

SCREEN QUEENSLAND
gaming
SQ ON AIR
EPISODE 13

State of (Games) Play: independent

Wren Brier & Dr. Jens Schroeder

EPISODE 13
RUN TIME 40.52
HOST Aimée Lindorff (AL)
GUEST Wren Brier (WB) Developer of *Unpacking*
Dr. Jens Schroeder (JS) IGEA rep

Blurb:

Discover the state of independent games in Queensland, when we talk to game creator Wren Brier about upcoming release *Unpacking*, and Dr. Jens Schroeder of the Interactive Games and Entertainment Association, about how this profitable section of the screen sector has pivoted in the face of the global shutdown and thrived.

References:

- [Unpacking](#)
- [IGEA survey results on the impact of COVID-19 on the Australian Games Industry](#)
- [IGEA Game Engine Paper](#)
- [Harvard University 'Growth Lab Atlas of Economic Complexity](#)

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Mixed by Pat Dwer of Impact Podcasting

AL	Welcome to SQ on Air, presented by Screen Queensland. Exploring the issues and news affecting the Queensland Screen Sector I'm Aimee Lindorff, and in this episode we're talking about independent games development and production in Australia.
	We'll talk to developer Wren Bay-er, creator of puzzle game <i>Unpacking</i> , about the impact the pandemic shutdown has had on independent games development. And meet from Dr Jens Schroeder, Director of Industry & Member Relations (Interactive Games & Entertainment Association) AKA IGEA and discover their efforts to support the industry and articulate the contributions beyond the sector. The Australian games industry is the oft-unremarked sector of SCREEN STORIES, but is one of the most successful and largest contributors to the Australian

	Entertainment Industry. It's predicted The global gaming market will generate \$159.3 billion in 2020 of which Australia contributes over \$150 million per year from games development and production.
AL	Well, Wren thank you for joining on SQ on Air today
AL:	You've got a fabulous game called <i>Unpacking</i> on its way. Tell us a little bit about it.
WB	<i>Unpacking</i> is a game about taking things out of boxes and finding places for them to go. It's about following a character through the different moves in her life from childhood into adulthood. You basically start in a room full of boxes and you have to take things out and put them on the shelves, just kind of arrange them to your liking. But at the same time, you also have to solve the puzzle of where does everything go. So you get more than one choice, but everything has to be put away.
WB:	We started working on it in February 2018. But that year we worked on it part-time. We've been working on it full-time since January 2019. About, I'd say two and a half years is the total amount of time that we've worked on it.
AL:	And when you say "we," who's a part of your team?
WB:	Oh, so the core team is me, my partner Tim, who's doing programming mainly, but also various other tasks. Oh, and we are co-designing the game. And Jeff, our sound guy. He does the sound and music. We also have our contractor Angus who does a lot of the art these days. We're very small indies, my team being a core team of four people.
WB:	To begin with, it was just me and my partner. We were unpacking his stuff when he moved in with me, and we felt there was something game-like about that. We joked about making a game about it, and then ended up making a prototype, which we then submitted to a games accelerator program called Stugan in Sweden, and got accepted. It took us to Sweden for two months to work on the game there with mentors and peers. It's pretty cool.
AL:	That is very cool.
WB:	Yeah. Then we got back to Australia and we showed the game two days after we got back, still jet lagged. We showed the game at a local games event called GO423, and Caitlin was there and she was like, "Oh, you should submit this game to our grants program at Screen Queensland. Deadline is in 10 days." And so we did.

	So Caitlin Boucher from Screen Queensland, and 10 days to submit an application for funding, that would have been extra stress on top of your jet lag.
WB:	We have a demo that we've shown around. It's evolved over the years. But the demo is what we call a vertical slice, which is basically a proof of concept that looks like the finished game, but it's only two levels. The whole game will have eight levels. We have two levels that look like a finished game, but another six levels that are in various levels of development.
AL:	Working in the independent space. What do you find to be the biggest challenge as a developer?
WB:	Probably separation of work-life balance, I'd say.
AL:	Particularly working with your partner, I imagine that's even trickier.
WB:	Yeah. We joke that this game is like our child and that has consumed our life in the way that a child would for a married couple. Because we have to think about it all day long, even when we're not working, it's on our minds.
WB:	We work from home. We actually worked from home even before the pandemic. We have our office where, I generally don't go in the office outside of work hours. That's my separation, but I still probably think about the game most of the time.
AL:	Working from home, being based at home as a freelancer and an independent developer, when it came to the shutdown and the industry shutdown and pandemic, it must not have been too big of a change in terms of your work structure to adjust to that change in the environment.
WB	Thankfully for us, it had very little effect in terms of our day-to-day work. The biggest change was, in the last two years before the pandemic, we went overseas a lot to do shows, even not just overseas, but locally as well, we showed the game a lot. We'd show the demo to people, we'd pitch to publishers, we would network with people, and all of that is gone now. We did one show this year, we were supposed to do a show in Japan this year that we went to the previous year. Last year we went to BitSummit and got nominated for three awards and won none of them. We were like, "Oh, we'll try again next year. Maybe we can win something." Then next year was this year, so it got canceled and we didn't get to go to Japan. Was very sad. All of our shows and marketing plans basically have changed.
AL:	As independent creators too, that's a very large part of your development and production schedule, is going overseas, making those networks, talking about the

	game, hyping it before the release, and to have all of that removed from your schedule. How does that change the way that you envisage the roll out of the game?
WB:	It's made things a lot more unpredictable. We don't really know what will happen next year. But the thing is, we have already signed with a publisher, which was the big reason to go places and try to get contacts and such, and pitch the game. The other thing we wanted to do is submit it to various award shows and the like, so we'll see if we get to do that next year.
	I imagine there won't be conventions where we get to go and actually show it. We won't be able to give talks about it, at least not face-to-face, which was stuff we were hoping to do.
AL:	Has much of that aspect of the industry pivoted to accommodate the work-from-home orders? Are you doing any of these conferences remotely?
WB	Yes.GCAP, which is Game Connect Asia Pacific, it's a Melbourne game developer conference, that moved online and PAX Australia, PAX is an international organization that does shows, mostly in America but there's one in Australia. Both PAX Australia and one of the American ones that are on a similar time got rolled into PAX Online, which was, instead of being three or four days, which is what the length of a normal PAX is, this one was nine days, but it was all online. We submitted our game to that and we showed the game online. We made an online demo, people could download and play the game for those nine days of the show. That went really well. We got more engagement than we possibly could have gotten in person. We had, I think it was 11,000 people played the demo, and that's not feasible numbers for an actual in-person show.
WB:	But essentially the problem with this format is, because there's no local shows, they're now all online, they're all accessible to everyone, which means there's constantly things happening that everyone can access. For any given person, there's this fatigue of, well, why would I care about this showcase or whatever, this conference. I just went to one last week. What makes this one different?"
	Something I think might happen is the online shows might become more topic specific.
WB:	I do think that it's really good that things are more accessible now. Some people that couldn't before, now get to attend shows that that are normally inaccessible to them.
	but also there's a certain, not just fatigue, but it's hard for smaller games to stand out in any specific show, because there's just so many that are accessible to

	everyone. If you've got a small pool, you can be, you're just in the, say, you're just in Australia or you're just in, I don't know, the Boston area or whatever, you can have just the local developers competing against each other. But when you're going global with every convention, it's all these little games trying to compete against each other and the competition becomes really fierce. You don't get to rise to the top of these little pools, you have to rise to the top of this one huge pool, or many huge pools.
WB:	I think nothing can replace the face-to-face aspect of conventions, but picking certain online conventions that are particularly relevant to our game or particularly well-timed for us, I think that would be very helpful and yeah, both save us money and sanity and just time.
AL:	It means you're not spending half a day or two days traveling to get somewhere to to conference.
WB:	Yeah, exactly.
AL	Given that you've been able to engage with a few more ... a broader audience with the online global audience, have you been surprised by who's been interested in it, an audience that unexpectedly responded to <i>Unpacking</i> ?
WB:	We have a surprising number of players in Spain and Portuguese-speaking ... I don't know if they're from Brazil or from Portugal, I think maybe Brazil. But for some reason we have a surprising number of fans there. I also was looking at articles, I was just Googling for <i>Unpacking Witch Beam</i> and I found some rticles in Hungarian, I think. I was like, "Oh, neat." We looked at stats about our players on Steam and something like 25%, I think, was from China. That was interesting too.
AL:	Would that have been the same breakdown of geography had you not started being at those online conferences?
WB:	I don't know. The thing about the online conference is that it put us in a really visible spot on Steam. It would have reached a larger audience that way. If we had just put our demo out and just made noise on our social media, I don't know what kind of reach we would have had.
AL:	What would you say is the biggest challenge for working in independent games?
WB:	That's tough. The biggest challenge, getting noticed, probably. Again, we've been lucky. We have an idea that's fairly unique, so we don't have direct competitors to <i>Unpacking</i> . Although we did actually discover yesterday that someone's already made a mobile clone, which is funny to us.

	<p>But getting noticed, so our game went viral, pretty much right as we got back from Sweden. We came back, we showed our game. As we were applying for funding, the game went viral. We posted a GIF and it got shared a bunch. I think around 10,000. something like that, to over 10,000 likes, 7,000 new followers. It got on the front page of Reddit gaming. It was pretty cool and overwhelming.</p>
	<p>Then publishers started reaching out to us. That's rare. It doesn't normally happen like that. We just got really lucky there. But even then, we've had to continuously keep our audience engaged. And now, because we started talking about the game so early, we have to keep an audience engaged for over two years being like, "Hang on the game is not ready yet, but here's something to keep you going until then." That's also a challenge.</p>
	<p>One thing that's quite hard about being indie is you're working, just putting your head down and working on your game for however many years, not actually knowing how it'll do once it comes out. We assume that Unpacking is not going to totally flop, because people seem to be into it. We have a decent wishlist on Steam, but we also don't know if that means, are we going to sell 30,000 units or are we going to sell 300,000 units? That's an order of magnitude, and we have no idea what to expect. We won't know until the game comes out.</p>
AL	<p>t talking about COVID, one of the things that everyone seemed to do is once they started having to work from home, a lot of people were made redundant or stood down, the increase of attention to media and to games. Did you see that reflected in your own work, and what your life was looking like as well?</p>
WB:	<p>Yeah, definitely. I've played a lot more games this year than I've played in previous years. It's interesting, because most of the time I feel a bit, almost guilty for working in games when there's all these issues in the world and I could be doing something better with my time. I could be working on something more important, but then something like this pandemic happens and hey, I make entertainment, and suddenly entertainment is needed more than usual. You think, oh, in times of trouble, people don't care about frivolities or you only focus on the necessities and it's like, no. We always turn to art and entertainment in times of trouble. Maybe what I'm doing is not as useless. That makes me feel a little bit better about what I'm doing. We actually had people say early in the lockdown and stuff, "Why is this game not out yet? It could have been so good for this, for the lockdown, for pandemic times." I'm like, "Oh, it would have been good." It's very <i>Animal Crossing</i>-like, in a way. But that's okay.</p>
	<p>We'll see if we're still in lockdown when it comes out, which I really hope not. But if the pandemic is still going, then at least we'll be able to give people that.</p>

	Now that we're starting to move out of the shut down, what are your hopes for the games industry?
AL:	now that it's demonstrated the value of what something like screen entertainment offers, particularly in gaming, across not only entertainment, but education using apps as a teaching tool, that funding bodies might take it a little bit more seriously?
WB:	Absolutely, yeah. I've been seeing some stuff about that in some news from the IGEA recently, and it's ... I hope that this pandemic drives home the point that, hey, people care about games, people buy games, and also this industry is quite disaster-proof, by the looks of it. It's worth investing in.
AL	To learn more about the independent games sector in Australia, we spoke to Dr Jens Schroeder, Director of Industry & Member Relations (Interactive Games & Entertainment Association) AKA IGEA

AL:	I'm going to start and ask, what is IGEA? What does it stand for?
JS:	So we're the peak industry body for the video games industry in Australia and New Zealand. We present numerous stakeholders in the business, platform holders being an example, Sony, Microsoft, Nintendo, bigger publishers, Electronic Arts, Activision and so on. AAA, big budget, games, <i>The Last of Us 2</i> , <i>Assassin's Creed</i> , your blockbuster kind of games. Indie games, obviously coming from independent, smaller studios to then working on their own intellectual property and doing so independently. But also a range of game developers, Australian-based developers, which is primarily my role to liaise with its director of industry and member relations.
AL:	That sounds like a very big job.
JS:	Well, yes and no. I mean, first and foremost it's a job that I absolutely love., the primary aim of the role is to support Australian game developers by means of advocacy, by means of research and so on and it is an industry I really love, it's an industry that's making great content and the ability to work with them and support them is... Yeah. I mean, I'm having a really good time. Mind you, I did my PhD on video games, so there a deep running passion here that translates into the role.
AL:	What makes Australian games different to the rest of the world? What's so appealing about them?
JS:	That's a good... I mean, it's a good question. I think they're universally accessible. They are, I don't know if quirky is the right word, but there is a certain quality about

	<p>them. There's a lot of really original IP. I mean look at <i>Untitled Goose Game</i>. I mean, there's a certain charm about it. There's an accessibility there. Same applies to <i>Moving Out</i>, for example, game of the year, 2020 at the Australian Game Developer Awards. Whereas I remember interviewing someone for my PhD in Germany, a German game developer. And he's like, "Well, you can entertain Germans with an animated Excel table."</p>
	<p>Like all these management games, and that's of course an exaggeration, but I think there's a kernel of truth in that. And that's not the type of game you'd expect to come out of Australia. There's always an element of accessibility, of really clever IP. Not just, I guess, on a big commercial basis, there's really clever indies. Beautiful stories as well, <i>Necrobarista</i> being a great example there, with a really unique Australian voice where you smoke a durry with Ned Kelly. So, that's great to see. But, yeah. I think there's this... It's an element that just appeals to a really wide audience and Australians are just very good at that.</p>
	<p>. I mean, if you look into Australia's uptake and production of mass media, I mean, there's some really impressive examples. <i>Story of the Kelly Gang</i>, world's first feature film, the uptake of radio was massively successful, same with TV and video games being the latest example. Australia, and I know this is a really tight metaphor, has punched above its weight when it came to making games.</p>
	<p>You look as far back as the eighties, you have things like <i>The Hobbit</i>, <i>Way of the Exploding Fist</i>, all of those classics. I mean, they were massive on the Commodore 64 and it just went from there. So, very, very long and successful tradition of making content and creating intellectual property that's off of what will appeal</p>
AL:	<p>speaking about the Australian games industry, what I was really fascinated to learn is we've generated somewhere in the mark of \$150 million within one financial year from games development, games production, within Australia. But 80% of that, or above 80% of that is derived from overseas investment and sales.</p>
JS:	<p>Yeah. 83% is coming from overseas.</p>
AL:	<p>83%? That's remarkable. And this is coming from an industry that receives zero federal arts funding.</p>
JS:	<p>Yes, that's right. So, Australia is one of the very few countries where there are no federal incentives for the video games industry. And let me put this into perspective a little bit. Canada is a country that in various states or provinces has tax incentives that's about 30, 35%. They are essentially tax breaks that you get back in one form or another, which has led to the Canadian industry growing to an immense scale. So, Canada employs between 27, 28,000 people directly in the games industry,</p>

	<p>that's the number from last year, that compares to about 1300 people in Australia, give or take. The Canadian industry also, I think, made about 3.8 billion Canadian dollars in the last year, and that is indeed the result, the direct result, of these tax incentives, which have also proven to work in other countries, the UK being an example. They've introduced those a couple of years ago, and there is a marked uptick in activity in terms of game development, in terms of student growth, in terms of revenue growth, and so on.</p>
	<p>We know this is a proven instrument. There's been research done by our UK colleagues in terms of money invested and the return you get, it is positive. And so Australia currently doesn't have these incentives. On a federal level, I will say that there is a similar incentive in South Australia and one in Victoria that also revolves around a 10% rebate but, yeah. Australia again has proven that it's very good at making games of global appeal. And so it's this immense potential that waits to be unlocked. I mean, there are still some really fantastic games coming out of Australia, don't get me wrong. This is not to say that nothing's happening here. I mean, you've had some great examples, <i>Untitled Goose Game</i> took the world by storm and so on.</p>
	<p>So, there's some really exciting development work happening. But I think with an incentive, you'd get to a point where you could just build this ecosystem But it would be great if the ecosystem was able to grow, because you then also get to a point where you can attract more and more of overseas talent. There are a lot of Australians working in the games industry overseas, there is a massive expat community, a lot of which is probably looking to come back to Australia.</p>
	<p>And so, if that type of federal incentive were able to create an ecosystem that could attract these people, I think that would be great, because I mean, right now... So, Canada being an example, if you don't like working at Square Enix, you go across the road and start working at EA, which has studios there that are twice, three times the size than the whole Australian games industry. So, it's hard to do that here, so building the ecosystem that attracts people, keeps them here, allows them to maybe move between some studios, I think that would be really, really important. And Indies will thrive off that as well.</p>
	<p>Montreal is an excellent example. It has this great AAA scene, but it also has a very thriving, very successful indie scene, where people who have worked at these studios after a while are like, "You know what, I'm just going to do my own thing. I have enough experience, I have enough connections. I can do this now." We know that that had a very positive effect. And that is something we really have been advocating for, for a while now. We do believe Australia has the potential to grow</p>

	into a billion dollar industry, and this is one of the crucial incentives in terms of making it happen.
AL:	And it's certainly an incentive that appears in other industries within screen as well. There's the feature film incentives, but beyond that, other industries have that appeal to the international market as well.
JS:	Absolutely. I mean, you find that in visual effects, for example. The irony of course is, that a lot of these industries use the same technology as we use in games. I mean, you look at <i>The Mandalorian</i> , that's shot in Unreal. And we know that a lot of game engines increasingly use other industries, film being an example. I read something the other day about a complete feature film being shot in Unreal. So, the the irony would then be that that's under the Australian funding system could be eligible for some rebate, games using the same technologies are not, and that's, dare I say, it doesn't really make that much sense.
AL:	So, in regards to, I guess then trying to change that narrative within Australia, that games are somehow separate or different from screen or even visual effects, as you mentioned, that they are opera set operating within the same technology basis, and to appeal to make those changes to the Australian Federal Government, what is IGEA doing? How are you looking to change that narrative?
JS:	I guess, and I can't believe that I'm saying this in 2020, but I suppose games to an extent still have some sort of... I don't want to say stigma, but I guess there might be some stakeholders that are lacking sense-making strategies of games. It's maybe not necessarily something that they've grown up with, and it might appear a bit alien to them. But I think ultimately what it really comes down to is highlight the economic benefit as well as the associated benefits with that, such as skill enhancement. So, on one hand we know that with the right incentives, we can grow this industry from \$150 million industry to a billion dollar industry. And again, I do believe that those are really realistic numbers. But we also know that as part of that, we can attract the talent that can really help to diversify the Australian workforce
JS:	If you look at Australia's economic diversity, you'll find there isn't much. I've come across some research by Harvard that highlights Australia has about... The economic diversity of Australia is about the same as Angola, due to the reliance on mining and prime industries and so on. So, here is an industry that can really help to diversify that skillset, and these people, their skills translate into other industries as well. Not just film and visual effects, but also in terms of say gamification. I mean, at the end of the day, when you're making a game you are creating an engaging system. It's based on positive psychology. You want to keep engaging with it. And

	surely that can be then translated into other industries. You want to engage learners for example.
AL:	And we've seen it transferred into health, into exercise, into so many other industries, banking.
JS:	-That's exactly right. Yes. Engineering, for example, we do know that there's an increased use of game engines in engineering
AL:	it really does have the benefit of not just up-skilling within the games industry itself, but providing an opportunity to expand those skills beyond the individual industry into other areas.
JS:	Yeah. That's right.
AL:	Moving down from the federal level, at the state level, do you see that funding is a little bit more open to gaming?
JS:	Yeah. I mean, you do have various incentives in the various states. I mean, Queensland, you have a fund for games. Victoria, as you know, is pretty generous. So, apologies for highlighting them here, but there's just no way round it. I mean, they have various incentives. Their incentives there in terms of direct funding, they've introduced this new attraction fund, which again works somewhat, from what we understand, similar to a rebate.
	I mean, again, Queensland is doing its part as well. It would be interesting to see now that other states have introduced a tax break, if Queensland was open to that too. I, for example, take advantage of the coworking space, the SQ HUB which is a great incentive in terms of offering space to developers, but also as part of that mentorship and so on. So, credit where credit is due.
AL:	Now, talking about the inevitable elephant in every industry's room right now. The COVID-19 shut down. Tell us about the impact, particularly on the independent gaming market.
JS:	For games the impact was generally speaking positive, which I guess is not too surprising. People are staying home and games satisfy a lot of really basic human desires. They cater to your craving for social connection. So, games are very good at that, and in the context of some friendly competition, you catch up with your friends and you play together, you talk together, maybe you chat on Discord or some other channel. There's a sense of autonomy that games have, you're in control during a time when-

AL:	You have no other control.
JS:	Exactly, you have no other control, God knows what's happening. So, games really help to meet those needs. There's been research that has been released very recently, by Oxford University, that they're likely to improve mental health.
JS:	And that was actually based on data that was made accessible by the industry, so that wasn't self reporting. So, that was quite significant. And so there's a very positive correlation there to mental health. And so for studios who had a product in the market, there certainly was an uptake in sales. We've done a survey, back in April, about the impact and it showed that 44% of survey developers reported stable or increased income.
AL:	44%?
JS:	44%, yeah.
AL:	Reported stable or increased income?
JS:	That's correct. And that is certainly commensurate with other developments as well. There's been, again, a marked uptake in the sales of consoles, Nintendo Switch, that sold out, <i>Animal Crossing</i> , very popular. Introduction of <i>The Last of Us 2</i> , that was a marked uptake, so in addition to an already increased number of sales. They really are some impressive numbers. I think in March, we had an uptake of 278% with <i>Doom</i> and <i>Animal Crossing</i> being released. And without it, 86%. So, games are evidently meeting some needs. And that, again, that repeated itself in other periods. So, the Switch was sold out for a while, once that came back, people again bought it. A couple of blockbuster games, like <i>The Last of Us</i> , when that was released another uptake. Very strong uptake as well in mobile games. So, there's been some really impressive numbers there as well. And that's not just Australia. That's...
AL:	Globally.
JS:	That is globally.
AL:	It's interesting that turning to media within the shutdown seemed almost immediate. Like as soon as it became evident that this was going to directly impact and have a significant impact, people sought solace in storytelling. And to hear games be such a large component of that is really encouraging.

JS:	It really is, and it just highlights again, the value of media and the arts. I mean, the people doing their arts degree that people might sneer at for whatever reason, they are the ones making sure you keep your sanity. They were the ones working on that movie, on that game, on that record, that's some heavy rotation, they're the first people who helped us with that comfort. They helped us with that connection. And games, I guess, have an additional advantage in the sense that they can be done remotely. So, a bit of a challenge, I guess, to switch to remote work, but all of our members did this quite successfully. Even the big ones and keep doing what they're doing, whereas, Tom Hanks catches COVID and that's it for a while. I'm glad they're back, but you get the point. Games are quite flexible in that respect.
AL:	Definitely a little bit more agile and able to pivot to the work from home model than some of the other industries that we're working with.
JS:	Yeah. That's right. I mean, again, it needs a bit of infrastructure. People might not have the right computer at home and you need some good internet and so on, but it is doable. So, one of our largest members, developer members, War Gaming in Sydney, between I think 110, 120 people working there, they've transitioned to work from home completely, that maybe there was a bit of a drop in productivity at the start, but they're doing okay. That's fine. I know that some developers at Melbourne were hit a bit harder because they were full-time game developers and full-time teachers.
AL:	Sure.
JS:	So, fair enough. That's a bit of a challenge. But generally speaking, there is a lot of agility in the way this industry conducts itself. And so that really held itself again during the COVID pandemic, whereas other industries, film or television primarily, were suffering. And again, I'm glad that they're back in Queensland, it's attracting all these great productions. Games have a distinct advantage in that respect.
AL:	That's really encouraging. That's very exciting. And to see, I mean, as you said, 1300 people working in the industry, that's maintaining their jobs within that period, which is remarkable.
JS:	Yeah, that's right. I think for some smaller studios that haven't had much growth in the market, it might've been a challenge. I don't want to diminish what some studios have gone through, but the survey that we've done in April, certainly highlighted that on the whole the industry has been doing pretty well. We did another survey a couple of weeks ago, which also takes up a couple of these COVID questions. I'm curious to see the continuation of that data.

AL:	Do you have any concerns that once we do get back to the post COVID world that that engagement with games will drop off?
JS:	I don't think so. So, we've just had a release of the new consoles, PlayStation Five, X-Box Series X. I mean, they were flying off the shelves.
JS:	it makes people realize just what games do have to offer in their lives, in terms of social connectivity, in terms of benefiting mental health, in terms of-
JS:	And so, I think... Yeah. I mean, games are certainly here to stay.
AL:	with the change in the way that people are working, the way that people are viewing gaming and the way they're engaging with games and the capacity for them to engage with games at the moment, what are your hopes for the future with the gaming industry?
JS:	Well, one of my hopes is really that on a federal level the government recognizes the potential that games has. It's our job to beat the drum about just that very fact, and sometimes it's a bit frustrating when you're not heard because we do have some legitimate arguments in terms of the economic benefit, in terms of the skills benefit and so on. This is a really legitimate industry. And I really hope that that potential can be recognized. There is so much untapped potential that with a small government change can be unlocked.
AL	Thanks for listening to SQ on Air. You can find out more about Screen QUeensland's Gaminig Initiatives on the Screen Qld Website, screenqueensland.com.au