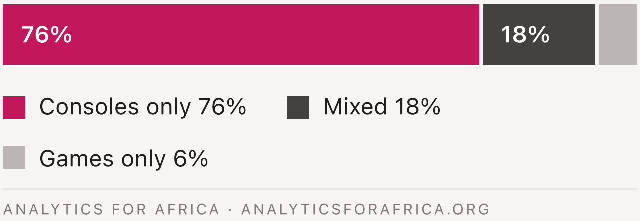

FIGURE 9 · SELLER SPECIALISATION, SHARE OF SELLERS. SOURCE: ANALYTICS FOR AFRICA.

Seller size

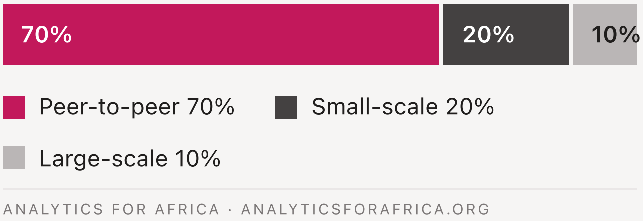

FIGURE 10 · SELLER SIZE, SHARE OF SELLERS. SOURCE: ANALYTICS FOR AFRICA.

PlayStations hold their value best, excluding the PlayStation Portal, which is not a true gaming console. Meta Quests lose value quickly.

Depreciation by device

Percentage price difference between brand-new and used listings — lower is better value retention

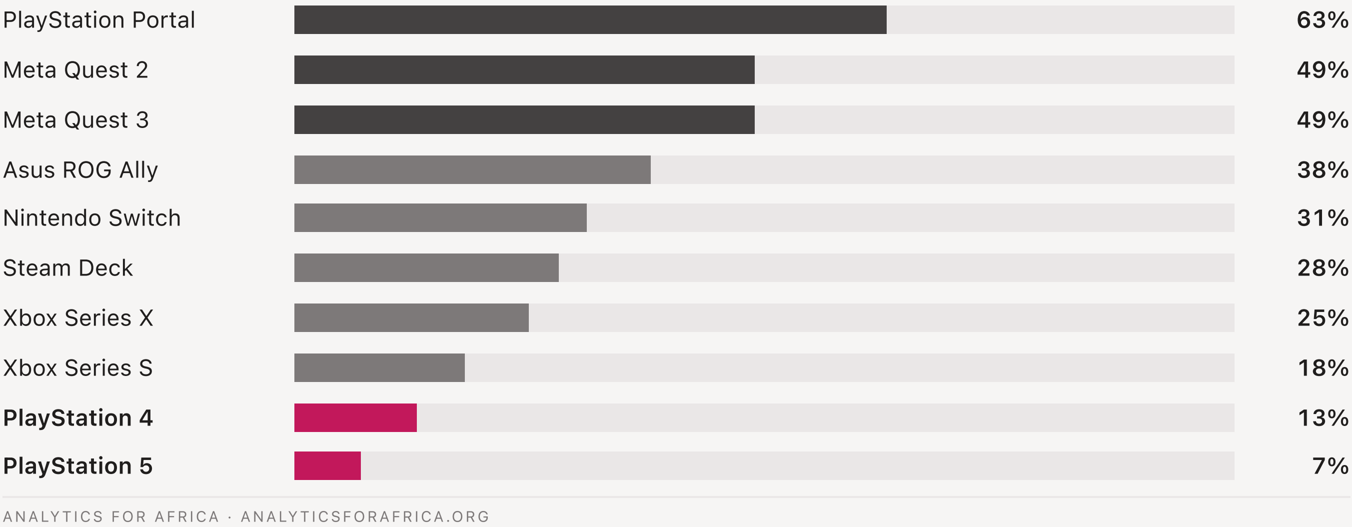

FIGURE 11 · PERCENTAGE PRICE DIFFERENCE BETWEEN BRAND-NEW AND USED GAMING DEVICES. SOURCE: ANALYTICS FOR AFRICA.

3.6 Where consoles end up: game centres

For most Nigerians, the route to a console runs through a game centre rather than a living room.

At its most basic, a centre is a one-room roadside shop with a television, a generator humming outside, a few plastic chairs and a PlayStation, where anyone can walk in and pay to play. These informal setups have been a fixture of urban neighbourhoods for decades, and they exist because most young Nigerians cannot afford a console of their own.

They are typically sited near secondary schools, universities and busy residential streets, run by a single owner or attendant, and equipped with older PS3 or PS4 hardware. Neighbourhood centres charge roughly ₦500 to ₦1,000 per hour, which keeps them within reach of school-age and university players.

This matters for the resale market. Centres keep previous-generation hardware in service long after launch cycles move on, which is consistent with the continued trade in PS3s and PS4s and the hardware tilt in the listings data. They also shape the demand profile: football titles dominate play, with *Call of Duty* and *Mortal Kombat* as staples, mirroring the title and genre rankings in Section 3.4.

Above the neighbourhood shop sits a growing tier of purpose-built lounges in and around shopping malls, with current-generation consoles, air conditioning and a wider library, and, at the top, entertainment complexes where gaming sits alongside bowling, restaurants and live events. Lagos has the densest scene, with Abuja and Port Harcourt following. The competitive culture that started in these rooms is now resurfacing in a more structured form, through university gaming clubs, corporate-sponsored tournaments and streaming studios.

TIER ONE

Neighbourhood centre

One room, a television, a generator, plastic chairs and a PS3 or PS4. ₦500–₦1,000 per hour.

TIER TWO

Mall lounge

Purpose-built, current-generation consoles, air conditioning and a wider library.

TIER THREE

Entertainment complex

Gaming alongside bowling, restaurants and live events. Densest in Lagos.

The game development ecosystem

Three voices on what it takes to ship from Nigeria, followed by guest perspectives on reaching European markets and protecting intellectual property.

4.1 Game developers to watch in 2027

GBROSSOFT

LAGOS
MUDATHIR GIWA, CEO

GBROSSOFT is putting authentic African stories into modern, technically ambitious games. Production has been a grind at times: unstable power and inconsistent internet once disrupted the pipeline, so they installed solar to keep development going. Financing was equally formative: *Outliver: Tribulation* stretched to roughly four years, with an Epic MegaGrant finally letting them ship at the quality bar they envisioned. Culturally, GBROSSOFT leans into Yoruba Orisha mythology and current Nigerian realities to craft a world that feels both local and universal.

Dash Studios

LAGOS
JOHN IKPEME, CEO

Founded in 2022, Dash Studios is building games that stand shoulder-to-shoulder with global titles, not just “African-quality” games. They see rapid momentum compared to three or four years ago: new partnerships, more teams, more platform attention; and call the current growth “exponential”. But they’re clear-eyed about headwinds: investors often misread the hit-driven, cash-flow nature of games, and discovery costs are steeper from Africa, in the sense that breaking into the US market can demand multiples of the spend required by peers abroad. On monetisation, they’re pragmatic: when disposable incomes are low, free-to-play and ads are the sensible path to audience and revenue. John longs for “greater education for the industry” and a few stand-out successes to pull capital and confidence into the space.

Magic Carpet & Orange VFX

LAGOS
BENJAMIN ASHLEY, RIGGING ARTIST

From the animation and VFX side, Magic Carpet and Orange VFX highlight a deep pool of 3D and rigging talent already working across film and commercials. Today, many Nigerian players still favour international titles, and local patronage remains thin; nonetheless, African aesthetics increasingly show up in character dress, environments and style. Benjamin’s view is pragmatic: with structured support such as grants, better infrastructure and dedicated training, more of this adjacent talent can transition into game production and help seed a stronger pipeline of local titles.

A directory of Nigerian and other African game studios is published in *State of the African Video Game Industry 2026* (SpielFabrique, with Analytics for Africa, Goethe-Institut and Xsolla), available at spielfabrique.eu/bridge.

4.2 How to expand to Europe

Europe is not a single market.

Across the years SpielFabrique has spent connecting studios in Europe, Africa and Latin America, one pattern has been consistent for African teams looking outward: co-production and collaboration with European studios is one of the fastest and currently most promising doors into the European market. But it is a strategy, not a shortcut, and it requires the same clarity Nigerian studios already apply at home.

The first question is not “how do I reach Europe” but “which Europe”. Europe is not a single market. A cooperation aimed at France (strong public funding, console-heavy audience) is not the same proposition as one aimed at Germany (indie and mobile scenes, distinct regional and federal funding logic), Poland (a PC and premium powerhouse) or the Nordics (mobile and free-to-play). The choice of target country shapes everything downstream: which partners to look for, which events to attend (gamescom, Devcom, Nordic Game, Pocket Gamer Connects), which publishers to pitch, and which funding calls are worth an application.

Once the target country is chosen, the real work is choosing the right European partner and understanding both sides of the deal. The opportunities are real — shared costs, complementary skills, access to European public funding (much of it only open to European-registered entities), and credibility with local publishers. So are the risks. European public funding is often significantly larger than what Nigerian studios can raise at home, and that asymmetry can quietly tilt a co-production toward the European side on IP ownership, creative control and revenue splits. Terms drafted in a European legal framework often assume things Nigerian studios do not, so ownership, credits and splits should be negotiated explicitly and in writing from day one. Cultural differences add another layer — from management habits to project-planning styles and communication rhythms, to name a few. Neither approach is wrong, but the friction is real and needs active management: clear communication rhythms, defined roles, and where possible time to meet in person. Programs such as the SpielFabrique–Goethe-Institut BRIDGE exist precisely to shorten this learning curve, matching African and European studios around concrete projects, giving both sides a shared vocabulary, and reducing the trial and error that costs time and money.

WHICH EUROPE? FOUR DIFFERENT PROPOSITIONS

France	Germany	Poland	Nordics
Strong public funding, console-heavy audience	Indie and mobile scenes, distinct regional and federal funding logic	A PC and premium powerhouse	Mobile and free-to-play

Guest contribution provided by SpielFabrique.

4.3 IP basics for game developers

Every video game is a multiverse of IP.

Technology, media, culture and content are merging in new and dynamic ways. Video games, now a $200 billion industry, are a prime example. Developers are using digital worlds to tell stories rooted in their own myths, legends and cultures, but transformed into games that attract global audiences. China's *Black Myth: Wukong*, Poland's *Witcher* series, France's *Clair Obscur*, and Saudi Arabia's *Bahamut and the Waqwaq Tree* show how digital innovation, creative expression and local heritage are blending in new ways.

Those in video game development need to know at least the basics of intellectual property as every video game is a multiverse of IP. They are packed with creativity and innovation: From the code of the software to the design of the characters. From the music and voice acting to branding and marketing.

From storytelling and innovative gameplay to the hardware that shapes the gaming experience. All protected and enabled by IP, ranging from copyright, trademarks, trade secrets, designs, to even patents.

There are many materials that can help developers learn how intellectual property (IP) can benefit their business growth and help them succeed. This includes the useful checklist, podcast interviews and more available from WIPO at wipo.int/en/web/business/videogames, or the extensive publication on *Mastering the Game: Business and Legal Issues for Video Game Developers* at wipo.int/copyright/en/creative_industries/video_games.html.

WHAT IP COVERS IN A SINGLE GAME

Copyright	Trademarks	Trade secrets	Designs	Patents
Code, art, music, voice acting, story	Titles, logos, branding, marketing	Engines, tools, internal pipelines	Character and interface design	Hardware and technical inventions

Guest contribution provided by the World Intellectual Property Organization (WIPO).

What this all means

Nigerians spend ₦41.3 billion a year on game consoles, accessories and physical copies of games, but almost none of it reaches Nigerian game developers. Every console, accessory and disc identified in this report was imported, and many arrive set to the UK region, complicating local payment and post-sale support. No African-origin title appears among the five most-traded games, new or used.

For studios and creators. The paying console audience is core-gamer rather than casual. Action-adventure accounts for 45% of game listings while first-person shooters account for 18%, with football dominating the sports category. Those preferences are practically identical in Northern and Southern Nigeria, so a title that appeals to Lagosians will likely also have appeal in Kano. The same data shows that audience currently buys global franchises though. Local IP has to compete for attention with the best-funded games in the world, and that will not be an easy feat.

For investors and financiers. PlayStation hardware holds value better than anything else in the market. A used PS5 sells for a 7% discount to a new specimen on average while a used PS4 is currently discounted at 13%. On the other hand, used Meta Quests have lost half their value on average versus new. Anyone financing devices, running trade-in, or lending against consumer electronics now has a residual-value curve that did not previously exist.

For government and policy. The demand clearly exists locally and arguably globally as well; the cost of development to meet that demand has collapsed and Nigeria has the necessary inputs to create well-paying jobs and revenue in this sector; but ₦41.3 billion moves through the Nigerian economy each year without domestic royalty capture at any point. The main culprits are unstable power, weak internet connections and thin support for game developers to get to market. These are the areas where policy intervention would have the most impact.

For retailers and distributors. The highest margins are in services and accessories rather than consoles themselves.

LIMITATIONS

This report measures trade in specialised gaming hardware, including consoles, accessories and discs. It does not measure digital spend, where most Nigerian and global gaming spending happens, nor mobile, which accounts for the great majority of players. It counts listings rather than completed transactions, so it describes supply and asking prices rather than realised sales volume. Each of these limitations is addressable with targeted primary collection; however, this was outside the scope of this specific report.

A

Methodology

01 — DATA COLLECTION

7,659 online listings were web-scraped with Python. Phone and text interviews were conducted with 10 sellers and representatives from 4 studios, complemented by desk research.

02 — DATA PROCESSING

Listings data was cleaned and analysed in Excel and R.

03 — VALIDATION

Analyses were validated through desk research and by triangulating listings and interview data.

MARKET SIZE ESTIMATE

The market size estimate is built from a snapshot of marketplace listings for consoles, accessories and physical games. Listings were valued at observed asking prices. Because a snapshot measures stock rather than annual flow, the total was annualised using the turnover reported in seller interviews, where a typical console is sold within one to two weeks. The result was scaled to a national estimate. It is thus a best estimate, not a ground-up accounting.

EXCHANGE RATE

US dollar equivalents in this report use a rate of about ₦1,535 per dollar, in line with 2025 average official exchange rates.

Helping businesses and communities in Africa grow with actionable data and insights.

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analyticsforafrica.org
hello@analyticsforafrica.org

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