

why are there so few women in games?

research for Media Training North West
by Lizzie Haines

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LIZZIE
HAINES
RESEARCH 

Equal 

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1 INTRODUCTION

background

‘women are going to be essential in turning
games in to a true mass medium’
Nina Kristensen, MD, Just Add Monsters

‘I’ve had to work twice as hard as most blokes
here to progress in my career. I find it a constant
battle to continue working in the place I bizarrely
love’
QA lead tester

This report aims to answer the question ‘**why are there so few women working in the games industry?**’, and following on from that, ‘why does it matter?’ and ‘what would help?’

It follows a report written in the summer of 2004 that looked at all the evidence that was already out there, from industry stats to academic studies, opinion pieces in the trade press, web discussion boards and email dialogue with industry insiders. That report identified a number of gaps in the available data and this report aims to fill as many of those gaps as possible with some original research. Essentially we didn’t know enough about how many women did work in the games industry and what jobs they were doing; about what their experiences were of working in a male-dominated workplace; about what the attitudes were of games employers and whether they were changing; and about whether the new dedicated games courses on offer in some universities were improving the situation.

This report does not attempt to cover the same ground in the same detail as the first report. It summarises the arguments in that report but concentrates on what has been learned from the original research conducted since then. The first report, ‘**women and girls in the games industry phase 1**’ is available at www.lhresearch.co.uk.

This report was commissioned by Media Training North West, through their Game Plan initiative. The Game Plan runs skills development programmes to encourage young women to think about careers in games and to support them in getting there. More information about the Game Plan can be found at www.mtnw.co.uk/thegameplan.

about the research

The basis of this research is consultation with people with insider knowledge of the industry: they gave their views and their information via in-depth interviews, via email exchange of views, via conference presentations, and by filling in surveys that gave us hard data as well as opinion and experience.

Over seventy people who work in the industry contributed to this research, plus thirty or forty people with industry knowledge, journalists, academics, trainers, industry analysts, and people in support organisations.

Because we had so many gaps in the knowledge that we had we decided to conduct three quick surveys, rather than a single in-depth one: one of women in the industry, one of games companies, and one of university games courses. This does mean that each survey has a small sample number: the research findings are indicative rather than authoritative, but we felt that it was more important to get some information on as many of the gaps as possible. There is a full description of research methods and a data summary in appendix 1.

acknowledgements

Conducting this research stirred a lot of enthusiasm, interest and debate from women in the industry eager to open the door to more women, to bring their diversity to the creative process, and to improve their own working lot. There were a lot of men too who were eager for a more balanced work environment, and who saw the contribution of women on the team as only good for them and for the industry. Many many people gave time and thought to the research process and I thank them all. A list of contributors can be found in appendix 2.

2 ABOUT THE INDUSTRY

how many women work in the games industry?

The games industry in the UK is one of the fastest growing sectors in the economy and the best selling games turn over sums comparable to hit films and music titles. The UK industry is a global leader in the production of international best sellers, and employs around 8,000 people.¹

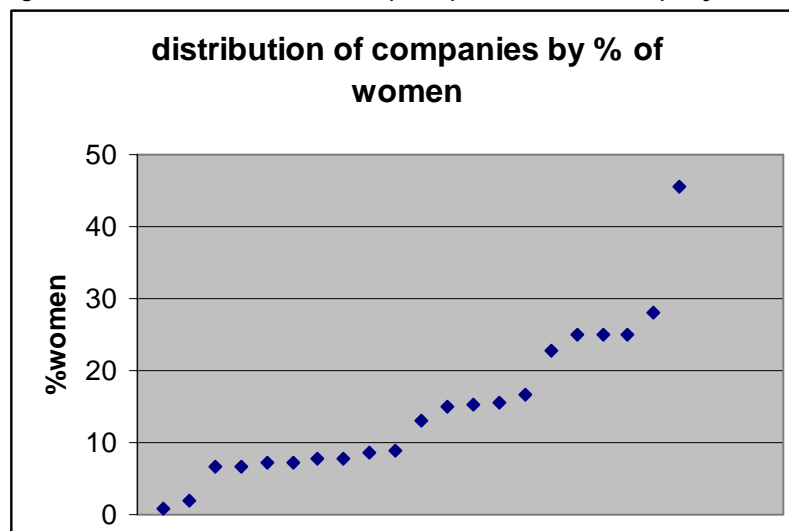
However, it is still an extremely male-dominated industry: according to the Skillset Census of 2002 only 16% of those working in the games industry are women.² The survey of games companies conducted for this report indicated that

only 17% of the workforce is female

confirming the Skillset figure. (For comparison, 39% of the media workforce is female.)

Within that headline figure of around 16% to 17% there was huge variation between companies, from 1% to nearly half. And it did not seem to be true that the larger companies employed more women than the smaller developers: the company with the smallest proportion of women employed over a hundred people, and several of the companies with well above the average were micro-enterprises with under 10 employees altogether.

In the diagram below, each diamond shape represents one company:



¹ Figures from ISFE Yearbook, 2004. I am indebted to Aleks Krotoski's [ELSPA White Paper 'Chicks and Joysticks'](#) September 2004, for this summary of the scale of the UK industry.

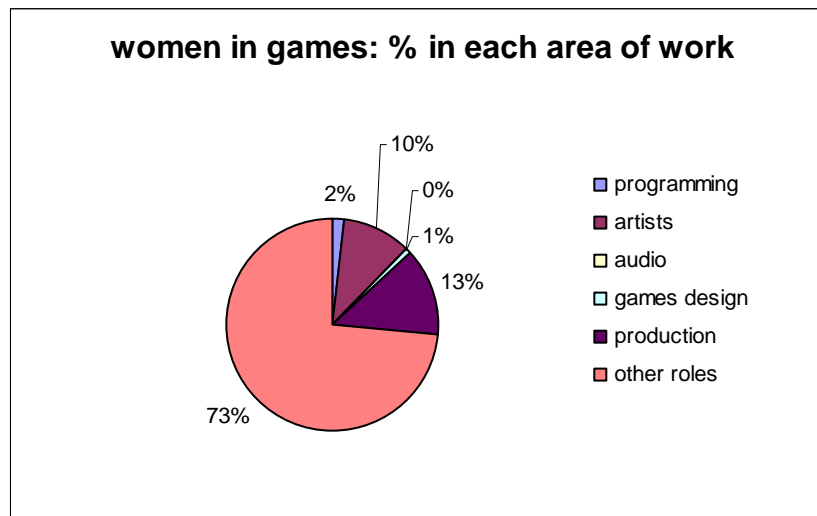
² Skillset, [Employment Census 2002](#), http://www.skillset.org/sector/interactive_media/computer_games/article_2194_1.asp

what jobs do they do?

Early in the research, interviewees gave their impressions of the jobs they thought women did: that there were more artists than programmers, and more in production than games design. They said that by far the most women were found in admin and selling. The survey of games companies showed that these impressions were true:

the majority of women work in managerial, administrative, marketing and PR roles

An enormous 73% of women working in games work outside the main jobs of creating the games.



sample: 436 women working in the industry

Only 2% of programmers are women, only 3% of those working in audio, and only 5% of games designers. The only two areas within the creative process with a significant number of women were production (8% of production staff are women) and art (9% of artists are women). One job area that this survey did not uncover was the increasing number of freelancers working in games, 41% of whom are female, many of them writers.³

Several interviewees also reported that women were often trapped in junior positions and that there were fewer women in positions of seniority. This turned out to be a false perception, at least for the 20 companies that took part in the survey:

nearly a quarter of all those in senior positions are women (23%)

though most often with managerial or marketing roles, rather than directing hands-on games development.

³ Skillset, [Census data](#), 2002.

3 WHY DON'T MORE WOMEN WORK IN GAMES?

This was one of the basic research questions that we asked from the start and the explanations put forward again and again were

girls don't play games
girls don't like technology
there's no career information
the industry doesn't welcome women
it's not a comfortable place to work

The aim behind the research was to test these assumptions, and what we found was that they were all at least partially true:

do girls play games?

This is a big debate within the industry, dealt with in more detail in the first report. Summarising the evidence it seems that while girls do play games

- girls of all ages play less than boys
- hardcore gaming (over 15 hours a week) is a largely male preoccupation
- girls like and play different games to boys
- girls spend less on games.⁴

Girls like short play and quick rewards, and they are more likely to play on mobiles, on-line, on interactive TV and on computer games than they are to play classic console games. When they play console games they are often attracted to the ones with a higher social content, such as XboxLive, SingStar, dancemat games, EyeToy.

Girls tend to be uncomfortable with violence in games, and they certainly don't like the hypersexual avatars that many games offer, nor the heavily male-dominated games retail shops.

However, the industry largely concentrates on making the kinds of games that games makers want to play, and games makers are largely men:

⁴ Data from [ELSPA GameVision Report, autumn 2003](#), for the UK. I am indebted to Philip Barton on GameVision Europe Ltd for releasing this data for our use.

‘half the population isn’t having input into what’s being created... and the one thing that I learned is that people make games they like to play’
Laura Fryer, director of Xbox Advanced Technology Group at Microsoft⁵

‘if a company makes a game like SingStar, they are more likely to employ a woman producer’
Charu Gupta, programmer on SingStar

The industry is becoming more concerned to design games for a mass market, and so this situation is changing, but because of the stubborn demographic of the workplace and the stubborn adherence to a garage-hacker work culture, it will be slow. More about changes in the air in section 4.

do girls embrace technology?

Technology as it is colonised and defined by men is largely unattractive to girls: although they do rather better at IT subjects at school than boys do, girls give up IT (and most other technical and scientific subjects) at the earliest available opportunity:

at A-level only 15% of IT students are girls
at university only 25% of computer science students are women

Technical subjects are perceived to be deeply geeky, overwhelmingly male and irrelevant to young women’s needs and interests.

However, a number of initiatives around the UK are beginning to address this, utilising the undoubted interest girls already have in those forms of technology that seem relevant to them: mobiles, music, graphics, internet, magazine publishing and (some) games. There are more details of these in appendix 4.

The turnoff from formal academic technology subjects has unfortunate effects on the IT industry:

only 22% of the UK IT workforce are women

⁵ Quoted in [Gaming tries to shed boy's club image](#), Tom Loftus, MSN, June 17, 2004

down from around 50% in the 1960s⁶. This is not only due to the geeky image of the industry, but also to a long-hours culture, and the lack of flexible working practices, problems that the IT industry shares with the games industry. However, the games industry has even fewer women (16-17%) than the IT industry.

games courses at university

The growth of games courses at university reflects how desirable the games industry has become to potential entrants, and it might have been hoped that dedicated games courses would be able to attract and train more women entrants, increasingly desired by the industry itself. However, a survey of games courses revealed that

only 5% of current games students are women

and the universities reported a universal concern at the difficulties they had recruiting women. Sadly it would appear that the new games courses suffer from the same problems as the industry as a whole, despite their best efforts.

is there enough careers information?

Women in the industry say that they were unaware of the opportunities the games industry had to offer and often report falling into their careers by accident. Even when they come through a computer programming degree, the opportunities of games are not made clear.

'it's this that we need to convey to young women: there are lots of career opportunities in video games and it's a strong, stable, growing industry that does not require you to play games to be successful.'

Anne-Christine Gasc, producer, SCEE

Unless women are already aware of the employment potential of games, usually because they are players, they will not find out about it from the education system, nor often from the recruitment process, as many companies still do not recruit by open competition.

how welcoming is the industry?

Many companies still recruit entirely from the 'usual suspects': people that they already know and unsolicited CVs, of which they get thousands. An already male-dominated workforce and tribes of determined male hardcore gamers means that unless companies make an effort to look at less traditional sources of recruitment, they may never see many female applicants.

⁶ ONS, [Labour Market Survey](#), Q2, March-May 2002

**‘the women are beaten to it by the men – they
want to get in very desperately’
Gina Jackson, producer, Eidos**

Some companies do make an effort to recruit more widely and there is a wealth of anecdotal evidence that many companies are actively seeking women employees to bring diversity to the workplace and to the creative process:

**‘female applicants are frequently encouraged
in order to create a better working environment
and a more balanced team’
Vicki Cairns, Aardvark Recruitment**

But instances of apathy and of downright hostility still abound:

**‘whilst in the industry I hear an art manager
state “we don’t need any more women here do
we? they’re more trouble than they’re worth!”
Gabrielle Kent, teaching games at Teesside
University**

how comfortable is the industry for women?

The women that I spoke to and surveyed were largely happy with their own current employers, although several told stories of less hospitable workplaces in the past, and nearly a quarter did not feel that their workplace was a good place for women to work. This is what they reported as good and bad about their workplaces:

what women like

**a friendly/safe/creative/non-
threatening/healthy/non-divisive
atmosphere**

flexible working

**presence of other women, especially in
senior positions**

no porn

respect from male colleagues

**facilities (especially loos, frequently
mentioned)**

women seen to be treated equally

**non-corporate environment
no suits**

what women don’t like

a male –dominated environment

no females in senior roles

no family-friendly practices

**male jargon
being patronised
sexism and racism**

unequal pay, poor pay

glass ceiling

**long hours
crunch time**

There seem to be two issues at the core of this - the culture of work and the long hours associated with the industry, and the two are intimately connected:

long hours and crunch time

The IGDA Quality of Life White Paper (2004) reports that 3 out of 5 developers work 46 hours or more in a normal working week, and over half say that management saw crunch times, from 65 or 80 hours a week or more, as 'a normal part of doing business'. Nearly half of the developers say that their spouses complain that they are always stressed out.

the garage-hacker culture

The proud reliance on long hours over the keyboard, with pizzas delivered in, is a part of what can be called the 'garage-hacker' culture of the industry, diminishing, but still strong in places.

The garage-hacker culture at its strongest elevates the nerdy but successful male founder of the company to heroic status, sees the industry as a home for the passionate hard-core game hobbyist, and resists the influence of professionalism and of new faces and ideas. It is a world where women are referred to as 'ladies', where to go home early is to let the team down, and to fit in is to be seen as 'laddish'.

'if I went home early I'd feel left
out... in danger... guilty... I'd be
perceived as awkward'
group of women in interview

equal treatment

Most industry employers are adamant that they recruit and promote solely on the basis of talent

'I'm gender-neutral – I don't believe in
gender discrimination – I want the best
people'
Jason Kingsley, MD, Rebellion

However, a number of women in this survey reported that they felt that they were slower to be promoted and that their skills were slower to be recognised and developed than their male colleagues. Unequal pay does seem to be an issue. According to Aleks Krotoski female UK games professionals earn £374 less at starting salary and progress more slowly through the ranks.⁷

This view of the downsides for women working in the industry is intentionally one-sided: while these reports were frequent, many women reported loving their work and feeling comfortable in their workplace. The next section deals with changes in the industry and how in many companies the garage-hacker mentality is dissolving or being dismantled.

⁷ Aleks Krotoski, [ELSPA White Paper 'Chicks and Joysticks'](#) September 2004

4 CHANGES IN THE AIR

This piece of research follows on from a survey done in 2002, again for the Game Plan⁸, looking at the North West games industry cluster: then I found that few games company heads were concerned about the lack of women on their teams, and few were interested in expanding their market outside its traditional male boundaries. Overall, the general consensus then was that girls don't play games, and that therefore the lack of women was understandable and unchangeable.

Two years on, attitudes are changing:

changes in the market

The range of markets and platforms on which to develop games has hugely expanded in the last few years, and many of these new kinds of games are much more popular with women. They are also enormously profitable and therefore the industry as a whole is making far more effort to cater for women.

mobile games

Claire Carter of iPhone suggests that women make up between 30% and 45% of the market for downloadable games for the mobile phone. Those figures are set to increase as the main problem currently seems to be getting the market to understand that the games exist and are fun to play. The typical mobile game fits female gaming preferences perfectly: inexpensive, pick up and play, with fast rewards.

And the mobile games market is lucrative and growing: industry analysts suggest mobile gaming in the UK will be worth over £211m by 2006⁹. Mobile games are relatively cheap and quick to develop, and they have a longer shelf life than console games: mobile games are no longer sneered at by the mainstream industry.

on-line and interactive TV

Again on-line games and interactive TV game play is quick, simple and inexpensive¹⁰. As with mobiles, women are freed from the often irksome technological complexity of the console controller. Suzie Cardwell of 3RD Sense suggests that women make up around 40% to 60% of these kinds of gamers¹¹, playing in the interstices of busy lives.

And again, like mobile games the market is large and growing: estimates suggest that the on-line market in the West will top \$2.2bn by 2006 while iTV gaming will top \$2.7¹².

⁸ Lizzie Haines, The Game Industry in the North West, for the Game Plan, 2002

⁹ Chart Track/Screen Digest/Trade Estimates, quoted in MCV The Battle for the Consumer's Cash, 29/8/2003.

¹⁰ The exception to this is the hugely immersive and involving MMORG, but here also, women are estimated to make up around 20-30% of players.

¹¹ Statistics taken from four of the major platforms for on-line and iTV gaming, spring 2004.

¹² Screen Digest Research Briefing, June 2004

**‘amazingly, every single one of the major casual games service providers reported that this growth was being predominantly fuelled by middle-aged and female gamers.’
Nick Gibson, industry analyst¹³**

mass-market console games

The traditional console, once largely the preserve of boys, young men and geekgirls, now offers games that return the gaming experience to the family, to the sociable experience, and to women. EyeToy, SingStar and the dance mat craze have all proved hits with a much wider demographic than the traditional console game, and the forthcoming EyeToy Chat will exploit the female desire for sociability. The broadband connectivity, and thus the sociable potential, of Xbox Live and Playstation2 has attracted a large number of female users.

These market changes are engendering a new respect among established developers, and are beginning to encourage a shift towards a greater respect for the role women can play in the industry.

changes in the industry

The games industry itself is beginning to mature, although slowly. Some of the larger and more established companies are now taking on management styles from outside the industry: employing HR staff, formalising recruitment and staff development, recognising that skill and talent is more valuable than enthusiasm.

Crucially, larger companies are now increasingly recruiting from outside the industry to gain the high level management and branding experience they need. These outsiders bring with them impatience with long-hours culture and poor management styles. As budgets and team sizes escalate it becomes impossible to manage projects via fire-fighting and passion for the game.

**‘the roles are now less technically driven – it’s all less entrepreneurial, more managerial’
Gina Jackson, producer, Eidos**

And increasingly, these outsiders may be women.

Men in the industry too are growing older, and many men also want a life as well as a career in games. I came across several examples of male staff who took time out for family, as well as occasional women who were able to work part-time, flexibly, or partly from home.

Although these changes are clearest in the larger companies, especially the publishers, there are also smaller companies with a will to change. The motivation is usually to improve diversity to make better games, but also to create a better work environment and to sharpen management practice. At Elixir (employs 50, 15% women) there is a company policy on recruitment and an active commitment to get more CVs in from women. Promising

¹³ quoted in [Screen Digest Research Briefing](#), June 2004

women are encouraged to stay in touch and girls are brought in on work placement. Valuable trained female staff are accommodated as much as possible when they want to work fewer hours.

**‘it benefits the game to have as many different viewpoints as you can’
Nicola Crain, HR, Elixir**

And finally, there seems to be a new breed of company emerging, often founded by women as well as men, which has never had the garage-hacker culture, and which chases new markets with a refreshing lack of fear and constraint.

Overall, it is possible to identify three styles of company and to identify some shared characteristics (although naturally most companies are hybrids of these):

the established larger company	the garage-hacker company	the new company
large size, multi-national	can be very small or grow quite large	small, young company
diversifying product	sticks to traditional male console games	innovative product or market
aiming at mass market	very few women, usually in admin and PR and none in senior roles	high proportion of women including women at the top
high proportion of women, including women in senior positions	no HR policy	active recruitment policy
HR policies	recruits from networks and CVs	drive to recruit women
hire from outside the industry	tied to long hours and frequent crunch times	
progressive management practices		

why does it matter?

Ultimately, companies will only change in order to improve the bottom line. A growing number recognise that the days of the passionate hobbyist are drawing to a close, that growing budgets in a global mass market will need professionalism, openness and diversity. It is a business case:

**‘you cannot maintain a monoculture of ideas and remain an adaptive company – you may not be a dinosaur yet but you soon will be’
Chris Bateman, International Hobo**

5 WHAT WOULD HELP?

what do women want?

In surveys and interviews we asked what would encourage more women to work in the industry. In order of importance, this is what women said:

encouraging young women at school/college

better careers advice

making more games women like

flexible working hours

better pay

less sexist environment

**benefits of interest to women
e.g. support for childcare**

mentoring and support for women

**more women at the top of
games companies**

better management practices

more role models

It is interesting that finding ways of making young women interested and aware of the games industry as a career came above improving working conditions. Perhaps this is because women in the industry perceive that working conditions are slowly improving already and will continue to do so.

What would help?

'we need an icon that's not Lara Croft! we need our female real-life superstars to go to schools, be interviewed, be in the spotlight, be exposed. we need initiatives sponsored by big publishers to

unapologetically encourage women to enter the games industry, with finance, jobs and in-kind promotion.’
Aleks Krotowski, email

The following is a series of suggestions that could variously be taken up by the industry itself, by the IT industry, by women in the industry, by support agencies like Media Training North West, and by the education sector and careers guidance services. All would help to speed the process, already begun, of opening the games industry out to that half of the population that currently has little input, of making the industry a better place for all who work in it, and helping games finally escape from their niche reputation and reach a mass market.

make technology and games interesting

- design more games that women and girls love to play
- develop more initiatives that draw young women into computers and games and increase their skills and enthusiasm
- include the study and rudimentary design of games in IT and media studies on the school curriculum

make the industry more visible to girls

- work with careers services at school and university to improve their understanding of the opportunities the industry offers
- encourage companies to work with local schools, colleges, universities and support initiatives to make the industry itself more visible as a careers option
- and encourage women particularly to make women role models more visible, in schools, careers fairs, universities and games events

make the industry more welcoming to women

- widen recruitment by reaching out to non-traditional networks for new staff, by advertising more widely and by actively supporting women once they are recruited

make the industry more comfortable for women

- employ management practices that minimise crunch time
- outlaw offensive behaviour and encourage a creative, egalitarian atmosphere
- offer support and encouragement to women in the industry via networking and mentoring

appendix 1

research methods and data summary

The research process was divided into two stages:

first phase

- establishing email dialogue with a web of contacts to provide evidence and signpost me to other sources of data
- conducting a trawl for existing sources of evidence
- collating all the evidence found into this interim report

second phase

- conducting interviews with people in the industry to collect in-depth data on attitudes and experiences
- conducting surveys to fill in gaps in the evidence
- collating the evidence into a final report.

interviews

In depth interviews were conducted with 17 men and women working in the industry, using personal contacts and networks, to uncover experiences and attitudes across a range of companies. Additional shorter interviews were held with women at games events during the research. A range of company types and sizes were chosen across England, and interviewees represented a range of industry jobs, from programming, art and games design to producers and industry seniors, HR, marketing and admin.

survey of women

A total of 16 women responded to the survey, which was designed to assess their experiences of the workplace, their educational and gaming background and their ideas of ways in which women could be encouraged to enter the industry. All were contacted via personal networks and games events. In addition, I corresponded by email with around 20 or 30 men and women in the industry to gain more in-depth data.

findings

how often do you play games?

not at all	0
occasionally for fun	11
I play games for work	10
hardcore gamer	3

is your workplace a good place for women to work?

yes	11
no	4
OK	1

If you have a degree what is it in?	
Directly games related	20
Technical/science	8
Non-technical	3
No degree	2 (both senior staff)

survey of courses

10 university institutions were approached for information about student numbers on games courses and five responded, with information on 627 current students, of whom 5% were women. All the universities reported difficulties in recruiting women onto their courses. The survey suffered from poor timing, being conducted at the close of the academic year.

survey of companies

Companies from the ELSPA Britsoft Book 2004 were approached to fill in a short survey of how many women worked for their company in which areas of work. Additionally, personal networks were used to improve the response. In all, 20 companies responded with full data, a good figure for an industry notoriously private and over-surveyed. The companies represented a good range of size, company type, geographic area and age of company, and gave information on a total of 2,667 employees. Two of the organisations responding, SCEE London and SCEE Liverpool, between them represented 1,653 employees, so the data was checked with and without the SCEE data to check that the SCEE data did not skew the findings.

findings

proportion of women overall in the workforce	17%
proportion of women without SCEE data	12%

the proportion of women in individual companies ranged from 1% to 46%

there was no clear correlation between the size of company and the proportion of women:

size of company	% women
1-25	20%
26-100	13%
over 100	18%

proportion of senior staff who are women	23%
proportion of senior staff who are women, without SCEE data	18%

proportion of women in each area of work (i.e. 2% of programmers are women etc.)	%
in development: PROGRAMMING junior / senior / lead programmer / director of technology / chief technology officer	2%
in development: ARTISTS junior / senior / lead artist / art director	9%
in development: AUDIO junior / senior composer / sound engineer / audio lead / audio director	3%
in games DESIGN level designer / world builder / game designer / creative director / chief creative officer	5%
in PRODUCTION testing / QA / assistant / associate / executive producer / VP of production / CEO	8%
in OTHER ROLES marketing, admin, management, sales	40%

how the female workforce is distributed (i.e. 2% of women are programmers etc.)	%
in development: PROGRAMMING junior / senior / lead programmer / director of technology / chief technology officer	2%
in development: ARTISTS junior / senior / lead artist / art director	10%
in development: AUDIO junior / senior composer / sound engineer / audio lead / audio director	0%
in games DESIGN level designer / world builder / game designer / creative director / chief creative officer	1%
in PRODUCTION testing / QA / assistant / associate / executive producer / VP of production / CEO	13%
in OTHER ROLES marketing, admin, management, sales	73%

In both the above tables, the SCEE data made little appreciable difference to the statistics.

appendix 2

contributors

All those below shared time, enthusiasm and knowledge, by email dialogue, by responding to surveys and by in-depth interview. I would also like to thank all those who attended the Portsmouth Women in Games conference (www.womeningames.com) and the Edinburgh International Games Festival (www.eigf.co.uk) for their presentations, their comments and their input generally.

Abdennour El Rhalibi	Liverpool John Moores University	Emma Westecott	
Aleksandra Krotoski		Enda Carey	iFone Ltd
Anna Larke	Argonaut	Ernest W Adams	consultant
Anna Sjostrom	Babel Media	Gabrielle Kent	Teesside University
Anne-Christine Gasc	SCEE	Gary Bracey	Digimask
Aphra Kerr	Dublin City University	Gillian Salter	Warthog
Ben Board	Big Blue Box	Gina Jackson	Eidos
Bob Steele	Sheffield Hallam University	Greg Ingham	Chair EIGF04
Bryony Wilson	SCEE	Hannah Macdonald	Evolution Studios
Cath Sullivan	University of Central Lancashire	Heather Kelley	IGDA women and development
Catherine Godward	Skillset	Helen Boole	SCEE
Charu Gupta	SCEE London	Ivan Davies	Warthog
Chris Bateman	International Hobo	Ivor Perry	
Claire Carter	iFone Ltd	Janet Campbell	Astraware
Claire Rogers	SCEE Liverpool	Janet Webb	SCEE
Clark Evans	Jester	Jason Della Rocca	IGDA
Clifford Phillips	University of Portsmouth	Jason Kingsley	Rebellion
Colin Fraser	University of Abertay	Jason Rutter	University of Manchester
Dale Hicks	CIDS	Jenny Newby	SCEE
David Jeffries	MD, Mere Mortals	Jo Bryce	University of Central Lancashire
Diane Lee		Jo Fone	CD Team Limited
Elisabeth Hannah	Blue 52	John Dennis	Team 17

John Dwyer	SCEE	N Nielsen	Climax
Jon Wetherall	Onteca	Natalie Griffith	PR Manager, Blitz Games
Jonas Heide Smith	Game Research	Neil Flintham	Skillset
Jonny Heckley	Atomic Planet Entertainment	Nick Murray	EMEA, THQ Wireless
Josee Lupien	Warthog	Nick Parker	Parker Consulting
Judi Spiers		Nicola Crain	HR Manager, Elixir Studios
Karenza Moore	University of Salford	Nina Kristensen	MD, Just Add Monsters
Kelly Willoughby	Evolution Studios	Paul Hollywood	Evolution Studios
Gabrielle Kent	University of Teesside	Paulina Bozek	SCEE
Lisa Fox	EIGF04	Penny Malcolm	Denki
Lizi Atwood		Philip Barton	Some Research Ltd
Lorraine Rankin	Eutechnyx	Rhianna Pratchett	
Lorraine Starr	Acclaim Studios	Risa Cohen	Dokidenki
Louis Natanson	University of Abertay	Ruth Eccles	University of Huddersfield
Louise Allmond	HR Manager, Eidos	Sarah Chudley	Bizarre Creations
Louise Andrew	Acclaim Studios	Simon Redman	
Lynne McCadden	MTNW	Siobhan Calfe	Kuju
Marc Wilding	Acclaim Studios	Stuart Nolan	needlework tv
Maria Stukoff	MTNW/ M62 Games Network	Suzie Cardwell	3RD Sense
Mark Eyles	University of Portsmouth	Prof T.L. Taylor	IT University of Copenhagen
Mark Way		Tara Solesbury	Wired Sussex
Martine Parry	Kezos	Toby Barnes	EM Media
Mathilde Favre	MTNW	Vicki Cairns	Aardvark Swift
Matt Bell	University of Salford	Vicky Barltrop	SCEE
Matt Falcus	Atomic Planet Entertainment	Vicky Lord	SCEE
Matt Southern	Evolution Studios	Vicky Trivett	Argonaut
Miki Grahame	SCEE	Yasumiko Lo	Climax
Melody Hermon	CC4G project manager, e-skills		
Mo Jen	Zoonami		

appendix 3

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appendix 4

initiatives for girls and technology

The Game Plan

The Game Plan, run by Media Training North West, offers a menu of workshops around videogames and interactive technologies such as design skills for mobile phones. Workshops are delivered in partnership with local community groups, colleges and art centres - the aim to engage young people especially women aged 16-24, in a flexible learning path, and to explore games as a new vocational direction.¹⁴

Computer Clubs for Girls (CC4G)

The IT sector SSC, e-skills UK, has successfully piloted after-school computer clubs for girls, 'working with role models in music, movies and computer games to develop an exciting, motivational and far-reaching programme', such as designing magazine covers, creating animations for pop group websites, recording music CDs, and creating photo-stories.¹⁵

'I've always thought of IT as boring technical stuff. CC4G has been great: I've made some funky stickers and I've even appeared on the front cover of a magazine. I was amazed at how easy it was!'
Jane, 12, club member

ITBeat

'A nationwide initiative, designed to encourage girls to rethink their attitudes to careers in information technology', developed by e-skills UK (again), the DTI, IBM, the Science Museum and members of the music industry, offering teenage girls the chance to design a website for their favourite pop star.¹⁶

Wired Sussex Game Girl

The pilot scheme, run by new media network Wired Sussex with a local FE college in 2003, was designed to give students a real life taste of games development and help increase the number of women attracted to the industry. All girl teams competed to produce a game design outline, with each winning team being awarded a day's work experience with a games company.¹⁷

'This project has taught me many things about why females don't participate in computer games, something I've never considered before. I was able use these reasons as a guideline around which to base our game, in order to make it appealing to girls.'
winning participant Rebecca Burns-Izatt

Listen Up

A government sponsored initiative launched in 2003 to provide 'taster days' for girls in male-dominated industries, including construction, computers, defence, and telecomms.¹⁸

¹⁴ www.mtnw.co.uk/thegameplan

¹⁵ e-skills UK, *op cit.* 2003, also at www.e-skills.co/cc4g/

¹⁶ www.itbeat.com/

¹⁷ www.wiredsussex.com/news/0401/gamegirl.asp

¹⁸ [Girls urged to choose 'male' careers](http://news.bbc.co.uk/1/hi/education/709399.stm), BBC News, 11 April 2000 <http://news.bbc.co.uk/1/hi/education/709399.stm>