# Developer Satisfaction Survey 2023

# Summary Report

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## Acknowledgements

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# Introduction

The International Game Developers Association (IGDA) supports and empowers game developers around the world in achieving fulfilling and sustainable careers. We value the creation and translation of knowledge, such as the Developer Satisfaction Survey (DSS) project, that informs our efforts and those of other stakeholders in the game community. This report contains the results and findings of the seventh DSS, conducted throughout 2023.

The financial state of the industry and high levels of employment volatility and job loss are top of mind. The DSS has always shown high rates of turnover and precarious work. This round of data showed more evidence of job loss due to layoffs, people unable to find a salaried, full-time position and people earning low income. There will be ripple effects of this economic contraction across the industry as established developers seek new jobs, aspiring entrants cannot find opportunities and those remaining in studios respond to calls to do more with less. It is important to critically assess this landscape and create opportunities to build back in healthy and sustainable ways.

Commitments to diversity remain high among respondents and many feel that the industry continues to diversify. More respondents than in the DSS 2021 said that there is equal treatment and opportunity for everyone in our industry, but 67% still said there was not. In the DSS 2023, 31% of respondents identified as women, 1% as transgender, 8% as gender non-binary, 27% as gay, lesbian, bisexual, asexual or queer, 28% as people of colour, 20% as immigrants and 44% as having a physical or mental difference. This is diversity to be embraced and celebrated. We must implement policies and practices across the industry to support this talent.

According to the DSS respondents, a growing number of studios have non-discrimination, sexual harassment, and equal opportunity hiring policies. Fewer have formal complaint processes or disciplinary processes for EDI issues. Very few have systems to track retention of people from underrepresented groups, retain diverse talent or foster diverse applicant pools. As we celebrate successes, there is more room to improve.

We call for action to come together and push forward initiatives to improve our industry and ensure it is supportive of the all the people who fuel it. This includes making changes from the top to improve working conditions and the work environment. Share this report and these findings with others to promote dialogue, change and long-term solutions.

If you would like to assist with translating this report into other languages or helping us reach a wider audience for our next survey, please reach out to us at staff@igda.org.

**Jakin Vela, Executive Director, IGDA**

# Overview

The 2023 IGDA Developer Satisfaction Survey (DSS) was open for responses from May 17 to October 20, 2023. The final valid sample was 777 responses.

The survey was targeted broadly and captured responses from people with various connections to the industry (Table 1).

- Most said that they made games in core creation or development roles.
- A smaller proportion made games as a portion of their work (i.e., academics, those in transmedia companies, students concurrently making games).
- A third group worked in game studios in supportive or ancillary roles to game creation.

These three respondent groups were asked the most survey questions and form the core of this report. Other respondents answered select question subsets (i.e., for students or the currently unemployed) and/or answered general questions about demographics, and equity, diversity and inclusion (EDI).

Most answered the survey in English (87%). Other languages were represented as follows: French (3%); Japanese (3%); Spanish (2%; German (2%); Traditional Chinese (1.5%); Simplified Chinese (1%) and Italian (0.5%).

A large portion of respondents were working in the United States (US) (47%) or Canada (11%). While North America plays a large role in the global video game industry, developers in this part of the world are likely overrepresented in this sample. Twenty-eight additional countries were represented in smaller numbers. Additional details about the sample distribution are included in Table 2 and in the Demographics section below.

The first part of the report includes questions that were presented to all respondents: demographics and equity, diversity and inclusion. The second part of the report paints a general employment profile of those who are making games for pay in core development or ancillary roles. The third part of the report provides an overview of the work experiences of three types of developers - employees, freelancers, and the self-employed.

This report has a section on game credits reflecting questions that were asked for the first time in 2023.

**Table 1: What is your connection to the game industry?**

|  | % of respondents |
|---|---|
|  |  |
| Makes games in a core creation or development role (incl. QA) | 58 |
| Portion of work is to make games (incl. academics who make games); or makes games for commercialization on the side | 12 |
| Supports the development of games in administrative or ancillary roles that are not game creation (e.g., admin, HR, technical support) | 12 |
| Currently unemployed | 5 |
| Academic studies/teaches about the game industry | 4 |
| Makes games as a hobbyist | 1 |
| Fine artist using games as a medium | 0.5 |
| Involved in the production of game-related events | 1.5 |
| Looking for first job in the industry | 4 |
| Game journalist or critic | 0.3 |
| External investor | 0.5 |
| Professional or hobbyist streamer or influencer | 0.7 |
| Professional or hobbyist eSports player | 0.2 |
| Student (of game making or game studies) | 10[*] |

Source: IGDA DSS 2023
[*]Students counted separately; those students making games for pay/goal of pay are also included in main figures.

**Table 2: Key Sample Characteristics**

| | % of respondents |
|---|---|
| **Company Type** | |
| Developer who is not owned by or dependent on a single publisher and engages primarily in self-publishing | 27 |
| Developer who is fully owned by a company that publishes games for one or more platforms, but is not directly tied to a primary consumer product/game platform | 26 |
| Developer who develops games under contract with one or more publishers for one or more platforms, but is not directly tied to a primary consumer product/game platform | 18 |
| Developer who is fully owned by a company that manufactures a video game platform | 8 |
| Developer who is a subsidiary or under partial ownership of a company that publishes games for one or more platforms, but is not directly tied to a primary consumer product/game platform | 5 |
| Company that does not exclusively make games (i.e., advertising, film/tv/web, transmedia) | 4 |
| Work-for-hire game developer (i.e., branded game, training) | 3 |
| External development services and supplier | 3 |
| Tools or developer services (i.e., middleware, server back-end, engines) | 2 |
| Government institution/public sector (i.e., public universities and colleges, military) | 2 |
| Developer who is a separate entity from a platform manufacturer but is exclusively tied to one through contract or partial ownership | 2 |
| Non-profit sector (i.e., private universities and colleges) | 2 |
| Hardware/accessories | <1 |
| **Company Size** | |
| ≤10 | 40 |
| 11-50 | 28 |
| 51-100 | 11 |
| >100 | 21 |

| | % of respondents |
|---|---|
| **Primary Role** | |
| Management (incl. producers, team leads) | 36 |
| Design (incl. writing, UX/UI design) | 28 |
| Programming/Engineering | 19 |
| Art (incl. technical artists) | 8 |
| Admin, Support, Monetization (incl. marketing, community management) | 6 |
| QA | |
| Audio (incl. design and composition) | 3 |
| Public Relations | <1 |
| | <1 |
| **Employment Type** | |
| Employee (permanent full- or part-time) | 71 |
| Employee (temporary full- or part-time) | 3 |
| Self-employed | 13 |
| Freelancer | 13 |

Source: IGDA DSS 2023

## Notes on Interpretation:

- The response rate means that 777 people answered at least one section of the survey. Not every respondent was asked every question (as questions were tailored to respondent type) nor answered each question presented to them. The percentages are based on the number of valid responses to each question and the sample size changes for each question.

- The DSS is a self-report survey spread through word of mouth. The statistics are indicative of the sample of individuals who took the survey, but not necessarily representative of the global population of game workers.

- Totals of statistical groupings may not sum to 100% due to rounding or multiple response options.

# Demographics

This data presents the prototypical game industry worker as a White man in his thirties with a university degree who lives in North America and does not have children.

As context, we occasionally reference US population statistics because people who worked in the US (47%) or Canada (11%) made up a large proportion of the DSS 2023 sample. Population distributions in other countries could differ. Additionally, many who would be identified as members of racialized groups in the North American or Western European context might not be so when working in their country of origin or ancestry.

One in five respondents identified as an immigrant in their current country of residence.

## Snapshot: Age

Respondents ranged in age from 18 to 93 years old (Figure 1; incl. students). Relative to the 2021 DSS, the 2023 respondents were slightly older.

**Figure 1: Age of Respondents**
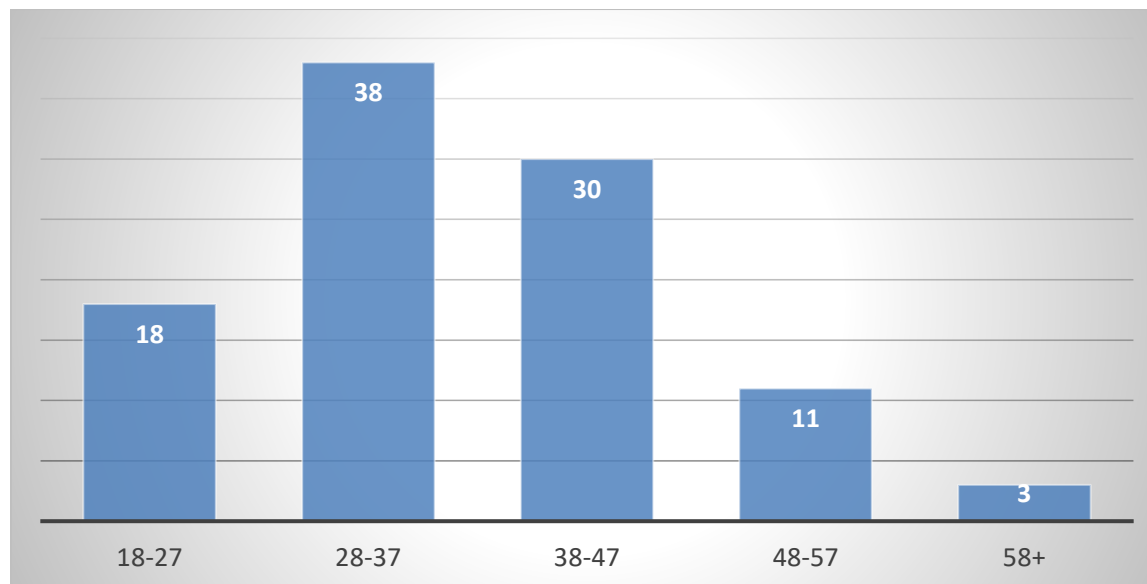


Source: IGDA DSS 2023

## Snapshot: Educational Background

Respondents were highly educated. More than three-quarters (80%) had attained a degree or diploma from a college, vocational school, or university while an additional 10% had attended some college or university (Figure 2).

**Figure 2: Highest Educational Attainment**
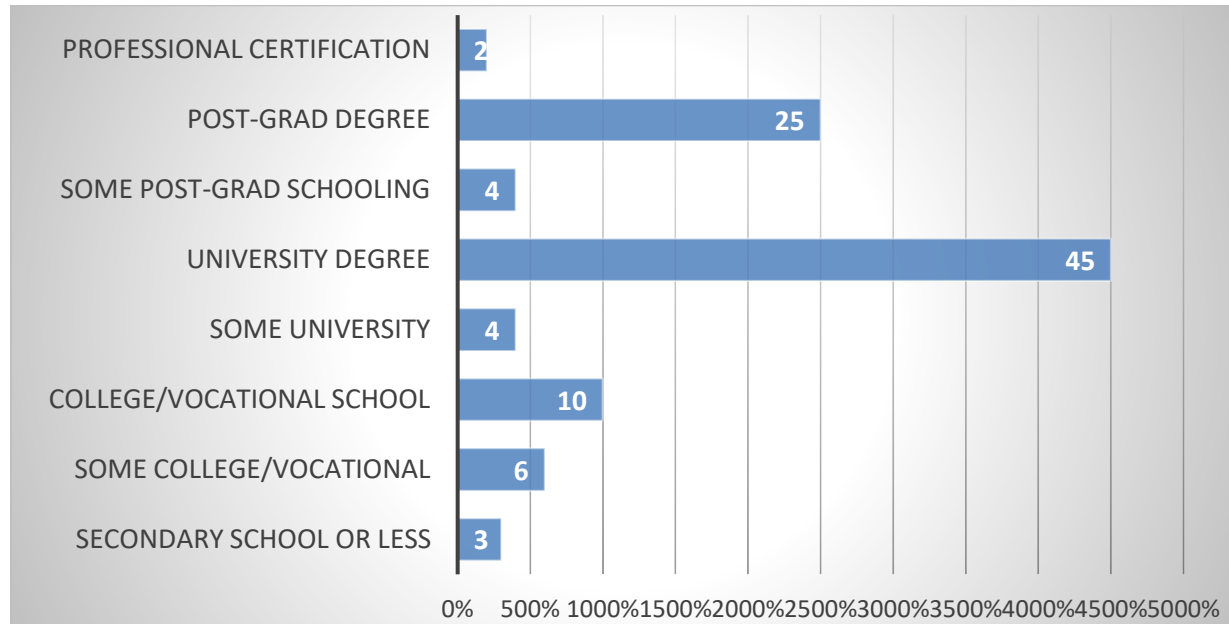


Source: IGDA DSS 2023

## Snapshot: Gender and Sexual Orientation

Respondents predominantly identified as men (63%) with 1% of men also identifying with another gender category. Almost one-third identified as women (31%) with 1% also identifying with another gender. Also, 8% identified as gender non-binary, gender fluid, genderqueer or two-spirited and less than 1% preferred to self-describe. In a separate question, less than 1% of respondents identified as transgender.

In reporting their sexual orientation, 72% of respondents identified as straight, 6% as gay or lesbian, 17% as bisexual or pansexual, 2% as asexual, and 2% as queer. Less than 1% preferred to self-describe.

It is challenging to locate comparator data that does not conflate sex, gender and sexual orientation and the following statistics are presented as non-definitive. The US Census includes biological sex and between 2018-2022 reported that the civilian labour force was 58.5% female. A 2022 Gallup poll estimated that 7.1% of US adults identify as LGBTQ+. Among all US adults, 2.5% were estimated to identify as gay or lesbian, 4% as bisexual, 0.7% as transgender and 0.3% as another self-described category (multiple responses were possible).

Relative to these estimates, women were highly underrepresented in the DSS 2023 sample and those identifying as a non-binary gender were overrepresented. Those identifying as gay, lesbian or bisexual were overrepresented.

## Snapshot: Marital Status & Children

More respondents said they were married or partnered (63%) than single (34%). Another 2% were separated or divorced.

Slightly more respondents reported having children (27%) compared to the 2021 DSS (24%). Most said they had school-aged children (17%) and/or pre-school aged children (9%). Only 7% said they had adult children.

## Snapshot: Ethnicity/Ancestry

When asked to select the categories that described their ethnicity/ancestry, 79% of respondents identified as White, Caucasian, or European (compared to 75% in 2021). When respondents who *only* selected the 'White, Caucasian or European' option were included, this statistic dropped to 72%.

The next most frequently selected categories were:

- 7% - Hispanic or Latino/Latina/Latine/Latinx
- 7% - East Asian (incl. Chinese, Japanese, and Korean)
- 4% - Black, African American, African or Afro-Caribbean
- 3% - South-East Asian

Others identified as South Asian (2%), West Asian (2%) and Indigenous (2%) or preferred to self-describe (2%) including 1% who listed Jewish.

The US Census data from 2022 reported that 59% of the US population

identified as 'white alone'[1]. The Census also reported that 19% identified as Hispanic or Latino (of any race), 14% identified as Black or African American, 6% as Asian and 2% as Indigenous (including American Indian, Alaska Native, Native Hawaiian and Other Pacific Islander).

Relative to these estimates, people identifying as White were highly overrepresented in the DSS 2023 sample and people identifying as Asian were slightly overrepresented. There was an underrepresentation of those identifying as Black and those of Hispanic or Latin origins.

## Snapshot: Country of Work

Many respondents worked in the United States (47%) or Canada (11%). This was followed by those working in Finland (7%), Germany (6%), the United Kingdom (5%), France (3%), and Sweden (3%) (Figure 3).

**Figure 3: Country of Work**
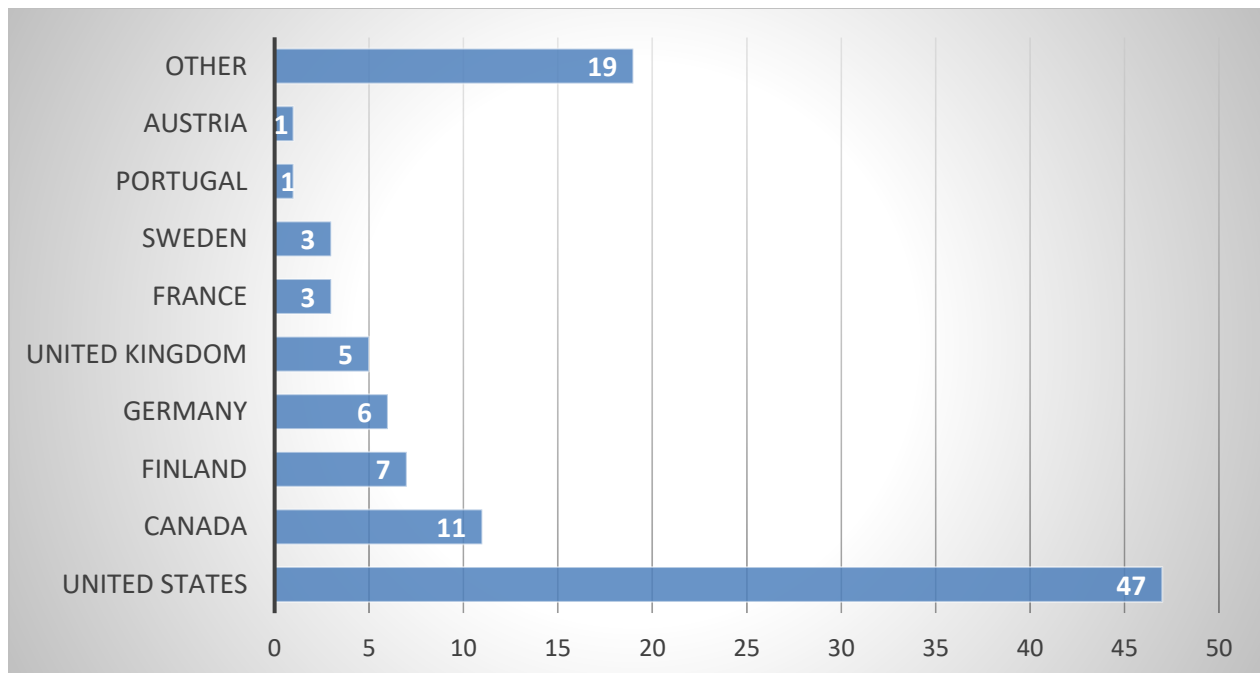


Source: IGDA DSS 2023

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[1] This definition excludes those of Hispanic or Latino origin and includes those from the Middle East and North Africa which roughly corresponds to the DSS category of West Asian.

## Snapshot: Disability

In the DSS 2023, 44% of respondents identified as having a physical or mental difference:

- 24% - neurodivergence
- 15% - psychiatric or mental illness
- 5% - intellectual or learning disability
- 5% - physical disability
- 5% - visual impairment
- 3% - hearing impairment
- 2% - neurological disability

Notably, there are overlaps between each item as participants were able to select multiple responses. These figures are slightly higher than the US working age population. According to a 2023 CDC report, 27% of all adults in the US live with a disability and accepted statistics indicate that 15-20% of the global population are neurodiverse.

# Equity, Diversity, Inclusion

Respondents were instructed to consider diversity in terms of characteristics such as age, sex, gender, race, ethnicity, disability, sexual orientation, etc.

## Snapshot: Attitudes toward Diversity

The number of respondents who felt that diversity was 'somewhat' or 'very' important was slightly less in comparison with the 2021 DSS (Figure 4).

- 85% felt that *diversity in the workplace* was important
- 85% felt that *diversity in game content* was important
- 87% felt that *diversity in the game industry* was important

More than half of the respondents (58%) felt the game industry had become more diverse over the past two years. This is more in line with the DSS 2019 data after a low of 49% in 2021. A small group felt that the industry had become less diverse (2%); 24% reported that diversity had stayed the same and 15% were not sure.

**Figure 4: Importance of Diversity**
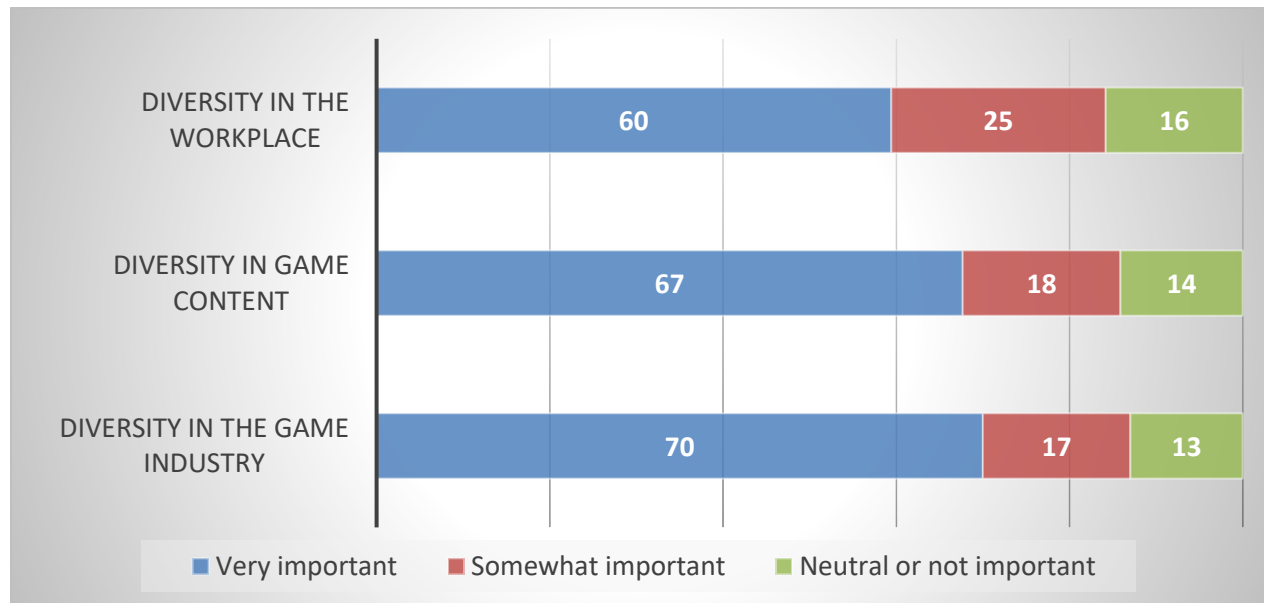


Source: IGDA DSS 2023

## Snapshot: Diversity Programs

Respondents were presented with a list of *programs* directed toward increasing EDI and asked to check all the ones in place at their workplace (Figure 5). These included partnerships with community colleges, universities, non-profits or other groups to foster applicant pools, product ideas and skills and competencies among those from underrepresented groups. They also included retention programs such as on-boarding, mentoring and professional development.

Reports of such programs were low. Indeed, 28% of respondents said that their workplace had no such programs and 30% did not know.

**Figure 5: Programs/Partnerships Directed to Increasing EDI**
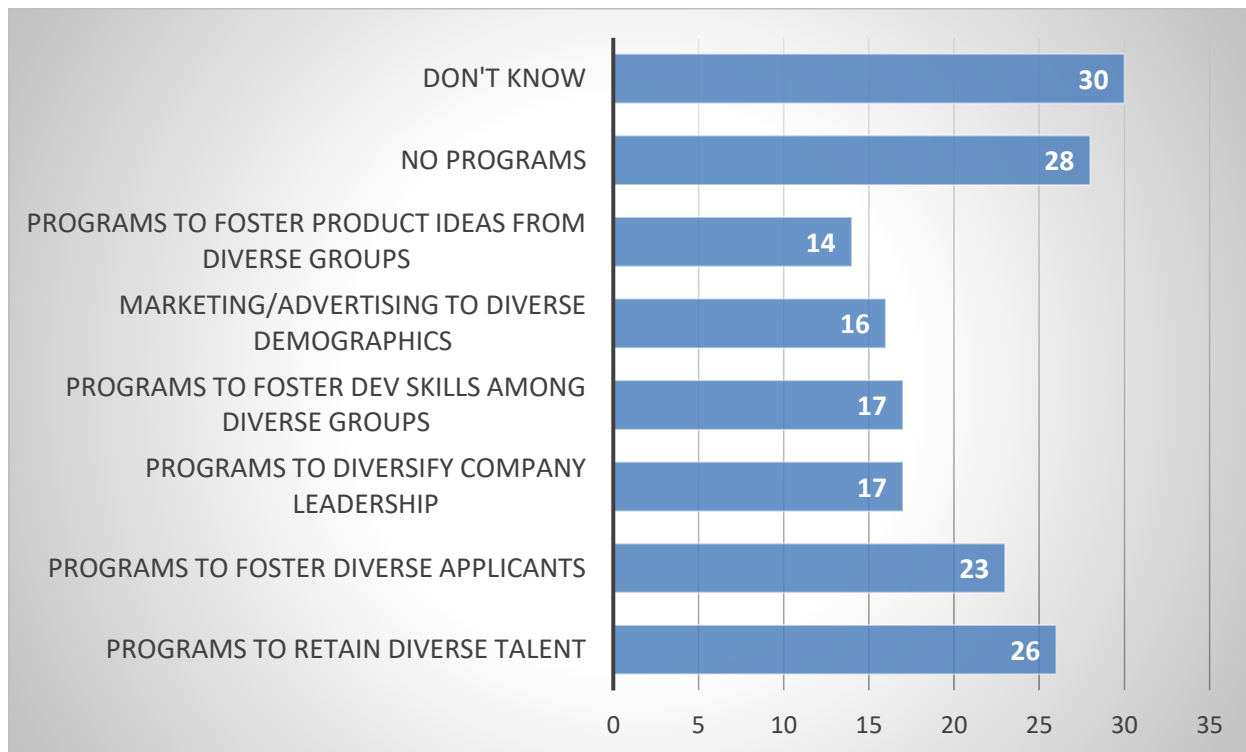


Source: IGDA DSS 2023

Respondents were also presented with a list of *policies* directed toward increasing EDI (Figure 6). Many said that their company had policies on general non-discrimination (72%), equal opportunity hiring (61%) or sexual harassment (62%).

Importantly, only 38% said that their workplace had a formal complaint procedure for EDI issues and even fewer (28%) said that there was a formal disciplinary process.

Very few companies seem to measure and track retention of members from underrepresented groups (13%). Almost one-quarter of respondents did not know if their company had these or other EDI-related policies and 11% percent said that their workplace had no such policies at all.

**Figure 6: Policies Directed Toward EDI**



| Category | Value |
|---|---|
| DON'T KNOW | 20 |
| NO POLICIES | 11 |
| RETENTION MEASUREMENT PROCESS | 13 |
| SAFE SPACE POLICY | 26 |
| FORMAL DISCIPLINARY PROCESS | 28 |
| EMPLOYEE ADVOCACY RESOURSES/CONTACT PEOPLE | 38 |
| FORMAL COMPLAINT PROCEDURE | 38 |
| EQUAL OPPORTUNITY HIRING POLICY | 61 |
| SEXUAL HARASSMENT POLICY | 62 |
| GENERAL DISCRIMINATION POLICY | 72 |
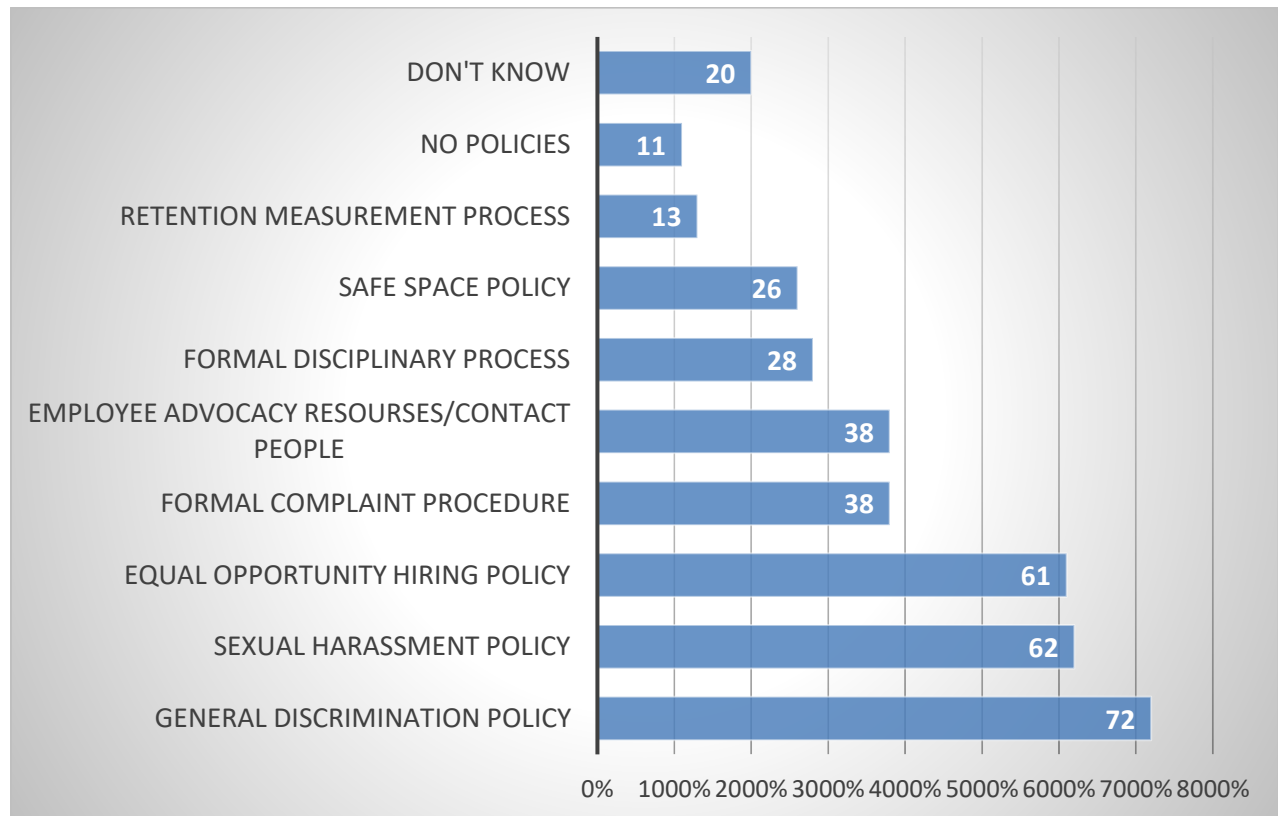
Source: IGDA DSS 2023

Crucially, only 43% of respondents felt that these policies were adequately enforced and another 47% were not sure.

In addition, 67% of respondents said 'no' when asked if there was equal treatment and opportunity for all in the game industry (Figure 7). A further 17% were not sure. These figures were better than the 2021 data where 74% answered 'no', but are still worse than the 2019, 2017, and 2016 data (where 65%, 50%, and 58% answered 'no', respectively).

The efficacy of these policies or other informal initiatives is therefore in question.

**Figure 7: Is there equal treatment and opportunity for all in the game industry?**
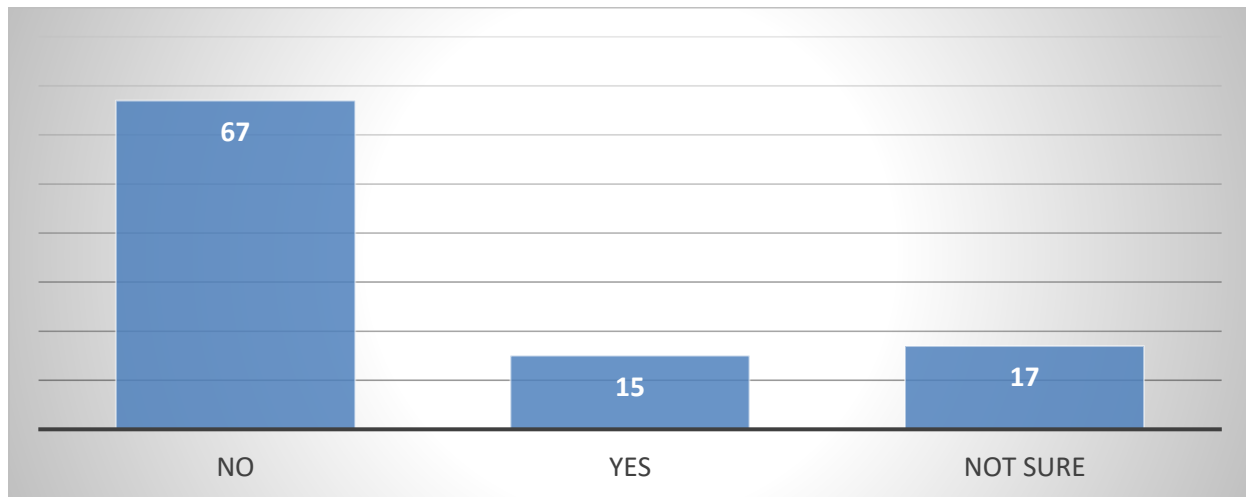


Source: IGDA DSS 2023

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## Snapshot: Discrimination

Respondents were asked whether they had ever experienced or witnessed various forms of inequity (Figure 8). In the 2023 DSS, only slightly more than half (54%) said that they had **never experienced inequity** themselves and even fewer (39%) said they had **never witnessed inequity** towards others. Overall, respondents reported witnessing inequity towards others at greater rates than directly experiencing it themselves.

Of those who reported inequity, microaggressions were the most common. Fewer respondents in 2023 than 2021 noted microaggressions towards the self (26% versus 32%) and others (43% versus 47%).

**Figure 8: Perceptions of Inequity toward Self and Others**



| Category | Perceived Inequity Toward OTHERS | Perceived Inequity Toward YOURSELF |
|---|---|---|
| WORKING CONDITIONS | 24 | 12 |
| WORKLOAD | 20 | 12 |
| MICROAGRESSION | 43 | 26 |
| OPPORTUNITIES | 26 | 16 |
| DISCIPLINES | 29 | 16 |
| MONETARY/SALARY | 32 | 19 |
| PROMOTION | 31 | 16 |
| HIRING PROCESS | 30 | 19 |
| RECRUITMENT | 29 | 18 |
| NONE | 39 | 54 |

■ Perceived Inequity Toward OTHERS    ■ Perceived Inequity Toward YOURSELF
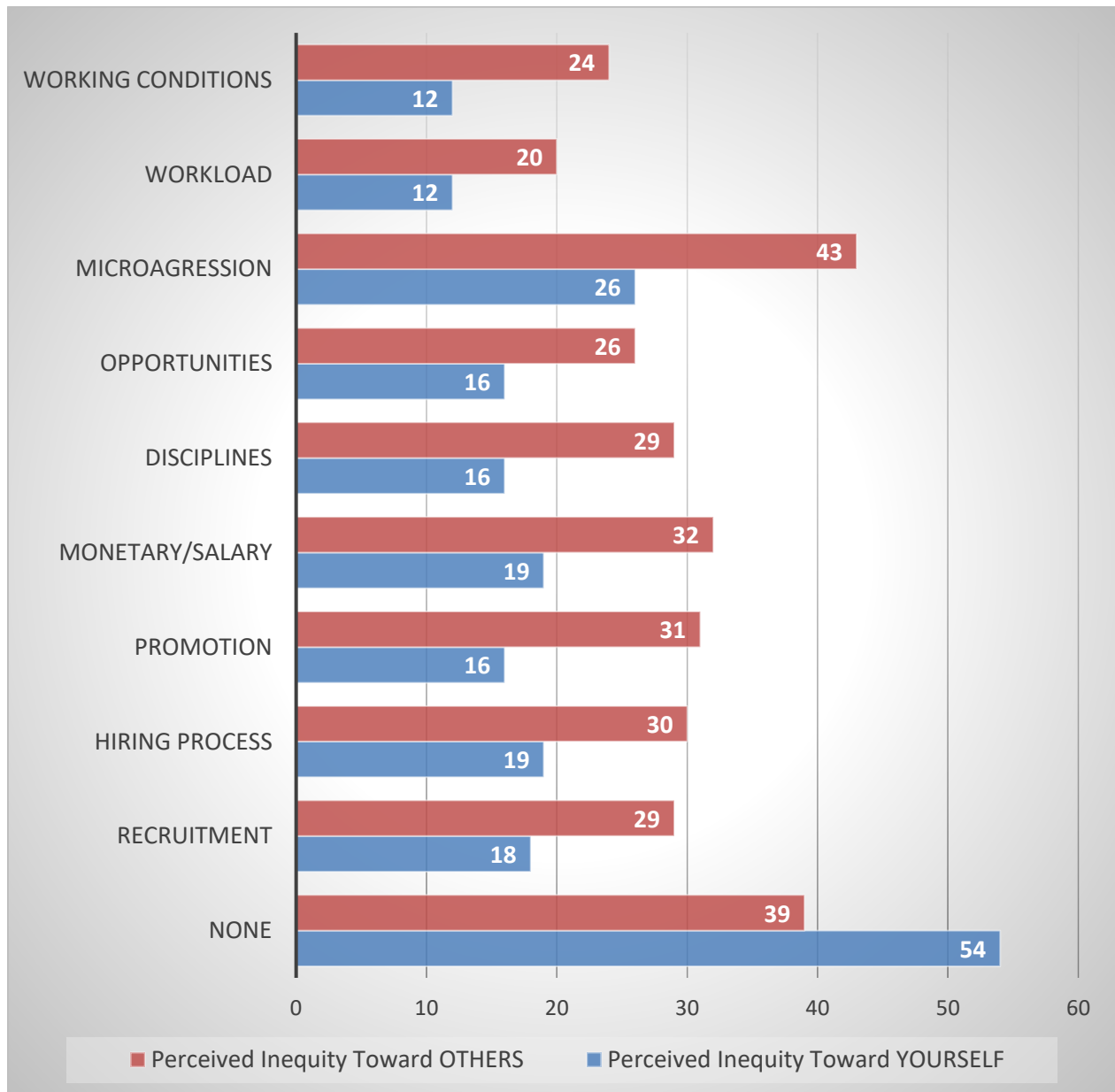
Source: IGDA DSS 2023

# Employment Overview of Game Developers

The rest of the report only uses data from respondents who said they were involved in making games for pay. This includes those in support roles to core development (HR, marketing, administration, etc.) as well as those in QA. This excludes students not yet in the industry, academics studying the industry who do not make games, game journalists, event planners, etc. As such, the figures presented for demographic characteristics will differ from those presented for the whole survey sample above.

## Snapshot: Employment Status

Of the respondents who were involved in making games for pay, the majority worked as permanent (71%) employees. A further 13% were self-employed, and 13% said they were freelancers or independent contractors, and 3% were temporary employees. The vast majority (90%) worked in the industry on a full-time basis, while the remainder (10%) worked part-time.

## Snapshot: The Unemployed

Only 4.8% of the survey sample (29 respondents) indicated that they were currently unemployed in the industry.

- 52% had been permanently laid off
- 15% had quit
- 11% were at the end of a contract without a new one
- 11% had been fired
- 11% were self-employed with no current projects

Almost one third (30%) had been unemployed for more than a year and another 22% had been unemployed for three to six months. The remaining 41% had been unemployed for two months or less, with a final 7% being unemployed for seven to twelve months. Almost all of them wanted to find another job in the game industry (93%).

The data reflects the turbulence in 2023 where reportedly 10,500 game makers lost their jobs through layoffs. In the 2021 DSS, it was more likely that people were unemployed because they were freelance and between contracts (43%); this data had the highest rate of layoffs and firing since the DSS began reporting these figures in 2014. The year 2017 was also high where 50% of the unemployed said they had been laid off.

## Snapshot: Games as Primary Business

Most respondents worked at or operated companies where games and game-related products and services were the primary business. The majority (83%) said that games made up 100% of the work at their company and an additional 12% said that games made up at least half of their work.

## Snapshot: Employment Volatility

Though most respondents were permanent employees, when asked how many employers they had had in the past five years, the response average among employees was 2.2. Among freelancers/contractors, the average was higher at 5.5. As noted in previous reports, this continues to indicate volatility among employees in ostensibly permanent employment relationships. Though the data continue to show that many freelancers seem to maintain stable relationships with a core set of clients, this average is higher than the DSS 2021 sample which was 4.2.

The data still suggest that many self-employed respondents start their own business after working in the industry as an employee or freelancer. For this group, the average number of employers in the past five years (including themselves) was 2.7 and 81% said they had worked for other game-related employers in the past.

## Snapshot: Hours of Work

Hours of work differ by employment profile (Figure 9). Most employees (49%) worked 40-44 hours per week. In comparison, only 19% of freelancers and 13% of the self-employed worked these 'standard hours'. In general, self-employed respondents worked longer regular work weeks and freelancers worked shorter regular work weeks.

Many respondents still experience long hours (Figure 10). Across all respondents, 28% said their job involved crunch time and a further 25% said that their job required periods of long hours, extended work hours, or extended over time, that they just didn't call crunch.

**Figure 9: Regular Hours Per Week**
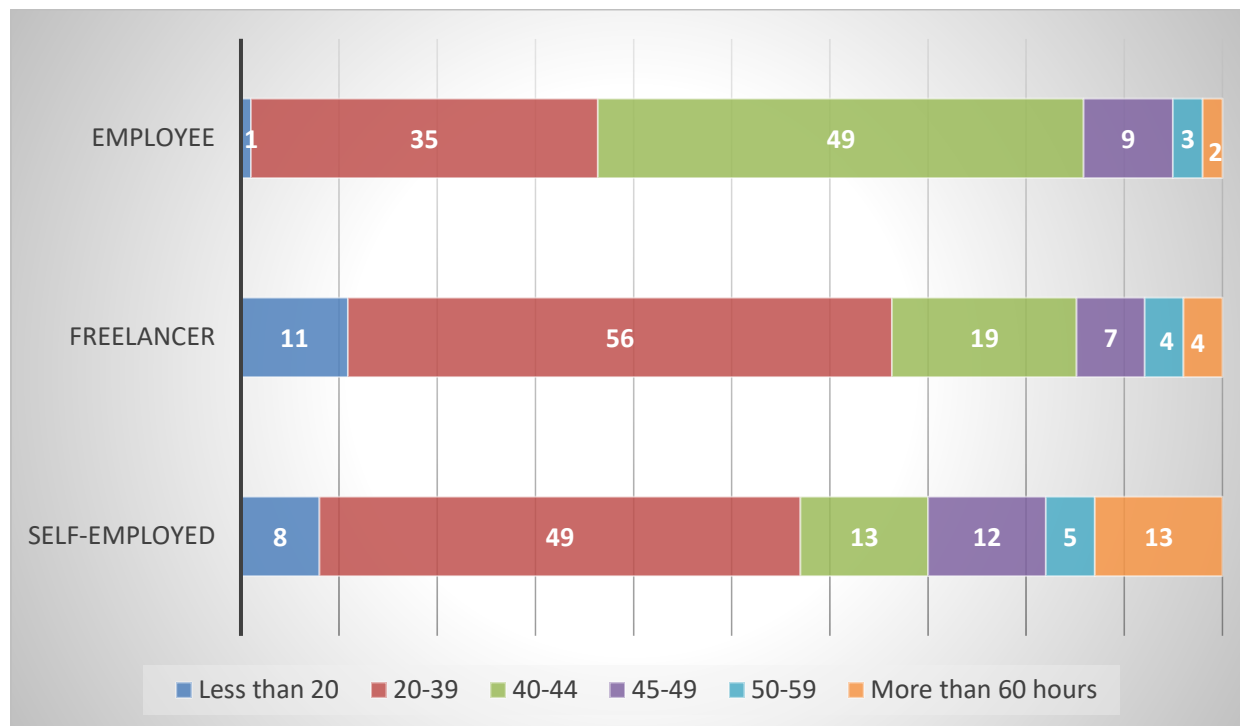


Source: IGDA DSS 2023

**Figure 10: Incidence of Crunch or Long Hours by Employment Type**
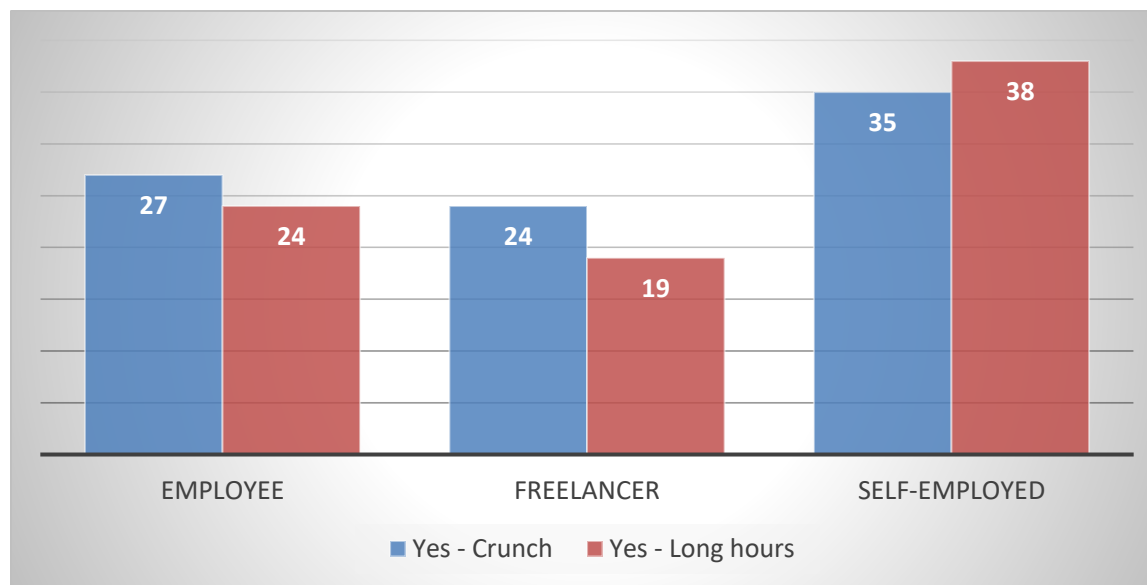


Source: IGDA DSS 2023

Among those who experienced crunch, 63% of employees, 64% of freelancers, and 75% of the self-employed had crunched more than twice in the past two years (Figure 11). This is notably higher than the 2021 DSS where about 58% of employees, 64% of freelancers, and 63% of the self-employed engaged in crunch at that rate.

**Figure 11: Crunch in the Past Two Years by Employment Type**
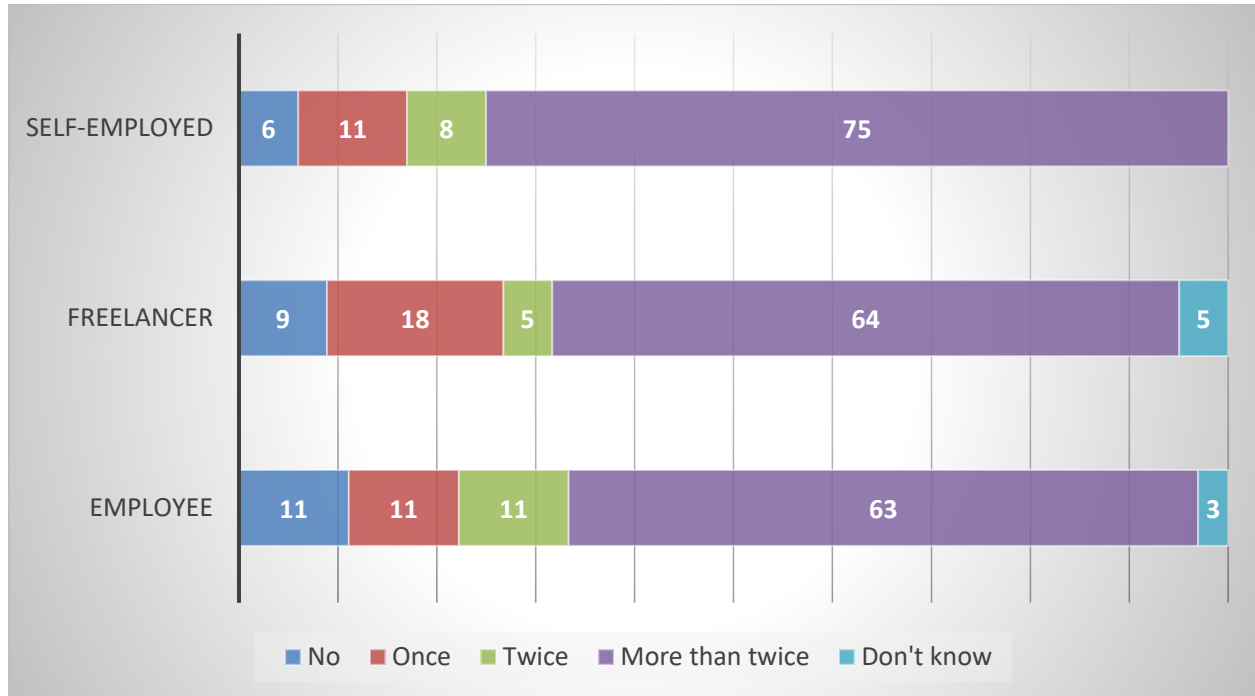


Source: IGDA DSS 2023

Many respondents, particularly freelancers, felt that crunch or long hours was expected as a normal part of their job (Figure 12).

Overall, during crunch or periods of long hours, 30% of respondents worked more than 60 hours per week, 29% worked 50-59 hours and 17% worked 45-49 hours. There is deviation according to employment type where freelancers reported the most extreme crunch (Figure 13) with 17% working more than 80 hours a week.

**Figure 12: Crunch Expected as Normal by Employment Type**

| Employment Type | Yes | No | Not Sure |
|---|---|---|---|
| SELF-EMPLOYED | 33 | 48 | 18 |
| FREELANCER | 63 | 21 | 16 |
| EMPLOYEE | 44 | 44 | 12 |
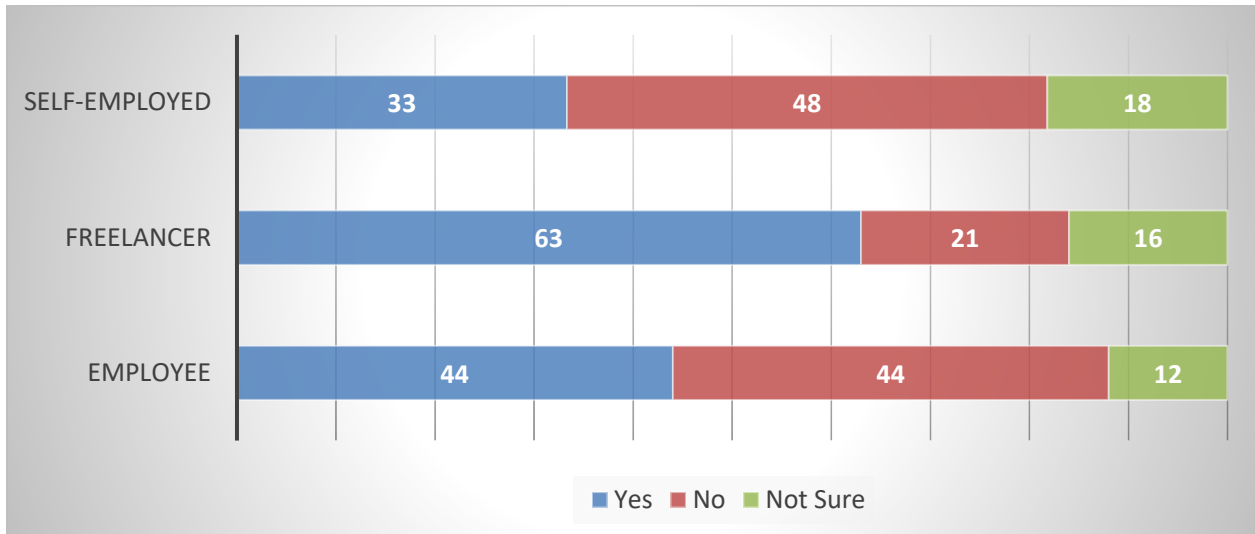
Source: IGDA DSS 2023

**Figure 13: Hours During Crunch by Employment Type**

| Employment Type | less than 20 | 20-39 | 40-49 | 50-59 | 60-69 | 70-79 | 80+ |
|---|---|---|---|---|---|---|---|
| SELF-EMPLOYED | 13 | 9 | 12 | 28 | 22 | 6 | 9 |
| FREELANCER | 17 | 6 | 39 | 11 | 6 | 6 | 17 |
| EMPLOYEE | 10 | 3 | 28 | 31 | 21 | 4 | 4 |
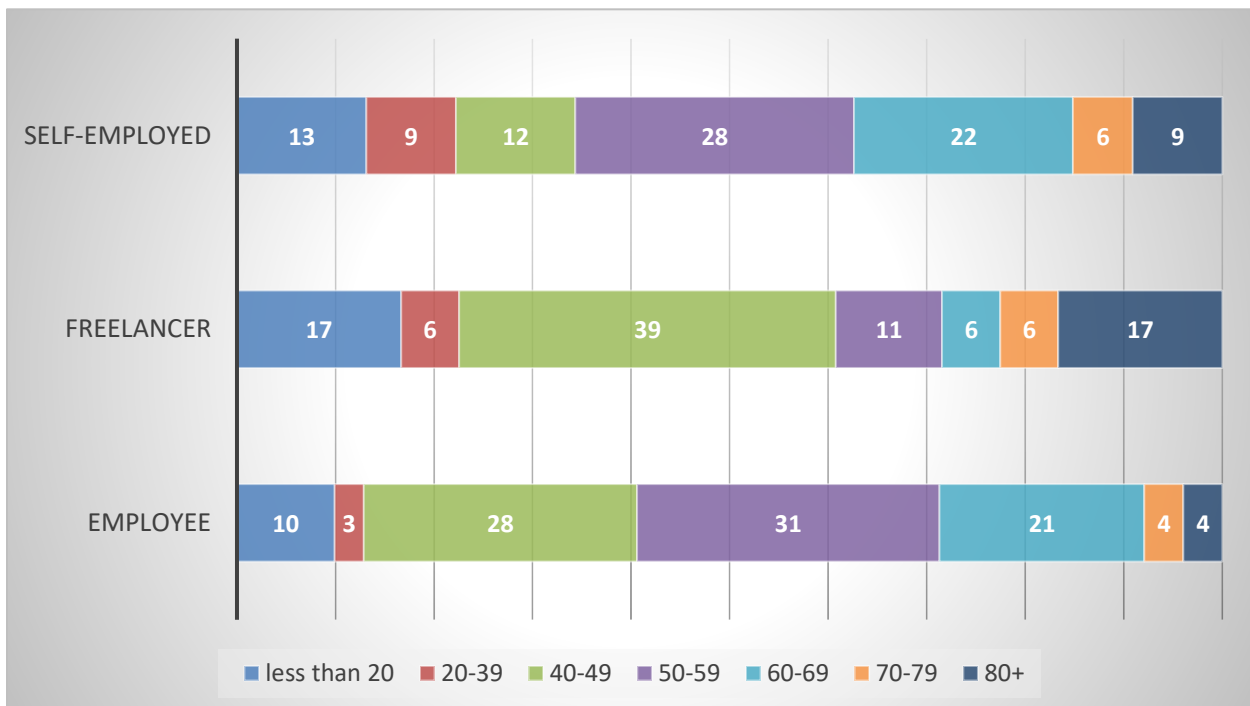
Source: IGDA DSS 2023

# Crediting Practices

At the request of the Game Credits SIG, the DSS 2023 included a new set of questions on crediting practices. Most developers receive credit for their contributions to a game by having their name appear in the game credits (Figure 14). However, 13% of the respondents did not receive credit for their contribution and 9% did not know. While 55% said that they had always received credit for the games on which they worked, 16% said they only sometimes did, 10% said they seldom did and 7% said they never did.

**Figure 14: Means of Receiving Credit**
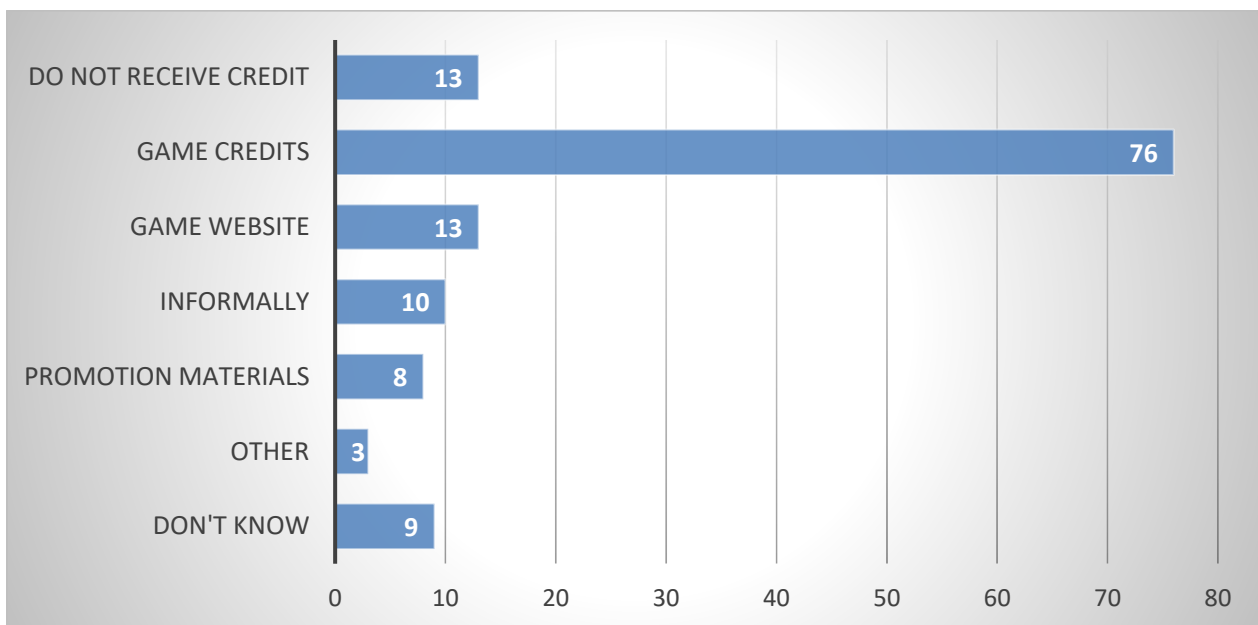


Source: IGDA DSS 2023

In many companies the process of crediting may be opaque and ad hoc. Less than half of the respondents (48%) said that their studio/company had a game credits policy; 24% said there was no policy and 29% did not know.

Despite this, most respondents (71%) were very confident that their name would appear in the credits for the title on which they were working. This certainty fell when respondents were asked to consider what would happen if they left the studio or their contract ended before the game shipped. Then only 41% were very confident of receiving credit (Table 3).

**Table 3: Confidence in Name Appearing in the Credits**

| | % of respondents | |
|---|---|---|
| | **For upcoming title of current project** | **If leave studio before game ships** |
| Very confident | 71 | 41 |
| Somewhat confident | 12 | 27 |
| Not too confident | 8 | 13 |
| Not confident at all | 9 | 19 |

Source: IGDA DSS 2023

Freelance/contractor respondents were asked additional IP and crediting questions. All the freelancers in this sample said they worked for hire and that their employer/client owned the IP. Over three-quarters (77%) said that their name was included in the game credits, but 13% said that they do not receive credit for their contribution.

# Employment Relations Overview

Employment relations questions were asked of the entire sample and have not been separated by managerial status in the data presented in this report.

## Snapshot: Labour-Management Relations

Most respondents thought the relations between employees/contractors and management at their place of work were good (40%) or excellent (27%) as opposed to fair (23%) or poor (10%).

Overall, the employee respondents rated relations with management the most poorly with 35% selecting fair or poor compared to 24% among freelancers, but very low sentiments were reported by freelancers with 15% selecting poor relations. Self-employed respondents, answering either as managers or as individuals with no staff, reported the most positive relations with 85% selecting good or excellent.

Respondents were mixed on how effective their company was at resolving problems that workers had at work. While most felt that their company was at least somewhat effective at resolving individual (57%) and group (49%) problems, one-quarter in each case felt their company was not effective (Figure 15).

A large percentage of respondents did not know how effective their company's system was for resolving the problems of individual employees and groups of employees. Ideally this would indicate that they had not experienced work-based problems, but it could also reflect respondents who are unsure of the quality of their experiences and/or have no good basis for comparison.

**Figure 15: Effectiveness at Resolving Problems at Work**
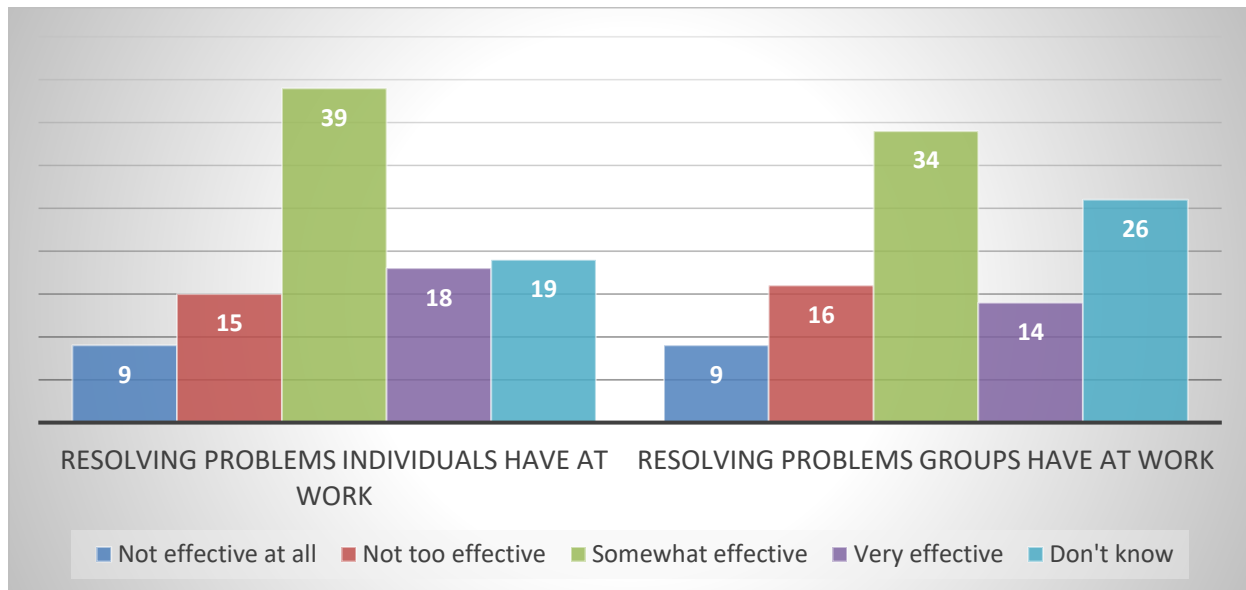


Source: IGDA DSS 2023

Again, there were differences in views by employment type (Table 4). Almost half of the self-employed respondents and one in five of the freelancers felt the questions were not applicable. Among the remainder many freelancers said that they did not know how effective the systems were. Though a similar number of employees and freelancers reported systems as not or not too effective, freelancers were more strongly negative.

**Table 4: Effectiveness at Resolving Problems at Work by Employment Type**

|  | Employees | | Freelancers | | Self-Employed | |
|---|---|---|---|---|---|---|
|  | Individuals | Groups | Individuals | Groups | Individuals | Groups |
| Not effective at all | 6 | 7 | 21 | 19 | 3 | 3 |
| Not too effective | 17 | 18 | 2 | 2 | 6 | 6 |
| Somewhat effective | 41 | 36 | 21 | 17 | 36 | 37 |
| Very effective | 18 | 15 | 12 | 5 | 42 | 33 |
| Don't know | 17 | 24 | 44 | 57 | 12 | 20 |

Source: IGDA DSS 2023

## Snapshot: Union Membership

The rate of unionization among respondents to the DSS in 2021 was twice as high as in 2019 (12% versus 6%). This rate was similar among the respondents in 2023 where 13% said they were currently a member of a union[2]. Interestingly, the rates were similar across the employment types with 15% unionized freelancers, 14% unionized self-employed developers, and 12% unionized employees. This unionization of freelancers and the self-employed reflects national legislative environments which allow people to join unions independently of their workplace. It also reflects that many self-employed developers have no staff and are therefore not employers themselves.

## Snapshot: Union Formation

Due to differences in national legal systems and localized organizing approaches, emerging game worker unions are taking many forms around the world. The DSS 2023 continued to ask respondents how they felt about four structural forms:

- a union based on occupation or discipline - a craft union
- a union consisting of all developers at a single or multi-site workplace - an enterprise union
- a national union of all game developers - an industry or sectoral union
- an international union of all game developers

Respondents were favourable toward all types, but national unions for all game developers in a certain country was rated most positively (Figure 16).

There were some differences across employment type. Generally, the self-employed respondents expressed the most negativity toward each of the union types presented (~20% selected negative opinions for each type); but about half in each case expressed positive views. On average across the three union types, one-third of the self-employed respondents expressed neutral views.

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[2] This should not be taken as an indication of union density in the game industry. There is great variation in union membership legislation and unionization rates across the countries represented in this sample and across the world at large. Unionization campaigns have been on the rise in the United States, but still represent a minority of workers. The overall union density rate in the United States is approximately 7% in the private sector.

**Figure 16: Opinions about Various Union Structures**
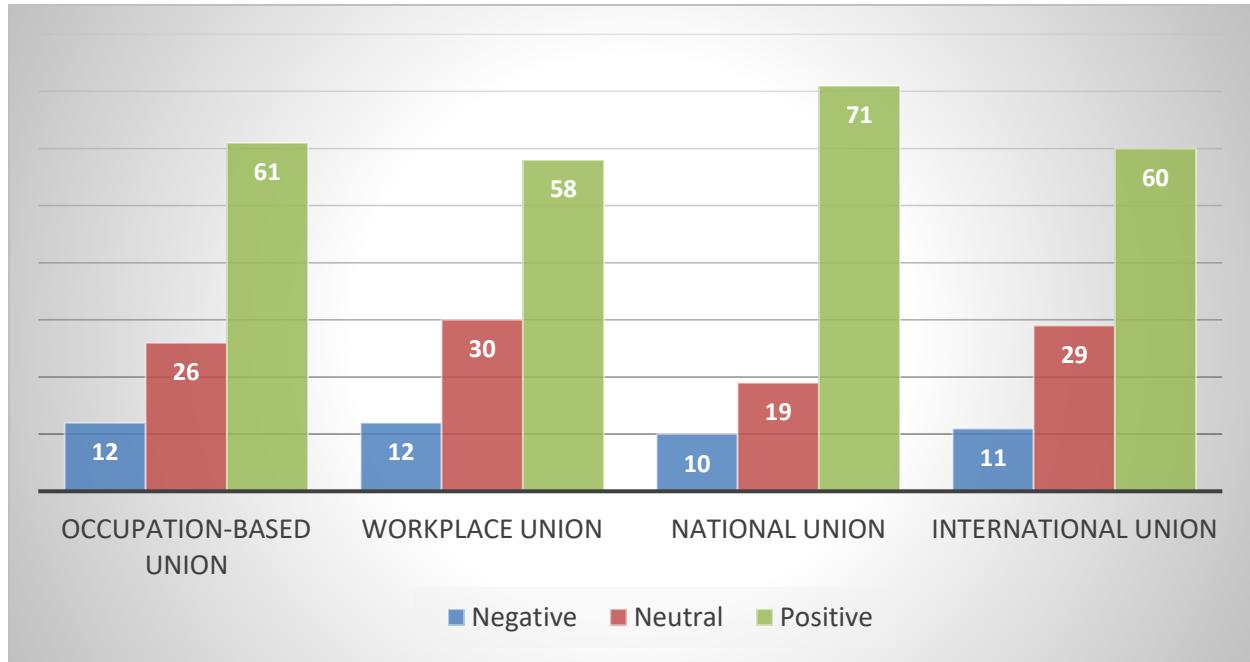


Source: IGDA DSS 2023

The views among freelancers were the most favourable with 71% with positive views toward enterprise unions to 73% for an international union, 80% for an occupation-based union and 82% in favour of a national union. Neutral views were expressed the least by freelancers.

Employees were favourable overall, but more selected the neutral option than freelancers. National unions received the most positive views and the least negative views (72% and 9%, respectively), followed by an international union (62% positive and 9% negative). Enterprise and occupational unions were rated about the same with 59 and 60% selecting positive views and 13 and 14% selecting negative views, respectively.

# A PROFILE OF EMPLOYEES

## Snapshot: Demographics

The typical employee in this sample was 37 years old, identified as White or as multiracial with White (84%) and identified as a man (61%). He was most likely to be working in the United States (47%) and was not likely to identify as an immigrant there (23%). He was straight (73%), probably married or partnered (67%), but did not have children (72%). He might have identified as having a mental or physical difference (41%). He had a university or post-graduate degree (75%). This section is based on a sample of 366 employee respondents.

## Snapshot: Industry Experience and Job Security

Most employees (53%) had nine or fewer years of experience while the rest had been in the industry for ten years or more; 23% had over 15 years of experience. In the past five years, 36% had one employer, 38% had two and 15% had three different employers. Most respondents seemed to expect high job mobility (Figure 17).

**Figure 17: Years Employees Expected to Remain with Current Employer**
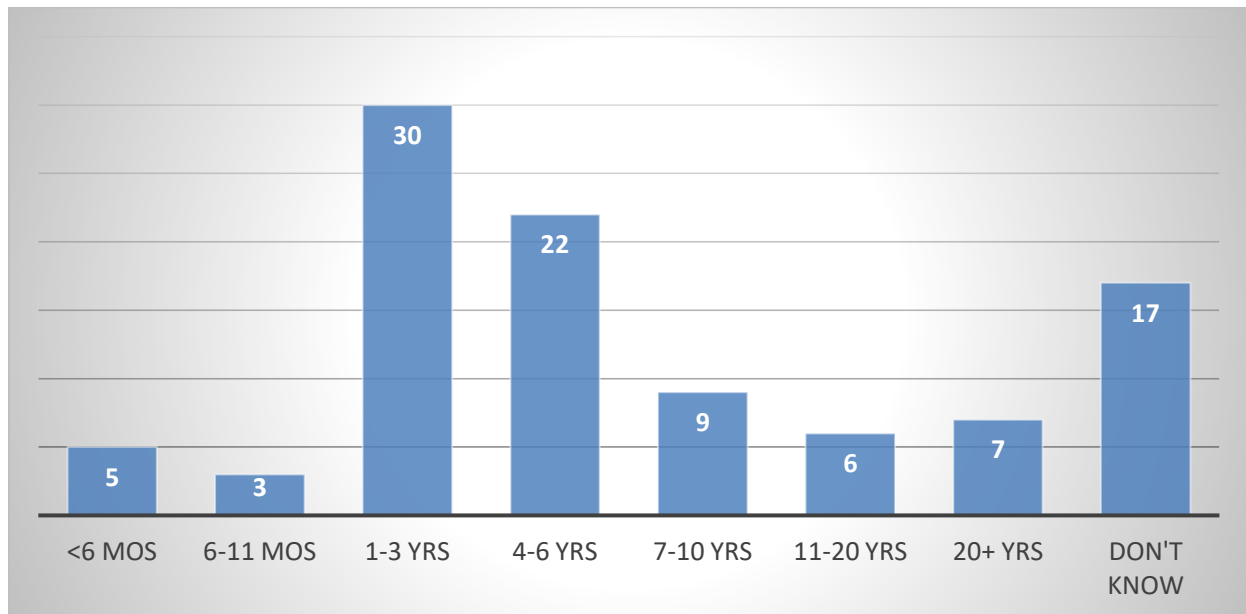


Source: IGDA DSS 2023

## Snapshot: Company Type

The most common company types where employees in this sample worked are outlined in Table 5. Employees at AAA studios made up 68% of the sample while those at independent studios made up 20%.

**Table 5: Most Common Company Type among Employees**

|  | % of respondents |
|---|---|
| Developer who is fully owned by a company the publishes games for one or more platforms, but is not tied to a primary consumer product/platform | 32 |
| Developer who is not owned by or dependent on a single publisher and engages primarily in self-publishing | 20 |
| Developer who makes games under contract with one or more publishers for one or more platforms, but is not directly tied to a primary consumer product/platform | 18 |
| Developer who is fully owned by a company that manufactures a game platform | 10 |
| Developer who is a subsidiary or under partial ownership of a company that publishes games for one or more platforms, but is not directly tied to a primary consumer product/platform | 6 |
| Work-for-hire developer | 3 |
| Company that does not exclusively make games | 3 |
| Developer who is a separate entity from a platform manufacturer but is exclusively ties to one through contract or partial ownership | 2 |
| Government institution/public sector | 2 |
| Tools or developer services | 1 |
| External development services/supplier | 1 |
| Non-profit sector | 1 |

Source: IGDA DSS 2023

## Snapshot: Job Role

Management (36%; including producers, project managers and leads) and design (23%; including writers and UX/UI design) were the most common job roles held by the employees in this sample. These were followed by programming/engineering (20%), art, animation, modelling (8%), administrative roles (6%; including HR, PR, marketing, customer support), and quality assurance (3%). A handful of employees in the sample worked in an audio role, localization or community management.

## Snapshot: Company and Team Size

As with past years, there are fewer very small or mid-sized studios (Figure 18). Most employee respondents worked in large studios.

**Figure 18: Company Size among Employees**
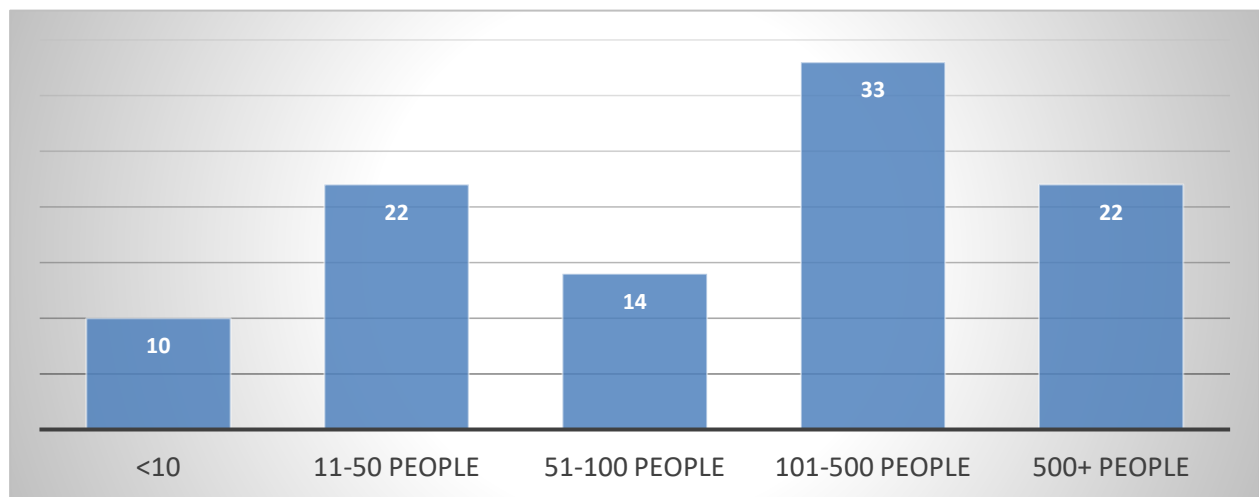


Source: IGDA DSS 2023

Compared to the DSS 2021, more employee respondents reported working on larger development teams. This may be a feature of the sample or could reflect the moves toward consolidation in recent years:

- 29% had teams of ten or fewer people (40% in 2021)
- 33% had teams of 11 to 50 people (28% in 2021)
- 38% had teams of more than 50 people (32% in 2021)

Most employee respondents only worked on a few projects at a time:

- 60% worked on one project at a time
- 34% worked on between two and five projects at a time
- 6% worked on more than six projects at a time

## Snapshot: Salaries

Over three-quarters (88%) of respondents said that their income was comprised completely from their work in the game industry. Only 4% said that they earned half or less of their income from their game-related work.

Most employees (73%) made over $50K USD per year (Figure 19). This is a change from 63% in the DSS 2021 sample. The most common salaries were $150K or more USD per year (22%), $50-75K USD per year (16%) and $75-100K USD per year (14%). The highest income bracket was more prevalent in this sample than in the DSS 2021 where it accounted for 13% of respondents.

**Figure 19: Employee Salaries**
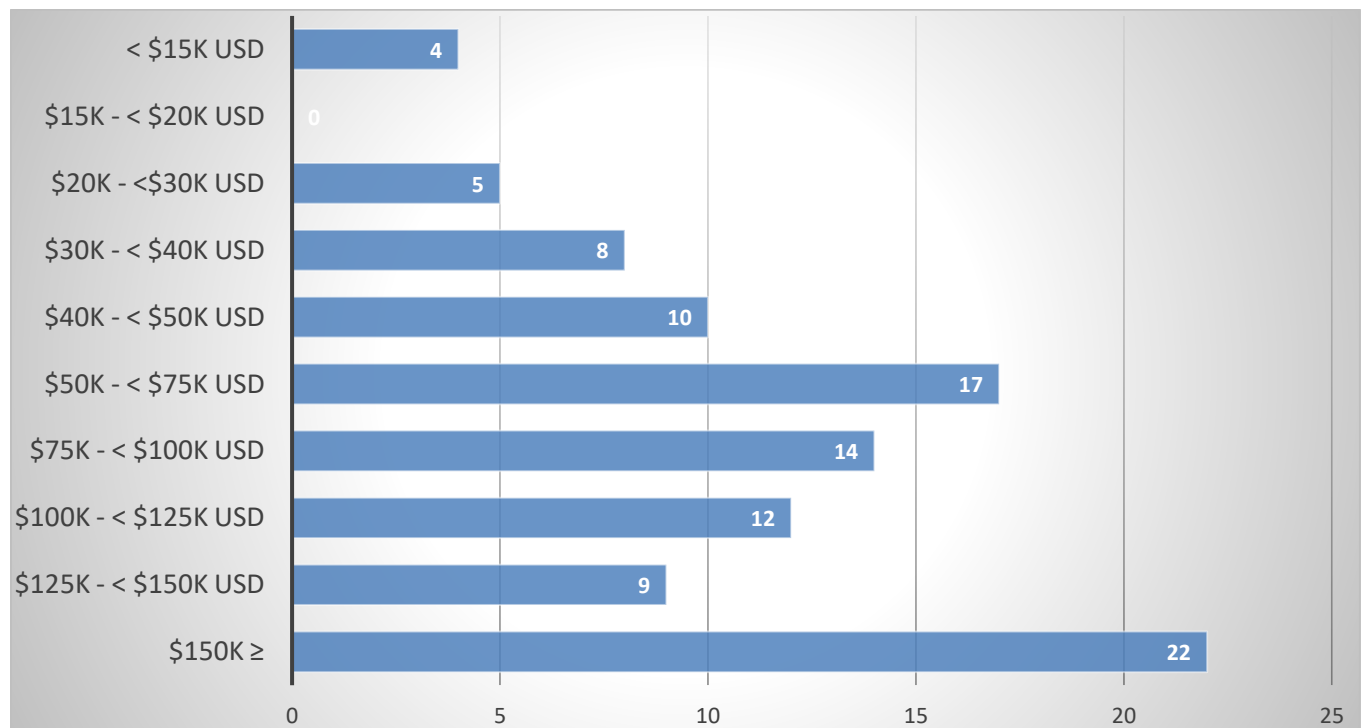


Source: IGDA DSS 2023

Over three-quarters of employee respondents (80%) indicated that their company offered some type of raise as part of their compensation (Figure 20). A small percentage (10%) did not get raises at all and 11% were not sure.

**Figure 20: Pay Raises among Employees**
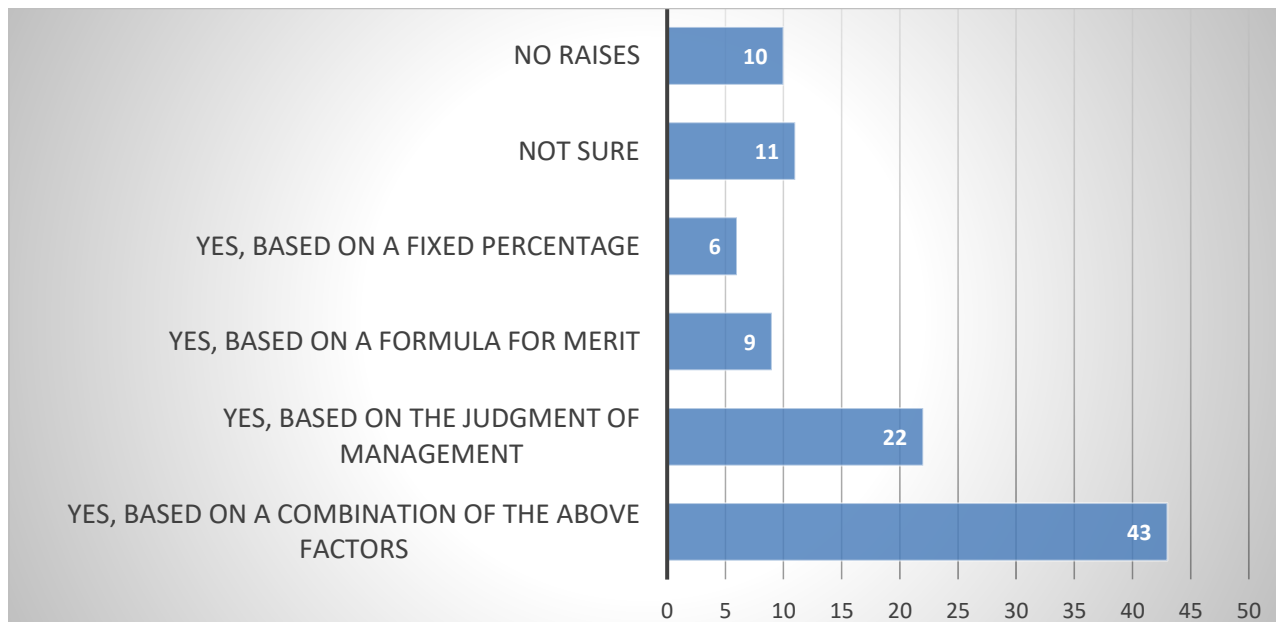


Source: IGDA DSS 2023

## Snapshot: Incentives and Overtime

Incentives and bonus payments remain a popular method of compensation: 43% of respondents received lump sum payments, 35% received company equity and another 17% received royalties tied to game success. However, more than one-quarter (27%) did not receive incentives or bonus payments at all and 7% did not know.

Overtime remains poorly compensated (Figure 21). One-third received no additional compensation for working beyond normal office hours (i.e., overtime or crunch). Only 13% received paid overtime or a lump sum payment and 7% received a combination of money and compensatory time. Almost one-quarter (23%) received time off in exchange for overtime worked.

**Figure 21: Overtime Compensation among Employees**
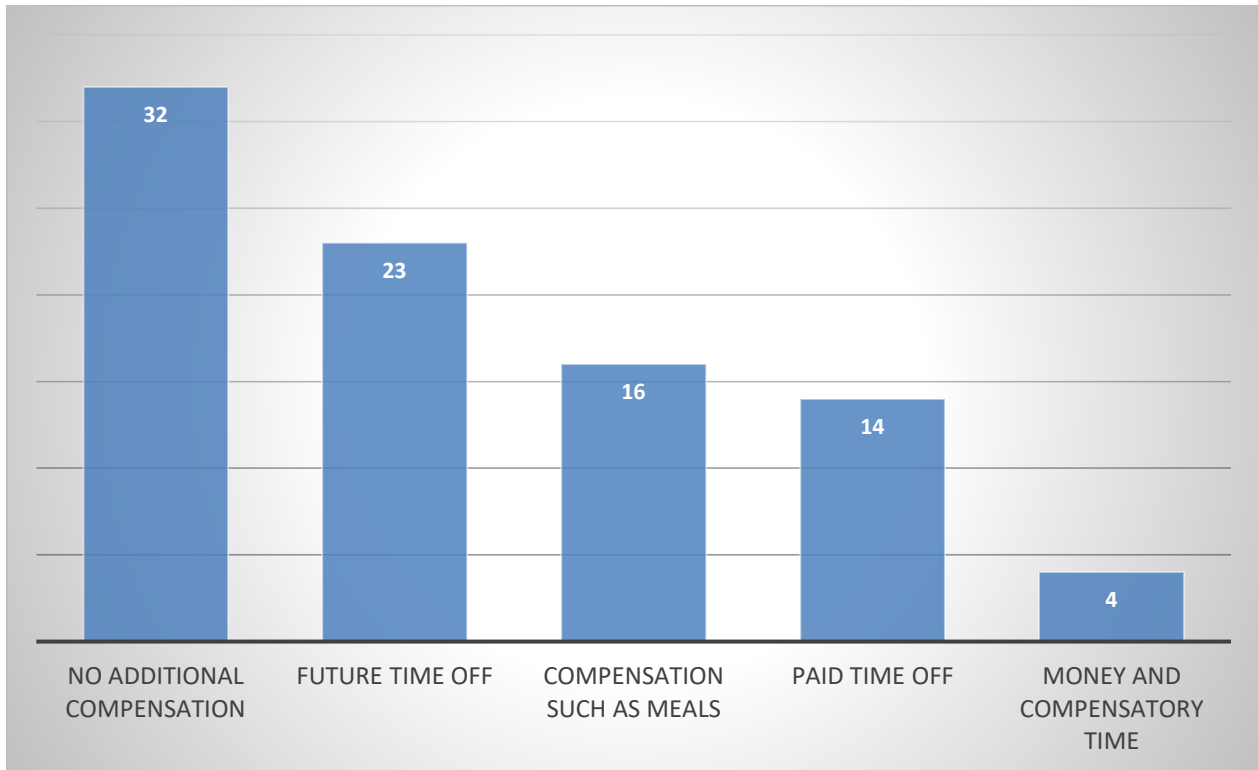


Source: IGDA DSS 2023

## Snapshot: Benefits and Time Off

Many employees (79%) were provided health coverage by their employer. Fewer employees reported employer-provided life insurance (56%) or a retirement/pension program (62%), but these figures were each about 10% higher than among the DSS 2021 sample. Less than a quarter (23%) had no form of life insurance, and only 12% reported no form of retirement plan. Again, these numbers are an improvement from the 2021 sample. A good percentage had purchased these services individually through private vendors rather than having access to employer or government plans; 24% had private life insurance, 19% had a private pension and 6% had private health benefits.

Many companies provide a packaged policy where time off for sick leave, vacation, and personal days are treated as one. Among this group, 40% reported between two and four weeks of paid time off and 39% reported five weeks or more. Only 5% reported zero paid time off and 12% did not know.

Some companies have separate leave policies. Among this group, many employees had one or two weeks of paid sick leave (46%), 4% had none and 16% did not know. Similarly, many had four or five weeks of vacation (49%), 4% had none and 8% did not know. Almost half (49%) had up to a week of additional paid personal days.

Some employees (12%) reported working while sick often or almost always, but most did this seldom (41%) or not at all (21%).

Employees were rarely asked to forgo, cancel or reschedule a vacation because of work demands; 78% said this never or seldom happened, but 7% said they did it often or almost always.

Over half of employees had maternity/pregnancy leave (60%) or paternal/parental leave (55%) that was paid for by their employer or in combination by the government and their employer. A notable percentage (though smaller than in the 2021 sample) did not know their company's policy on pregnancy leave (21%) and did not know their company's policy on parental leave (26%).

## Snapshot: Career Advancement

Just under half of employee respondents felt that their company had either 'good' (31%) or 'excellent' (12%) potential for promotion or career advancement. But 26% held a neutral opinion and 31% said that career advancement prospects were 'fair' or 'poor'.

# A Profile of Freelancers / Independent Contractors

## Snapshot: Demographics

The typical freelancer in this sample was 37 years old, identified as a man (55%) and identified as White or multiracial with White (76%). He was most likely to be working in the United States (44%) and less likely to identify as an immigrant (16%). He was straight (71%), likely to be married or partnered (62%) but did not have children (84%). He might have a physical or mental difference (52%) such as neurodivergence (29%). He had a university or post-graduate degree (78%). This section is based on a sample of 64 freelance respondents.

## Snapshot: Job Experience and Job Security

Most freelance respondents had not been working in the game industry for long and many indicated that they had been freelancing for only a few years (Figure 22). Most freelancers (67%) had worked in the game industry in other capacities; 38% had been a permanent or temporary employee at a game-related company, another 21% had been both an employee and self-employed in the past and 8% had been self-employed. The experiences of these respondents were quite different from the DSS 2021 sample where only 43% of freelancers had worked in other employment arrangements (15% of them as employees; 23% as both an employee and self-employed; 5% as self-employed).

Almost one-third of freelancers (31%) said that they did not know how long they would remain working freelance or on contract and even more (39%) did not know how long they would remain in the game industry. One-third said that they planned to remain in the game industry for 20 or more years, but only 11% said that they would remain freelance for that long. Half said that they would move on from contract work within the next six years.

**Figure 22: Years in Industry and as Freelance**
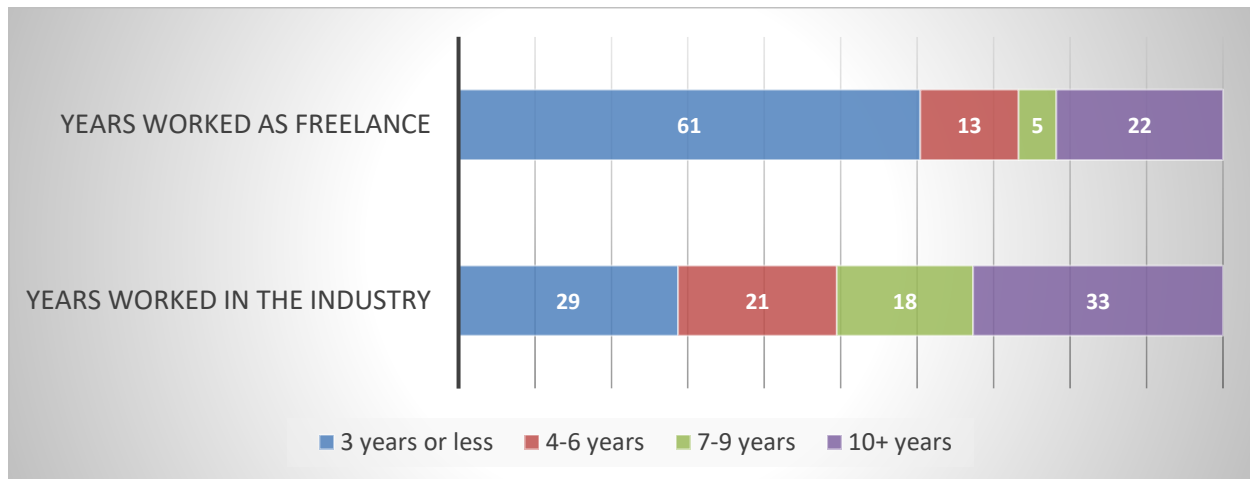


Source: IGDA DSS 2023

Many freelancers seemed to concentrate their work with a handful of employers. Half reported having only one to three employers/clients in the past five years, 22% reported four to nine employers/clients and 18% reported 10.

Most worked on a single contract (48%) or two to five contracts simultaneously (40%), though the number of freelancers working on six or more simultaneous contracts was twice as high in this sample than the DSS 2021 (12% vs 6%). Within each contract, freelancers typically worked on one project (85%). This singular project focus was more common in this sample than the DSS 2021 (70%). Multiple contracts were most often with different employers (81%).

Contracts tended to be short. Almost half worked on contracts of one year or less (48%) and only 3% had contracts of three or more years (this was 14% in the DSS 2021 sample). Surprisingly, one-third reported that they did not know the length of their current contract; this was also higher than the DSS 2021 sample where 24% did not know.

## Snapshot: Company Type

Freelancers reported working at different companies than their employee counterparts. The most common company types reported by freelancers are presented in Table 6. Most were contracted by independent studios (38%).

**Table 6: Most Common Company Type among Freelancers/Contractors**

| | % of respondents |
|---|---|
| Developer who is not owned by or dependent on a single publisher and engages primarily in self-publishing | 38 |
| Developer who makes games under contract with one or more publishers for one or more platforms, but is not directly tied to a primary consumer product/platform | 15 |
| External development services/supplier | 13 |
| Developer who is fully owned by a company the publishes games for one or more platforms, but is not tied to a primary consumer product/platform | 11 |
| Developer who is fully owned by a company that manufactures a game platform | 5 |
| Company that does not exclusively make games | 5 |
| Work-for-hire developer | 4 |
| Government institution/public sector | 4 |
| Non-profit sector | 4 |
| Developer who is a subsidiary or under partial ownership of a company that publishes games for one or more platforms, but is not directly tied to a primary consumer product/platform | 2 |

Source: IGDA DSS 2023

## Snapshot: Job Role

Most freelancers in this sample were writers (20%), game designers (15%), gameplay engineers/programmers (13%) or worked in localization or translation (17%). Interestingly, 8% reported a middle management role or higher, but only 3% said they were producers or team leads (compared to 13% in the DSS 2021 sample).
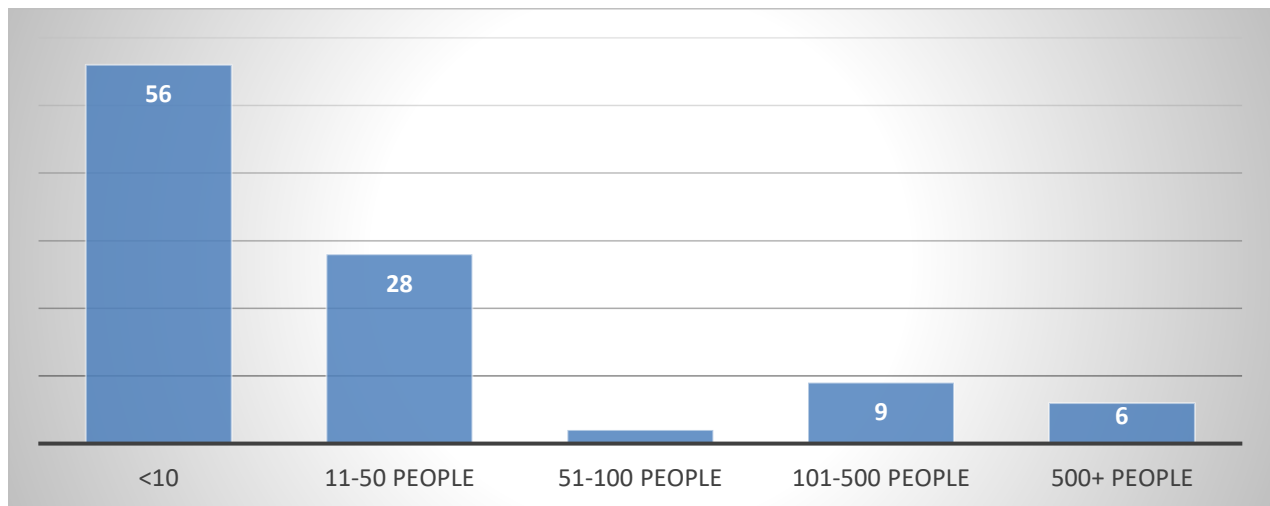
## Snapshot: Company Size and Composition

Freelancers were most likely to be found at small or very small companies; 56% worked at companies with 10 or fewer people (Figure 23).

In line with this, freelancers were most likely to work on small development teams of two to five (40%), six to ten (32%), or 11 to 50 (16%) people.

**Figure 23: Company Size among Freelancers**



Source: IGDA DSS 2023

## Snapshot: Salaries

Almost two-thirds (63%) of freelancers said that their income was comprised completely from their work in the game industry. Only 9% said that they earned half or less of their income from their game-related work.

Overall, freelancers in this sample earned significantly less than their employee counterparts. Many freelancers earned less than $15K USD per year (19%), and another 47% earned only between $15K to $50K USD per year (Figure 24).

Freelancers negotiate different payment modes with their clients/employers. Most were paid an hourly wage (36%), and some were paid by the day (10%). Others were paid per deliverable (14%), an ongoing retainer (12%) or some combination of those modes (17%).

**Figure 24: Freelancer Salaries**
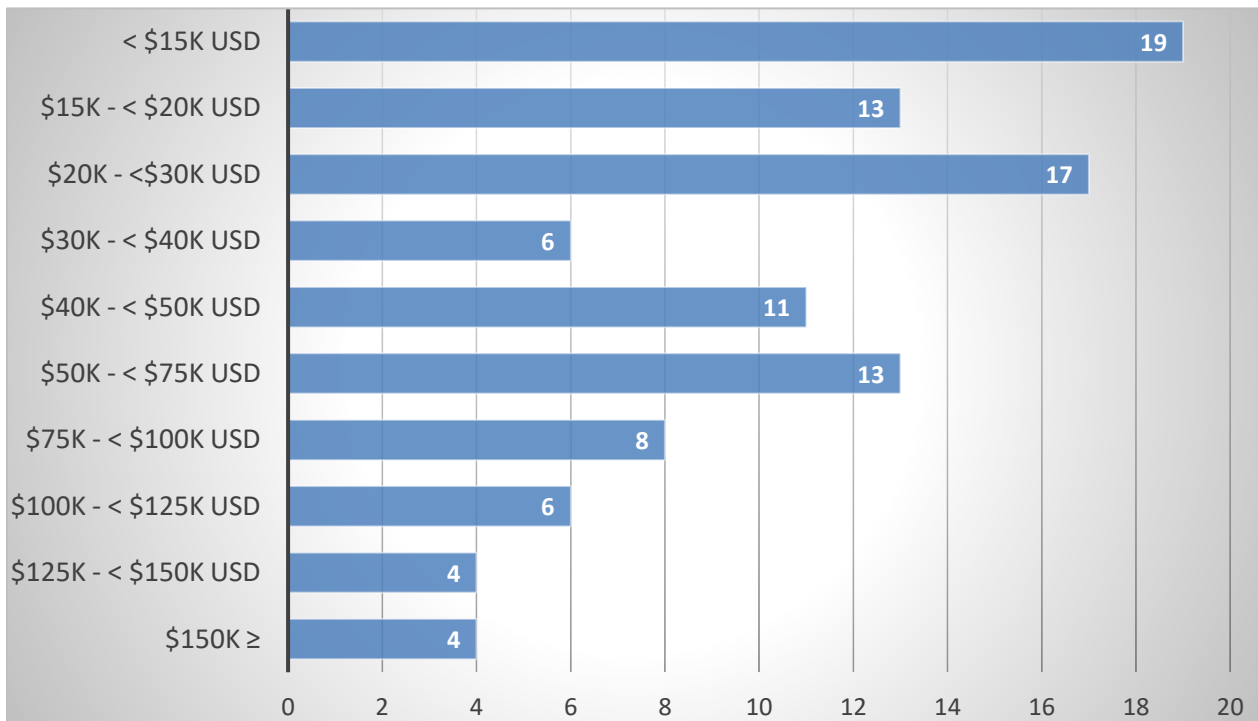


Source: IGDA DSS 2023

## Snapshot: Incentives and Overtime

Generally, freelancers did not negotiate incentives or bonuses as part of their compensation (79%). Some negotiated royalties or shares tied to the success of the game (11%), company equity (7%), and/or lump sum bonuses (7%).

Some freelancers negotiated extra compensation for overtime hours worked beyond normal office hours, but many said that they do not (35%) or that this was not applicable to them (49%). The most common negotiation was for paid overtime (8%), or some combination of incentives including paid time, time off and other perks (9%).

Most freelancers (64%) had not been expected to work unpaid hours on a contract in the past two years. That still left 31% who were expected to work unpaid hours and 5% who were not sure.

## Snapshot: Benefits and Time Off

Employer-provided health benefits were rarely reported (5%). Rather, freelancers reported relying upon government-provided health benefits (35%) and/or individual or private coverage (24%). Another 28% relied on parents or partners for their health coverage.

Most freelancers (59%) had no life insurance. If they did, it was often a private plan (21%) or through their partner (14%). Just over half (53%) had a retirement or pension program, typically in the form of a government plan (25%) or a self-funded individual plan (21%). Only 4% of freelancers had a plan with their employers.

Most freelancers (79%) did not have vacation or vacation pay. Only 11% of freelancers' contracts included vacation and only 2% were paid in lieu of vacation time. Just over one-quarter (26%) said that they have sometimes had to forgo, cancel or reschedule a vacation or other time off because of work demands and another 7% said this happens often. But for the majority (66%), this was not the case.

Most freelancers (85%) did not have sick days within their current or typical contract. Almost half (44%) said that they sometimes work while sick because of work demands and 12% said that they often or almost always work while sick.

## Snapshot: Career Path

Freelancers became involved in the game industry through many pathways (Figure 25) including transitions from the other parts of the tech and entertainment industries.

Many respondents said they freelanced for reasons related to personal control over their work and life, but the largest response option was to have more control over their working conditions (Table 7).

**Figure 25: Freelancer Pathways to the Game Industry**
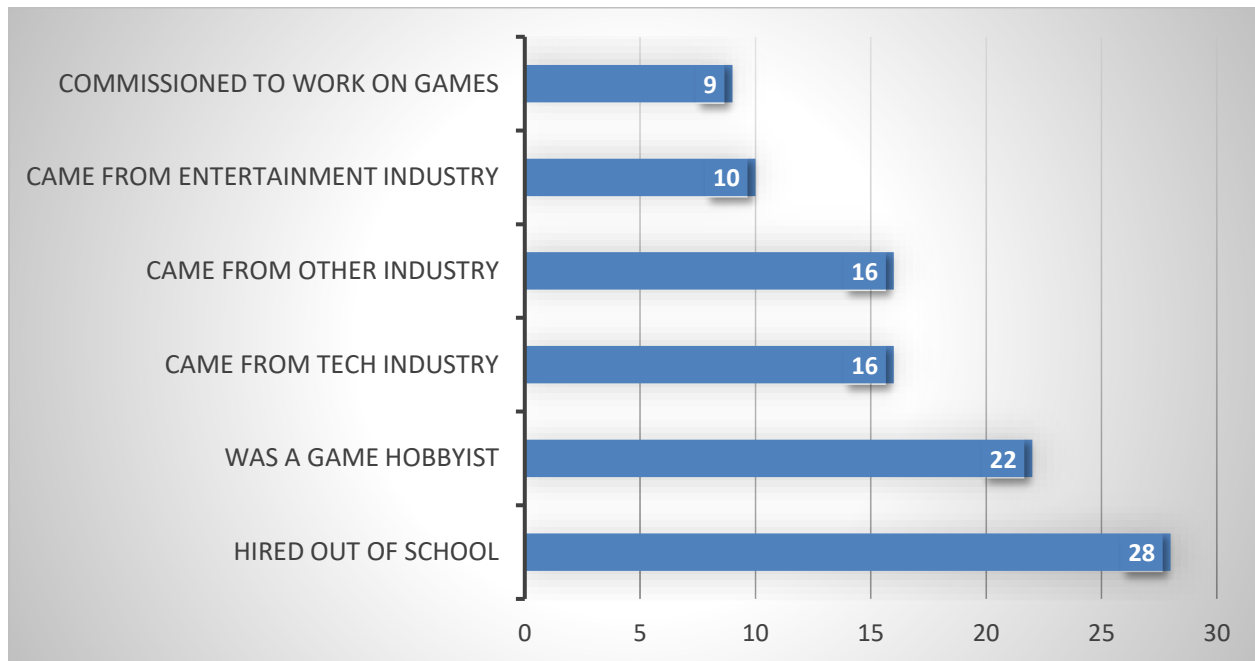


Source: IGDA DSS 2023

**Table 7: Reasons Why Respondents Work Freelance**

|  | % of respondents |
|---|---|
| To have more control over my working conditions (e.g., hours) | 52 |
| To work on more varied projects/games | 39 |
| Could not find a permanent job at an established studio | 38 |
| Did not live near established studios and did not want to move | 31 |
| To have more control over the content of my work | 30 |
| To make the games I wanted to make | 26 |
| To have more control over my employment stability/risks | 26 |
| To work on a smaller team | 25 |

Source: IGDA DSS 2023; multiple response option, total does not sum to 100%

# A PROFILE OF THE SELF-EMPLOYED

## Snapshot: Demographics

The typical self-employed developer in this sample was 38 years old who identified as a man (75%) and as White or multi-racial with White (79%). He was likely to work in the US (51%) and was less likely to identify as an immigrant (16%). He was straight (72%), likely to be married or partnered (68%) and probably had no children (60%). He might have a mental or physical difference (47%) such as neurodivergence (20%). He was likely to have a university or postgraduate degree (78%). This section is based on a sample of 64 self-employed respondents.

## Snapshot: Job Experience and Job Security

Many self-employed developers (55%) had ten or more years of experience and 39% had worked in the industry for fifteen or more years. Almost one-third (32%) had been self-employed for that long. However, more than half (58%) had been self-employed for less than six years and 37% had been in the industry for less than six years (Figure 26).

In line with this, half of the respondents had previously worked as permanent or temporary employees, and 31% had worked as freelancers. Over the past five years, 43% had had two or three other employers, in addition to themselves, and 14% had had five or more employers.

**Figure 26: Years in Industry and as Self-Employed**
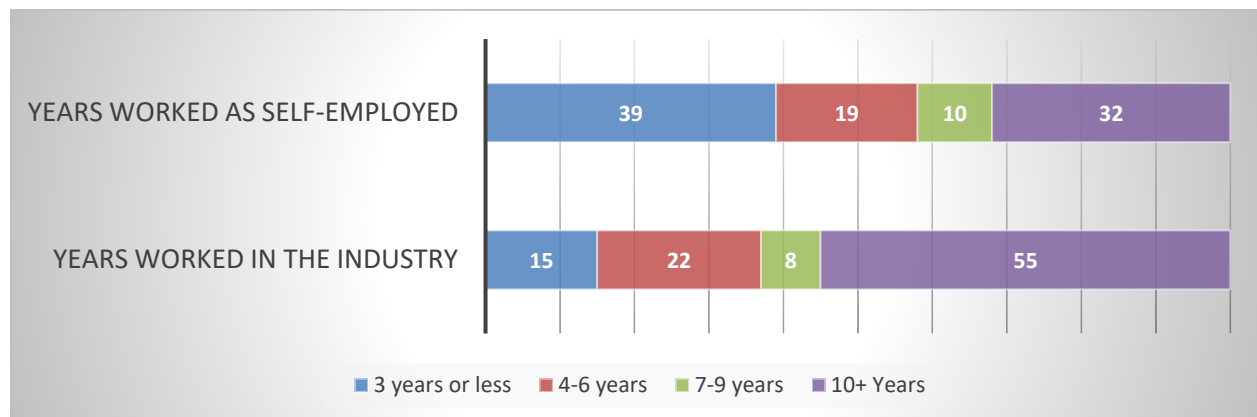


Source: IGDA DSS 2023

Most saw themselves staying in the industry for more than 20 years (56%), but a much smaller proportion envisioned that they would remain self-employed for that amount of time (28%). Almost one-quarter (22%) estimated six or fewer years. Others were unsure; 30% did not know how long they would remain self-employed and 11% did not know how long they would remain in the industry.

## Snapshot: Company Type

The self-employed did not represent a diverse range of company types (Table 8). Most (54%) identified as independent developers who engaged primarily in self-publishing, followed distantly by other options.

**Table 8: Most Common Company Type among the Self-Employed**

|  | % of respondents |
| --- | --- |
| Developer who is not owned by or dependent on a single publisher and engages primarily in self-publishing | 54 |
| Developer who makes games under contract with one or more publishers for one or more platforms, but is not directly tied to a primary consumer product/platform | 18 |
| Work-for-hire developer | 7 |
| Tools or developer services | 5 |
| External development services/supplier | 5 |
| Company that does not exclusively make games | 5 |
| Developer who is fully owned by a company the publishes games for one or more platforms, but is not tied to a primary consumer product/platform | 4 |
| Non-profit sector | 2 |

Source: IGDA DSS 2023

## Snapshot: Job Role

In addition to their role as owner, many self-employed respondents said that their primary role was senior management (31%), gameplay engineers/programmers (15%), game designers (13%), producers/project managers (8%) or consultants (8%).

## Snapshot: Company Size and Composition

The self-employed respondents in this sample owned small companies, which were often one-person shops (Figure 27).

**Figure 27: Company Size among the Self-Employed**
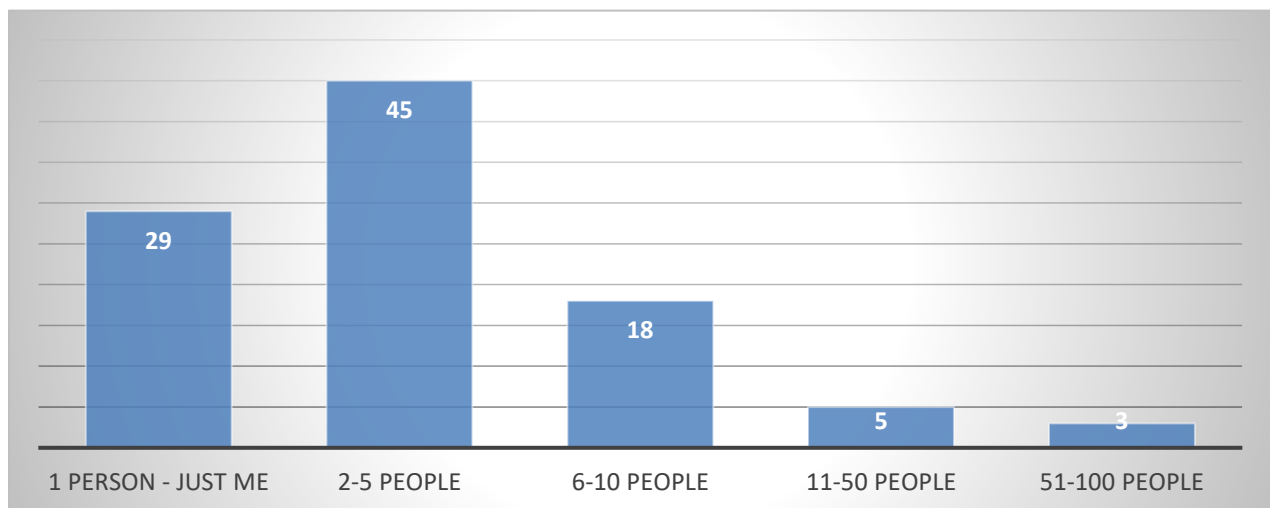


Source: IGDA DSS 2023

Development teams were typically comprised of between two and five people (55%), or six to ten people (31%) with only 10% running teams of 50 or more. But there is fluctuation; 41% of the self-employed said that their team could shrink to just themselves over the course of a year.

When staffing their teams, self-employed respondents were polarized in their use of employees versus contractors.

- 32% used only employees
- 14% had more employees than contractors

- 7% were half-and-half
- 18% had more contractors than employees
- 30% used only contractors

The responses to this question have fluctuated quite a bit over the iterations of the DSS. More contractors were reported in 2019 and more employees were reported in 2021.

Half of the self-employed respondents were running two to five projects at a time, 45% had one project and only 5% had six or more projects running at once.

## Snapshot: Salaries

Most self-employed respondents said that they worked full-time (80%) and 52% said that all their income came from their work in the game industry. But the data in this sample were quite polarized. Notably 10% said that none of their income came from their game-related work and another 7% said only 10% of their income was game-related.

Almost one-third (30%) said that their annual income from game-related work was less than $15K USD, but 21% reported earning over $150K USD (Figure 28). This is quite different from the 2021 DSS sample where only 26% reported earning more than $50K USD from their game work.

In addition, 41% said that they do not draw a consistent salary or wage because of frequent need forego self-payment to cover other company needs (such as payroll or general overhead costs) and 9% said that they had to forgo their salary more than 5 times a year. One-third (34%) said that they never had to forego their salary or wages.

Self-employed developers relied on a variety of sources to support their companies, and many required more than one source. One-quarter (26%) had no funding. The most common sources were self-funding (59%) and sales (30%) (Figure 29). More developers in the 2023 DSS relied on crowdsourcing and fewer on sales and public granting agencies than in the 2021 DSS.

**Figure 28: Self-Employed Salaries**

| Salary | Value |
|---|---|
| < $15K USD | 30 |
| $15K - < $20K USD | 9 |
| $20K - <$25K USD | 7 |
| $25K - < $30K USD | 2 |
| $30K - < $40K USD | 4 |
| $40K - < $50K USD | 7 |
| $50K - < $75K USD | 9 |
| $75K - < $100K USD | 4 |
| $100K - < $125K USD | 4 |
| $125K - < $150K USD | 5 |
| $150K ≥ | 21 |
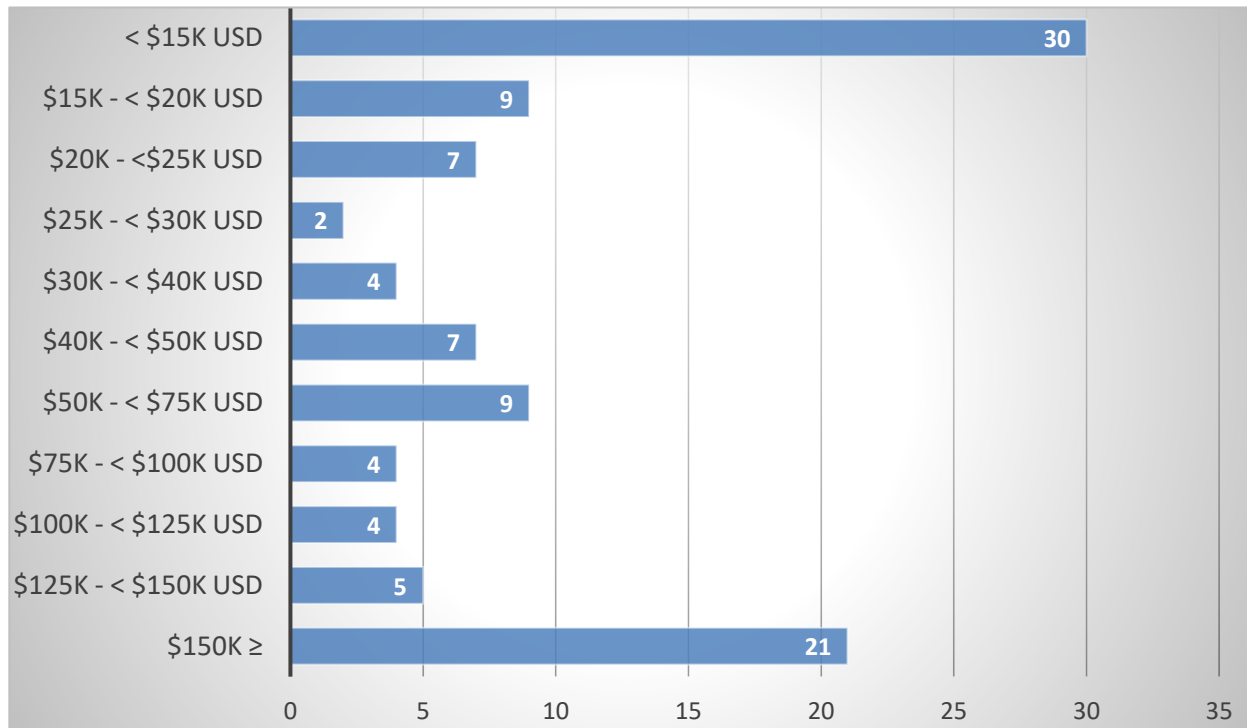
Source: IGDA DSS 2023

**Figure 29: Sources of Funding among the Self-Employed**

| Source | Value |
|---|---|
| PRIVATE GRANT | 2 |
| WORK FOR HIRE | 8 |
| INVESTORS | 11 |
| FRIENDS AND FAMILY | 15 |
| PUBLIC GRANTS | 15 |
| ARRANGEMENTS WITH PUBLISHERS | 15 |
| CROWDSOURCING | 16 |
| SALES | 30 |
| SELF-FUNDED | 59 |
| NO FUNDING | 26 |
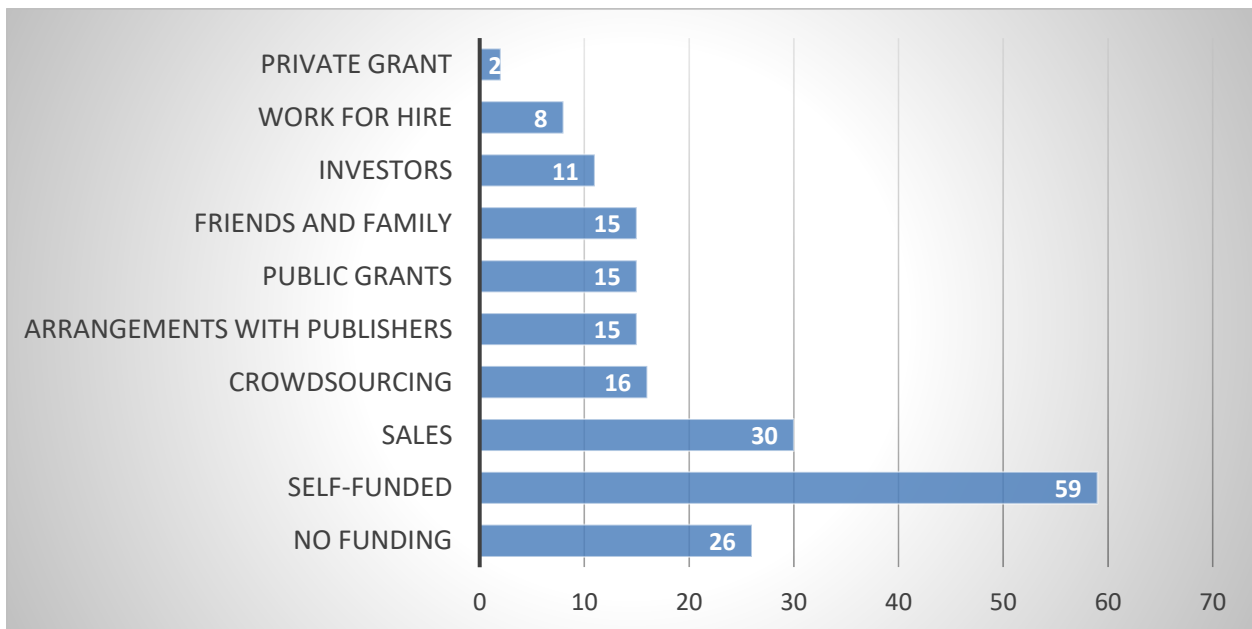
Source: IGDA DSS 2023

## Snapshot: Benefits and Time Off

The self-employed have trouble taking time from work. One-third often or almost always worked while sick, another third sometimes did and the remainder (37%) seldom or never did. Most were able to take vacation; 30% had never had to cancel a vacation because of project demands and 26% seldom had. That left 24% who had to do this sometimes, 7% who often had to cancel vacations and 14% who almost always did.

Compared to 2021, more DSS 2023 respondents did not have health coverage (22% vs 9%). The most common forms were government (26%), or private plans (22%). Some (16%) relied on their partner's plan while 14% ran a plan for their company.

Fewer had life insurance or a retirement plan; 49% and 46% said no, respectively. Most relied on a private provider (32%) or their own company plan (14%) for life insurance, and on individual contribution plans (27%) or their own company plans (15%) for retirement. The number of people with government plans was less in this sample than in 2021 (14% vs 32%).

## Snapshot: Career Path

Compared to freelancers, the self-employed seemed more likely to choose this career path out of desire rather than necessity. Most respondents said they worked for reasons related to personal control over their work and life, particularly to make the games they wanted to make (Table 9).

**Table 9: Reasons Why Respondents are Self-Employed**

|  | % of respondents |
|---|---|
| To make the games I wanted to make | 76 |
| To have more control over the content of my work | 58 |
| To have more control over my working conditions (e.g., hours) | 58 |
| To work on more varied projects/games | 45 |
| To have more control over my employment stability and/or risks | 32 |
| To work on a smaller team | 18 |
| Could not find a permanent job at an established studio | 15 |
| I do not live near established studios and did not want to move | 13 |

Source: IGDA DSS 2023

# Conclusion

The Developer Satisfaction Survey is an important source of actionable information for the entire game development community.

Commercial game making is a highly volatile space, as evidenced by the layoffs that have rocked the industry through 2023 and threaten to be worse in 2024. To ensure the sustainability of the industry and the well-being of the workers who uphold it, efforts must ensure that game industry jobs are good jobs. As the DSS data continues to show, even a full-time, salaried position is not long-term stable employment nor is it without employment risks. Unlimited and unpaid overtime has not worsened according to the DSS data, but it has also not been eliminated. Layoffs often come with a call to do more with less and teams may face increased burdens in the months to come.

The data continue to show that freelancers earn significantly less than their employee counterparts. Most do not have incentives or bonuses, few negotiate overtime pay and few have health, life or retirement benefits. Potential misclassification and misuse of freelance/independent contract labour and the lack of permanent employment for those who wish it remains very concerning.

The evidence also shows that self-employment carries as many if not more employment risks than other arrangements. The life of a self-employed indie developer is not easy; almost one-third reported earning less than $15K USD per year and many had to forego a salary or wage to meet company needs. Many in this group have inadequate health and retirement provisions.

Equity, diversity and inclusion remains a pressing issue. Though there is greater awareness, this may have been accompanied by increased backlash against changes to the status quo. This is manifesting at the societal level and not just within games. The commitment to diversity remains high among respondents to the DSS and the reports of inequal treatment are lower in this sample that in 2021. But there is still room to improve. Though many companies have now instituted EDI-related policies targeted to specifically prohibited acts, most respondents don't feel that they are adequately enforced. Also, most company policies are directed toward the most overt forms of discrimination and harassment. More proactive efforts are needed to build understanding and relationships, increase the representational diversity of workplaces, and ensure that diverse folks feel like they belong once they arrive. Many continue to perceive that the industry had become more diverse over the past two years. However, the

data still indicate that most developers, at least in North America, are still younger, White men without childcare responsibilities.

One emergent finding across the last few iterations of the DSS is the high level of reported mental and physical differences, particularly neurodivergence and neurodiversity. There are also high reports of mental illness. More in-depth research is needed to properly understand and celebrate the aspects of the industry which can support these forms of diversity, while also ensuring that workspaces are indeed healthy and accommodating.

The new data on game crediting practices is also informative and supports additional advocacy from groups such as the Game Credits SIG to encourage studios to formalize and make transparent their crediting policies and to expand them to include contract workers and workers who may leave the project before its end.

Game workers continue to press for rights, protections, and a voice in their workplaces. The unionization rate remained steady at 13% and the general opinion towards unions remains high, particularly for national unions.

## Next Steps

This Summary Report addressed the most salient points from the DSS. but engaged in limited comparison across questions or to past surveys. Look for past reports on the IGDA website and the authors' website.

The number of developers who took the DSS 2023 was fewer than in other years and many did not complete it fully. We continue to tweak the survey to provide for a better experience and balance comprehensive questioning with survey length. With the help of LocQuest Localization Studio, we extensively revised the translation. We will continue in our attempts to reach a broader international audience to achieve a larger representative sampling of the global game community.

We have some capacity to change the survey each round (i.e., the Game Credits section). We welcome engagement from others interested in collaboration.

If you would like to discuss the DSS or can assist with translating this report into other languages or reaching a wider audience for our next round, please reach out:staff@igda.org.