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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 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 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.

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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 Zoomoo, 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.
Disney Latin America: ‘The content business is the emotions’

Santiago de Carolis, 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 Carolis 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 diagnostic, that can be consumed through online as well as through the linear channel’.

Regarding Disney+ content, de Carolis 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 Latin America 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 Carolis.

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.

LATIN AMERICA: SUBSCRIBERS FORECAST, BY INTERNATIONAL PLATFORMS (2025F) – IN THOUSANDS.

Source: Digital TV Research
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 >1,000 participants and >2,000 content submissions, while at Quiro a the bigger exposure of Canary animation industry is bringing fresh air to the Islands, and MIFA Anency 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 (YEDIA) Project, in collaboration with the World Bank. This project, funded by a US$ 20 millon 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 >1,000 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 stand-alone article in this edition.

With the main support of the Island Council along with the Tenerife Film Commission, Premios Quiro’s 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 more.

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,” said 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 Annecy, 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, restaurants, coffee corners, digitalization and animation industries will have digital measurement equipment for all sanitary measures for attendees.

Likewise, Anency 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 Snap! experiences, eight Focus sessions, 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 SD Festival (Egypt). 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 >4 sessions from regions such as Africa (Nigeria, South Africa, Africa2010 Season and Digital Lab Africa), Middle East (Israel), Latin America (La Lliga de la Animacion Iberoamericana in Focus, Animation Special Mentoring Program for Women Animation Directors, Chile, Colombia) Asia (South East Asia, Taiwan, Japan) and Europe (ECE 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 have 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.

After the 2020 online edition, the triennial to African animation led the Festival’s 60th anniversary reorganized spotlighting an explosion of colours and energies on the official poster from the illustratore Jean Charles Mozin in Kabyle.

José Luis Farias, director of Premios Quiro’s de la Animación Iberoamericana: ‘The Co-production and Business Forum is a key meeting point for Ibero-American animation professionals, bringing together representatives from animation companies from 19 countries, including América Adult,рон, Universal Kids, Sasa, RTVE, Papekawa, Kiva, Yoko Sasa, Bruxelles Foire du Livre de Bruxelles, The Lakes International Comic Art Festival, Quebec BD (Canada), The Lakes International Comic Art Festival (United Kingdom), the Foire du Livre de Bruxelles (Belgium), and the CairoComix Festival (Egypt).

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Developed by Shajulee Crosse, Kyle-Andrew Lee, Chevardi Gray and Dwayne Pottinger, Jelmy Man Adventures was one of the key Jamaican animated projects at KINGSTOON 2021 obtaining the first place on the category “Best Concept”.

Directed by the Uruguayan Juan Cane, the feature film Olive Y Los MonSTRUos was the winter of the last call of the serie de 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.

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”.

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 where our differentiating value lies 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.

Libbie Doherty, head of children’s programming at ABC, Natalie Engel, Director of Content, Children’s Programming, PBS Kids

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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 high-profile movies and series.

Disney EMEA: focus in coproductions

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 EMEA has a physical presence in 30 countries employing more than 8,000 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 have 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 on 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 re-emerge in a bigger way, with independent producers to expand local IP.

Regarding the content strategy for girls, although there is likely to be room for live action as well, Friedman, looking to co-produce our kids content. We are looking to co-produce and commission shows that can work on Disney+ and our channels’, appointed.

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KIKAt at ARD/ZDF: ‘We seek quality content on all levels’

Sebastian Debertin, Head of Content Acquisition and Co-Productions at KiKA, 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.

We assumed 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 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, shrivel, 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 concluded.

KIKAt at ARD/ZDF: ‘We seek quality content on all levels’

Sebastian Debertin, Head of Content Acquisition and Co-Productions at Ki.KA
La pandemia parece no detener a Leader Entertainment, que opera la red 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.

Toda la red tiene 130 millones de suscriptores y 80 millones de visitas diarias, mientras que el canal ERI cuenta con 42 millones de suscriptores y 43 mil millones de visitas totales; es el cuarto canal de niños a nivel mundial a marzo, según Tubular, y tiene en Facebook más de 40 millones de suscriptores.

Sostiene Pumar: ‘Para estar en negocio es necesario trazar 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 Via comCBS Digital Studios Internacional (VDS) 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 otros.

Pumar destaca el nuevo estudio en Europa, como ‘paso natural’ de su estrategia de crecimiento y posicionamiento. ‘El éxito obtenido de nuestra estrategia de crecimiento y posicionamiento, ‘El éxito obtenido de nuestra estrategia de crecimiento y posicionamiento, nos abre de nuevo la puerta para los próximos años’, refuerza.

‘Nuevas producciones, que es una de nuestras principales líneas de negocio para los próximos años, ya están siendo producidas, como bien saben en la red’, concluyó Pumar.‘Nuevas producciones, que es una de nuestras principales líneas de negocio para los próximos años, ya están siendo producidas, como bien saben en la red’, concluyó Pumar.

Felipe Figueira, head of programming and content strategy for Globo Group’s kids unit, confirms the expressions of intention of the company to strengthen the catalog with animated and live-action content targeting kids ages six to 12 that can air across Globo’s 24/7 linear channel and digital platforms, including the Globoplay VOD service and Globo’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. ‘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. Globo 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 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 Genios, successes in the country and which has already been seen in more than 30 countries; also Violentinos, 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 Bu gendos, the second most-watched children’s program during its transmission in 2020, and Globo’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’.

In partnership with ZAG, Globo was the first country in the world to release footage from the new Miraculous: The Adventures of Ladybug and Cat Noir, ahead of the new season and show an unprecedented episode of Miúdos: The Adventures of Little Guys.

The Curious World of Linda

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

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El Reino Infantil: expansión en todo sentido

Globo: top Brazilian animation brands

Felipe Figueira, head of programming and content strategy for Globo Group’s kids unit, confirma las expresiones de intención de la compañía para fortalecer el catálogo con contenido animado y en acción real, con contenido dirigido a niños de entre 6 y 12 años que pueda emitirse a través de la red Globo de 24/7 en canales lineales y digitales, incluyendo el servicio de VOD Globoplay y el canal de YouTube de Globo.

‘Como otras compañías, 2020/2021 es un tiempo desafiante para nosotros. Hemos tenido que detener nuestro aparato productivo, sin embargo, hemos reactivado rápidamente, con gran énfasis en nuestras pantallas digitales. Nos centramos en producciones en co-producción, mientras continuamos alimentando nuestro canal lineal, así como el canal de YouTube y VOD. Globo ha sido un líder en el segmento de contenido para niños desde la pandemia comienza, donde llenamos la pantalla con contenido educativo y de gran significado, así como entretenimiento, siendo la casa de una de las grandes marcas de animación en el país, él subrayó.

Figueira comentó que Globo está buscando a socios internacionales que quieran promover proyectos para todos los canales, en formatos largos y cortos. ‘Estamos actualmente buscando socios para desarrollar contenido para Globinho Play’. Entre los títulos más destacados se encuentran Escola De Gênios, éxitos en el país y que ya ha sido visto en más de 30 países; también Violentinos, una serie de acción y fantasía para jóvenes que ha sido licenciada para países como Rusia, Colombia, Suecia, Israel, Uruguay, Angola, Mozambique y Sri Lanka; o Bugendos, el segundo programa de televisión más visto durante su transmisión en 2020, y el primer sitcom de niños de Globo.

Sobre los principales competidores de Globo, Figueira concluye: ‘Una de nuestras fortalezas es nuestro amplio catálogo de contenido hecho por y para brasileños, que son ampliamente aceptados por el público. Igualmente, somos una cadena que toca un tema de gran importancia en el contenido de los niños’.

En colaboración con ZAG, Globo fue el primer país en el mundo en liberar material de la nueva Miraculous: The Adventures of Ladybug and Cat Noir y mostrar un episodio inédito de Miúdos: The Adventures of Little Guys.

El mundo curioso de Linda

- Serie animada 2D de 26 x 7 minutos
- Producción de Talk/Seek Enterprises para KBS, SK Broadband y SBA

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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 Goldbad Brown (Canada), Collingwood and Co. Productions (Lupus Films, UK), and Giggle Garage Animation (Singapore).

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

In development, it exhibits Bejuba! a big 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 children’s book series that combines sci-fi absurdity with the even more baffling world that school children have to deal with.

Meanwhile on CG-side status, presents Cleo & Cuquin (52x27), co-produced with Mil and Yuka Pictures, where in each episode both characters and their siblings, will face small conflicts playing. Also Lee & Pop (56 Web Clips x 2min), co-produced with Horali, which follows Leea and Pop, two siblings who love music and songs, who with their friends, the musical instruments, they sing and dance.

And finally, on the slate of feature films promotes Cranton Academy Monster Zone (95 min), CG film co-produced with Delphi Films, which follows Sunny when he opens a portal to another dimension and unleashes monstrosities.

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.

KingstOOn 2021: record edition in all aspects

Jamaica’s Animation Conference and Film Festival, KingstOOn, has given off a strong 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 2,700 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 ‘natural’ 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 $125 million (US $1.5 million) to national GDP in the 2020-21 fiscal year, and created 782 jobs for local professionals on 44 registered productions. Among these productions were Sprinter written and directed by our own Storm Saulter, one of the featured speakers in the festival, and of course, James Bond 007,” 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 course, 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,Howdy Animation executive, Everett Downing as well as Televi- sion Jamaica’s GM, Claire Grant. There was also a “Pitch Masterclass” on 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, Mike Bennett, and Alpain 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 pres- entations have been amazing and well received from the over 3,000 persons who have registered so far. The Digital and Animation in- dustry has truly grown over the years and we are so proud and excited to have hosted our 4th staging of the annual event at the Palen- ten bigger and better each time’, remarked Margery Vassell, Executive Manager at KingstOOn.

Day 3 had special key- note address from Olivier Lelardou, SVP Animation and Associate Producer of Cyber Group Studios France for a session titled ‘Creating Data Driven Content’ and delved into the latest trends in the art of data or virtual production tools, using hybrid magne- tic or optical motion capture while also sim- plifying the production process. KingstOOn Animation Conference-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.
Canarias, el destino audiovisual en Europa

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 ofreciendo 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’, afirma Mora.

El Gobierno subvenciona desarrollos y producción: entre los 20 proyectos apoyados están increíblemente de Cute Kids Show AIE, y el documental animado Refugiados climáticos 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 mufón de Omar Razzaz y Shira Ukrainitz, con producción de Tourmaline Films.

Actualmente, hay 11 estudios de animación y 3 de videojuegos, además de 5 empresas de servicios de animación, postproducción y efectos. ‘Prestando apoyo individualizado a quienes quieran producir aquí, creamos programas de formación y el percentaje 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.

Mondo TV Iberoamérica: animación + ficción

Mondo 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 desarrollos 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 destaca que desde Mondo TV Producciones Canarias puede producir ‘integralmente’ contenido, a la vez que ha agregado distintos servicios como CGI y animación tridimensional a terceros. ‘Estamos muy satisfechos y orgullosos de esta evolución que está teniendo y seguirá teniendo un impacto muy positivo para todo el Grupo Mondo 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 (S2) de la reconocida autora y directora Myriam Ballesteros, que entrará a fase de pre-producción próximamente. Asimismo, está a cargo de pre-producción Agent 203, con ToonzTango, la segunda temporada de MeteorHeroes, coproducido con MIPI (Metro Operations Italia). Respecto a MeteorHeroes, 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.