

Open Letter to Gamescom Latam in Support of the Appreciation of Brazilian Independent Games

Sign the letter:

https://docs.google.com/forms/d/e/1FAIpQLSfpuEdm81nFDCBPi1uBhgDD031TmsjATF4T_rj5iTeh1rIsSw/

Versão em português:

https://drive.google.com/file/d/1p86TXuQO6dw_YHHLOpNrx_e_yiy_Ukduw/

Introduction

Brazil has increasingly shown itself to be a hub for incredible independent games, recognized worldwide. Through this letter, we present arguments demonstrating how encouraging game development and valuing Brazilian game developers is beneficial for everyone, including to the event itself and its audience.

Gamescom Latam, which emerged from the event formerly known as the "Brazil's Independent Games Festival" (whose acronym BIG has now been changed to "Best International Games Festival"), although bringing many benefits to the gaming scene, has raised concerns among developers, especially regarding the treatment that Brazilian developers have been receiving at the event. This concern is heightened given that the event receives public funding, coming from the Rouanet Law and other incentives.

Thus, we have decided to unite and collectively write this open and public letter, allowing all who read it to participate in demanding responses from the event's organizers.

Context

Events around the world promote and support independent developers from their own countries. Helping small developers, who are often showcasing their first game, is the first step toward building a healthy industry from the ground up.

In Brazil, several events already fulfill this role. Even events abroad recognize and support Brazilian developers through incentives. However, it is felt that Gamescom still has much to improve in this regard.

Measures such as: exorbitantly priced booths, high fees for TV rentals, lack of staff to assist developers, charging for power strip rentals, lack of support for food and transportation, absence of chairs and resting areas, among others, are inadequate for the current standard of national and international events that position themselves as promoters of the local industry.

Such measures do not bring significant financial benefits to the event, only serving to position it antagonistically toward developers. This harms precisely those who most need the support, such as the exhibitors in the Panorama Brasil section. This situation becomes even more pronounced when compared to the treatment given to some of the international guests, whose travel and accommodation are often covered, along with other incentives.

We believe it is possible to transform Gamescom Latam into a benchmark for the treatment and support of national independent developers. The notion that this is "impossible" or that "no event does this" must be dismissed, as these claims are factually false, as will be demonstrated in this letter.

The improvements mentioned here will be beneficial to the event as a whole. Gamescom has the opportunity to align itself with the best practices and engage in this discussion in a very positive way, benefiting both exhibitors and the public. This can be used as a promotional point in national and international media, positioning the event as an example of accessibility and support for small and emerging developers.

Improvements Suggested by Developers:

- 1) Transportation assistance for developers exhibiting in the Panorama Brasil section, including those from São Paulo;
- 2) Transportation assistance for the finalists of the BIG Festival, including those from São Paulo;
- 3) Transportation assistance and honorarium for speakers;
- 4) Meal vouchers within the event for all developers in the Panorama Brasil section;
- 5) Meal vouchers within the event for developers participating in BIG Festival;
- 6) Meal vouchers within the event for speakers;
- 7) A rest area for developers, similar to the one accessible to the press;
- 8) Screens for game exhibitions available at no additional cost for all developers in the Panorama Brasil section;
- 9) Power strips available at no additional cost for all developers in the Panorama Brasil section;
- 10) Staff to assist Panorama Brasil developers with the public, including to cover their booths when they need to step away for bathroom breaks or meals. (The current requirement of up to 12 hours per day, with penalties for leaving the booth, is completely unfeasible);
- 11) Free lockers for exhibitors;
- 12) Increased security at the event to prevent thefts (as occurred at the last edition).

Counterarguments circulating online, aimed at undermining developers' suggestions:

Argument 1: “No event provides assistance” – FALSE.

We've gathered testimonials from developers across Brazil who have been invited to showcase their games and give talks both domestically and internationally.

Precisely because we have experienced developers in the scene, we know that, outside of major events like Gamescom Latam or BGS, it is common for events to provide assistance to independent developers.

Based on these reports, we created a list of events and the respective support offered:

International Events:

Comic Con Panama: Free fully equipped booth including TV, notebook, and game banners; full travel expenses covered for Brazilian developers, including accommodation; staff available to present the game to visitors if the developer is absent.

SXSW Sydney: Direct invitation from the event; free booth with TV and notebook; full travel expenses covered for Brazilian developers including accommodation; staff available to present the game to visitors if the developer is absent.

GDC (largest developer event in the world): Direct invitation from the event; stipend of up to USD 500 for accommodation or transportation for developer speakers; USD 70 meal allowance inside the event; access to break rooms with food included available to all speakers throughout the event.

IGF (Independent Games Festival): Direct invitation from the event; travel and accommodation covered for Brazilian developers; booth with TV, banners, notebook, and controllers; staff available to present the game to visitors if the developer is absent.

PlayStation Experience Las Vegas: Travel and accommodation expenses covered; free booth with TV and computer.

Brazilian Events:

Festival Jogatório: Free booth with TV and power strips; travel assistance for developers; no penalties for leaving the booth; staff to assist developers during the event.

Festival Path: Fully equipped free booth with TV, notebook, and game banners; no developer presence required; staff to present the game to visitors.

Expofeira 2024 (Amapá): Hotel accommodation and food costs covered; computers, monitors, keyboards, and mice provided to game exhibitors.

REC'n Play: Travel, food, and accommodation expenses covered for developer speakers.

EAI Jogos + CultPro SP: Speaker fees; free spaces for game exhibitions.

Festival New Game+: Free booth with TV, notebook, and banners; speaker fee of R\$500.

GEEKARR Araraquara (2024): Travel and accommodation covered; R\$1000 honorarium for exhibitors.

G3Xpo at Unesp Rio Claro: Transportation and food expenses covered for developer speakers.

Formemus - Espírito Santo: Travel and accommodation costs covered for all developer speakers.

Senac Play: Speaker remuneration according to budget, including transportation costs.

SANA (Nordeste): Free booth with TV and notebook for developers.

Alpha Channel Technology College: Speaker remuneration according to budget, including transportation costs.

"Digital Games: Think, Create, Play" at UFMG: Travel, accommodation, and transportation costs covered (one overnight stay).

Sesc Consolação e Belenzinho: Speaker remuneration according to budget, including transportation costs.

indie/camp (Campinas): Speaker remuneration according to budget, including transportation costs.

ilusTRETA at Sesc Campinas: Speaker remuneration according to budget, including transportation costs.

Argument 2: "There is no money" – FALSE.

Gamescom Latam received over 30 million reais in investments, according to its own official statements. This includes significant public funding from federal, state, and municipal sources through institutions such as Spcine, SCEIC-SP, the Ministry of Culture, and the Federal Government via the Federal Law for Cultural Incentives (Lei Rouanet, No. 8.313/91). (Source: "EXCLUSIVO: Gamescom Latam 2025 começa com meta de superar R\$ 1,1 bi em negócios", The Gaming Era, 04/30/2025, available at: <https://gamingera.biz/gamescom-latam-2025-comeca-meta-1-bi-negocios/>).

TOTAL EVENTO

GRUPO	SUBTOTAL
Abragames	R\$ 739.000,00
Administrativo	R\$ 2.325.866,28
Áreas Operacionais	R\$ 4.001.288,19
Arena Game	R\$ 834.877,00
Comunicação Visual	R\$ 350.000,00
Coquetel Pré Lançamento	R\$ 130.000,00
Divulgação	R\$ 250.000,00
Equipe	R\$ 1.987.871,60
MKT	R\$ 2.485.000,00
Operação	R\$ 2.179.554,00
Palcos & Atrações	R\$ 5.872.025,00
Ticketeira	R\$ 302.400,00
Venue	R\$ 1.890.000,00
Total geral	R\$ 22.867.882,07

Total event budget, as estimated in January 2025

Source: Diário Oficial da Prefeitura de São Paulo, available at:

diariooficial.prefeitura.sp.gov.br/md_epubli_visualizar.php?1uAyFUfliQVJ9PNOKmkip8SnIEfVOys1z6Qs_5cbATKDX-w32joWZPc7Wc0T9UCHsGZ0_jhhLNAzznPXk92nBxKscst9fZpa4TkCdG3a8ZsujA8sdhbg2mnEbUAJyAbq

It should be noted that part of the budget, coming from Abragames, is currently used to cover the travel expenses of influencers from outside the country attending the event. (Source: Jacob And Ben Go To Brazil For Gamescom LATAM! – 4:48, MinnMax, available at: <https://youtu.be/XMOaXKWXWQ?t=288>)

Events such as the Festival Jogatório, which host a number of independent developers similar to that of Panorama Brasil, typically cost between 40,000 and 60,000 reais, including all equipment provided free of charge and travel assistance for the developers. **If this amount were applied here, it would represent about 0.15% of the Gamescom Latam budget.** More than 50 times this amount was spent solely on the event's marketing, according to the aforementioned budget, and nearly 3 times this amount was spent just on the exclusive pre-launch cocktail (a private event with catering, limited to exclusive guests).

The assistance measures mentioned here represent an insignificant investment relative to the total size of the event's budget and would bring concrete benefits, including financial returns through the sale of more tickets, as developers, the public, and specialized media would organically promote the event in a positive way.

Argument 3: “Independent games are not attractions” – FALSE.

As previously described, Gamescom Latam originated from BIG Festival, initially known as "Brazil's Independent Games Festival." The event was a success in terms of public for several consecutive years, drawing over 20,000 visitors annually, with **independent games as the MAIN attraction for the audience.**

Even after the event was renamed to “Best International Games Festival” in 2022 and began charging for tickets, public interest and enthusiasm for independent games remained strong. However, charging for admission based on the unpaid work of developers altered the dynamics of the event compared to how it was before (when entry was free), resulting in internal friction between developers and the event organizers.

(Source: opinion article “BIG muda de nome e abandona os indies. Por Pedro Zambarda”, available at:

<https://dropsdejogos.uai.com.br/noticias/indie/opiniao-big-muda-de-nome-e-abandona-os-indies-por-pedro-zambarda/>)

Unlike a purely commercial trade show, the vast majority of developers are not at the event to directly sell their products to the public, especially since many of the games showcased at such fairs are not yet available for purchase. In other words, developers often provide entertainment experiences directly to attendees while incurring financial losses in exchange for more abstract benefits like “visibility” and “networking.” This dynamic particularly harms developers who are in less favorable financial situations during their games' development.

“Even for the booths that managed to sell game keys, the math simply doesn’t add up.”

(Free translation. Source: report “Pagando para trabalhar: Devs brasileiros relatam descaso, problemas e insegurança na Gamescom Latam”, available at:

<https://www.tecmundo.com.br/voxel/501335-pagando-para-trabalhar-devs-brasileiros-relata-m-descaso-problemas-e-inseguranca-na-gamescom-latam.htm>)

The general public sees game fairs as an opportunity for entertainment and the pursuit of new experiences, whether with AAA or independent games. Games serve as cultural capital for the event hosting them. Thus, it is the games that attract the audience, generate visibility, and create profit for the event.

Media: Media coverage has highlighted indie games as the main attractions, according to a review of 35 articles, including pieces from TecMundo and the TV network SBT, available at: <https://www.tecmundo.com.br/voxel/501390-game-pass-nao-existiria-sem-os-jogos-indies-afirmam-executivos-do-idxbox-confira-a-entrevista.htm>

and

<https://tv.sbt.com.br/programas/variedades/sbt-games/noticia/282505-idxbox-impulsiona-desenvolvedores-independentes-na-gamescom-latam-2025-e-destaca-aposta-em-inovacao-inclusao-e-talentos-brasileiros>

“It’s something I’ve been saying for a few years now and it’s more evident than ever. The difference between indie and non-indie is hard to define, right?” - these are the words of Gustavo Steinberg, CEO of Gamescom Latam, referring to how the public perceives independent games.

(Free translation. Source: interview on the Tangerina website, 06/27/2023, available at:

<https://tangerina.uol.com.br/games/big-festival-indie-mainstream-entrevista/>)

Argument 4: “Independent games don’t draw an audience” – FALSE.

As previously mentioned, for years BIG Festival had independent games as its main attraction and always drew a large audience.

(Sources: news from Gamereporter and IGN, available at:

<https://www.gamereporter.com.br/big-14/amp/>

<https://br.ign.com/gamescom-latam/74768/news/big-festival-2019-recebeu-mais-de-20-mil-visitantes>)

Events such as Festival Jogatório, focused solely on Brazilian independent games and artists, have been resounding successes with both the public and critics, with queues of up to 2 hours to play popular indie titles.

(Sources: news from Drops de Jogos and Gamelodge, available at:

<https://dropsdejogos.uai.com.br/noticias/indie/2-horas-festival-jogatorio/>

<https://gamelodge.com.br/como-foi-o-festival-jogatorio-2024/>)

Several specialized media outlets in the digital games sector pointed to Panorama Brasil as the best attraction of Gamescom Latam 2025, and the main reason visitors bought tickets.

(Sources: “*We could clearly see that the real star of the event was, precisely, Panorama Brasil*” (free translation) -

<https://www.gamedesignhub.com.br/post/game-design-hub-na-gamescom-latam-2025-lunr-taxi-radio-ritmania-pok%C3%A9mon-e-mais-impress%C3%B5es>

Coverage by Jacob Geller on the indie games at the event (9:35), available at:

<https://youtu.be/XMOaXKWXWQ?t=575>

Overloadr: “*If Panorama Brasil didn’t exist, I’d tell you this event was a failure*” (31:35), free translation, available at:

<https://youtu.be/BiSBzrMr6o?list=PL80P-CvIFOXlx6FW3e7S3XL8sgHbbC6jO&t=1887>)

Conclusion

In light of the above, considering:

- (i) the need for changes in the structure of the event, which currently includes measures that harm the independent developers who are most in need of support;
- (ii) that the improvements suggested by developers are possible and already adopted by renowned national and international events; and
- (iii) that the arguments circulating to discredit the developers’ plight have been fully refuted;

We await a response from Gamescom Latam regarding the improvement proposals suggested by developers for the enhancement of the event and, consequently, the appreciation of Brazilian independent games.

Best regards,

Coletivo Game Devs Unidos - GDU

<https://bsky.app/profile/gamedevsunidos.bsky.social>

Co-signed by:

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Daniel Bellieny Rabelo
Daniel Buchinger Junior
Daniel Conceição
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