

The introduction of women's teams in FIFA 16 and how Brazilian women reacted to it

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Abstract

This work aims to debate the introduction of women's teams in the game FIFA 16. To do so, we investigated the history of FIFA franchise, with the purpose to analyze and understand their updates. At first, we built a context in which the Internet invites the users to participate, creating and sharing content. Thereafter, we made a market analysis, showing the strength of women on the digital game market, where they are responsible for a great part and represent more than a half of the audience in Brazilian market. Defining the factors that influenced the introduction of women's teams in FIFA 16, we tal-

ked with one of the producers responsible for FIFA within EA Sports. After, we analyzed how Brazilian women received this update by talking to athletes of the Brazilian women's soccer team and with women that play FIFA on videogame. Thereon, we comprehend that EA Sports has an optimistic view about how women perceive the game, but a fair part of the women sees the introduction of the female modality as only the beginning of a greater change and hope that this can start a discussion about gender equality both in soccer and in the game industry.

Keywords: digital games; FIFA 16; gender in soccer; feminism; brazil women's national soccer team.

Introduction

NOWADAYS, we are experiencing a major social change regarding gender equality that affects various aspects of life in society. Such a change also reaches the digital games, where questions about gender representation have become subject matter of the game industry, which until recently represented only the male view and today begins to outline a more open vision with regard to genders. However, this is not only due to the great movements and debates regarding gender equality, but also to the consolidation of women as consumers of digital games. Although only 9% of the games in E3¹ of 2015 have female characters, in contrast to the 32% with male in

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1. Electronic Entertainment Expo, also known as E3, is an international fair dedicated to electronic games and considered the most important of the field.

main characters², women represent 48% of the electronic game players in the US³ and 52,6% in Brazil⁴.

Taking the discussion to the field of digital soccer games, the FIFA franchise has a great representation and influence in this market, with more than 21 million copies sold in the last three versions, which places the game among the top five of the last three years. The first edition of the game was released in 1993 for computers and Mega Drive, AmigaCD32, SNES and GameBoy videogames (Prince, 2015) and, since then, FIFA has bet on the evolution of the game's graphics capabilities. FIFA 16, on the other hand, has left out graphical updates, gameplay and game modes. In May 2015, EA Sports announced that the new edition of the game would have the presence of women's teams. Australia, Brazil, Canada, China, England, France, Germany, Italy, Mexico, Spain, Sweden and the United States were the teams selected to join the game.

Although the numbers show that the latest version of the game was well received by the audience, the introduction of the female mode did not please all audiences. Posted in May 28th, 2015 by EA Sports on its YouTube channel⁵, the official trailer about the introduction of the female teams in FIFA 16 was news in the media and reverberated inside and outside the games specialized press. Much of the comments on the introduction of the women's teams were sexist⁶, starting a great debate on gender equity. Comments on women, soccer, maternity leave, domestic tasks, sexual orientation, objectification of the female body and other prejudiced topics were published on social media⁷ and, among the more than 86,000 video evaluations, more than 20% were negative.

This chapter aims to present the introduction of the women's soccer teams in the game FIFA 16 and talk about Brazilian women received the news. To do so, we seek to understand the two sides of the story: EA Sport's side, the producer of the game, and its motivations to the introduction of the women's soccer teams in the game, and the women's side, seeking to understand the perception of the female soccer players and also of the videogame players.

We talked with Gilliard Lopes, one of EA Sports' producers that is responsible for FIFA, and we questioned him about the motivations that led to the introduction of the women's teams in FIFA 16. He said that the producer was aware that the women's soccer was a gap in the game, and that he recognizes that the female soccer players face various difficulties because soccer is still very focused on men. On the acceptance of the game, Lopes (2016) says that FIFA received "reports of people of all genders who were happy to know that the world's most popular soccer game added this mode".

In order to know if this is also the opinion of women, we talked to women who are part of two important groups: professional soccer players and players of the FIFA game in the videogame. The research had the participation of athletes from the Brazilian women's soccer team Andressa Alves and Camila Martins and of the gamers Sandrine Amorim and Giovana Passos, members of the

2. Available in <https://goo.gl/sxb9Sq>, captured in April 29th 2016.

3. Available in <http://goo.gl/KIhD7v>, captured in April 10th 2016.

4. Available in <http://goo.gl/Ifh516>, captured in May 4th 2016.

5. Available in <https://goo.gl/iJez2Y>, captured in May 9th 2016.

6. Available in <http://goo.gl/5Tm8qt>, captured in May 11th 2016.

7. Available in <http://goo.gl/rPsU5g>, captured in May 11th 2016.

Facebook group focused on FIFA 16, called EA Sports FIFA 16 Brasil – Futebol Feminino (freely translated, EA Sports FIFA 16 Brazil – Women's Soccer).

With the interviews, we could see that although the game's production understands that the game was generally well accepted by the public, regardless of gender, conversations with the two groups of women related to the game (soccer players and videogame players), is that they recognize the importance of including women's teams in FIFA 16, but they see it as just the beginning of a major change.

In sum, the proposed chapter takes into account the social debates in evidence, among which gender equality stands out in the digital games industry due to the trivialization of representations of female characters in games. When portrayed, female characters often appear as prizes to players who complete a game or also having their bodies objectified and hyper-sexualized, thus excluding the female characters from the main character roles in various games. However, gender inequality runs counter to the fact that women already represent a large part of the digital games' consumers.

The gaming team's optimism about audience acceptance is perceptible, but conversations with soccer and video game players show that FIFA and EA Sports continue to look little on the female audience, while some women understand the inclusion of women's teams as something very initial.

Communication context

This work finds itself in a social and cultural context in which the Internet is a medium and a tool for production and sharing of content not only for media companies, but also for the audience that until then was known as "receiver". The Internet is a neutral network and therefore treats all content in the same way, which empowers users and encourages them to participate in creating content in that environment. By the way, Primo (2003) recommends that we abandon the terms *user* and *receiver*, whereas the Internet's audience not only uses or receives content from it. He recommends adopting the term *interagent*, for believing that this term best represents people's use of the Internet.

Recuero (2000) understands that the internet fills and reinforces the information society or network society, thought by researchers like Castells (1999). Jenkins (2009) adds that, on the Internet, people are invited to actively participate in content production since, as Shirky (2011) states and can be seen in this chapter, the Internet reduces the cost and difficulty of producing and sharing content and information, which encourages a participation culture and makes the common audience, not only the media companies, responsible for producing content, which Burgess and Green (2009) call user-generated content, and change the power ratio in the media and press market.

Digital Games and the Female Audience

Women represent a very important audience within the gaming industry, constituting 48% of all electronic game players in the US, according to a survey conducted in 2015 by the Entertainment Software Association (ESA)⁸. In Brazil, this number is even greater. According to a survey

8. Available in <http://goo.gl/KIhD7v>, captured in April 10th 2016.

called Game Brasil 2016⁹, conducted by Sioux, Blend new Research and ESPM, the female audience represents 52,6% of gamers. The survey pointed out that the smartphone is the most used platform, with 77.2% of the players. While men are mostly into computer and console games¹⁰, women prefer devices such as smartphones and tablets.

According to the platform of mobile analysis and monetization, Flurry, the female audience is more loyal to mobile games than the male audience¹¹. The study also states that women spend 35% more time on mobile games and make 31% more internal purchases (micro transactions) in them, in addition to playing for more than a week, 42% more than men.

In 2015, the blog Feminist Frequency, which explores the representation of women in pop culture disclosed an analysis of the games¹² that were present at the E3 fair, dividing those with male, female and both genders characters. 76 games were considered in the research¹³, resulting in the following figure:

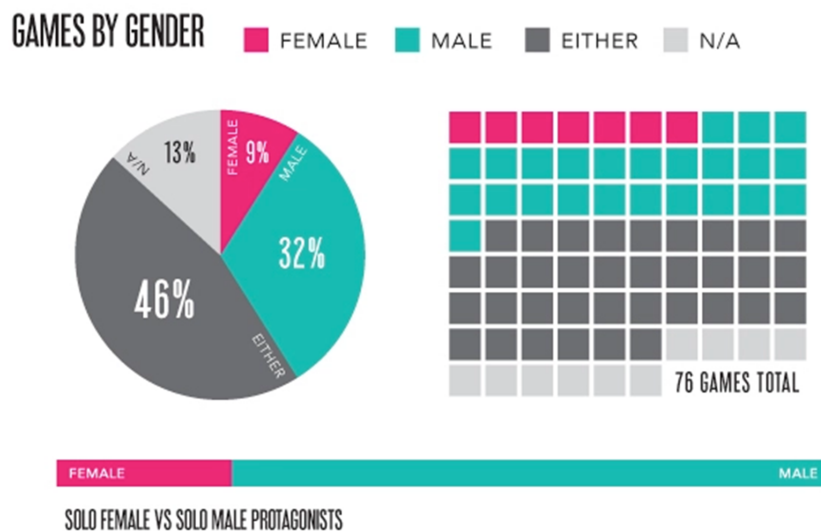


Figure 1. Analysis of gender in the games launched at E3 2015

Source: Feminist Frequency

These 76 games were divided according to the genre of their protagonist or the possibility of choice. Of the 76 games analyzed, only 7 have female characters in the lead role, which represents 9% of the total. These games were: ReCore, Mirror's Edge: Catalyst, Horizon: Zero Dawn, Rise of the Tomb Raider, Lara Croft Go, Tacoma and Beyond Eyes. Meanwhile, the games with male protagonists totaled 24, which represents 32% of the total. The remaining games offer the

9. Available in <http://goo.gl/Ifh516>, captured in May 4th 2016.

10. Available in <http://goo.gl/By0Sda>, captured in May 4th 2016.

11. Available in <http://goo.gl/E4MYme>, captured in April 24th 2016.

12. Available in <https://goo.gl/sxb9Sq>, captured in April 29th 2016.

13. Of the games present at the event, only those that presented complete trailers were counted, while the games that appeared briefly in montages were left out of the research.

possibility to choose or present a protagonist without defined sex. This shows that while women represent an important audience within the gaming market, the industry is still heavily targeted to the male audience.

The evolution of the FIFA franchise

An analysis of the evolution of the FIFA series is brought by Lee Prince (2015), from the first edition of the game in 1993, released for computers and Mega Drive, AmigaCD32, SNES and GameBoy videogames. Jan Tian, head of the franchise's programming team at the time, says that the team had no idea that the game would become something as big as we can see today. For them, the design of a soccer game for videogames was nothing more than a project among others that they had already done. Tian reports that he fell in love "because it was something I liked to play. My managers in the company gave me the authority to design the gameplay however I wanted it to be" (Prince, 2015, p. 27). Tian remembers that after the release of the first edition they felt satisfied with the result and had a positive feedback from the public.

The second edition of the game was launched in November 1994 and included, in addition to the national teams, the first six club leagues: England, Germany, Italy, Spain, France and the Netherlands. The penalty feature was added to the main game mode, but the real players' names still did not appear in the game. EA Sports only announced the licensing of the names of football players in September 1995, but they only appeared in the game in the 96th edition of FIFA (Prince, 2015).

Prince (2015) explains that in 1996, FIFA 97 updated the 2D animations that represented the players, making them polygonal characters, thus increasing the 3D impact. However, the biggest update of this edition was not related to graphics, but to the inclusion of real commentators, like John Motson, from BBC, and Andy Gray, from Sky Sports. This version also had another game mode: multiplayer, where up to 20 gamers could play simultaneously via LAN¹⁴. The following edition was called FIFA Road to World Cup 98, which included narrations of the matches and songs in the game's menus. The next release was FIFA 99, where player's physical characteristics were added, such as facial animations, height, uniforms and badges. It was also possible to see the appearance of a large number of FIFA websites written by fans of the game.

Prince (2015) emphasizes that the company was looking for innovations in every new edition and that EA Sports experimented new game modalities each year to present to their consumers. The update for the FIFA 2000 edition was the inclusion of more than 40 classic teams, which would have in their casts historical football players.

With the release of PlayStation 2, a new graphics processing capability has also been placed on the market, making possible that some characters had unique faces. It was also included the licensing of the official clubs' shields.

14. Local Area Network. It's a network of computers connected with each other.



Figure 2. Graphic comparison between FIFA 2000 and FIFA 2001
Source: The authors¹⁵

In 2002, energy bars were inserted for greater control of passes and kicks of the players. There was also the change of the name from FIFA to FIFA *Football* and it was the last edition that contained only one athlete in the cover of the game. In the following release, the cover had Roberto Carlos (Brazil), Ryan Guiggs (Wales) and Edgar Davids (Netherlands). In addition, the "freestyle" mode was added, allowing gamers to play dribbles. Also, according to Prince (2015), FIFA 2003 had, thanks to new graphic resources, an update that was able to make the uniforms, stadiums and players more real, due to a great level of detail. In October 2003, EA Sports announced the launch of FIFA Football 2004, which had clubs and leagues from Latin America inserted on the game.

With the growth of the game Pro Evolution Soccer (PES), EA Sports was forced to anticipate the launch of the edition FIFA 05. The market dispute with the Japanese developer Konami was taking on great proportions soon after the loss of the French star Thierry Henry to the competitor. After the 2004 edition, EA Sports completely revised its gameplay and rewrote more than half of the game codes, aiming a major update and realism for its next release, FIFA 06.

After rewriting most of the codes, EA Sports brought to the FIFA 07 edition "more than 500 teams, in 27 leagues, using over 10,000 licensed players. The rights to virtually the entire football world belonged to EA Sports" (Prince, 2015, p. 37). The FIFA 08 was also a notable launch. Being the first of the series to be released for PlayStation 3, the specialized media emphasized the evolution to the new generation of consoles. Rik Henderson, a member of the franchise development team, explained: "The first FIFA to be released on the PS3 was a major breakthrough. After going toe-to-toe for so long, this was, at last, a FIFA game that was unarguably better than PES and anything else on the market" (Prince, 2015, p. 40). Another game mode was inserted: Be A Pro, where gamers could play with only one player on the field. A controller adjustment was added by using the right analog stick to alternate between defending players. FIFA 09 edition did not have many changes, even maintaining the cover with Ronaldinho (Brazil) and Rooney (England). Besides having the athletes and uniforms updated, the biggest innovation was the possibility to celebrate the goal from different pre-defined actions.

With the arrival of FIFA 10, a new feature allowed the gamer to scan his face and insert it into a character in the game. This feature was called Game Face System and was added to the game

so that the gamers could put themselves as a soccer player to evolve their abilities through four professional seasons at a chosen club.

FIFA 11 added another game mode: Be A Goalkeeper, where a goalkeeper could be chosen during an online match with 22 people. In addition, an update called Pro Passing was added, offering greater intuition and allowing more accuracy in the pass.

Described by the producer David Rutter as an "innovative year" in the series, FIFA 12 had some major changes, including new processing of physical impact, added after a major development effort, that redesigned the physics of the game, taking the game to a new level of realism. After this edition, the following release of the franchise had as updates Complete Dribbling and Precision Dribbling, which added more realism in the athletes' dribbling. This version was compatible with motion and audio sensor Xbox Kinect and with the motion-sensitive controller PlayStation Move, enabling to make substitutions and changes in the team's tactics just by speaking.

FIFA was one of the first games to reach the current generation of consoles (Xbox One and PlayStation 4). From then on, the upgrades have considerably elevated the graphics capabilities of the new consoles. To take advantage of this, EA Sports has unveiled the Ignite Engine, which has promoted specific improvements in the weather condition system of the game. The True Player Motion feature was also added, an advanced artificial intelligence system that conditions the characters to emotions due to the match. FIFA 15 was the first of the series to fully add the English Premier League, allowing the inclusion of all 20 stadiums and the digitalization of the players' faces.

FIFA 16, however, did not focus the updates on graphic advancements, but on the introduction of women's teams, a major change in the history of the game, causing diverse opinions from the audience.

FIFA 16 and the reception of the female audience

Leaving aside graphics, gameplay, and game modes updates, FIFA 16 caused a stir even before its official release in September 2015. On May 28th 2015, EA Sports announced that the next release of its franchise would have women's teams for the second time in the history of a digital soccer game, and six national teams was selected to integrate it: Australia, Brazil, Canada, China, England, France, Germany, Italy, Mexico, Spain, Sweden and the United States.

According to the sales site VGChartz, FIFA 16 recorded 2.7 million sales in the first week and 6.9 million copies sold by the end of 2015¹⁶, achieving the second position in the best-selling titles in 2015, only after Call of Duty: Black Ops 3, with 10 million copies sold¹⁷. In its official Facebook page¹⁸, FIFA has more than 23 million fans and, according to the Guinness Book, 146.13 million units of the game were sold throughout FIFA's history¹⁹.

16. Available in <http://goo.gl/fjNBuc>, captured in May 9th 2016.

17. Available in <http://goo.gl/Lj2QI2>, captured in May 14th 2016.

18. Available in <https://goo.gl/5ZJdtA>, captured in May 14th 2016.

19. Available in <http://goo.gl/oooWq0>, captured in May 9th 2016.

In the first 16 days after the game's release, more than 300 million matches were played in all available game modes, totaling 1.5 billion hours played and more than 690 million goals scored²⁰. According to the 2015's report about the Twitch of the site Game Loco, FIFA 16, even though it was launched in September of the same year, it reached the ninth position among the most watched games on the platform, with 73 million hours viewed²¹.

According to Datarank, after analysing more than 400 thousand tweets regarding FIFA 16²² for 48 hours after the announcement of the updates on the game by EA Sports, they noticed that 85% of all tweets addressed the inclusion of the 12 female teams for the first time in the franchise. The rest of the comments were about the game of FIFA's corruption scandal that occurred in 2015.

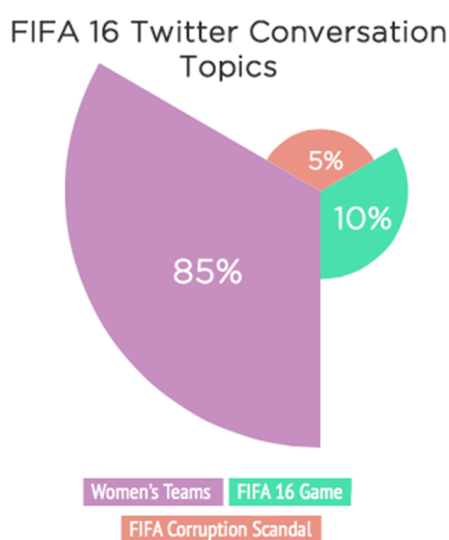


Figure 3. Topics addressed by the tweets related to FIFA 16
Source: Datarank

In October 2015, Datarank analyzed made a sentiment analysis with tweets regarding FIFA 15 for two weeks²³. 41% of the tweets were considered negatives and, of which 75% criticized the game's performance. Even having differences between the two analysis, such as the number of tweets and the time frame, one can see that the following edition, FIFA 16, was better received, as can be seen in the following Figure which shows that 53% of the tweets were positive, and it may be related with the introduction of the women's teams, since this was the most commented topic.

20. Available in <https://goo.gl/nH6JV4>, captured in May 16th 2016.
 21. Available in <https://goo.gl/KugmQO>, captured in May 9th 2016.
 22. Available in <https://goo.gl/TifWQM>, captured in May 16th 2016.
 23. Available in <https://goo.gl/WXb4H1>, captured in June 7th 2016.

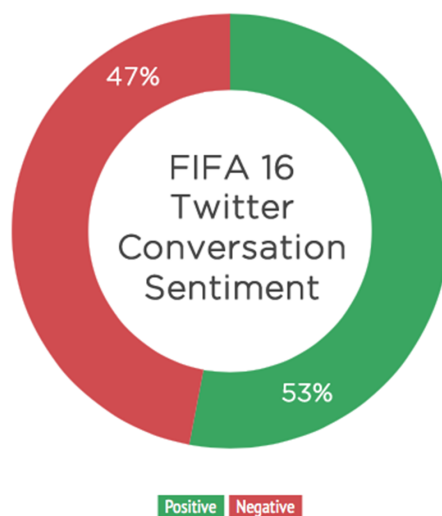


Figure 4. Sentiment analysis of the tweets regarding FIFA 16
Source: Datarank

Despite a positive analysis in general, the launch of FIFA 16 was the subject of more than 188 thousand negative tweets. Sites as BuzzFeed²⁴, Telegraph²⁵, Bleacher Report²⁶, Blustle²⁷, among others, made compilations of some of these tweets, where it is possible to observe the sexist tone of several of them.

24. Available in <https://goo.gl/DZciuX>, captured in December 26th 2016.
25. Available in <https://goo.gl/2CFi1S>, captured in December 26th 2016.
26. Available in <https://goo.gl/wI3bPs>, captured in December 26th 2016.
27. Available in <https://goo.gl/iObQiu>, captured in December 26th 2016.



Figure 5. Sexist tweets after the introduction of women's teams on FIFA16
 Source: BuzzFeed, Telegraph, Bleacher Report and Blustle

In addition to secondary data, we also sought to understand EA Sports' position on the new edition of the game and to understand some of the reasons that led EA Sports to enter women's selections at FIFA 16. To do so, we spoke with Gilliard Lopes, computer scientist and master in graphic computing who works at EA Sports and is currently one of the producers responsible for the FIFA franchise. When asked about the origin of the idea of adding the women's teams in FIFA 16, Lopes (2016) said that this was in EA Sports' plans for some years and that they had already made a prototype for the previous generation of consoles, but had not obtained a satisfactory result at that time.

In June 2014, Nick Channon, also producer of the FIFA franchise, in an interview regarding the insertion of women in FIFA, declare²⁸ that it was little requested and that, even if it was seriously considered by EA Sports, they did not talk much about it at the time, raising doubts about Lopes' statement about the unsatisfactory test results. Lopes (2016) also said that EA Sports had always believed that was important to add women's soccer in the game and that finally they were able to evolve their tools to support this functionality in FIFA 16. That said, one can observe that if they knew about this lack on the game, the reason why it didn't happen before is still unknown.

We talked with Lopes (2016) about the gender equality in the gaming industry. He said that EA Sports wanted to represent the sport in the most authentic and fun way by adding women's teams, as well as in the other updates. He added that they knew that women's soccer was a lack in the game and that they are happy to fill it by representing the athletes in a different way. For the EA Sports team, there was a concern to make it unique and fun to play for fans who were accustomed only to men's teams in previous editions. The inclusion of women in FIFA 16 accompanied the first launch of the franchise duly compatible with the new graphic features provided by the new generation of PlayStation 4 and Xbox One consoles. This result was analyzed and commented by the specialized press.

We also wanted to understand EA Sports' analysis regarding the acceptance of women after the release of the game. Lopes (2016) said that, it was widely positive, "measured from many reports from people of all genders who were happy to know that the most popular soccer game in the world added that to the game so authentically".

Concerned about representing women in the most realistic way possible, capturing the movements of athletes is a fundamental part of the game production. This moment takes place at EA Sports studios and is from it that the characteristic moves and physical appearance of the athletes are mapped. This was the first time that female athletes were invited to participate in this stage of game development. Lopes (2016) believes they have felt good by being recognized by EA Sports and its development team for the work they do, for the sport they love.

The technical challenges that allow the reproduction of the athletes' movements were taken as a great challenge by EA Sports' team. To Lopes (2016), For Lopes (2016), "when we tried to implement this functionality in the previous generation, we came to the conclusion that our tools were not yet flexible enough to authentically represent the physical characteristics of the athletes in the game." Since all the previous editions did not contain the feminine modality, the movements of the masculine players were only updated and improved according to new technological resources. Lopes emphasized that they had to evolve their animation, movement capture and other technological resources to finally introduce women's teams.

Camila Martins, 21 years old, midfielder of Houston Dash and of Brazilian National Soccer Team, addressed the financial devaluation of women's soccer when compared to men's soccer. She said that the salary contrast is huge, and it is very complicated to them. This disparity is reinforced with information published by Forbes, indicating that in 2015 Cristiano Ronaldo (Real Madrid)

28. Available in <http://goo.gl/ouiIJE>, captured in May 9th 2016.

received by the end of the year the amount of U\$79 million in salaries. In contrast, Marta, the highest paid female soccer athlete in the world, received in 2015 the sum of U\$400 thousand²⁹.

Andressa Alves, 22 years old, attacking midfielder of Montpellier Hérault Sport Club and of Brazilian National Soccer Team, with a gold medal at the Toronto Pan American Games in 2015, bronze at the South American Games in Santiago in 2014 and champion of the 2014 American Cup, also addressed the devaluation of women's soccer when compared to men's. In her view, the inclusion of women's teams in FIFA 16 has been very well received and can initiate a change in the current scenario of inequality. "This was very important to us. We have achieved a very important space within soccer in general".

The gamer Sandrine Amorim (2016), member of the Facebook group focused on FIFA 16, initially the introduction of women's teams generated a great surprise and curiosity to know how this representation would be. However, as she plays more in the Pro Clubs³⁰ mode, she was disappointed when she saw that the game does not have women's teams in this modality. Also, she thought that she could make her avatar as a woman, but this option does not exist in the game. She said that even her male friends said that would be nicer if she could have a female avatar, since she is a woman. This converges with the research made by the blog Feminist Frequency and abovementioned, which concluded that a large part of the games does not represent women with protagonism roles. Giovana Passos (2016), also a FIFA gamer and member of the Facebook group, did not mention being disappointed with the game. For her, the update made her happy and excited, given that herself and her friends were imagining that this could happen. According to her, this update is fair, since the game is not played only by men.

Questioned if, in her view, the introduction of women's teams in FIFA 16 represents the beginning of a change in the way women are seen by the gaming industry, Martins (2016) considered this update very important, she believes that it had a good repercussion and she hopes that this grow. Along the same line, Passos (2016) hopes that this represents a beginning of a change. For her, "is a big prejudice to think that videogames are 'man thing'". She commented that the number of women that like games is big and it is fundamental that the industry perceive this and work to make women feel good and represented when playing. Martins (2016), Passos (2016) and Alves (2016) have an optimistic view, and they believe that the introduction of women's teams is the beginning of a movement for equality, changing the way women are seen in the gaming and soccer industry. Passos considers the update as fair, since women represent a significant part of FIFA gamers. Besides, it is important to note, three of the five best players in the game, regardless of gender, are women³¹.

Although they seem to consider the introduction of women's teams in FIFA 16 important, some of them see it as only the beginning. Amorim (2016) shows disappointment for seeing that women's teams are isolated in one part of the game and that she could not create her female avatar. She even reported difficulties in finding other online players willing to play with the women's teams, and complements, inferring that the insertion of the women's selections was only a follow the hype than something that really adds to the game.

29. Available in <http://goo.gl/2fffFn>, captured in June 9th 2016.

30. Pro Clubs is the game mode within FIFA 16 that allows the user to create their own character in the game.

31. Available in <http://goo.gl/1U1S83>, captured in June 14th 2016.

Martins (2016) and Alves (2016) said that they saw people close to them starting to play because of the women's teams, by curiosity. Martins (2016) believe that men did not feel invaded by the update. Amorim (2016) agrees and add that it is because the update did not really interfere in the game. Amorim (2016) thinks that the following editions should have the option to create a female avatar and facilitate the search for female opponents in the online mode. Passos (2016) adds that the following versions should have more teams and leagues.

Final considerations and possible solutions

This chapter aimed to contribute to the debate of gender in digital games and mainly in FIFA 16, seeking to comprehend the reception of Brazilian women about the introduction of women's teams for the first time in the history of the franchise. Investigating where the insertion of this modality came from, we concluded that it is not due to isolated reasons, but to a number of factors: among the social debates in evidence, gender equality stands out in the industry of digital games due to the banalization of the representations of feminine characters in games. When portrayed, they usually come as prizes to players who complete a game or also having their bodies objectified and hyper-sexualized, thus excluding the female characters from the main character roles of various games. However, gender inequality runs counter to the fact that women already account for the majority of the digital consumer.

As in the digital games industry, gender equality is also debated in soccer. Part of the inequality in financial investments is often justified by the low visibility of women's soccer. This conflicts with the fact that the final match of the FIFA Women's World Cup Canada 2015TM was the most viewed soccer match in the history of the U.S., consolidating the modality among the most popular in the country.

The inclusion of the 12 women's teams in FIFA 16 was conditioned by the social and commercial suitability of EA Sports in perceiving the female audience as part of a large part of the gaming market, as well as the popularization of women's soccer in countries such as the United States and Canada and the debate about gender equality in the gaming industry. Making an evolutionary analysis of the FIFA franchise, it is observed that previous updates were focused on graphics capabilities, different game modes and licensing athletes' names, leagues, uniforms and shields, while the inclusion of the women's game was able to attract a new audience.

Having defined the external influence factors responsible for the insertion of the women's modality in FIFA 16, it is important to analyze the way women receive this update and try to understand if they actually feel represented. To that end, we talked not only to the production of FIFA, but also to athletes of the Brazilian women's soccer team and women that use to play FIFA on the videogame. From there, we have identified that, in general, the athletes saw the introduction of women's teams in the game as a good thing, and they are pleased to see that the women's soccer is gaining more space. They, however, understand that this should be the beginning of something bigger, since only 12 national teams were included in this version of the game. One can observe that the female presence in FIFA 16 is still small when compared to the male presence. To treat women's soccer with the relevance that the debate and the cause deserve, FIFA needs to show that

they understand the importance of women both in the digital gaming market and their struggle for equality.

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