



**Introduction**

The theme of gender equality has mobilized a set of research agendas focusing on sectors of the economy in which the gender dimension has been neglected for a long time. One of them refers to the entertainment industry.

Until the 1990s, the female gamer figure was invisibilized, reinforcing the representation that women were not interested in it (Friman, 2015; Jenkins & Cassell, 2008; Richard, 2013).

There is no broad study in Portugal on the gender dimension and digital games, which hampers effective actions aimed at eliminating gender asymmetries both in terms of women's access to this training context and in the broad discussion on the perpetuation of gender stereotypes in video games produced in the country. In view of this gap, we are developing a scientific research that aims at mapping the gender dimension in the context of training and production of digital games. The research includes four stages:

1. To identify the number of men and women enrolled in higher education in the area of digital games in Portugal;
2. To identify how the female and male characters are represented in the digital games produced in the last 10 years in Portugal (2008-2018);
3. Focus group with students on the gender dimension in the culture of the game and the gaming industry;
4. To analyze the discourses of teachers and professionals of the digital games sector on gender asymmetries in the gaming industry.

In this poster we present the results of the first stage.

**Methodology**

We have carried out a quantitative survey of the number of men and women who carry out higher education in the area of digital games in Portugal. Based on data provided by the Directorate-General for Education and Science Statistics (DGEEC-PT), we selected all training offers in the 2016/17 school year which include the word "game(s)" in the instruction designation.

**Results**

We identified a total of twelve training offers, distributed as follows: six undergraduate degrees (1<sup>st</sup> cycle), two master's degrees (2<sup>nd</sup> cycle) and four professional higher technical courses (TeSP). Regarding the nature of the educational establishment, the courses were offered by three private universities, one public university, five public polytechnics and one private. Institutions located in different areas of the country: North, Center and South.

Among the classifications of the areas of education and training, courses were included in three areas: arts and humanities (audiovisual and media production), computer science (computer science) and engineering and related techniques (electronics and automation).

Regarding the gender distribution of enrollees, we identified that 82.9% (N: 648) were males and 17.1% (N: 134) were female, totaling 782 enrollees in that school year (see figure 1).

**Conclusion**

This first phase of the research allowed us to conclude that the training offer in the area of video games in Portugal has been increasing. In addition, the variety of these formations suggests that there is a market that needs professionals in the field of video games specialized in different fields: programming and game design, for example. We also conclude that, even with the increase in training, there is a low demand from the female audience, which suggests that there is a lack of awareness in order to stimulate the interest of girls in training in videogames. However, other factors may be associated with this phenomenon. Answers that we hope to get when we finish the next steps of the research.

Figure 1- Number of enrollees in the 2016/17 academic year

Institution	Type of IES	Cycle of study	Course designation	Male	Female	Total
Lusófona (Lisboa)	University-private	Graduation -1 <sup>st</sup> cycle	Aplicações multimedia e videojogos	87	10	97
Lusófona (Porto)	University-private	Graduation -1 <sup>st</sup> cycle	Aplicações multimedia e videojogos	42	28	70
IPLeiria	Polytechnic - public	Graduation -1 <sup>st</sup> cycle	Jogos digitais e multimédia	116	27	143
IPBragança	Polytechnic - public	Graduation -1 <sup>st</sup> cycle	Design de jogos digitais	101	22	123
IPCA	Polytechnic - public	Graduation -1 <sup>st</sup> cycle	Engenharia em desenvolvimen to de jogos digitais	106	6	112
Universidade Europeia	University-private	Graduation -1 <sup>st</sup> cycle	Desenvolvimen to de jogos e aplicações	33	1	34
IPCA	Polytechnic - public	Master degree- 2 <sup>nd</sup> cycle	Design e desenvolvimen to de jogos digitais	21	4	25
Universidade da Beira Interior	University public	Master degree- 2 <sup>nd</sup> cycle	Engenharia em desenvolvimen to de jogos digitais	28	9	37
ESMAD-IPP	Polytechnic - public	Professional higher technical courses	Design de jogos e animação digital	31	3	34
IPMaia	Polytechnic - private	Professional higher technical courses	Produção multimedia e jogos digitais	37	9	46
IPTomar	Polytechnic - public	Professional higher technical courses	Artes para jogos digitais	31	14	45
IPTomar	Polytechnic - public	Professional higher technical courses	Desenvolvimen to para jogos digitais	15	1	16
<b>Total</b>				<b>648</b> (82,9%)	<b>134</b> (17,1%)	<b>782</b>

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