

Submission to the Public Consultation on a New National Cultural Policy

[REDACTED]

[REDACTED]

I am submitting in a personal capacity as someone who has been teaching tabletop game design as a micro-credential at a local [REDACTED] based high school. In addition, I have also designed and published my own board game, [REDACTED]. My focus has always been around accessibility and promotion of communication between players. This is because of my own experience, as board games has introduced me to new ways of meeting people and getting to know others at a greater level. I hope tabletop game design can be considered as a viable option for both game designers and educators, as opposed to serving as a hobby/side hustle at most for the vast majority.

This submission focuses on Pillar 5 (Engaging the Audience), with supporting comment on Pillar 3.

Pillar 5: Engaging the Audience

I have taught the tabletop game design course for five years now, and it has been modified every year to reflect the latest trends in the industry. The aim of the course is to provide students with skills that they can take across to any industries, including but not limited to:

- Project Management and working in teams
- Idea generation and prototyping
- Product evaluation and assessment
- Presentation and selling an idea

These soft skills are transferrable across jobs, and tabletop gaming is an easy way to introduce these since it is physically present (unlike digital games) and it is something that the students create themselves.

My feedback from staff and students on this course has been vastly positive. They are happy to have been able to create an output in a short period of time (one term per course, at 2 hours per week) and have learnt skills and knowledge that will serve them well moving forward. I am of the belief that most schools/students will benefit of having this course available to them. There is also the possibility that a group of students can generate an idea that is worthy of publication, in which an opportunity exists to collaborate with the school further to publish a game, as opposed to stopping at the prototyping phase.

Pillar 3: Centrality of the Artist

Logistically, creating a tabletop game here in [REDACTED] is costly. With high unit costs and most shops purchasing under a centralised catalog, there is a high upfront cost for the designer to bear. Online funding platforms are saturated with entries across the world; and it will take a long time before the returns are made.

Tabletop designing, as a result, has a high barrier of entry without funding support. I was fortunate enough to have the funding to publish my own game but reaching out to the shops to store my game, as mentioned above, takes a lot of personal time and effort. I believe I am not alone in this scenario.

I do think the education sector is an untapped opportunity for tabletop designers. However, there needs to be recognition that this is a viable option and that it is supported by a national body for there to be momentum. I hope that the policy will bring visibility in this regard.