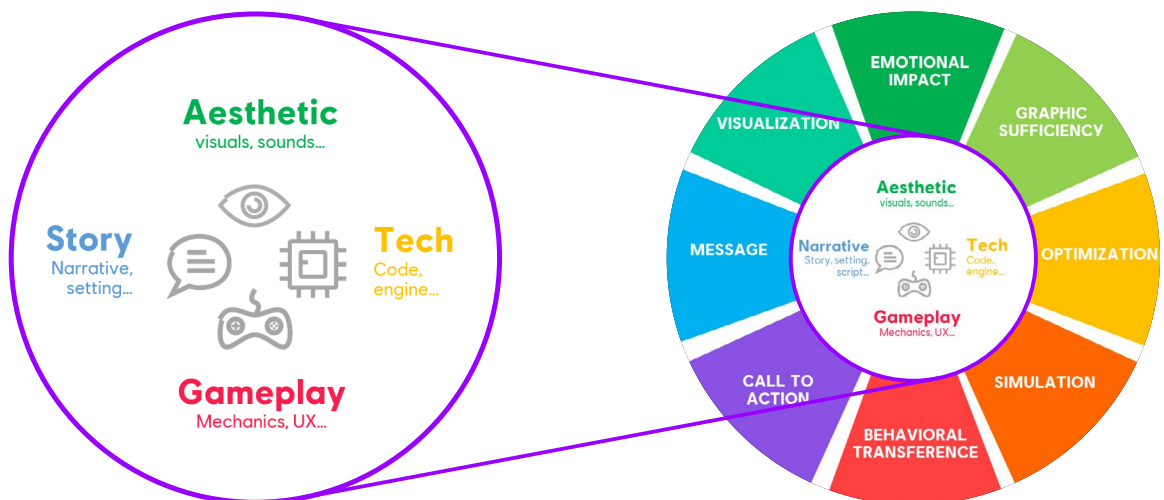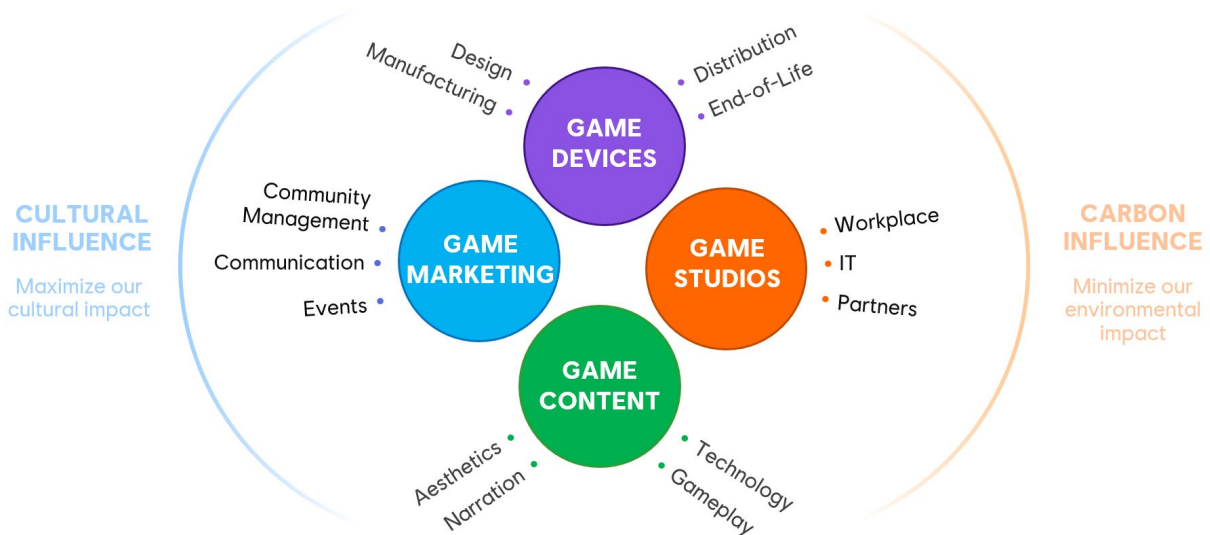# The Video games Questionnaire

How can the video game industry take action on social and environmental issues?

Source: Climate Game Toolkit by Arnaud Fayolle, produced with the help of IGDA Climate SIG and used by Ubisoft.

The video games questionnaire

This guide is intended for creative teams as well as those occupying publishing and support roles. It includes a questionnaire and resource centre to promote dialogue between teams, so everyone can take action within their own context as part of a collective, industry-wide approach.

The two-part guide first prompts users to reflect upon the creative elements that can enrich a game's narrative and gameplay while helping to develop new references for players. Next, it addresses the environmental responsibility of studios and games to limit their impact.

You'll find the underlined words in the glossary at the end of the guide.

ABOUT THE SCREENS OF TOMORROW MOVEMENT

Screens of Tomorrow is a movement initiated in early 2022 by a hundred French audiovisual and film professionals who want to tell stories that highlight a more inclusive and sustainable society in their fictions. Together, they created a guide to help industry professionals reflect upon their routines and the role social and environmental issues play in the stories they tell.

The guide was adapted and updated in 2023 by professionals in the video game industry (studios, publishers, associations and experts) to reflect upon the representations conveyed by video games and their environmental impact. Regardless of their style or format, these games are not intended to be militant or dogmatic in nature. They maintain the features of successful games and contribute to awakening the public's conscience by normalising sustainable and inclusive behaviours.

This non-profit collective approach was initiated by Sparknews (the organisation behind the Screens of Tomorrow audiovisual movement) in partnership with the Syndicat National du Jeu Vidéo (National Video Game Union) and with the support of the ADEME (Ecological Transition Agency).

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Summary

Part 1:
Creative elements

You're a narrative designer, game designer, editorial designer, artistic director, etc. Your creativity and your games influence the players who enter your imaginary world. If you're looking to incorporate elements of a more inclusive and sustainable society into your games, this guide is for you.

Part 1 includes 3 themes for reflection based on the cornerstones of your game: the player experiences, the world setting and the character's profiles within your game.

1. What experiences do you want your players to have?

Each gameplay element you create determines your players' mission within the game and impacts their feelings, desires and behaviours. This first chapter will help you define what you want them to experience, the objectives you set for them, their awareness of social and environmental issues and the consequences of their choices.

Players will draw different conclusions from the experiences provided in the games they play which, in turn, will affect how they view society in the real world.

THE POINT OF VIEW

What are the main gameplay mechanics in your game?
What attitudes are encouraged or punished by the gameplay?

What are the players' main motivations?

What worldview does the player embody (utopian, realistic, dystopian)?
What are the consequences of these different worldviews for the player and the gameplay?

Does the narrative structure celebrate individual (typically one hero or a group of isolated heroes) or collective action? Do the main characters make decisions for or with others? Can non-playable characters in your game, who would face the consequences of the player's actions, influence decisions that may concern them? Can they only remain passive?

A FEW KEY FIGURES

78.6% of players surveyed believe that games can help learn more about the environment.
Source: Playing for the Planet Alliance, Player Survey, Green Game Jam, 2022

32% of players are more likely to play games that incorporate green themes.
Source: Playing for the Planet Alliance, Annual Impact Report, 2022

60% of players exposed to content related to global warming in a game say they have changed their real-life behaviours.
Source: Yale Program on Climate Change Communication/Unity, 2022

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1. WHAT EXPERIENCES DO YOU WANT YOUR PLAYERS TO HAVE?

Are players encouraged to make their world more sustainable or more inclusive?
Through their viewpoints? Through their actions? Through gameplay?

Does the social organisation promote competition or collaboration?
Could fostering collaboration between players enrich the gameplay?

Is there any violence in the game? And if so, what purpose does violence (physical, emotional, verbal, symbolic, etc.) serve? Is it artistic, cathartic, political, supernatural, etc.? Does it bring added value to the story and/or gameplay?

What are the short and long-term goals of your character(s)?
What messages do these goals convey?

Are multiple points of view presented? Does the player have to change levels and/or points of view?
If so, are they treated equally? Could weighting various points of view differently enrich your game?

Does your game include romances between characters? Do they bring added value to the story?
If so, how are they represented? Can the player choose their romantic partner(s)?
Could offering other types of romantic representations enrich your story and/or gameplay?

THE ROLE OF SOCIAL AND ENVIRONMENTAL ISSUES

Do players have a certain awareness of social and environmental issues? If so, how is this awareness embodied in their behaviour? Does it evolve throughout the narrative?

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1. WHAT EXPERIENCES DO YOU WANT YOUR PLAYERS TO HAVE?

Is there an incentive for players to make their world more sustainable and/or more inclusive? Through their viewpoints? Through their actions? Through gameplay?

What role is given to construction in your game? And what about destruction?

Are resources (environmental/animal/human) exploited? If so, how?
How do resources regenerate in gameplay?

Are players encouraged to possess only what they need to survive?
Is resource accumulation encouraged or penalised? Could limiting resources or delaying their accumulation bring added value to the gameplay?

Are players aware of the consequences their choices have on natural resources and of the potential for resource scarcity/extinction?
Has the concept of cumulative consequences (chain reactions) been integrated into the gameplay (e.g., Cutting down too many trees leads to deforestation, which leads to a scarcity of animal and plant species that provide food)?

What reward systems are in place for players? Could you develop them further (e.g., reward players for sustainable and/or inclusive behaviours)?

2. What world setting did you create for your game?

The virtual universe you create for your players can be realistic, fantasy or a bit of both. Regardless, the game setting will have an impact on players' imaginations and how they perceive reality.

This section of the guide provides questions to reflect upon the components that make up the game setting, including the social organisation and its relationship with the environment, lifestyles, interactions between the characters and the world.

Rather than creating smooth, predictable universes, these questions promote contemporary reflection to help designers imagine a world more conscious of planetary boundaries and the impact of human activity on the environment.

WORLDBUILDING

What are the components that make up your world? Geography, geology, plants (wild, domesticated), animals (wild, domesticated, captive), climate, etc.
How do the components in your world affect one another?

Are these components part of the setting? Do they play a specific role in the story? Do they convey stereotypes?
For example, are spiders or swamps shown negatively by default? Could changing these perceptions bring added value to the story?

A FEW KEY FIGURES

81% of players surveyed say they would be more likely to play games with environmental themes.
Source: Playing for the Planet, Annual Impact Report, 2022

50% of the world's population will live in regions where water resources will no longer be sufficient by 2025.
Source: World Institute Resources Study, 2019

46% of players surveyed want to see environmental content in their games, as long as it fits into the game's universe or narrative.
Source: Playing for the Planet Alliance, Player Survey, Green Game Jam, 2022

69% of vertebrate populations disappeared between 1970 and 2018.
Source: WWF, 2020

1.8 At the current level of global consumption, we would need 1.8 Earths to meet our needs (5.1 Earths if every human consumed like an American).
Source: Article on Earth Overshoot Day, 2022

20% of the world's food production (931 million tonnes) is thrown away every year.
Source: UNEP Report, 2021

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2. WHAT WORLD SETTING DID YOU CREATE FOR YOUR GAME?

What connections exist between each of these components prior to character intervention?

What social organisations does your <u>universe</u> contain?
Inhabitants, habitats, infrastructure, lifestyles, cultural and historical backgrounds, values, hierarchies, etc.

Have you consulted experts/people directly concerned by the characteristics and issues of the social organisation you describe, to ensure they are represented as realistically as possible?

How do the societal <u>values</u> presented coexist? Are they shared unanimously? Or do they create tension?

What role do your characters play? Within their environment? Within their society?

What lifestyles, settings, accessories and hobbies (types of food, transportation, housing, clothing, tourism, etc.) are inherent within your world building and your societies?
What image do they project? Do the stereotypes usually associated with these lifestyles bring added value to the story, or could they be developed in a less anticipated way?

How have societies been shaped by their environment?
Are they nomadic, sedentary, etc.? What natural resources are made available to them? Are they easy or difficult to access?

How has the environment been shaped by societies?
How do the values and cultures mentioned above translate into the space?

Are the concepts of waste, recycling and local, seasonal food taken into account?
If not, would integrating these concepts bring added value to the story and/or gameplay?

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2. WHAT WORLD SETTING DID YOU CREATE FOR YOUR GAME?

Are characters and societies aware of their impact on their own world and their boundaries?

If your game's society continued to grow in the same way, based on the same values, what would it look like in the near future? How about later on?

HOW CHARACTERS INTERACT WITH THEIR WORLDS

In general, how do characters, plants, animals and the environment interact with one another? What is the role of each of these elements within their society?

What are the short- or long-term impacts of these interactions? Can the impacts be changed?
What image do they project to players?

How has society evolved to cope with the constraints of its environment (technology, magic, symbiosis, etc.)? And with what impact?

3. Who are the characters in your game?

<u>Parity</u>, <u>inclusion</u>, <u>disability</u> and cultural, ethnic and social diversity... Our history and societies are the product of a profound diversity that contributes to their strength and value. The goal of this chapter is to reflect upon how your characters are established, regardless of game type, and whether they reflect our social diversity.

Without imposing quotas, these questions allow you to explore character variation and opportunities for customisation as well as their characteristics, the stereotypes they can convey and how this impacts the narrative, gameplay and your game setting.

> **Can the player choose their character? Their gender? Their avatar? Their faction?**
> If so, does it change the gameplay or perspective? If not, could the player experience be improved by providing these types of choices?

> **What are the profiles of your player and non-player characters (main characters, supporting characters, extras, including non-human ones)? What are the profiles of your protagonists and antagonists?**
> Age, name, gender, sexual orientation, geographical origin, <u>perceived origin</u>, occupation, physical characteristics and distinguishing features, assigned role, values, cultures, traditions, spiritually, etc.?
> Have you created profiles at the <u>intersection</u> of several identities?

A FEW KEY FIGURES

40% of players in the US prefer to have the ability to completely customise their character, most preferring characters that look like them.
Source: <u>Newzoo, 2022</u>

5% of the top 50 best selling video games offer players the unique opportunity to play female characters. 21% allow players to play male characters.
Source: <u>EDHEC Business School, 2022</u>

20% of characters studied were People of Color (POC), compared to 17% in 2005.
Source: <u>AoIR Selected Papers of Internet Research, 2020</u>

70% of playable characters in the 51 games studied are male characters.
Source: <u>Le gaming à l'épreuve de la parité, Assises de la Parité Conference, 2023</u>

51% of US players consider diversity, equity and inclusion important.
Source: <u>Newzoo, 2022</u>

21% of total character speaking time is occupied by female characters in the 51 games studied.
Source: <u>Le gaming à l'épreuve de la parité, Assises de la Parité Conference, 2023</u>

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3. WHO ARE THE CHARACTERS IN YOUR GAME?

What type of clothing and accessories have been assigned to your characters? Have they been adapted to suit the characters' world setting, narrative role and gameplay?
Could making changes to these choices enrich the story, character profiles and the perception of characters' social and/or environmental engagement?

How do the words and actions of each character contribute to the story? Do characters speak and behave differently based on their gender, perceived origin, geographical origin, etc.?

Does your story include characters with disabilities, impairments or illnesses (visible or invisible, physical or mental)?
If so, do you treat the disability or illness as a distinct part of the storyline or gameplay to draw players' attention to it? Or is it a component of one of the characters, without being the focus, so as to "normalise" situations of disability or illness? If not, could including a character with a disability or illness bring added value to your story or gameplay?

Does your story include LGBTQIA+ characters?
Is the issue of gender and sexual orientation given any particular consideration in your story? How is it addressed? Why is it addressed?

Do the stereotypes and misconceptions typically associated with your character profiles (protagonists and antagonists) bring added value to the story?
If not, could you update their profiles to include other characteristics that are less expected?

Have you consulted experts/people directly concerned by the characteristics and issues assigned to your characters, to ensure they are represented as realistically as possible?

Does the way your characters are portrayed (camera angle, animation) convey stereotypes about them?
Could changing how they are depicted convey another message to your players?

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3. WHO ARE THE CHARACTERS IN YOUR GAME?

How does the content of the dialogue, interjections, intonation, tone of voice or accent used for dubbing contribute to the character's profile?

Could choosing an unexpected voice for your character pleasantly surprise your players? Could doing so enhance the character's profile or background?

Could you adapt the characteristics of some of your characters based on the actor profiles selected during CGI casting?

Part 2: Social & environmental responsibility

You're part of the publishing and support professions. You're aware that your economic activity has an impact on the planet, and you also want to take care of your team and support them in dealing with social issues.

Part 2 includes 2 themes for reflection based on the social and environmental commitments of your studio and your games and provides tools to engage your teams in a unified approach over the long term.

1. Studio environmental and social responsibility

Like all human and economic activities, video games have a significant environmental footprint and social responsibility. This section helps deepen your awareness of your level of commitment and of additional actions to pursue.
It also aims to include all your teams and providers in this process to identify areas where progress can be made to reduce the carbon footprint of your activities or to welcome more diverse teams.

These questions represent a starting point for identifying elements that can be expanded upon and supported by sustainable production professionals who can help apply this approach on a larger scale.

PROCESS GOVERNANCE AND TEAM AWARENESS

Have you made your teams aware of social issues (gender-based and sexual violence, discrimination, etc.), environmental issues (climate change, planetary boundaries, etc.) and those related to your professions (eco-design, digital responsibility, etc.)?

Do you plan regular discussions with your team members to brainstorm ways to reduce the environmental impact of your studio and games?

Does your studio have employees dedicated to eco-design and social responsibility?

A FEW KEY FIGURES

56% of gamers surveyed believe that the gaming industry has a responsibility to take action regarding climate change by reducing its own carbon emissions.
Source: Yale Program on Climate Change Communication/Unity, 2022

22% of employees at video game development companies in France are women, compared to 14% in 2019.
Source: Women in Games France, 2022

3.5% Technology's share of global greenhouse gas emissions.
Source: The Shift Project, 2021

50 million tonnes of electronic waste are produced worldwide every year, according to the United Nations. Only 25% is recycled.
Source: World Economic Forum, 2019

800 kg of resources are needed to manufacture a 2 kg computer.
Source: ADEME Report, 2020

70 different metals are needed to make a smartphone.
Source: ADEME, Longue vie à notre smartphone, 2023

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1. STUDIO ENVIRONMENTAL AND SOCIAL RESPONSIBILITY

Have you developed a list of commitments and priority concerns to work towards, including deadlines for their achievement (e.g., a CSR strategy)?

Has an internal communications strategy (team trainings, meetings to share best practices and results, etc.) been put into place to inform employees about these commitments in a way that is sincere, measurable and transparent (that avoids green- or pinkwashing)?

Have you communicated these commitments to your partners and service providers in a sincere, measurable and transparent way (that avoids green- or pinkwashing)?
Do you pay attention to their own CSR commitments?

Have you provided your teams with the latest industry-specific eco-friendly tools available online (such as those found in the Resource Centre of the Screens of Tomorrow website)?

THE STUDIO'S SOCIAL COMMITMENT

Are the concepts of diversity, parity and inclusion represented in your teams and in your recruitment methods?

Have you considered adapting your organisation and development infrastructure if necessary for certain profiles?

Does your team's structure allow novices to develop their skills and receive support from more senior teams?

Does your team's work schedule provide a certain amount of flexibility (remote work, flexible working hours, etc.)?

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1. STUDIO ENVIRONMENTAL AND SOCIAL RESPONSIBILITY

Do you use collective data? Could you share your feedback with other studios to exchange ideas and help the industry make progress on certain issues?

THE STUDIO'S ENVIRONMENTAL COMMITMENT

Have you conducted an estimate of your greenhouse gas emissions (Bilan Carbone®, GHG Protocol, etc.), including the impact generated by players who install and play your games, using industry-certified tools (such as JYROS)?

Have you identified ways to reduce this impact?

Have you facilitated and/or incentivised low environmental impact alternatives in your employees' daily lives (active mobility options, providing vegetarian alternatives, limiting air travel, allowing employees to work remotely)?

Have you implemented a more sustainable and responsible procurement policy for all purchases made (furnishings, technological tools, accessories, etc.)?
Does your IT equipment procurement policy favor recognised ecolabels? Have you requested life cycle analyses from your suppliers? Have you considered renting rather than purchasing?

Can the equipment provided to your employees be used for personal purposes to avoid the production of unnecessary extra equipment? Have you implemented a policy to extend the life of internal and external equipment?

Can your studio's waste be reduced? Can unavoidable waste be treated and recycled with local partners?

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1. STUDIO ENVIRONMENTAL AND SOCIAL RESPONSIBILITY

Is all obsolete or out-of-use electrical and electronic equipment properly donated, collected or sent to refurbishment centres? Have you retained all associated records to demonstrate compliance with this recycling requirement?

For your business facilities, equipment and services, have you chosen a renewable energy provider or one with a reduced impact?

Did you choose your data centre based on its PUE (total energy entering the data centre divided by the total energy consumed by the equipment hosted within in)?

For residual carbon emissions that cannot be avoided by implementing a carbon reduction plan, and if you have opted for carbon offsetting actions, can you confirm that these actions contribute to the development of carbon sinks and verify the conditions under which these offsets have been implemented?

Have you paid particular attention to limiting the carbon impact of your communications (eco-design principles used for your website, digital advertising, merchandising, etc.)?

2. Game environmental and social responsibility

In addition to the studio's commitment, each game comes with its own environmental impact considerations. Design choices, the gaming platform and the game mode all have a carbon footprint that could be measured and reduced from the outset through upstream discussions with the creative team.

Reflecting upon a game's format as well as its creative elements creates a unified social and environmental responsibility dynamic while retaining the narrative and gameplay elements that make a game successful. This theme also prompts reflection about how to create bridges with reality through an impact campaign.

THE GAME'S ENVIRONMENTAL AND SOCIAL IMPACT

Have you completed a full life cycle analysis of your game?

Are your games designed from the outset using an eco-design approach?

Have the purchased hardware, data hosting, code and game design been evaluated for energy efficiency?

Do the game's artistic design, level and gameplay require your players' machines to be equipped with high-performance technical specs?

Do you take into account the environmental impact of the platform (console, PC, mobile device, distribution method) you plan to release the game on?

A FEW KEY FIGURES

60–90% of a game's total carbon emissions come from its use phase, regardless of the gaming method used (download, disc or cloud).
Source: University of Surrey, 2020

200 MWh per day were saved by Epic Games' player base, as a result of changes made by developers to limit Fortnite's energy consumption on Xbox, PlayStation and PC.
Source: Reducing Fortnite's Power Consumption, 2023

69% of respondents consider their disability to be a partial barrier to video game accessibility.
Source: Jeux vidéo et Handicap, 2020

30% of female gamers have refused to participate in a voice chat for fear of harassment.
Source: IFOP, 2023

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2. GAME ENVIRONMENTAL AND SOCIAL RESPONSIBILITY

Have you identified the best way to avoid having your players purchase extra equipment by allowing them to play using the hardware they already have?
Do your manufacturers regularly suggest integrating new technology that requires new hardware?

Have you considered adding an "eco" or low-power mode to your game's settings?

Does your game require additional accessories, such as an AR/VR headset? Does it use crypto assets (currencies, NFTs, etc)?

Do you plan to set up a monthly or annual record of the total hours players have spent using each game? If not, do you plan to track each game's sales and lifespan in order to calculate the emissions generated by its use?

Do you have a communications strategy in place to inform players about the game's environmental impact, your eco-design measures and your environmental commitments?

Have you provided a way for players to report violent, sexist, racist or other remarks made by other players?

Have you considered any content warnings needed for the game?

THE GAME'S ACCESSIBILITY

Does your game include accessible or adaptive systems/interfaces for players with disabilities?
If so, have you worked with experts/organisations specialised in these areas? If not, would it be possible to add these types of modifications to your game or to include them in future DLC releases??

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2. GAME ENVIRONMENTAL AND SOCIAL RESPONSIBILITY

THE GAME'S IMPACT CAMPAIGN

What social or environmental issues does your game address?

Have you identified the impact you want to have with your players by integrating this type of issue into the game?

Have you identified experts/organisations/partners you could work with to address these issues in the most appropriate way?

Have you identified any initiatives you could implement outside the game to encourage players to take action on this issue in their daily lives? Could you create a website, organise an event, create a communications campaign, etc.?

Do you want to highlight these issues and the game's stance on them in your communications strategy?

If applicable, have you considered deploying the campaign on an international scale?

Have you budgeted for this impact campaign and the tools you'll need to develop?
Have you identified the people on your team who will coordinate it?

Glossary

Cathartic
An event or action that frees an individual from their impulses, thus remedying a latent trauma.

Carbon footprint
A carbon footprint is an indicator that measures the impact of an action or activity on the environment. It is based on the amount of greenhouse gas (GHG) emitted during the action or activity, whether it is performed by a person, an organisation, a company, a government, an object, or a process. Contrary to popular belief, the carbon footprint doesn't only measure CO2. It actually includes the combined emissions of three greenhouse gases: carbon dioxide (CO_2), methane (CH_4), and nitrous oxide (N_2O). However, to simplify its understanding, we express the carbon footprint in tons of CO2 equivalent (CO2e). (Source: Les Horizons)

CGI casting
CGI stands for "Computer Generated Imagery", or digital special effects. This term refers to special effects created by animation and synthetic images. Some video game productions use motion capture technologies (with an actor wearing a specific costume to record their movements and morphology), which allows them to generate CGI images from the actor's role-play. The actor's morphology captured by this technique can then be used to influence the animated character's features and movements.

Captive species
In this context, this expression refers to animal species that have become accustomed to the presence of human beings but retain their characteristics as wild animals (e.g., A wolf may have been tamed by human beings, but it will never be fully domesticated).

Daily needs
This definition is not static, as it is subject to interpretation by each individual. It is used in this guide to designate the physiological needs associated with rational and necessary consumption. Abraham Maslow, an American humanistic psychologist (1916-1972), identified five types of basic needs that are still referred to today and that he classified as follows:
1. Vital or physiological needs (eating, drinking, sleeping, breathing, etc.)
2. Safety and protection needs (personal security, employment, health, property, etc.)
3. Social needs (love, friendship, belonging, etc.)
4. Self-esteem needs (confidence, respect for others, etc.)
5. Self-actualization needs (personal accomplishment)

Disability
"Persons with disabilities include those who have long-term physical, mental, intellectual, or sensory impairments which in interaction with various barriers may hinder their full and effective participation in society on an equal basis with others." (Source: United Nations) The World Health Organization classifies disabilities into 5 broad categories:
- Motor disability
- Sensory disability (visual and auditory)
- Psychological disability (illnesses affecting personality)
- Cognitive disability (intellectual disabilities)
- Disabling illnesses.

Diversity
All persons who differ from one another in terms of geographical, sociocultural, or religious origin, age, sex, sexual orientation, etc., and make up the national community to which they belong. (Source: Larousse)

Dystopian
As related to dystopia (an antonym of utopia): A fictional narrative depicting a very dark imaginary world in which the inhabitants are unable to achieve happiness.

Environmental and social issues
This expression represents the challenges related to planetary limitations and social justice perceived as needing to be taken into account to promote a sustainable society that respects living beings. These challenges include climate change; biodiversity preservation; the transition to sustainable agricultural and food systems; sustainable mobility; well-being, health, and quality of life; the commitment to equality, parity, and inclusion for all; the fight against poverty and exclusion; waste reduction; etc.

Intersectionality
Theorised by Afro-feminist activist and lawyer Kimberlé Williams Crenshaw, this sociological term refers to the situation of people who simultaneously experience several forms of discrimination or domination in a society. For example: A Black, lesbian woman is likely to experience three types of discrimination related to her gender, her perceived origin, and her sexual orientation.

Inclusion
Act of integrating a person or group by putting an end to their exclusion, particularly their social exclusion. (Source: Larousse) Social inclusion is about changing how we view our relationship with others and with differences. Rather than wanting "nonconformists" to come as close as possible to the "norm," the norm itself is re-evaluated.

Impact campaign
Set of actions carried out in connection to a video game with the goal of achieving concrete change by extending the game experience and giving players tools to take action. It is created in collaboration with relevant civil society stakeholders and decision-makers and is complementary to a traditional marketing campaign that accompanies the video game's release.

LGBTQIA+

This acronym refers to a generally marginalised set of gender identities and sexual and romantic orientations.
L for lesbian
G for gay
B for bisexual
T for transgender: A person whose sex at birth does not correspond to their gender identity (the opposite of cisgender: A person whose sex at birth corresponds to their gender identity).
Q for queer: A former insult reappropriated by people who do not identify with heterosexual or cisgender norms. This term now refers more broadly to the LGBTQIA+ community as a whole.
I for intersex: The term intersex is used to describe those presenting one or more sexual biological characteristics (genital, gonadal or chromosomal) not considered "typically male" or "typically female". Being intersex does not mean that a person is transgender, as a person's sexual characteristics do not define their gender identity.
A for asexual: A person who has little or no sexual attraction to anyone; and for aromantic: A person who has little or no romantic attraction to anyone.
+ for all other marginalised romantic or sexual orientations and gender identities not covered by the acronym

Parity

Parity means that each gender is represented equally in institutions. It is an instrument for achieving equality that consists of ensuring that women and men have access to the same opportunities, rights, ability to make choices, and material conditions while respecting their individual characteristics.
The concept of parity is at the foundation of policies that combat inequalities between women and men. (Source: INSEE)

Perceived origin

Involves dividing individuals according to common categories based on whether they are perceived as being "white," "Black," "Asian," or "other."

Stereotypes

Some common clichés (or tropes) that can be conveyed by games or narratives:
- sexist: towards women
- racist: based on perceived or geographical origin
- homophobic: towards homosexual people
- transphobic: towards trans people
- ableist: point of view of an able-bodied person (someone without a disability)
- sizeist: towards overweight or obese people

Symbolic ("symbolic violence")

This expression, used by sociologist Pierre Bourdieu, refers to the power to impose a system of thought as legitimate on a "dominated" population through education and the media. (Source: Linternaute).

Universe

Here, the elements that make up the world in which video game characters exist.

Values

Deemed as true, beautiful, good, from a personal point of view or according to the criteria of a society. Presented as an ideal to achieve/something to defend. (Source: Larousse)