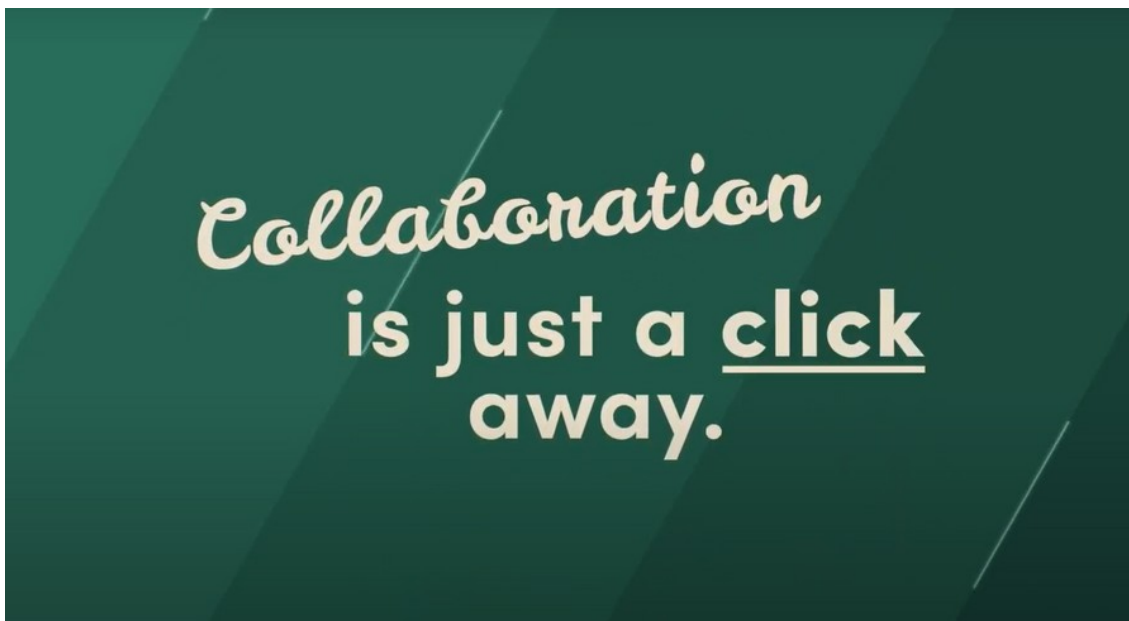


Conversations with LatAm Creatives

**Creative Business Collaboration Project
between Courtenay Creative and LatAm CAPE**

Working with LatAm CAPE, Courtenay Creative has been connecting with Game Developers in Latin America to promote creative business collaborations between them and developers in NZ.



Sizzle Reel created by Beyond



COURTENAY
CREATIVE



Ace Team Chile

ACE TEAM IS A GAME DEVELOPMENT STUDIO FOUNDED BY BROTHERS ANDRES, CARLOS AND EDMUNDO BORDEU. THE STUDIO, LOCATED IN SANTIAGO OF CHILE, HAS OVER A DECADE OF EXPERIENCE IN THE GAMES INDUSTRY AND IS ONE OF THE LEADING GAME DEVELOPERS FROM LATIN AMERICA. THE INDEPENDENT STUDIO IS INTERNATIONALLY ACCLAIMED FOR ITS UNIQUE TITLES WHICH HAVE ACHIEVED SEVERAL NOTABLE INDUSTRY AWARDS AROUND THE WORLD.



Unforgettable Alien World to Explore

Players must explore a gorgeous world which is populated with unforgettable vistas and unique landscapes which have something new to discover around every corner.

AQUIRIS

Aquiris Game Studio, Brazil

AQUIRIS ARE LOCATED IN THE SOUTH OF BRAZIL, IN A PLEASANT CITY CALLED PORTO ALEGRE. OVER THE PAST 12 YEARS, WE HAVE ASSEMBLED A TEAM OF 80 PASSIONATE AND HIGHLY CAPABLE PEOPLE TO TAKE CARE OF ALL ASPECTS OF GAME DEVELOPMENT. OUR MAIN FOCUS SINCE THE BEGINNING HAS BEEN TO OFFER THE BEST GAMES IN TERMS OF VISUAL, TECHNICAL STRENGTH AND FUN FOR OUR PLAYERS. FOR THAT, WE WORK INDEPENDENTLY OR IN COLLABORATION WITH SOME PUBLISHING AND DISTRIBUTION PARTNERS, CREATING GAMES FOR A LARGE NUMBER OF PLATFORMS, FROM CELLPHONES, TO PCS AND CONSOLES. EVERY DAY WE WAKE UP WITH A QUESTION IN MIND: HOW CAN WE CREATE UNIQUE GAMES FOR OUR PLAYERS? WE ARE BUILDING THIS RESPONSE OVER TIME WITH DISCIPLINE AND HARD WORK.

CONTACT - MANFREDINI@AQUIRIS.COM.BR



Horizon Chase Turbo is an arcade racing game released for the Nintendo Switch.

The game has a retro aesthetic inspired by the 16-bit era.



Bromio, Brazil

BROMIO IS A MEXICAN INDEPENDENT GAME STUDIO, FOCUSED ON DELIVERING SMALL BUT INNOVATIVE GAME PROPOSALS TO DIFFERENT PLATFORMS. BROMIO HAVE BEEN MAKING GAMES SINCE 2014, MAINLY FOR MOBILE PLATFORMS INCLUDING PROJECTS LIKE OWNIP'S, ADVERGAMES, EDUCATIONAL GAMES, SOCIAL GAMES AND INTERACTIVE CONTENTS FOR MUSEUMS. IN MID 2016 THEY STARTED MAKING OUR GAME PATO BOX, WHICH IS A NEW CHALLENGE IN TERMS OF PLATFORM (THE FIRST TIME WE DEVELOP FOR CONSOLES), ART, LENGTH AND SCOPE IN GENERAL.

CONTACT BROMIO - SAMIR.DURAN@BROMIO.COM.MX



The world of Pato Box is full of mysteries and strange characters that will make you wonder if everything is just a dream.

Learn more about the world just as if you were reading a graphic novel! Pato box is made for people that love a mystery and want to play and experience something different.

LIENZO

Lienzo, Mexico

LIENZO WAS FOUNDED IN 2012 IN ORDER TO PROVIDE THE LOCAL TALENT WITH A PLACE TO DEVELOP AND FULFILL THEIR CREATIVITY. THE STUDIO BEGAN WORKING ON VARIOUS SMALL PROJECTS, A LOT OF THEM UNDER CONTRACTS, FOR DIFFERENT COMPANIES AND EVENTS, INCLUDING FOOD CHAINS AND MUSEUMS. BY THE END OF 2014, THE STUDIO DECIDED IT WAS TIME TO MOVE FORWARD TO NEW, BIGGER, AND ORIGINAL PROJECTS. EVERYONE AT LIENZO REALIZED IT WAS A RISKY MOVE, BUT WANTED TO CREATE SOMETHING THAT WAS THEIR OWN. LIENZO BEGAN LAYING THE GROUNDWORK FOR THEIR BIGGEST PROJECT TO DATE AND BEGAN PLANNING OF A VIDEO GAME BASED ON THE TARAHUMARA INDIGENOUS TRIBE THAT LIVES IN NORTHERN MEXICO.

CONTACT - GUILLERMO.VIZCAINO@LIENZO.MX



Dive into northern Mexico's breathtaking landscapes with Mulaka, a 3D action-adventure game based on the rich indigenous culture of the Tarahumara.

Renowned for their impressive running abilities, embark on the journey of a Sukurúame - a Tarahumara shaman - as you fight back the foulness corrupting the land, while drawing upon the powers of demigods.



Mecha Studios - Mexico

MECHA STUDIOS ARE A MEXICAN INDIE GAME DEVELOPMENT STUDIO CREATED IN 2016, WHO LOVE TO INVEST ALL OUR TIME AND BRAINS TO LEARN AND CREATE FUN, AESTHETIC AND TRANSCENDENT PRODUCTS DEVELOPED FROM A PLAYER'S VIEW WHO APPRECIATE THE BASIC VALUES IN THE VIDEO GAMES! OUR MAIN GOAL IS TO CREATE ENJOYABLE HOME-MADE GAMES THAT CAN TRANSMIT ALL THE DETAILS AND LOVE WE POUR INTO CREATING THEM.

CONTACT - JORGE.GARCIA@MECHASTUDIOS.COM



Looking for a 2D action-adventure mixed with super-powered urban gangs in a post-cyberpunk neon scenario?

Well, if you are, Neon City Riders is right for you!



NAVEGANTE

Navegante Mexico

NAVEGANTE IS AN INDEPENDENT VIDEO GAME STUDIO BASED IN MEXICO WITH COLLABORATORS IN OTHER COUNTRIES FROM LATIN AMERICA. WE ARE PASSIONATE ABOUT CREATING FUN, UNIQUE AND ARTISTIC EXPERIENCES FOR THE PLAYERS.

CONTACT - [GREAKINFO@GMAIL.COM](mailto:greakinfo@gmail.com)



Greak: Memories of Azur is a side scrolling single-player game with traditional hand drawn animation.

In this adventure, the player will take the role of three siblings: Greak, Adara and Raydel; whom you will need to guide through the lands of Azur.



ROGUE SNAIL, BRAZIL

ROGUE SNAIL IS A FULLY REMOTE GAME STUDIO FROM BRAZIL! WE FULLY EMBRACED REMOTE WORKING, WHICH ALLOWS US TO HAVE A BEAUTIFULLY DIVERSE TEAM FROM ALL AROUND THE COUNTRY. OUR CORE TEAM HAS BEEN MAKING GAMES FOR OVER 10 YEARS AND WE'RE STILL NOT ADDICTED TO IT. CREATORS OF CHROMASQUAD, RELIC HUNTERS ZERO, RELIC HUNTERS LEGEND, DUNGEONLAND AND STAR VIKINGS. WE BELIEVE IN SPREADING LOVE THROUGH OUR GAMES. IF THE GAME MAKERS FEEL LOVED, IF THEY LOVE WHAT THEY ARE CREATING, AND IF THEY LOVE THEIR PLAYERS – YOU CAN FEEL THAT LOVE WHEN YOU PLAY. THAT IS OUR ULTIMATE GOAL.

CONTACT - [MVENTURELLI@GMAIL.COM](mailto:mventurelli@gmail.com)



Idealized by Mark Venturelli and Betu Souza (also creators of Chroma Squad, Dungeonland, Galaxy of Pen and Paper) Relic Hunters Legend became a reality after the unexpected success of the first game of the series: Relic Hunters Zero.

Relic Hunters Zero was a labor of love, made available in open source form, unconditionally free, made on a game-jam by Mark and Betu. And it reached 1.2 million players of Steam.

The Conversations

Conversations with LatAm Creative, during our Creative Industry Connectivity Sessions

Over the last 18 months I have been having ongoing conversations with a range of creative businesses across Latin America to better understand the opportunities, the bias, the enthusiasm and everything in between that we need to understand to form ongoing business collaborations between NZ and Latin America. Before I worked in the creative business sector, I worked in trade and exports – so I am familiar with doing business into Latin American markets and telling the NZ story overseas to foster beneficial partnerships.

I have really enjoyed working within this region again, 15 years ago dealing with several organisations in México and Brazil was one of the most enjoyable business development projects, because then and I'm glad to say is still the case now – the people are fundamentally generous. Generous in their willingness to connect and give you time, generous in the ability to share and trust and generous in the investment required to commit to developing a business project.

During one of our sessions, we talked about the real need to keep connected throughout programmes like this for the longer term – in particular because creative organisations in Latin America (particularly Brazil) felt disadvantaged by their limited digital resources to continue production and collaboration remotely and also that there had been several short term engagement projects that showed a lot of potential, however lacked the continued research to bring the full scope of opportunities to fruition.

This view was shared by the group and although there has been a significant improvement in resources provided to creative companies in Chile (in particular) of late, there was definitely agreement across the board that requests should be, or already had been, made to local and central government to support the improvement of digital infrastructure. This would allow businesses to continue with limited disruption during lock down or times of limited face to face interaction. This of course requires substantial resource and coordination, which is not going to happen instantly.

Of course the challenges of the pandemic has led to many creative solutions. Several of the group talked about an increase in opportunities to work with other organisations globally in the post covid environment.

This also brought with it some concern that this investment in digital infrastructure may not be supported as well if face to face production got back to “normal”. My views were that investing in the digital export capacity of each Latin American region was resource that will continue to be used and improved. It certainly is on the agenda for all of the countries. “The Orange Economy Report” published in Colombia is often referenced for the innovative incorporation of digital economies into their strategic growth plans. Some examples of the basic digital infrastructure that would help at the level of these content producers, ranged from faster internet-capable links within productions, safer production facilities that allowed for social distancing and just general access to more production tech so that people could work remotely – lap tops, cameras and hard drives etc.

Recruitment of skilled VFX workers was an interesting discussion point. Due to the inability of organisations to be able to do the necessary face to face induction into new roles in companies all across the world, there were significant opportunities for employment being offered to workers located far and wide across the globe. Working from home is still the norm across many areas in Latin America and continues to provide these opportunities. It has sparked several conversations and new programming within academic institutions across Latin America to provide the necessary training for these roles. This is a really exciting opportunity to see unfolding and will further increase the creative content capacity and business collaboration potential. Most importantly, it is also forming stronger connectivity and viable educational pathways to industry.

Another opportunity from the pandemic has been the significant increase in demand for screen content – TV, Film, Games, Interactive Media experiences etc. This has meant a lot more productions have been “greenlit” to shoot in Latin America once it is safe to do so. These bigger budget productions are expecting to have a flow-on effect to the ancillary production companies supporting these businesses and so on. Overall, increasing capacity and improving the job opportunities across the spectrum of screen production. This comes back to infrastructure again and the need to build bigger studios in the regions to attract productions. When I was in México in April last year (2019), this was a topic with much support from the local

universities and screen production companies alike, and continues to be high on the agenda. Build it and they will come...

When asked what capacity the creators had to connect to NZ, there were mixed responses. Some were concerned that with or without the pandemic travel restrictions, they could not afford to travel to NZ, both because of the direct costs and the associated costs of being away from their businesses. Others saw NZ as a real opportunity to gain a contract for partial production role on digital projects as there seems to be a lot more willingness to recruit students (as mentioned above) as well as skilled digital workers and production teams from around the globe. The Latin American region views NZ as carrying a certain amount of prestige and excellence and all are excited by the prospect of being able to connect with Kiwi organisations.

In my experience, I have seen this consistent willingness and generosity to collaborate across the board in Latin America and I don't believe it's just when dealing with NZ. Both physical and digital artists are generous – perhaps to a fault, when it comes to sharing their work and I would like to see some of these connections come to a tangible and commercial conclusion for these teams.

Also the other challenge and the seemingly obvious one for some, is the language barrier. I've had colleagues and friends travel throughout Latin America and found that the artists don't speak a great deal of English. This has not been my experience and every organisation I have worked with has several members of their team dealing with international communications that are extremely fluent in English and several other languages...

This brings the conversation to the subject of cultural bias. How can we move past this? Again, overwhelming positivity about how to work through the often judgmental narrative, most of which centered around show-casing the capacity and promoting some specific examples of successful collaborations to bring other business along on the journey of engagement willingness. There was also talk about having several influential NZ'ers act as "Creative Trade Ambassadors" for business development in Latin America, working closely with the Universities and Government departments to put together a robust and comprehensive programme of events and engagements that have specific economic outcomes.

This is of course, effectively what the Latin American CAPE is working to achieve, with some significant progress to-date.

And herein with our collaboration highlights some tangible examples of this capacity for Latin American organisations to contribute to NZ creative business projects and vice versa. These conversations and content were created without face to face interaction and based on overwhelming trust and motivation to connect with New Zealand.

So, please check out the work of these creators and get in touch with them directly by clicking through to their website if you'd like to find out more about working with them.

Kristy Grant, Director, Courtenay Creative