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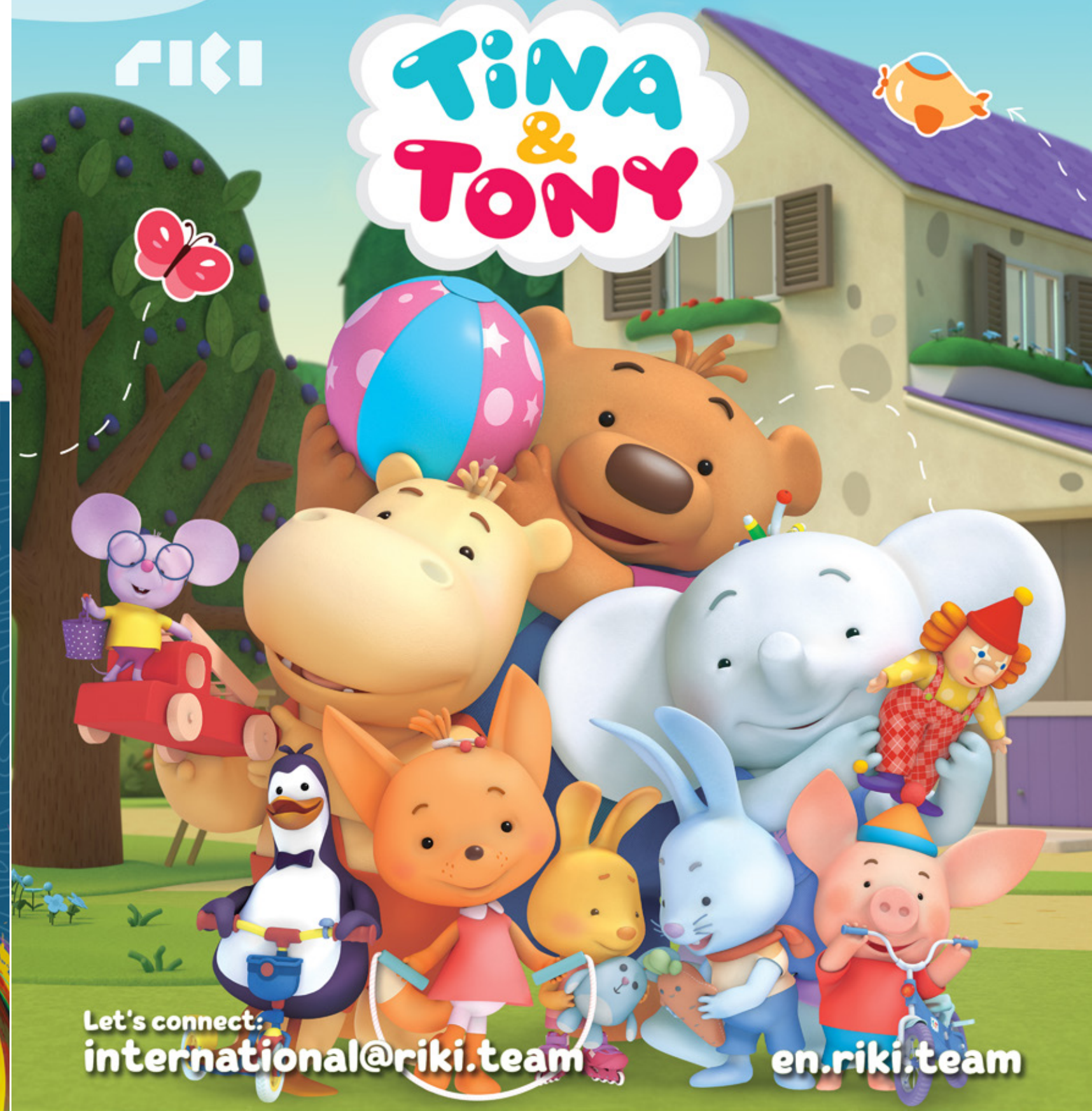
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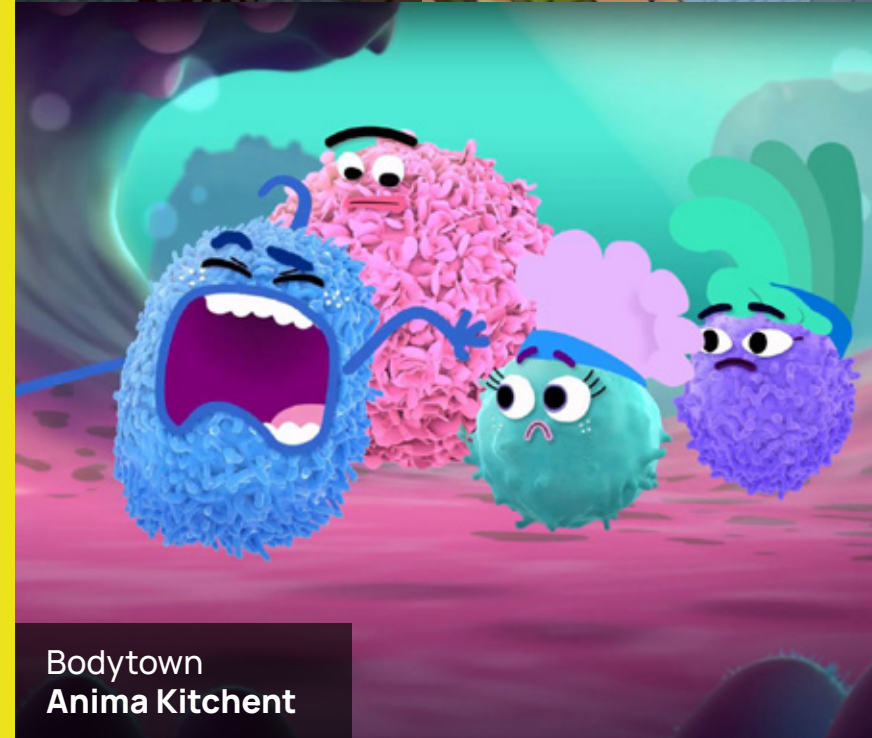
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VIX: the children behavior and streaming video consumption habits



The second 'Streaming Video Consumption Study' carried out by VIX, delved into answering some unknowns in the habits of children under 18 years of age in the preschool, elementary, middle and high school segments.



Video streaming and OTT services are the first contact that new generations have with the internet, who learn to navigate even before they know how to read and write, however, very little is still known about how to speak to them and attract them.

Among the most important findings of VIX report, it was found that 7 out of 10 children under 18 years of age consume streaming regularly. And they are also the first to focus their entertainment on Connected TV (CTV). More than half of them consume up to 3 hours of content a day, which already exceeds their time on air or pay television.

Key to underline is that their habits are closely aligned with their free time and the time slots in traditional content, those of preschool age usually connect in the morning, primary after school, while secondary and high school in the evening.

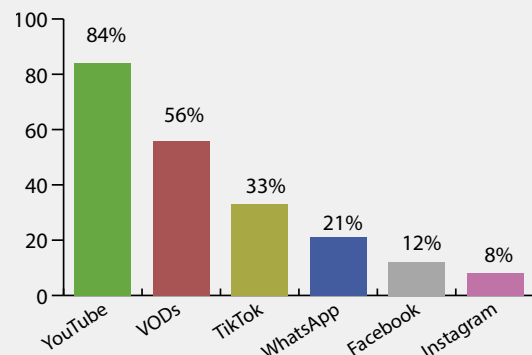
Another relevant finding is that 1 in 3 of them have their own mobile device, this being the one most used after the CTV (49%), and leaving the tablet (20%), the computer (14%) and the

console of videogames (14%) in the following positions. It should be clarified that the mobile takes relevance from junior high and high school.

In relation to what they watch, content creators such as vloggers, influencers or tiktokers, are their favorite content, especially for basic education levels, however, VOD or the letter, follows them very closely, being the cartoons and animated or juvenile series are the most popular, and after that the musical contents as well as those of a didactic or academic nature.

In this study carried out on parents, we also asked them questions about their perception of their children's consumption, and although 78% of them are concerned about what children can watch online, only 37% of minors

MOST POPULAR APPS (APRIL 2021)

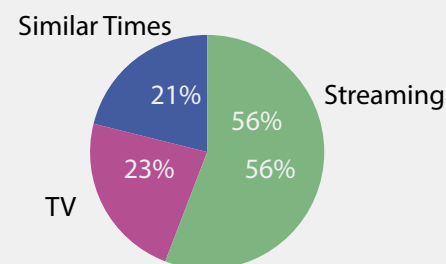


Source: VIX

watch content with parental supervision.

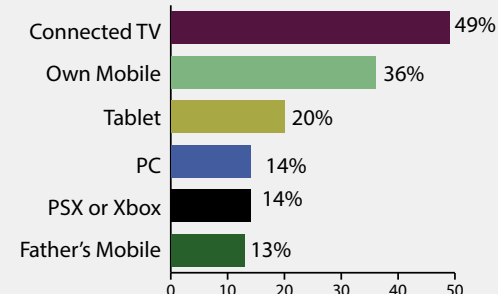
Lastly, 2 out of 3 of the parents surveyed affirmed that the advertising that their child sees online influences their purchase decisions, and even 48% of them agree that online advertising is already more important than what they see in traditional way.

WHAT DO THEY CONSUME THE MOST? (APRIL 2021)



Source: VI

MOST USED DEVICES (APRIL 2021)



Source: VIX



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Roku Kids & Family: strong brands and safe content

To compete with other OTT platforms such as **Netflix** and **Amazon**, **Roku** is rapidly building a dedicated kids and family content section within its **The Roku Channel** service. **Jennifer Vaux**, director of programming acquisitions of the service, offered details about the strategy towards the different genres for this business segment.

Announced by the end of 2019 as part of **The Roku Channel**, this content section works under an ad-supported model, and already has several content partners. 'We are the #1 platform in USA, with around 512 million active users per month, and precisely this section marked a record of 28 million people viewing content on the interface in 2020'. While the general **Roku Channel** is available in other countries, the dedicated kids' section is only in USA and UK for the moment', she added.

The company counts with the *Children's Online Privacy Protection Rule* (COPPA), and currently is focused solely on acquiring finished shows and movies, according to **Vaux**. 'Our acquisitions top of mind, and we are looking to diversify the channel's content slate for two- to 14-year-olds with

strong brands, and recognized talent behind. Likewise, we are searching and exploring other types of formats and content such as interactive titles'.

In addition to content purchased by **Roku**, users with premium accounts have the possibility to access subscription-based kids and family content from partners such as **Hopster**, **Noggin** and **Zoo-moo**, as well as children's entertainment from services such as **HBO** and **STARZ**, directly within the add-on section on Channels.

The executive highlighted that among **Roku's** library of more than 100,000 pieces of ad-supported content, the kids' hub features branded channels such *Thomas & Friends*, *My Little Pony* and *Cocomelon*, as well content from partners like **All Spark**, **A Hasbro Company**, **Lionsgate**, **Mattel**, **pocket.watch**, among others.

'We have the ability to help strong brands reach a large audience, that's because it's free and ad-supported', remarked **Vaux**. She added that habits are changing towards streaming for the 'ease-of-use and the value', and that, mixed with the safe space for kids, is the value proposition that marks the difference front apart from their competitors.

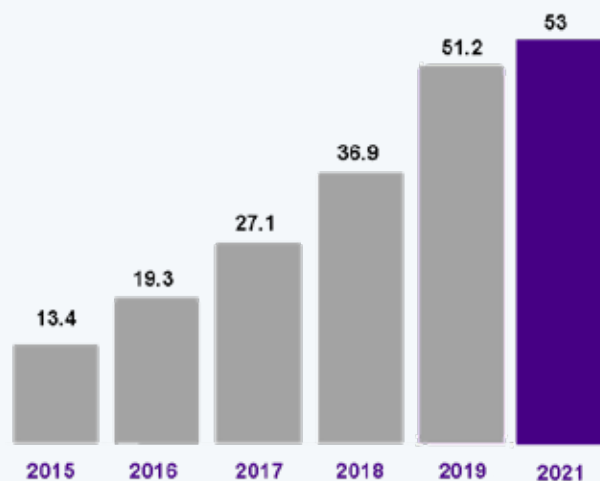


Thomas & Friends, My Little Pony and Cocomelon are some of the contents available at Roku



Jennifer Vaux, director of programming acquisitions at The Roku Channels

ROKU SUBSCRIBERS EVOLUTION - IN MILLIONS (2015-2021)



Source: The Company

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Disney Latin America: 'The content business is the emotions'

Santiago de Cárolis, VP, General Manager at **Disney Channel**, **National Geographic**, and Head of content & strategy at **Disney+**, **The Walt Disney Company**, highlighted the company's top news within Latin America during "Kids Talks", **Kids Corp'** podcast.

With a trajectory of more than 20 years in the industry, the executive remembered his experience, which began with **Fox Sports**, and then continued on **National Geographic**, where he was in charge of positioning the brand. **'NatGeo** came to plan the world where we live, how we live it and how we want to continue living it in the coming years and how we want to leave it once we leave. That's the kind of content it reflects', **de Cárolis** said.

According to the executive, **NatGeo's** strategy is based on a setting of value both for the child audience, but also for the adult audience, which he believes should be 'evangelized' about the proposal that his children will

consume. 'We take the attributes of our core brand and focus it on younger audiences in a very competitive scenario with **Disney** channels and with competing channels, that's why we work on brand positioning and value enhancement. A value proposition that we want that be agnostic, that can be consumed through online as well as through the linear channel'.

Regarding **Disney+** content, **de Cárolis** specified that the company is committed to IPs, to acquire and develop them: 'Our content strategy is to give the best in our storytelling'. The executive also commented that the content strategy for LatAm will have a regional differential, with stories made specifically for this market, without neglecting global productions such as those emerging from **Marvel Studios**.

'Emotions is the business of **Disney**. Not only for the youngest, but also for the whole. It is a brand that seeks to generate engagement with different types of audiences and transmit human values, such as cultural, racial, sexual, or ideological diversity', added **de Cárolis**.

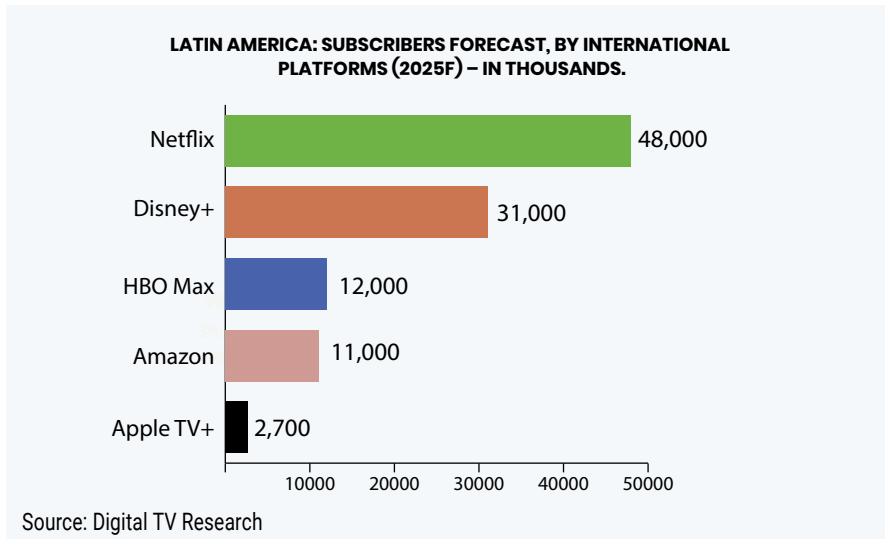
The executive also stated that they are open to hearing and developing ideas from new creators and writers who want to promote narratives that fit the brand's business verticals, with a special emphasis on streaming, which he said will be the main business for the brand.



Sobrevolando, a Disney+ original series counts with the participation of prominent actors and singers from the region.



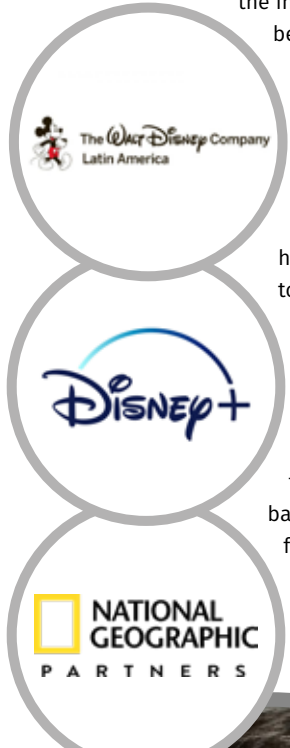
CAKE's *Pablo* is a content with which Disney Latin America demystifies the prejudices about people with Asperger's.



Brave Bunnies: Glowberry & Anima Kitchent Media S. de R.L., 2020. All rights reserved. / Space Chickens in Space: ©Cake Distribution Limited / Produced in association with The Walt Disney Company EMEA, Gingerbread Animation Limited, Brain Bender Pty Ltd. / Anima Estudios S.A.P.I. de C.V. 2018. Original concept © Anima Estudios S.A.P.I. de C.V. / Cranston Academy: Monster Zone: © Anima Estudios S.A.P.I. de C.V. 2020. / Las Leyendas: The Origin: © Anima Estudios S.A.P.I. de C.V. 2021. / Cleo & Cuquin: MAI Producciones & Anima Kitchent Media S. de R.L., 2015. All rights reserved.

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Santiago de Carolis, VP, General Manager at Disney Channel, National Geographic, and Head of content & strategy at Disney+, The Walt Disney Company

[BY ALBERTO BUITRON]

The kid's global industry and beyond



April-May-June are being significant months for the global animation industry, from **KINGSTOON (April 21-25)** and **PREMIOS QUIRINO DE LA ANIMACIÓN IBEROAMERICANA (May 21-23)** to **ANNECY-MIFA (June 15-18)**.

Prensario Kids & Teens has been covering the most important festivals and conferences, and provides in this edition the good numbers of the sector and future perspectives.

This triple edition is the best example of the great moment global animation is going through. **KingstOon** has been a record edition with +3500 participants and +2,100 content submissions, while at **Quirino** the bigger exposure of Canary animation industry is bringing fresh air to the Islands, and MIFA Anancy is returning to the physical event, after its virtual edition last year.

KingstOON Animation Conference and Film Festival is organized by the Government of Jamaica through the **Youth Employment in the Digital and Animation Industries (YEDAI)** Project, in collaboration with the **World Bank**. This project, funded by a USD 20 million World Bank loan to the Government, targets the training of young Jamaicans in the digital and animation industries. Starting on Wednesday, April 21, KingstOon is being hosted virtually for the first time in the event four-year history. There are +3,500 registered participants so far with festival submissions increasing from 300 received in 2013 to 2,100 from 105 countries this year (more information in the standalone article in this edition).

With the main support of the Island Council along with the **Tenerife Film Commission**, **Premios Quirinos de la Animación Iberoamericana** is also celebrating its fourth edition with an hybrid edition: starting on May 10, the organizers prepare a virtual line up of conferences and activities about different topics, such as production, financing and mo-



Developed by Shaquille Crosse, Kyle-Andrew Lee, Chevardi Gray and Dwayne Pottinger, *Jellyman Adventures* was one of the key Jamaican animated projects at KingstOon 2021 obtaining the first place on the category "Best Concept"

Andrew Holness
Prime Minister of Jamaica, organizer of KingstOon:
'The animation industry is an increasingly growing sector of employment for young Jamaicans, many of whom are naturals in creative endeavours. Youth unemployment in Jamaica has declined over 2014-2020 from 34% to 23%. This is significant and can, in part, be attributed to the increased numbers of youth trained and now employed in the digitization and animation industries'

netization.

During the online event, professionals and creatives from Ibero America participated and debated in different sessions in addition to the business meetings of the Co-production and Business Forum, held on May 19 and 20. The event concludes on May 27-29 with physical activities at the city of La Laguna (Tenerife, Spain), celebrating the traditional Award Ceremony, where the winners will be announced across the nine categories: Feature Film, Series, Short Film, School Short Film, Commissioned Work, Video Game Animation, Sound Design and Original Music, Visual Development and Animation Design.

The inaugural session was in charge of **La Liga de La Animación Iberoamericana**, an alliance formed by **Premios Quirinos**, **Animation! Ventana Sur** (Argentina) and **Pixelatl Festival**, who have been promoting initiatives to create and develop animation projects within region.

'La Liga enhances animation. We collaborate between festivals and with each concrete action we realize that it is a space that is necessary', agreed **José Luis Farias**, director of **Premios Quirino**, **José Iñesta**, CEO of **Pixelatl**, and **Silvina Cornillon**, coordinator of **Animation! Ventana Sur**.

Another top event of Quirino's virtual days was the financing panel that gathered players from Europe and Latin America. Led by **Francisco Menéndez Nadal**, **WELAW**, the session reviewed topics such as the financing funds, synergies and co-productions strategies.

The participants, including **Christophe Vidal**, deputy general director of **Natixis Coficiné** (France), **Yago Fandiño**, director of children's content at **RTVE** (Spain), **Marta Hernández Calzada**, financial director of the production company **Tandem Films**, and **Pato Escala**, executive producer of **Punkrobot**—a studio member of the Latin American alliance **Los Amigos**—agreed on the 'challenge of financing projects' in the context of the global pandemic.

Celebrating its 60th edition, the Anancy Festival and the Market International Film Animation (MIFA) reinvents by opting for a hybrid edition, and whose continental focus, officially announced last year, will re-



Véronique Encrenaz, head of MIFA:

'There are great needs in the animation industry, after a year where the content segment was clearly affected. That is why we designed a hybrid edition that will seek to generate the necessary meetings so that emerging projects, programs, films and creators find their opportunities in the market'



volve around the Institut français's Africa 2020 Season. Therefore, in addition to the regular festival program, this market will have a special emphasis with presentation of projects, committees, specific meetings and discussions with professional industry spokespersons from the African continent.

'There are great needs in the animation industry, after a year where the content segment was clearly affected. That is why we designed a hybrid edition that will seek to generate the necessary meetings so that emerging projects, programs, films and creators find their opportunities in the market', described **Véronique Encrenaz**, head of **MIFA**, interviewed with **PRENSARIO**.

The face-to-face agenda will take place in the classic Impérial Palace, in the city of Anancy, France, where there will be exhibition spaces, with private tables for all the companies that attend, as well as the pavilions for the delegations. The organization ensured that all meeting places, both the upper floors, as restaurants and terraces in La Voile and Brasserie, with all the sanitary measures for attendees.

Likewise, Anancy will offer a platform dedicated to the Festival and the MIFA, where attendants will find delegations from Japan, China, Korea, Malaysia, Belgium, Luxembourg, Chile, Colombia, Brazil, Russia, Argentina, Mexico, United Kingdom, Nigeria, Ghana and South Africa, with whom they will be able to come into direct contact digitally.

The market will have 17 pitching sessions this year, with 36 projects that will be presented digitally and physically as part of the *Mifa Pitches*, with representation from around the world. In addition, this year include seven Digital Experiences, eight Feature Films, 11 Short Films and 10 TV Series / Specials. All projects are competing for Partners Prizes.

Among the buyers who have already confirmed their attendance are **Hop!**, **Cartoon Network**, **Tencent**, **ZDF**, **France Télévision**, **YLE**, **Super RTL**, among others.

One of the sections that repeats this year is the Comics Mifa Pitches, focused on comic books (free of rights) that may choose a film or TV adaptation. This section of the program is a collaboration with the **Lyon BD Festival**, with the participation of four festivals: **Québc BD** (Canada),

After the 2020 online edition, the tribute to African animation and the Festival's 60th anniversary were rescheduled highlighting an explosion of colours and energy on the official poster from the illustrator Jean-Charles Mbotti Malolo

The **Lakes International Comic Art Festival** (United Kingdom), the **Foire du Livre de Bruxelles** (Belgium), and the **CairoComix Festival** (Egypt).

Another section that the Mifa program includes is the Partners Pitches, which will offer perspectives from different territories, where 14 sessions from regions such as Africa (Nigeria, South Africa, Africa2020 Season and Digital Lab Africa), Middle East (Israel), Latin America (La Liga de la Animación Iberoamericana in Focus, Animation! Special Mentoring Program for Women Animation Directors, Chile, Columbia), Asia (South East Asia, Taiwan, Japan) and Europe (CEE Animation Forum). Some of these Partners Pitches were assisted by Mifa experts as part of the International Mifa Campus, a support program for creation.

'We had a massive call, which surprised us in view of the global situation, and that is why we wanted to make a very complete program', added **Encrenaz**, who highlighted that the market received 498 submissions from all over the world.

José Luis Farias, director of Premios Quirinos (credit: Patri Campora):
'The Co-production and Business Forum is a key meeting point for Ibero-American animation professionals, bringing together representatives of a 100 companies from 19 countries, including Among Adult Swim, Discovery Kids, Filmin, RTVE, Pakapaka, KiKA, Indie Sales, Toonz Media Group, PGS, Dandelooo, El Reino Infantil and Sola Media, among others'



Directed by the Uruguayan Juan Carve, the feature film *Olivia y los misterios* was the winner of the last call of the Liga de la Animación Iberoamericana to support its internationalization



ABC Kids: cross-content and co-productions

Libbie Doherty, head of children's programming at **ABC**, offered her impressions on the content for the kids' segment at the Australian *pubcaster*, while she highlighted the intentions to acquire content to strengthen its programming lineup.

'Today, we are renewing the strategy in order to offer content dedicated to each of our networks in Australia, and specifically for the block of content for children at **ABC**, contemplated in the morning time slot. We are offering content for children of 3 to 7 years of age focused on fresh issues of learning and values', initiated **Doherty**.

Likewise, the executive commented that **ABC** is developing cross media content for both their linear signal and their streaming signal; the latter with programming in different formats and some of short duration. In addition, **Doherty** announced that the company is strengthening its international content acquisition unit for both channels in terms of programming for children, for which it stated that they are open to all types of content between 3 and 8 years old, which reinforces values and accompanied his audience in the growth.

ABC Kids is also opening up to the possibility of co-production with local or international partners: 'Something that the quarantine taught us is that alliances are essential to strengthen programming, that is why this year we are open to finding that creator of content suitable for our screens', she added. The company announced a coproduction with **Screen Australia** and **Screen Nsw** on the ten-part children's comedy-adventure series, *Parent Up*.

Doherty concluded: '*Parent Up* is a totally awesome balance of comedy and spy action in the hands of an amazing award-winning production team. Shot in Sydney, and introducing a dynamic, new, culturally-diverse cast that

speaks directly to our multicultural **ABC ME** audience, we believe that the series will be a massive hit with our audience'.



Libbie Doherty, head of children's programming at ABC

ABC

Kids



Screen Australia and Screen Nsw coproduction, the ten-part children's comedy-adventure series, *Parent Up*



Brave Bunnies, coproduction between Anima (Mexico) and Glowberry



PBS celebrates kids' diversity

PBS Kids is the segment of children's programming of the North American public network, oriented to an audience of 2 to 8 years of age. **Natalie Engel**, Director of Content, Children's Programming for the unit, provided an overview on the operation and the content trends.

For the executive, teaching and the role of model are the main banners of the TV network, which constantly seek to offer meaningful and educational content to the children's audience. 'Whenever we think about what to offer children, we ask ourselves, "What would we expect from a medium?" And the answer is: that they play a strategic role in teaching and growth, and that they help the youngest to enter at youthful age. We are looking for content that captures the enthusiasm for learning', she said.

Among the trends they saw last year, the executive commented that the viewing of digital content increased: 'this has prompted us to create more cross media content and that is why today we are interested in and looking for opportunities for content in short format, and in long content not only for linear, but for digital.

In view of the rise of educational content on digital platforms, Engel assured that the different development divisions for **PBS Kids** programming work specifically on very dedicated topics of science and knowledge to create the 'most significant' content, ensuring that 'it is that's where our differentiating value is' as a segment of kids' programming on TV'.

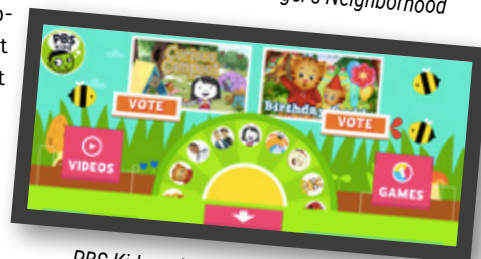
One of the highlights of this month is the special content geared towards children with autism, on the occasion of Autism Awareness Month, where educational radio **WKAR** and **PBS** come together to offer feature several characters who have autism. 'PBS Kids whole child educational ecosystem addresses core needs in areas such as social-emotional learning, math, engineering, literacy and science. Our content portrays this ecosystem with diverse and inclusive characters with careful research, test groups, observations, and consulting with parents and children', she concluded.



Natalie Engel, Director of Content, Children's Programming, PBS Kids



April was the Autism Awareness Month and PBS Kids launched new episodes of several popular kids' series devoted to characters with autism, such as *Daniel Tiger's Neighborhood*



PBS Kids website is highly interactive with content and games

nick jr.

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WildBrain Television: co-viewing content as core element on

WildBrain offers a wide channel portfolio on the Canadian television market. **Katie Wilson**, VP, Channels & Curation, Wildbrain Television, highlights the flagship networks.

Family Channel brings the best in family entertainment in a premium, high-definition, multiplatform environment. Dedicated to making screen and family time, it features hit series and movies, which can also be accessed on **Family OnDemand**.

Family Jr. captivates and engages young hearts and minds. Inspiring its preschool audience to let their imaginations take flight

with world-renowned series and much-loved preschool brands. Ensuring access is available to subscribers when they want it, where they want it, it is also available through **Family Jr. OnDemand**.

Télémagino inspires its audience to let their imaginations take flight with world-renowned series and much-loved preschool brands. And **Family CHRGD** is a multiplatform digital specialty network that features animated and live-action programming for the kid and the kid at heart. Home to action-packed shows, award-winning animation series and popular movies.

Wilson commented: '**Family Channel** focuses on programs that will encourage shared viewing and appeal to every age within a family. We're on the lookout for both animation and live action where strong, authentic storytelling is key. We're also keen to acquire more unscripted content, as we've seen a lot of success with these types of series, this is perfect co-viewing content'.

As part of its content strategy, the exec assured that 'family-oriented is one of the most important, cataloging three core elements that are at the heart of its content: blockbuster animation, live-action storytelling brimming with strong, character-driven narratives that

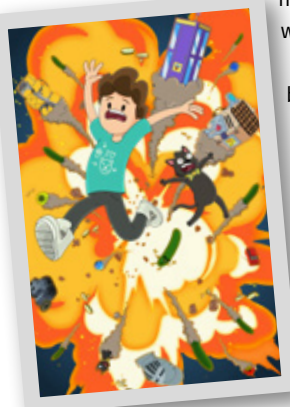
provide appointment co-viewing opportunities, and unscripted competition shows', pointed out.

Regarding coproduction, she indicated that all projects 'are welcome'. Wilson concluded: 'We look for partners who are aligned with our values and our vision. Also, as part of the global WildBrain organisation we're always looking at potential rights curation from multiple perspectives: broadcast, production, distribution, consumer products and YouTube'.

Recently, the company has partnered with **Headspinner Productions** for a S2 of the 2D-animated kids comedy series *Denis and Me*, following a commission from **Family Channel** for 20 x 3' new episodes. The network also picks up the show's S1 (10x3') episodes, launching on summer 2021, while S2 will premiere in the fall. Additionally, WildBrain will handle global distribution of both, and the company's premium kids and family AVOD network, **WildBrain Spark**, will exclusively manage the channel on **YouTube** worldwide, including direct ad sales.



Katie Wilson, Vice-President, Channels & Curation, Wildbrain Television



Two seasons of the 2D-animated kids comedy series *Denis and Me* will be available on Family Channel



Go Jetters, available on Family Jr.

KIKA at ARD/ZDF: 'We seek quality content on all levels'



Sebastian Debertin, Head of Content Acquisition and Co-Productions at **Ki.KA**, is responsible for kids content channel of the German public broadcasters **ARD** and **ZDF**, and commented key highlights and objectives of the company for the next months.

He assured that part of the channel's success, is that 'there are so many eyes and ears looking out for great content from Ki.KA, ZDF and the nine regional broadcasters that make up ARD'.

The unit turning 25 years old next year, 'the recipe of our success has been getting the right mix of fiction and non-fiction

content. Our linear and non-linear offerings are targeting kids of all ages, from preschool upwards'.

Regarding what company search for its signal, **Debertin** commented: 'quality, on all levels, but most of all, magic! In other words, an animated film or series that make the audience laugh, shiver, cry, make the audience feel like the hero or heroine. Ultimately, it should make the viewer happy'.

For producers and sellers, the kids programming executive indicated that 'the most important piece of advice is to look at our website. That way you very quickly get an idea of the look and feel of Ki.KA. Ask yourself, will my show or idea fit into this environment?', he completed.



Disney EMEA: focus in coproductions



Orion Ross, VP, Original Programming - Animation, Media Networks Europe & Africa, The Walt Disney Company EMEA



The **Walt Disney Company** has been at the forefront of family entertainment in Europe, Middle East and Africa (EMEA) for over 80 years. The division is focused on creating entertainment experiences for its fans to build local affinity and trust for the company, its brands and characters.

It executes the global strategy of creativity, innovation & international growth and seek to deliver the best entertainment to our fans and consumers where, when and how they want it with local relevance. **The Walt Disney Company EMEA** has a physical presence in 30 countries employing more than 6,000 people (Disneyland Paris employs an additional 16,000 people); its channels reach children and families in 133 countries.

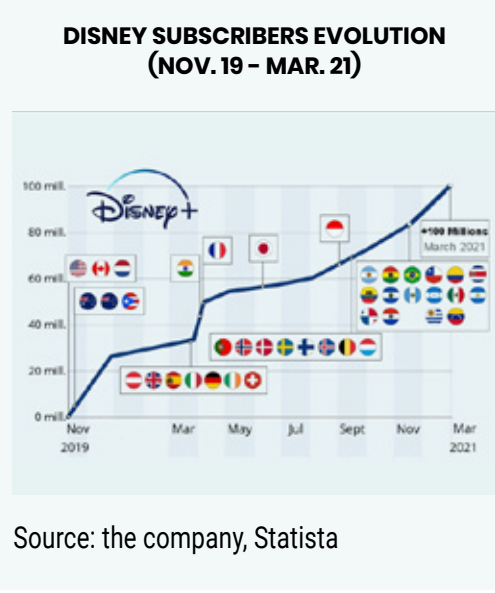
Orion Ross, VP, Animation, at **The Walt Disney Company EMEA**, highlighted recently at MIPTV the company's top objectives for 2021. Among them, there is a strengthening towards the co-productions projects all across the EMEA region.

The executive underlined the impact of **Disney+** in different EMEA markets and how the Original production is gaining most of the subscribers' attention: 'We do not have an original content development unit in Europe, but we are in talks to strengthen this in the region. While we are working with independent producers to expand local IP', he said.

'The big story last year was the phenomenal growth of our digital platform. That has been the #1 priority for the company worldwide but it's important to remember our linear kids' business is still significant.

The channels are the front door for a lot of our kids; content. We are looking to co-produce and commission shows that can work on Disney+ and our channels', appointed.

Regarding the content search within the region, **Ross** commented: 'We like to look at new things before anyone, but you don't need a pilot or a full script. It's more about talent and ideas that have a clear vision to them. We strive for optimistic shows that work for the whole family'.



WarnerMedia: content for girls

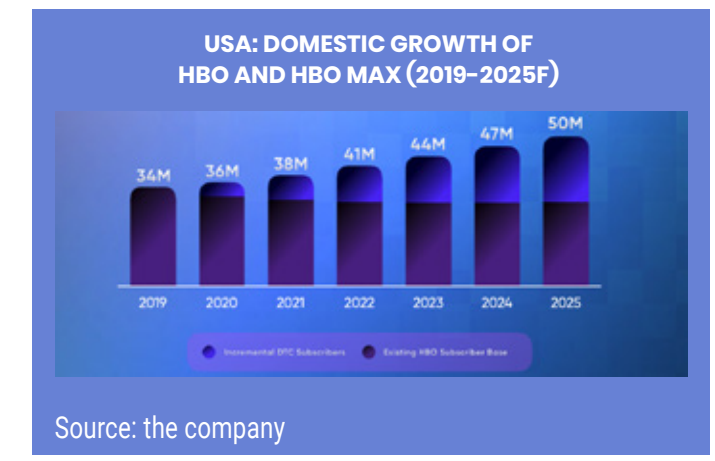
Warner Bros. Head of Kids and Family Programming, **Amy Friedman**, underlined that she is part of a teamwork group that is pivoting decisively towards streaming, due the launch of **HBO Max**.

In addition, she commented that there is still a lot of emphasis on growing the company's flagship kids brand **Cartoon Network** in the pay TV space and digital interface: 'My team has been tasked to mean more to more audiences. So we are expanding the Cartoon brand into pre-school and we are focusing more on girls aged 6-11. Previously we concentrated more on animation targeted at boys in that particular demographic', she remarked

According to **Friedman**, around 80% of commissioning or acquired content will be displayed both linear channels and **HBO Max**, though exact windowing will depend on the job that **Friedman's** team believes a particular brand can do for the **Warner Bros.** ecosystem. Also, the same team is responsible for commissioning across linear and streaming.

The expansion into preschool will primarily, according **Friedman**, be driven by animation but she also has a soft spot for puppetry. Explained that animation will also remain the 'driving force' for **Cartoon Network** among older kids, although there is likely to be room for live action as the company pursues girls.

'The tag line is "always animated but not always cartoons". It could be live-action comedies and dramas, movies as back-door pilots for series. Limited series are more likely because I'm not sure long runs are right for streaming', she concluded.



Amy Friedman, Head of Kids and Family Programming at Warner Bros, Global Kids, Young Adults and Classics, WarnerMedia



El Reino Infantil: expansión en todo sentido

La pandemia parece no detener a **Leader Entertainment**, que opera la network en español más grande del mundo, **El Reino Infantil (ERI)**. Liderado por **Roberto "Kuky" Pumar**, presidente, sigue incrementado su cartera de negocios, alianzas globales y sus capacidades de producción en Europa.



Roberto "Kuky" Pumar, presidente, Leader Entertainment

Toda la red tiene 130 millones de suscriptores y 80 millones de visitas diarias, mientras que el canal **ERI** tiene + de 42 millones de suscriptores y 41.3 mil millones de vistas totales: es el quinto canal de niños a nivel mundial a marzo, según **Tubular**, y tiene en **Facebook** más de 10 millones de suscriptores.

Sostiene Pumar: 'Para estar en negocio es necesario trabar alianzas estratégicas, diversificar los ingresos y pensar en lo que viene. **ERI** crece no sólo por marcas propias sino por la oferta variada de sus aliados'.

Y ejemplifica con **Garden Academy**, show preescolar producido por **ViacomCBS Digital Studios International (VDSI)** en español, portugués e inglés. 'Esta incorporación es un paso más en nuestra apuesta por grandes compañías que amplían en la presencia de **ERI** en otros mercados', resalta.

En diciembre pasado **ERI** lanzó su app gratuita y segura para smartphones y tablets en todo el mundo donde ofrece su catálogo

de series infantiles que, además, continúa incorporándose a otras ventanas como su propio canal 24 horas en **Pluto TV América Latina; Amazon Prime Video; Apple TV+; Facebook Watch; Playground TV; Flow; VTR; Movistar**, entre otras.

Pumar destaca el nuevo estudio en Europa, como 'paso natural' de su estrategia de crecimiento y posicionamiento. 'El éxito obtenido con el playset de la **Granja Zenón** en alianza con **Bandai, Amazon** y el **Corte Inglés** es sólo un ejemplo de los acuerdos que promovemos (con más de 40 de licencias) en ambos continentes. Estamos con nuevas coproducciones, que es una de nuestras principales líneas de negocio para los próximos años', refuerza.

En cuanto a contenido de terceros, **ERI** brinda nuevas vacantes en cinco idiomas para que pequeñas y grandes productoras puedan potenciar su presencia en **YouTube** a nivel mundial: 'Estas nuevas adquisiciones respetan la cuidada línea de curación de contenidos. De igual forma, estamos a punto de anunciar la apertura de nuevos canales temáticos y en otros idiomas, expandiendo el universo en **YouTube**', concluyó **Pumar**.



Globo: top Brazilian animation brands

Felipe Figueira, head of programming and content strategy for **Globo Group's** kids unit, confirms the impressions intention of the company to strengthen the catalog with animated and live-action content targeting kids ages six to 12 that can air across **Gloob's** 24/7 linear channel and digital platforms, including the **Globoplay** VOD service and **Gloob's** **YouTube** channel.

'Like other companies, 2020/2021 is a time challenging for us. We had to stop our producing apparatus, however, we quickly reactivated it, with great emphasis on our digital displays. We are focused in co-productions, while we continue to feed our linear channel, as well as YouTube channel and VOD. **Gloob** has been a leader in the content segment for children since the pandemic began, where we fill the screen with educational and meaningful content, as well as entertaining, being the home of a great of animation brands in the country, he underlined.

Figueira commented that **Globo** is looking for international partners who want to promote projects for all platforms, in long and short formats. 'We are currently looking for partners to develop content for **Globinho Play**'.

Among the most prominent titles are *Escola De Gênios*, successes in the country and which has already been seen in more than 30 countries; also *Valentins*, a live-action youth series that has already been licensed for countries such as Russia, Colombia, Sweden, Israel, Uruguay, Angola, Mozambique and Sri Lanka; or *Bugeadas*, the second most-watched children's program during its transmission in 2020, and **Gloob's** first children's sitcom.

About **Globo's** main competitors, **Figueira** concludes: 'One of our strengths is our wide catalogue of content made by and for Brazilians, which are widely accepted by the public. Likewise, we are a broadcaster who touches on a topic of great significance in children's content'.

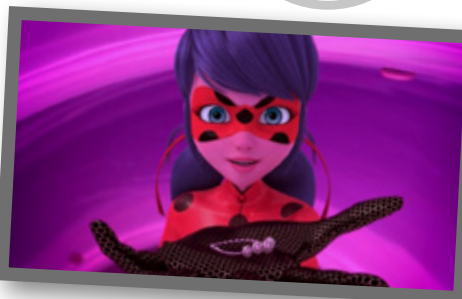
GRUPO GLOBO



Felipe Figueira, head of programming and content strategy for Globo Group's kids unit

Gloob

globoplay



In partnership with ZAG, Gloob was the first country in the world to release footage from the new season and show an unprecedented episode of *Miraculous: The Adventures of Ladybug*



The Curious World of Linda

- 2D Animated Series 26 x 7 Mins
- A TakTook Enterprises production for KBS, SK Broadband and SBA

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Anima: CG, 2D and features films productions

Headquartered in Mexico City, with studios in Madrid, Canary Islands and Buenos Aires, **Ánima** is actually one of the top studios focused on animation content worldwide. The company is specialized in 2D and CGI techniques and develops original projects for kids and the entire family.

In addition to its vast library formed by 22 animated features, nine series that totaling more than 572 episodes, as well as a digital network with over 24 million subscribers, the company has been participating in global markets, as Anney, where this year presents a new slate of titles which seek international presence.

Among its 2D titles to be promoted in Anney, are: **Brave Bunnies** (52x7), in co-production with **Glowberry** that follows a curious and courageous bunny family who sets off on a road trip to explore their diverse world.

Also **Legend Quest Masters Of Myth** (13x24), a **Netflix Original Series** which plot starts when the toughest mythical and legendary creatures attack, and Leo & his monster hunter team have to save the day. Or the co-production with **Disney** and **Cake Entertainment**, **Space Chickens In Space** (52x11), where Three chickens are mistakenly enrolled at an elite space academy in this surreal comedy that combines sci-fi absurdity with the even more baffling world of everyday school life.

Meanwhile on CG-slate side, presents: **Cleo & Cuquin** (52x7), coproduced with **MAI** and **Televisa**, where in each episode both characters and their siblings, will face small conflicts playing. Also **Lea & Pop** (56 Web Clips x 2min), co-produced with **MoraTV**, which follows Lea and Pop, two siblings that love music and songs, who with their friends, the musical instruments, they sing and dance.

And finally, on the slate of feature films promotes **Cranston Academy; Monster Zone** (85 min), CG film co-produced with **Defi Films**, which follows Danny when he opens a portal to another dimension and unleashes monsters on his new school. Helped by Liz and Mothman he must save it. Also **The League Of 5** (89 min), that presents the best superheroes that existed in Mexico, that must end with a big menace.

Kory Lunsford arrives to CakeStart

CAKE and international animation and live action producer **Kickstart Entertainment** have announced their new venture **CakeStart**, a full-service production company that will develop and produce kids' and family live action projects for the global market, which will be globally led by former Head of Current/VP Original Series at **Disney Branded Television**, **Kory Lunsford**, President and Partner.

Responsible for developing and producing some of Disney's biggest hit series over the last 20 years, Kory has worked with leading talent including Miley Cyrus, Selena Gomez, Hilary Duff and Zendaya to launch

Bejuba!: innovative content for preschoolers

Bejuba! Entertainment (Canada) is a leading executive production and distribution company representing producers from around the world to bring top quality children's entertainment properties to the global marketplace. It is specialized in distribution, rights management, co-productions, financing, third-party acquisitions, licensing and merchandising, Canada, USA and internationally.

It maintains a growing catalogue of award-winning children's and family oriented animated and live-action programs. Some of its partners include **Goddard Brown** (Canada), **Collingwood and Co. Productions** (UK), **Lupus Films** (UK), and **Giggle Garage Animation** (Singapore).

At Anney 2021, it highlights **The Curious World of Linda** (26x7) a pre-school series that follows Linda lives in a little town on the water's edge, where coexist typical shops, typical people, with typical day to day happenings. Also **Wis-hfart** (52x11), that presents a leprechaun who rebelling against everything we know about leprechauns as gnarled, anti-social creatures, and is carving out his own path.

In development, it exhibits **Chicken Big**, a comedy 2D series, about what happens when an innocently wide-eyed flock encounter the big wide world around them. The series is adapted from the internationally acclaimed book of the same name written by **Keith Graves** and created by writer/producer **Rob Moreland** (*Gnome Alone* and *Happily N'Ever After*) and author **Keith Graves** (*Chicken Big*, *The Monsterator*, *Gnasty Gnarlies*).

Also world famous short content **Booba**, a CGI animation comedy and educational series based on a **YouTube** hit series of the same name, produced by 3D **Sparrow**, about a non-dialogue family show that features the adventures of a joyful, funny and curious little creature.

And **ABC Singsong**, a flash animation musical comedy series where in each episode of this captivating music video series features a song about one letter of the alphabet. Vibrant animation accompanies toe-tapping tunes for a unique and alluring experience that young viewers will love. Quirky lyrics and clever wit have audiences of all ages returning for more! This is that earworm kind of music. The series is a **Goddard/Brown Production** for **TVO Canada**.

series that have resonated with global audiences and spanned generations. Combining the reach of both companies, **CakeStart** will have studio operating capabilities across four countries, including soundstages in the US, allowing them to produce and co-produce anywhere in the world. **CAKE** will handle global distribution on all **CakeStart** productions.



Emilie Pasquet, head of sales



Chicken Big, a 2D comedy series in development



Kory Lunsford, president and partner

KingstOOn 2021: record edition in all aspects



KingstOOn host Debbie Bissoon

Jamaica's Animation Conference and Film Festival, **KingstOON**, has gotten off to a great start with thousands of viewers tuned in to view engaging presentations from leading global experts sharing their knowledge about the animation and creative industries. The event has grown in different segments: registration, projects and global recognition.

Starting on April 21, there are +3,500 registered participants with festival submissions increasing from 300 (2013) to 2,100 from 105 countries (2021). At opening ceremony, Jamaica Prime Minister **Andrew Holness**, highlighted the organizers of the event, and noted that the animation industry is an increasingly growing sector of employment for young Jamaicans, many of whom are 'naturals' in creative endeavours.

'Youth unemployment in Jamaica has declined over the period 2014-2020 from 34% to 23%. This is significant; and this can, in part, be attributed to the increased numbers of youth trained and now employed in the digitization and animation industries', he underlined. He also shared that the creative industry is a lucrative field and has contributed positively to the growth of the economy, and encouraged young Jamaicans to consider it as a possible career.

'Film contributed J\$ 225 million (USD 1.5 million) to national GDP in the 20-21 fiscal year, and created 785 jobs for local professionals on 44 registered productions. Among these productions are *Sprinter* written and directed by our own Storm Saulter, one of the featured speakers in the festival; and of course, *James Bond B25*', concluded **Holness**.

Delivering a Keynote speech during the opening ceremony was master storyteller **Matthew Luhn**, shared stories about his career in the animation industry. He also gave insight on the techniques he has used over the years to create successful stories with memorable characters that resonate with global audiences. Over the years, some of his clients have been **Target, Procter and Gamble, Adidas, Sony, Mattel, Facebook, Charles Schwab, Microsoft, Warner Bros., Google** and **Disney**.

The event is being hosted by local media personality **Debbie Bissoon** and an animated robot, Caleb, who was created by Jamaican animator **Coretta Singer**. Entertainment included animated dancing using live motion capture technology, the combined efforts of the Edna Manley School of Dance, the University of Technology and animator Deon Coke, and a live performance by **dBURNZ** and the **DMG** band.

On Day 1, watched panel discussions featuring the President of **Lion Forge Animation**, **Carl Reed**, Netflix animation executive, **Everett Downing** as well as **Television Jamaica's** GM, **Claire Grant**. There was also a "Pitch Masterclass" on Building Pitch Bibles for Pre-School TV Shows which was done by the Founder of **China Bridge Content**, **Josh Selig**. Day 2 included a panel discussion on the local film industry with **Storm Saulter, Mikie Bennett, and Adrian Lopez**. Masterclasses for the day were on co-producing, financing and directing an animated TV series.

'The first two days of KingstOOn have been an excellent production. The presentations have been amazing and well received from the over 3,000 persons who have registered so far. The Digital and Animation industry has truly grown over the years and we are so proud and excited to have hosted our 4th staging of KingstOOn that has gotten bigger and better each time', remarked **Margery Newland**, Project Manager at **KingstOOn**.

Day 3 had special keynote address from **Olivier Lelardoux**, SVP Animation and Associate Producer of **Cyber Group Studios** (France), who spoke about "Creating Data Driven Content" and delved into the latest use of state-of-the-art virtual production tools, using hybrid magnetic or optical motion capture while also simplifying the production process.

KingstOON Animation Conference and Film Festival is organized by the Government of Jamaica through the **Youth Employment in the Digital and Animation Industries** (YEDAI) Project, in collaboration with the **World Bank**. This project, funded by a USD 20 million World Bank loan to the Government, targets the training of young Jamaicans in the digital and animation industries. All sessions are available for viewing on demand for free at www.kingstoonfest.com



Paul Boroos AKA "The Pitch Doctor" hosted KingstOOn pitch booth camp where the five finalists benefited from three intense days of training and masterclasses from top animators in the industry



Pitch for Jellyman (animated series): Shaquille Crosse and Chevardi Gray



Performance on Day 1 with dBURNZ

Canarias, el destino audiovisual en Europa



Natacha Mora, coordinadora, Canary Islands Film

Al ser reconocidas como territorio ultraperiférico para la Unión Europea, las Islas Canarias tienen las mejores ventajas fiscales del viejo continente, orientadas a la diversificación e impulso de su economía, en particular del audiovisual: ofrece incentivos a la producción nacional e internacional que van de un 50% para el primer millón de euros de inversión, y un 45% a partir de ahí (vs. España donde es 30% y un 25%, respectivamente), y un 4% sobre el impuesto de sociedades (aplicable si se instala en la Zona Especial Canaria).

‘Por esta razón desde hace 10 años la industria local no ha parado de desarrollarse’, destaca **Natacha Mora**, coordinadora de **Canary Islands Films**. Y no solo en animación, cuyo desarrollo lleva algunos años más, sino especialmente en ficción: hoy las islas albergan producciones de series y largometrajes como *Sky Rojo* y *The One* para **Netflix**, *La templanza* para **Amazon**, una serie de **Apple TV+** y **Vancouver Media**, y la segunda temporada de *Hierro* de **Movistar+**.

Sobre la animación, ésta no se ha visto afectada por la pandemia: ‘Gracias al 4% del impuesto sobre sociedades, no ha parado de crecer. No sólo siguió produciendo, también llegaron nuevas compañías como la filial de **Fortiche** (Francia) de **Remy Terreaux**, especializado en 2D y 3D y videojuegos’, añade Mora.

El Gobierno subvenciona desarrollo y producción: entre los 20 proyectos apoyados están *Incredibles* de **Cute Kids Show AIE**, y el documental animado *Refugiadas climáticas* de **David Baute (Tinglado Films)**, en la categoría de producción de largos y series. Entre los cortometrajes están *La elegida* de **Maxi Díaz** de **3 Doubles** y *El último muflón* de **Omar Razzak** y **Shira Ukrainitz**, con producción de **Tourmalet Films**.

Actualmente, hay 11 estudios de animación y 3 de videojuegos, además de 5 empresas de servicios de animación, postproducción y efectos. ‘Prestamos apoyo individualizado a quienes quieran producir aquí, creamos programas de formación y el porcentaje de talento local en las empresas crece cada año, además de infraestructuras top. Son todas buenas razones para trabajar en o con Canarias, además del clima, las horas y calidad de la luz, conexiones aéreas, seguridad, costes y alta calidad de vida’, añade.

‘En animación la estrategia está bien definida hacia la atracción de producciones, organización de misiones directas e inversas (ahora online), y presencia destacada en los principales mercados mundiales. Estudiamos vías de desarrollo en videojuegos, un campo hasta ahora, prácticamente inexplorado’, completa **Mora**.

Mundo TV Iberoamérica: animación + ficción

Mundo TV Iberoamérica continúa en plena expansión: en el último año, y parte de este 2021, la compañía liderada por **María Bonaria Fois**, managing director, ha forjado negocios y producido nuevos contenidos.

Con su estudio de Tenerife, lleva adelante varios desarrollo y servicios de animación, lo cual es calificado por **Bonaria Fois** como una ‘estrategia ganadora’, debido que los mercados de contenido se vieron afectados por la pandemia global. Además, se ha visto beneficiada por la demanda de contenido en las pantallas, especialmente por IPs para el segmento infantil.

En entrevista a **PRENSARIO**, la ejecutiva destacó que desde **Mundo TV Producciones Canarias** puede producir ‘íntegramente’ contenido, a la vez que ha agregado distintos servicios como CGI y animación tradicional a terceros. ‘Estamos muy satisfechos y orgullosos de esta evolución que está teniendo y seguirá teniendo un impacto muy positivo para todo el **Grupo Mundo TV**’, declaró.

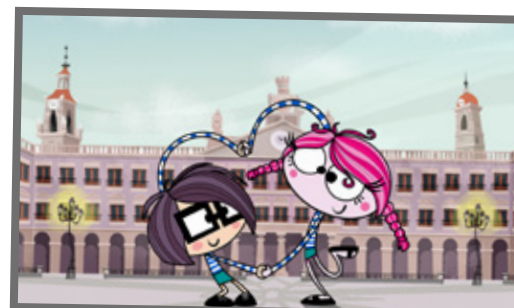
También destacó que continúa ‘abriendo el abanico’ y oferta de producciones. Parte de ello es la integración de contenidos de ficción para público adulto. ‘En estos meses donde no se ha podido viajar ni asistir a ferias, nos hemos dedicado a seguir desde más cerca el proceso de desarrollo y captación de nuevos proyectos y tendencias’, sostuvo **Bonaria Fois**.

Entre los proyectos para este año, del lado de la animación se destaca *Annie & Carola* (52x11) de la reconocida autora y directora **Myriam Ballesteros**, que entrará a fase de pre-producción próximamente. Asimismo, está a cargo de pre-producir *Agent 203*, con **Toon2Tango**; la segunda temporada de *MeteoHeroes*, coproducción con **MOPI (Meteo Operations Italia)**. ‘Respecto a *MeteoHeroes*, estamos especialmente contentos, pues la primera temporada está siendo un éxito en Italia y en el mundo, confirmando que el compromiso hacia la temática medioambiental y el cambio climático encuentra una respuesta muy positiva, especialmente entre los más jóvenes’, adelantó.

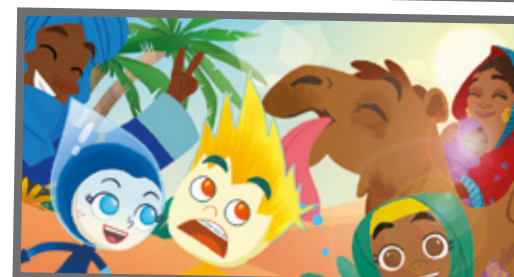
Mientras en su carpeta de ficción, destaca un proyecto en codesarrollo con **Isla Audiovisual**, el cual se encuentra en plena fase de desarrollo del tratamiento y guiones, y que ya ha empezado un recorrido comercial con los principales players internacionales.



María Bonaria Fois, managing director, Mundo TV Iberoamérica



Annie & Carola



MeteoHeroes

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