

Acknowledgments

Fieldwork for this book was conducted on the unceded lands of numerous indigenous people and nations. In Australia, this included but was not limited to the lands of the Turrbal People, the Yuggera People, the Eora Nation, the Kulin Nation, the palawa people, the Kurna People, the Barungum People, the Ngunnawal People, and the Noongar People. I pay my respect to all Elders past and present of these peoples and nations. In North America, fieldwork sites included but were not limited to the unceded lands of the Kanien'kehá:ka Nation, and the Duwamish Tribe.

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Parts of this book draw on and extend on arguments I have made in articles and chapters published throughout this fellowship. An early version of the theoretical foundations of chapter 1 is found in "The Cultural Field of Video Game Production in Australia," *Games and Culture* 16 (1): 116–135. My conceptualization of the phases of the videogame field's history extends on my article "From Aggressively Formalised to Intensely In/

formalised: Accounting for a Wider Range of Videogame Development Practices,” *Creative Industries Journal* 12 (1): 14–33. Parts of chapter 6 draw from my previous work on videogames and scenes in my chapter “The Melbourne Indie Game Scenes: Value Regimes in Localized Game Development,” in *Independent Videogames*, edited by Paolo Ruffino, 209–222 (New York: Routledge, 2021). The discussion of gameworker collective action in chapter 7 builds on my article coauthored with Benjamin Abraham, “Challenges and Opportunities for Collective Action and Unionization in Local Videogame Industries,” *Organization* (DOI: 10.1177/13505084221082269). My thanks to all the reviewers, editors, copyeditors, and collaborators of these previous publications, as well as of this current book, for constantly challenging and strengthening my work.

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Why We Should Think Beyond Commercial Game Production

By: Brendan Keogh

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