

National Cultural Policy Submission

1470013

Public

Individual

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Short submission (text box 500 words or less)

As a creative that stepped into the digital game development space last year, I quickly realised that games development in Queensland is flourishing in a major way, and I had no idea it was thanks to the larger National Cultural Policy in place. That being said, I believe there is more room in the policy to uplift games as a major creative export for the policy.

- There is room for further investment Australia wide for the games space. While developing my professional network in the games space with individuals from all across Australia, there is a mentality shared and repeated time and time again; Victoria and Queensland are the place to be. If you are just starting out in games, and you live in any other state, you have a mighty challenge ahead of you. This is on top of an industry that is already difficult to break into. As much as the screen agencies of the other states. I'm sure are doing their darnedest to uplift games, the feeling on the ground to game makers is that to catch an opportunity for a career in games, you'd have to move to Victoria or Queensland. Which is not viable for many.

- There is a major discrepancy between Film/TV funding and games. Despite games as a worldwide industry outperforming the Film, TV, and Music industry COMBINED we still only get 3% of the funding that Film/TV Screen Production get through various government funding routes. This combined with Australian studios continuing to prove that we can make absolute bangers (Hollow knight, Mixtape, Unpacking, Memento to name a few), it begs the question \,why aren't we adding fuel to the continued skyrocket that is games in Australia\,?

- To see returns of stepping into a career in games, you must be given the opportunity to make multiple projects. I have been lucky enough to work on funded projects through Screen Queensland this past year and fill out my portfolio doing so. However, more often than not (and definitely in my case) the first project or so from a gamer maker (such as myself) or a small studio, is going to be experimental and is likely not going to see massive returns. But this is simply part of the process, if afforded the chance to continue to create the chances of making something substantial that is received worldwide to acclaim increases tenfold. As someone who made the scary decision to step into games as a freelancer, and is now looking to start a small studio, this pipeline is extremely important to me. We are making projects to find out voice, and it is funding through the cultural that makes this financially viable. Our business plan relies on the continued support of government bodies growing the games' industry, to allow us to make bigger and better games with each increment.