2019 • Quirino Awards

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From the very first moment we presented the idea of putting together a white paper of Ibero-American animation, mapping for the first time the animation sector of all Latin America, it happened to us as with the organization of the Quirino Ibero-American Animation Awards, everyone wanted to help, collaborate and be a part of it.

It is something necessary, we have to know each other first to know what our weaknesses and our virtues are, to subsequently evaluate the opportunities and chart growth and improvement strategies. Who we are? How many are we? Who can we co-produce with?

We are a total of 867 production houses, 262 training centers, 93 events and 26 associations. To this figure we should add the number of workers per company, the number of students and trainers of the centers, and the organizers and event assistants.

The emergence of animation production companies associations in recent years is a sign of this collaboration, of understanding that together we go further. Let’s start this trip together, let's be part of the history of Latin American animation creating a real market, creating networks, creating audiovisual works of ours, without having to look the other way.

In addition to the collaboration of several professionals, we wanted to channel the data of each country through its film institutes and associations of animation production companies. We have approached the situation of their industry and in turn have made spokespersons in your country in the face of updating and data collection.

For all this, the second point of this white paper is the acknowledgements to all those professionals, institutions and associations that have made this first Ibero-American Animation Quirino White Paper possible. THANK YOU.

And “Quirino” because he reminds us again of the aims of the Quirino Awards: to value the talent and industry of Ibero-American animation, establish ties and networks between both sides of the ocean; and build an Ibero-American animation market where audiovisual works could circulate.

This white paper edition 2019 constitutes a whole map of the sector in terms mainly of figures. The goal is to achieve a 2020 edition with a second phase, this time of sector analysis, billing data, number of jobs, box office ... We will need you all again, stay tuned!

Bea Bartolomé
Acknowledgements to the institutions

• CAACI
• IBERMEDIA
• ARGENTINA INCAA, Instituto Nacional de Cine y Artes Audiovisuales de Argentina
• BRAZIL ANCINE, Agência Nacional do Cinema do Brasil
• DOMINICAN REPUBLIC Dirección General de Cine de la República Dominicana
• CHILE Consejo Nacional de la Cultura y las Artes del Gobierno de Chile
• COLOMBIA Ministerio de Cultura de Colombia, Proimágenes Colombia
• ECUADOR ICCA, Instituto de Cine y Creación Audiovisual de Ecuador
• PERU DAFO, Dirección del Audiovisual del Ministerio de Cultura de Perú
• PORTUGAL ICA, Instituto do Cinema e do Audiovisual de Portugal
• SPAIN Crea SGR, EGEDA, ICAA, Instituto de la Cinematografía y de las Artes Audiovisuales de España, ICEX, España Exportación e Inversiones, Tenerife Film Commission
• URUGUAY ICAU, Dirección del Cine y Audiovisual Nacional de Uruguay; Uruguay XXI

Acknowledgements to the associations

• ARGENTINA ANIMAR CLUSTER - Argentinian Animation & VFX Cluster; APA, Asociación Productoras de Animación Córdoba
• BRASIL ABCA, Associação Brasileira de Cinema de Animação; BRAVI, Brasil Audiovisual Independente
• COLOMBIA ASIFA COLOMBIA, GEMA COLOMBIA
• ECUADOR GREMIO DE ANIMADORES DE ECUADOR
• MEXICO ACDMX, Asociación de Creativos Digitales de México, PIXELATL MÉXICO
• PANAMA PANAMA ANIMATION
• PARAGUAY PARAGUAY ANIMATION
• PERU PERU ANIMATION
• PORTUGAL CASA DA ANIMAÇÃO PORTUGAL
• SPAIN DIBOOS, PROANIMATS, SAVE
Acknowledgements to the professionals

ARGENTINA Alejandra Grimaldi, Alejandro R. González, Ignacio Lillini, Julio Bertolotti, Laura Gaglilesi, Luciana Roude, Romina Savary, Rosario Carlino, Silvina Cornillón

BOLIVIA Ingrid Schulze Benavides

BRAZIL Adam Jaime de Oliveira, Candida Luz Liberato, Leticia Friedrich, Leticia Maria Lima Godinho, Marta Machado, Rachel do Valle, Renata Pelizon

CHILE Cristián Freire, Germán Acuña, Jose Ignacio Navarro, Margarita Cid, Nicole Pérez Lizama, Pato Escala, Wilo Gómez

COLOMBIA Andrea Afanador, Claudia Triana, Juliana Arias, Liliana Rincón, María Lozano, Ricardo Arce, Ricardo Cantor

COSTA RICA Ariel Arburola, Carlos Redondo

CUBA Ernesto Piña

DOMINICAN REPUBLIC Alejandra Bonetti, Manuela Germán, Yvette Marichal

ECUADOR Andrés Aguilar, Daniel Jacome, Ivette Michele Rodríguez Moreno, Jan Vandierendonck, Mario Vera, Mauricio Cadena, Paul Vaca

EL SALVADOR Alvin Sandoval, Gerardo Javier Paredes

MEXICO Alejandra Montemayor Loyo, Christian Bermejo, José Iñesta, José Miguel Álvarez Ibargüengoitia, Lucia Cavalchini

PANAMA Alberto Wang, Anubis Vrussh, César Garrido, Luis Carlos Caballero

PARAGUAY Carlos Giménez, Esteban Pedrozo, Guillermo Careaga, Tamara Terashima

PERU Joanie Guerrero, Milton Guerrero, Pierre Emile Vandoorne

PORTUGAL Diego Carvalho, Luis Chaby, Maria Mineiro, Nuno Beato, Paulo Gonçalves, Regina Machado

PUERTO RICO Hector Manuel Rosario

SPAIN Beatriz Navas, Carlos Biern, Elena Vilardey, Eva Zalve, Francisco Menéndez, Jara Ayucar, Mar Sáez, Miguel Miranda, Noemí Coloma, Queralt Pons, Samuel Viñolo, Silvia Barraclough, Tito Rodríguez, Víctor Sánchez

URUGUAY Alfredo Soderguit, Gerardo Michelin, Juan Carve, Marta García, Martin Pommerenck, Omaira Rodriguez, Sofia Chiva
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**FORMATS IN WHICH THE PRODUCTION HOUSES OF ALL IBERO-AMERICA WORK**

- Several formats: 46.8%
- Only short films: 7.0%
- Only feature films: 5.7%
- Only series: 11.7%
- Only advertisement: 28.0%
- Only others: 0.7%

**TECHNIQUES IN WHICH PRODUCTION HOUSES OF ALL IBERO-AMERICA WORK WITH**

- Several Techniques: 16.8%
- Only 2D: 30.3%
- 2D, 3D: 34.9%
- Only 3D: 14.1%
- Only Stop Motion: 3.9%
### Training Centers

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<td>Honduras</td>
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Ibero-American Animation
Quirino White Paper

IBERO-AMERICAN DATA BASE:
ASSOCIATIONS, PRODUCTION COMPANIES,
TRAINING CENTERS & EVENTS
ARGENTINA ASSOCIATIONS

ANIMAR CLUSTER, Argentinian Cluster Animation & VFX
animarcluster@gmail.com
@AnimarCluster

APA, Asociación Productoras de Animación Córdoba
apa.animadores@gmail.com
@APAAsociacionDeProductorasDeAnimacionDeCordoba
@ apa_cba
Argentina Production companies

Formats in which the production houses of Argentina work

- Several formats: 58.9%
- Only short films: 5.5%
- Only feature films: 2.7%
- Only series: 6.2%
- Only advertisement: 26.0%
- Only others: 0.7%

Techniques which production houses of Argentina work with

- Several techniques: 25.0%
- Only 2D: 20.0%
- Only 3D: 12.9%
- Only Stop Motion: 3.6%
- 2D, 3D: 38.6%
### Argentina Production Companies

<table>
<thead>
<tr>
<th>Company</th>
<th>City</th>
<th>Contact Email</th>
<th>Services</th>
<th>Platforms</th>
<th>Notable Projects</th>
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<tr>
<td>2VEINTE</td>
<td>Buenos Aires</td>
<td><a href="mailto:info@2veinte.com.ar">info@2veinte.com.ar</a></td>
<td>short films, advertising</td>
<td>2D</td>
<td>“Ricochet Splendid”</td>
</tr>
<tr>
<td>ANIMAC</td>
<td>Buenos Aires</td>
<td><a href="mailto:webmaster@animac3d.com.ar">webmaster@animac3d.com.ar</a></td>
<td>series, short films, advertising</td>
<td>3D</td>
<td>“Gauchito’s Way”</td>
</tr>
<tr>
<td>BANDIDOGUAPO</td>
<td>Buenos Aires</td>
<td><a href="mailto:contact@bandidoguapo.tv">contact@bandidoguapo.tv</a></td>
<td>advertising</td>
<td>3D</td>
<td>“Rocklets - Max vs Crunch”</td>
</tr>
<tr>
<td>3DAR</td>
<td>Buenos Aires</td>
<td><a href="mailto:info@3dar.com">info@3dar.com</a></td>
<td>short films, advertising</td>
<td>2D, 3D</td>
<td>Lil Dicky - “Earth”</td>
</tr>
<tr>
<td>ANIMATION MACHINE</td>
<td>Buenos Aires</td>
<td><a href="mailto:diegoh@animationmachine.com.ar">diegoh@animationmachine.com.ar</a></td>
<td>feature films, series, short films, advertising</td>
<td>3D, VFX</td>
<td>“Milky Road”</td>
</tr>
<tr>
<td>BANZAI FILMS</td>
<td>Buenos Aires</td>
<td><a href="mailto:info@banzaifilms.tv">info@banzaifilms.tv</a></td>
<td>series, short films, advertising</td>
<td>2D, 3D</td>
<td>“Short &amp; Long”</td>
</tr>
<tr>
<td>A365 STUDIOS</td>
<td>Buenos Aires</td>
<td><a href="mailto:info@competir.com">info@competir.com</a></td>
<td>series, short films, video games</td>
<td>2D, 3D</td>
<td>“Los creadores”</td>
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<tr>
<td>ALEPH MEDIA</td>
<td>Buenos Aires</td>
<td><a href="mailto:info@alephcine.com">info@alephcine.com</a></td>
<td>feature films</td>
<td>2D, 3D</td>
<td>“Argentina animada”</td>
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<td>ARCUM</td>
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<td><a href="mailto:arcumproducciones@gmail.com">arcumproducciones@gmail.com</a></td>
<td>short films</td>
<td>2D, 3D, stop motion</td>
<td>“Fire”, “Ferrocarril de Plata”</td>
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<td>BARRACA POST</td>
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<td><a href="mailto:info@barraca.com.ar">info@barraca.com.ar</a></td>
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<td>2D, 3D</td>
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<tr>
<td>ALFALFA ESTUDIO</td>
<td>Buenos Aires</td>
<td><a href="mailto:hola@alfalfo.com.ar">hola@alfalfo.com.ar</a></td>
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<td>ARCUS ANIMATION STUDIOS</td>
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<td><a href="mailto:basta.estudio@gmail.com">basta.estudio@gmail.com</a></td>
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<td>ALFIOSTUDIO</td>
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<td>ASTROLAB MOTION</td>
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<td><a href="mailto:info@astrolabmotion.com.ar">info@astrolabmotion.com.ar</a></td>
<td>series, short films</td>
<td>2D,3D</td>
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### Argentina

#### Production Companies

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<thead>
<tr>
<th>Company</th>
<th>Location</th>
<th>Contact Email</th>
<th>Services</th>
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<tr>
<td><strong>Bestiapeluda Visual Studio</strong></td>
<td>Buenos Aires</td>
<td><a href="mailto:hola@bestiapeluda.tv">hola@bestiapeluda.tv</a></td>
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<tr>
<td><strong>Bitr Studio</strong></td>
<td>Mendoza</td>
<td><a href="mailto:info@bitrstudio.com">info@bitrstudio.com</a></td>
<td>animación para video games</td>
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<td><strong>Bitt</strong></td>
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<td><a href="mailto:luciana@cancanclub.com.ar">luciana@cancanclub.com.ar</a></td>
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<td>“El hombre más chiquito de mundo”, “Dos pajaritos”</td>
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<td><strong>Caudillo Cine</strong></td>
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<td>Bariloche</td>
<td><a href="mailto:cpca@unrn.edu.ar">cpca@unrn.edu.ar</a></td>
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**Argentina**

### Production companies

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<td>Colorium</td>
<td>Buenos Aires</td>
<td><a href="mailto:hola@colorium.net">hola@colorium.net</a></td>
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<td>Cubo Mágico</td>
<td>Buenos Aires</td>
<td><a href="mailto:info@cubomagico.tv">info@cubomagico.tv</a></td>
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<td>Buenos Aires</td>
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<tr>
<td>DrafToon Animation</td>
<td>Santa Fe</td>
<td><a href="mailto:contacto@drafToonanimation.com">contacto@drafToonanimation.com</a></td>
<td>Feature films, Series</td>
<td>“Blackie &amp; Company”</td>
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<td>EdgAR ALLAN POST - POSTPRODUCCIÓN DIGITAL SRL</td>
<td>Santa Fe</td>
<td><a href="mailto:info@eapost.com.ar">info@eapost.com.ar</a></td>
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<td><a href="mailto:info@eapost.com.ar">info@eapost.com.ar</a></td>
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<td><a href="mailto:juanma@elbirque.com">juanma@elbirque.com</a></td>
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<td>El MolinetE Animación</td>
<td>Santa Fe</td>
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<td>Stop motion</td>
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<td>El Perro en la Luna</td>
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<td><a href="mailto:info@elperroenaluna.com.ar">info@elperroenaluna.com.ar</a></td>
<td>Feature films, Series, Short films, Advertising</td>
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<td>ElementAL Animation</td>
<td>Buenos Aires</td>
<td><a href="mailto:elemental.2d@gmail.com">elemental.2d@gmail.com</a></td>
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<tr>
<td>Encuadre</td>
<td>Buenos Aires</td>
<td><a href="mailto:ros.manfredi@gmail.com">ros.manfredi@gmail.com</a></td>
<td>Series, Advertising, VR</td>
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<tr>
<td>Estudio Guarda!</td>
<td>Buenos Aires</td>
<td><a href="mailto:hola@estudioguarda.com">hola@estudioguarda.com</a></td>
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<tr>
<td>Eucalyptus</td>
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<td><a href="mailto:eucalyptus.srl@gmail.com">eucalyptus.srl@gmail.com</a></td>
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<td>Fiero</td>
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<td><a href="mailto:info@fiero.tv">info@fiero.tv</a></td>
<td>Advertising</td>
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ARGENTINA

PRODUCTION COMPANIES

FISGONO FX & ANIMATIONS
Buenos Aires
info@fisgono.com
short films, advertising
3D
“La araña chiquitita”

FLAMBOYANT PARADISE
Buenos Aires
hello@flamboyantparadise.com
advertising
2D, 3D, stop motion
“Heart of Lio”

FLIPCON CONTENIDOS
Buenos Aires
acaputto@gmail.com
series, advertising
2D

FREAKPRODUCTION
Buenos Aires
freakproduction@gmail.com
feature films, short films
2D, stop motion
“Padre”

FULL DIMENSIONAL ENTERTAINMENT
Buenos Aires
info@fulldimensional.com.ar
feature films, series, advertising, VR
“Pedro y Lola”

GUASUNCHO PRODUCCIONES
Villa Allend, Córdoba
guasunchoproducciones@hotmail.com
short films
2D
“Renán”

GALILEO COMUNICACIÓN & ANIMACIÓN
galileocomunicacion@gmail.com
feature films, series, short films
2D, stop motion
“Demasiado tímido”, “Dimensiones animadas”

GG VFX
Buenos Aires
guterrez.gg@gmail.com.
feature films, short films
3D, stop motion
“Underland” - The Last surface

GIZMO
Buenos Aires
info@gizmosite.tv
advertising
2D, 3D
“Heart of Lio”

GRANDES EXITOS
Buenos Aires
contacto@grandesexitos.com
series, short films, advertising
2D, stop motion
“Corazón roto”

GRUPO UNIVERSO DE ARTE
Buenos Aires
ileanagavin@gmail.com
short films
2D
“Pájaros”

IDEAS FIJAS
San Luis
contacto@ideasfijas.com
feature films, series, short films, advertising, 3D
“Anciedades”

IDEAS POR ROSCA
Córdoba
manuelvivas@gmail.com
series, short films, advertising
2D
“Historias minimas de los mundiales”

GUASUNCHO PRODUCCIONES
Villa Allend, Córdoba
guasunchoproducciones@hotmail.com
short films
2D
“Renán”

HEXAGONO
Buenos Aires
info@hxgn.com.ar
series, short films, advertising
2D, 3D, stop motion, others

HOOK UP ANIMATION
Buenos Aires
contacto@hookupanimation.com
feature films, series, short films, advertising
2D, 3D
“Gina”, “GILGAMESH”

IDEAS POR ROSCA
Córdoba
manuelvivas@gmail.com
series, short films, advertising
2D
“Historias minimas de los mundiales”
### Argentina

<table>
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<tr>
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<td><strong>ILUSIONARIO</strong></td>
<td>Córdoba</td>
<td><a href="mailto:contacto@ilusionario.com.ar">contacto@ilusionario.com.ar</a></td>
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<td><strong>IMAGO EUTERPE</strong></td>
<td>Buenos Aires</td>
<td><a href="mailto:imagoeuterpe@gmail.com">imagoeuterpe@gmail.com</a></td>
<td>series</td>
<td>stop motion “La cocina de Doña Flora”</td>
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<tr>
<td><strong>INDELEBLE ESTUDIO</strong></td>
<td>Córdoba</td>
<td><a href="mailto:info@indeleblestudio.com.ar">info@indeleblestudio.com.ar</a></td>
<td>advertising</td>
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<td><strong>IN POST WE TRUST</strong></td>
<td>Buenos Aires</td>
<td><a href="mailto:vicky.rostello@pampafilms.com.ar">vicky.rostello@pampafilms.com.ar</a></td>
<td>feature films</td>
<td>3D “La gallina Turuleca”, “Pequeños Héroes”</td>
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<td><strong>INDIAS</strong></td>
<td>Buenos Aires</td>
<td><a href="mailto:indiasfilms@gmail.com">indiasfilms@gmail.com</a></td>
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<tr>
<td><strong>IUPA TOONS</strong></td>
<td>General Roca, Río Negro</td>
<td><a href="mailto:idecuzzi@iupa.edu.ar">idecuzzi@iupa.edu.ar</a></td>
<td>series, short films</td>
<td>2D, 3D “Las desventuras de Caos y Percance”</td>
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<tr>
<td><strong>KUIPER ANIMATION</strong></td>
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<td><a href="mailto:info@kuiperanimation.com">info@kuiperanimation.com</a></td>
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<td><a href="mailto:produlacasadearbol@gmail.com">produlacasadearbol@gmail.com</a></td>
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<td>2D, 3D “Ciencia Zapata”</td>
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<tr>
<td><strong>LA POSTA</strong></td>
<td>Buenos Aires</td>
<td><a href="mailto:pablo@laposta.com.ar">pablo@laposta.com.ar</a></td>
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<td><a href="mailto:info@lasp.com.ar">info@lasp.com.ar</a></td>
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<td><strong>LA VUELTA STOP MOTION</strong></td>
<td>Santa Fe</td>
<td><a href="mailto:info@cristianllamosas.com">info@cristianllamosas.com</a></td>
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<td><strong>LE CUBE</strong></td>
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<td><a href="mailto:hello@ecube.tv">hello@ecube.tv</a></td>
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<td><a href="mailto:damian@lmsanimation.com">damian@lmsanimation.com</a></td>
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<td><a href="mailto:info@metro.com.ar">info@metro.com.ar</a></td>
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<td><a href="mailto:martin@malditomaus.com">martin@malditomaus.com</a></td>
<td><a href="mailto:mitocondriaaudiovisual@gmail.com">mitocondriaaudiovisual@gmail.com</a></td>
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<td>“Las palomas y las bombas”</td>
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<td><a href="mailto:info@moco.com.ar">info@moco.com.ar</a></td>
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## Argentina Production Companies

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<td><a href="mailto:info@nos.com.ar">info@nos.com.ar</a></td>
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<td>Provincia Nep - “Garpa”</td>
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<td>OSA ESTUDIO</td>
<td>Córdoba</td>
<td><a href="mailto:osaestudio@gmail.com">osaestudio@gmail.com</a></td>
<td>series, short films, stop motion</td>
<td>“Anton y el mundo raro”</td>
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<td>PIUKE</td>
<td>Buenos Aires</td>
<td><a href="mailto:productorapiuka@gmail.com">productorapiuka@gmail.com</a></td>
<td>advertising, apps, VR, 2D, 3D</td>
<td>“Lhuén: Cosa e’ mandinga”</td>
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<td>NUTS MEDIA</td>
<td>Buenos Aires</td>
<td><a href="mailto:info@nutsmedia.com.ar">info@nutsmedia.com.ar</a></td>
<td>feature films, series, 2D, 3D</td>
<td>“Verdeo el bife”</td>
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<td>OVNI VACA</td>
<td>Buenos Aires</td>
<td><a href="mailto:ovnivaca@gmail.com">ovnivaca@gmail.com</a></td>
<td>series, short films, 2D</td>
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<td>PLAC STUDIOS</td>
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<td><a href="mailto:lazer@placstudios.com">lazer@placstudios.com</a></td>
<td>advertising, 2D, 3D</td>
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<td>ODIN PRODUCTORA</td>
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<td><a href="mailto:odinproductora@gmail.com">odinproductora@gmail.com</a></td>
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<td><a href="mailto:contacto@paisaestudio.com.ar">contacto@paisaestudio.com.ar</a></td>
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<td>“Pobladores”</td>
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<td>advertising, apps, VR, 2D, 3D</td>
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<td>OJO RARO</td>
<td>Buenos Aires</td>
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<td><a href="mailto:info@pampafilms.com.ar">info@pampafilms.com.ar</a></td>
<td>feature films, 3D, stop motion</td>
<td>“Turuleca”</td>
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<td>Buenos Aires</td>
<td><a href="mailto:info@onceloops.com">info@onceloops.com</a></td>
<td>feature films, series, short films, advertising, 2D, 3D, stop motion</td>
<td>“Onceloops”</td>
</tr>
<tr>
<td>PARADISE</td>
<td>Buenos Aires</td>
<td><a href="mailto:hola@paradise.ag">hola@paradise.ag</a></td>
<td>advertising, 2D, 3D</td>
<td></td>
</tr>
<tr>
<td>PLASMA</td>
<td>Buenos Aires</td>
<td><a href="mailto:info@plasmasite.tv">info@plasmasite.tv</a></td>
<td>advertising, 3D, 3D</td>
<td>“Lil Dicky - “Earth”</td>
</tr>
<tr>
<td>PAMPA FILMS</td>
<td>Buenos Aires</td>
<td><a href="mailto:info@pampafilms.com.ar">info@pampafilms.com.ar</a></td>
<td>feature films, 3D, stop motion</td>
<td></td>
</tr>
<tr>
<td>OPUSBOU</td>
<td>Río Negro</td>
<td><a href="mailto:info@opusbou.com.ar">info@opusbou.com.ar</a></td>
<td>short films, 2D, stop motion</td>
<td>“Padre”, “El empleo”</td>
</tr>
<tr>
<td>PBT ANIMATION STUDIOS</td>
<td></td>
<td></td>
<td>short films, 2D, stop motion</td>
<td>“Once”</td>
</tr>
<tr>
<td>PLENTY</td>
<td>Buenos Aires</td>
<td><a href="mailto:production@plenty.tv">production@plenty.tv</a></td>
<td>advertising, 2D, 3D</td>
<td>“We Need To Know About Alice” - Good Books</td>
</tr>
<tr>
<td>OSA ESTUDIO</td>
<td>Córdoba</td>
<td><a href="mailto:osaestudio@gmail.com">osaestudio@gmail.com</a></td>
<td>series, short films, stop motion</td>
<td></td>
</tr>
<tr>
<td>PIUKE</td>
<td>Buenos Aires</td>
<td><a href="mailto:productorapiuka@gmail.com">productorapiuka@gmail.com</a></td>
<td>advertising, apps, VR, 2D, 3D</td>
<td></td>
</tr>
<tr>
<td>NUTS MEDIA</td>
<td>Buenos Aires</td>
<td><a href="mailto:info@nutsmedia.com.ar">info@nutsmedia.com.ar</a></td>
<td>feature films, series, 2D, 3D</td>
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<tr>
<td>OVNI VACA</td>
<td>Buenos Aires</td>
<td><a href="mailto:ovnivaca@gmail.com">ovnivaca@gmail.com</a></td>
<td>series, short films, 2D</td>
<td></td>
</tr>
<tr>
<td>ODIN PRODUCTORA</td>
<td>Buenos Aires</td>
<td><a href="mailto:odinproductora@gmail.com">odinproductora@gmail.com</a></td>
<td>advertising, 2D</td>
<td></td>
</tr>
<tr>
<td>OJO RARO</td>
<td>Buenos Aires</td>
<td><a href="mailto:info@ojoraro.com.ar">info@ojoraro.com.ar</a></td>
<td>2D</td>
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<tr>
<td>ONCELOOPS MEDIA</td>
<td>Buenos Aires</td>
<td><a href="mailto:info@onceloops.com">info@onceloops.com</a></td>
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<td><a href="mailto:production@plenty.tv">production@plenty.tv</a></td>
<td>advertising, 2D, 3D</td>
<td>“We Need To Know About Alice” - Good Books</td>
</tr>
</tbody>
</table>
ARGENTINA

PRODUCTION COMPANIES

POTAJE CREATIVO
Córdoba
hola@potajecreativo.com.ar
short films, advertising
2D
“Gurium”

PRISMA
Córdoba
apita@prismacine.com.ar
feature films, series, advertising
2D
“Capitan Dark”

PRODUSIÓN JURÁSICA PRODUCCIONES
Córdoba
editorialjurasica@gmail.com
short films
2D
“Gatiperri”

QUAD DIGITAL STUDIOS
Buenos Aires
cg@quad-animation.com
advertising, VR
2D, 3D
“RCA Transformers Commercial”

QUE RUEDE
Buenos Aires
contacto@queruede.com.ar
series, short films, advertising
2D, 3D
“La albóndiga y el fideo” - El Reino Infantil

RONDA
Buenos Aires
hola@estudioronda.com.ar
advertising
2D, 3D
Storybots - “Behaviors”

RUDO COMPANY
Buenos Aires
hola@rudocompany.com
advertising
2D, 3D
Siames - “The Wolf”

SHANGO FILMS
Buenos Aires
fernando@shango.tv
advertising
2D, 3D
“Lay’s Play”

SINFIN STUDIO
Buenos Aires
info@sinfin.tv
advertising, video games
2D, 3D, stop motion, VFX

STUDIO FREAK
Buenos Aires
contact@studiofreak.tv
series, advertising
2D, 3D
“Fantasmagorías”

STUDIO SOAP
Buenos Aires
contact@studiosoup.tv
advertising
2D, 3D
“Paka Paka - rebrand”

SUPERNOVA STUDIO
Buenos Aires
info@supernovafilms.com.ar
2D, 3D

TAMANDUA ESTUDIO
Buenos Aires
hola@tamandua.tv
short films, advertising
2D, stop motion
“Quma y las Bestias”

TOMAVIRTUAL
Buenos Aires
info@tomavirtual.com.ar
feature films, short films
2D
“Anida y el circo flotante”

TRESDEDOS
Buenos Aires
info@tresdedos.tv
series, advertising
3D
“Banco credicoop “100 años””

TRICLIPSE CINE
Buenos Aires
info@diabilllosestelares.com
feature films, short films
3D
“Diabilllos estelares”

TRONCO
Buenos Aires
info@tron.co
series, advertising
2D, 3D, stop motion
“Payada Pa Satán”
ARGENTINA

PRODUCTION COMPANIES

**TULUM**
Buenos Aires
estudiotulum@gmail.com
series, short films
stop motion
“La tierra en mis manos”

**UMC EDICIONES**
Buenos Aires
comicsumc@gmail.com
serie
2D
“Universo Xero”

**UNTREF MEDIA**
Buenos Aires
info@untrefmedia.com
feature films, series
2D, 3D
“Boris Cloud y la fábrica de nubes”

**VÁSCOLO**
Buenos Aires
info@vascolo.com.ar
short films, advertising
2D, 3D
“Discovery Kids: Summer Package”

**VIDI MULTIMEDIA**
Buenos Aires
info@vidimultimedia.com
advertising
2D, 3D, stop motion

**VISTA SUR**
Buenos Aires
alvaro@vistasurfilms.com.ar
feature films
3D
“Dalia y el libro rojo”

**VLEXUS ANIMACIÓN**
Mendoza
info@vlexus.com.ar
series, short films, advertising, video games
2D
“Animales argentinos”

**WANKA**
Buenos Aires
info@wanka.tv
advertising
2D, 3D
“Telecom-Personal”

**WOLF VFX**
Buenos Aires
info@wolfvfx.com
advertising
3D

**YENKO**
Buenos Aires
contacto@yenko.tv
advertising
2D, 3D
“MultiO - San Valentín”

**ZARAMELLA ANIMACIÓN - JPZSTUDIO**
Buenos Aires
contact@zaramella.com.ar
series, short films
stop motion
“Luminaris”, “El Hombre más chiquito del mundo”
ARGENTINA

### ANIMACLICK, Laboratorio Audiovisual
Palermo
info@animaclick.com

### CIC, Centro de Investigación Cinematográfica
Buenos Aires
informes@cic.edu.ar

### COLEGIO UNIVERSITARIO IES SIGLO 21
Córdoba
institucionales@ies21.edu.ar

### DobleZeta
San Juan
sioxsj@gmail.com

### ESCAAD, Escuela de Animación y Artes Digitales
Mendoza
info@escaad.com.ar

### ESCUELA DAVINCI
Buenos Aires
contacto@davinci.edu.ar

### ESCUELA PARA ANIMADORES DE ROSARIO
Rosario
escuelaanimadores@gmail.com

### ESCUELA DE CINE: TALLER IMAGEN
Buenos Aires
informes@tallerimagen.com.ar

### ESCUELA LA LUMIÈRE
Córdoba
informes@escuelalalumiere.com.ar

### FUNDACIÓN GUTENBERG
Buenos Aires
comunicacion@fundaciogutenberg.edu.ar

### FX Primera Escuela Argentina de Efectos Especiales
Buenos Aires
info@fx.com.ar

### IDAC, Escuela de Cine de Animación de Avellaneda
Buenos Aires
idacsecretaria@gmail.com

### IMAGE CAMPUS
Buenos Aires
info@imagecampus.edu.ar

### INTEGRAL, Instituto Superior de Diseño
Buenos Aires
secretaria@integral.edu.ar

### ISCAA, Instituto Superior de Cine y Artes Audiovisuales de Santa Fe
Santa Fe
alumnadoscCAA@gmail.com

### IUPATOOINS, Instituto Universitario Patagónico de las Artes
Rio Negro
idecuzzi@iupa.edu.ar

### NUEVA ESCUELA DE DISEÑO y COMUNICACIÓN
Buenos Aires
info@nueveaescuela.net

### UAI, Universidad Abierta Interamericana
Buenos Aires
ingreso@uai.edu.ar

### UBA, Universidad de Buenos Aires
Buenos Aires
correouba@rec.uba.ar

### UNA, Universidad Nacional de las Artes
Buenos Aires

### UNDAV, Universidad Nacional de Avellaneda
Buenos Aires
inscripciones@undav.edu.ar

### UNIVERSIDAD DEL CINE
Buenos Aires
admission@ucine.edu.ar

### UNIVERSIDAD BLAS PASCAL
Córdoba
informes@ubp.edu.ar

### UNIVERSIDAD DE BELGRANO
Buenos Aires
ingresos@ub.edu.ar

### UNC, Universidad Nacional de Córdoba
Córdoba
inventaria@artes.unc.edu.ar

### UNIVERSIDAD NACIONAL DEL LITORAL
Santa Fe
informes@unl.edu.ar

### UNIVERSIDAD SIGLO XXI
Córdoba
informacion@ues21.edu.ar

### UNRaf, Universidad Nacional de Rafaela
Santa Fe
info@unraf.edu.ar

### UNVM, Universidad Nacional de Villa María
Villa María
disenounvm@gmail.com
ARGENTINA

TRAINING CENTERS

UNSAM, Instituto de Artes Mauricio Kagel
Buenos Aires
artes.privada@unsam.edu.ar

UNTREF, Universidad Nacional de Tres de Febrero
Buenos Aires
rectorado@untref.edu.ar

UNIVERSIDAD TECNOLÓGICA NACIONAL - Centro de eLearning UTN BA
Buenos Aires
consultas@centrodeelearning.com
Argentina

ANIMA, Festival Internacional de Animación de Córdoba
Córdoba / 10th edition
info@animafestival.com.ar
October 9th - 11th 2019

ANIMA LATINA, Festival de Cine de Animación Latinoamericano
Buenos Aires / 4th edition
festivalanimalatina@gmail.com
June 24th - 30th 2019

ANIMAL, Festival de Animación Experimental Contemporánea Latinoamericana
Rosario / 1st edition
redanimacion.rosario@gmail.com
April 13th - 14th 2019

ANIMATION! Ventana Sur
Buenos Aires / 4th edition
animation@ventana-sur.com
December 2nd - 6th 2019

APA LAB, Laboratorio de Animación de Córdoba
Córdoba / 2nd edition
apalab@apa-cba.com.ar
December 8th - 13th 2019

BIT BANG FEST, Festival Internacional de Animación y Videojuegos
Buenos Aires / 5th edition
barbara@bitbangfest.com
September 25th - 29th 2018

CARTÓN, Festival Internacional de short films de animación La Tribu
Buenos Aires / 9th edition
animacioncarton@gmail.com
September 3rd - 9th 2019

EL VENTILADOR, Festival Internacional de Animación de Santa Fe
Santa Fe / 4th edition
fica.elventilador@gmail.com
March 29th - April 1st 2018

Encuentro Núcleo, Encuentro Anual de Arte 3D, Animación, Videojuegos y Robótica
Buenos Aires / 5th edition
info@imagecampus.edu.ar
October 19th - 21st 2018

MiniANIMA, Muestra de Animación e Ilustración para niños y jóvenes
Córdoba / 6th edition
info@animafestival.com.ar
August 18th 2019

OUR FEST, Festival Internacional de Animación de Stop Motion
Buenos Aires / 2nd edition
contacto@stopmotionourfest.com
March 20th - 23rd 2019

Baficito
(sección de animación en el Festival de Cine Independiente de Buenos Aires - BAFICI)
Buenos Aires / 21st edition
info@festivales.gob.ar
April 3rd - 14th 2019
ARGENTINA

Animadorxs Organizadxs Buenos Aires
animadorxsorganizadxsba@gmail.com
@animadorxsorganizadxsba

RAMA, Red Argentina Mujeres De La Animación
reddemujeresanimadoras@gmail.com
@rama.animadas @rama.animadas

Red de la Animación Argentina
red.animacion.argentina@gmail.com
@redanimacionargentina @redanimacionargentina

Stopmo Lovers, Comunidad dedicada a difundir y promocionar el stop motion
stopmolovers@gmail.com
@stopmolovers

OThERS
Bolivia

7 Production companies
1 Training centers
BOLIVIA

Production Companies

Formats in which the production houses of Bolivia work

- Only advertisement: 40.0%
- Several formats: 60.0%

Techniques which production houses of Bolivia work with

- Only 2D: 42.9%
- Only 3D: 14.3%
- 2D, 3D: 14.3%
- Several Techniques: 28.6%
**BOLIVIA**

**PRODUCTION COMPANIES**

**AMELIE CONCEPTOS**
Santa Cruz  
amelieconceptos@gmail.com  
2D, stop motion

**ROSEVALLEY PRODUCTIONS**
Cochabamba  
contacto@jacobaranibar.com  
3D  
“Vivir Contigo”

**BLACK CAT**
La Paz  
blackcat.anima@gmail.com  
series, short films, advertising  
2D  
“Selfieshi!”, “Flow”

**CELESTE ESTUDIO**
Santa Cruz  
info@celesteestudio.com  
feature films, series, short films  
2D, 3D, stop motion  
“Durazno”, “Dubicel”, “Belisario”

**CUADRILLA**
Cochabamba  
2D  
“Wiñay Kawsay”

**MOUSHON STUDIOS**
Cochabamba  
contacto@moushonstudios.com  
series, advertising  
2D, 3D  
“Alcanza tus metas”

**REBEL STUDIOS**
ANIMACIÓN Y VFX  
Santa Cruz  
daniel@anrebel.xyz  
advertising  
2D
Espacio Simón I. Patiño
CCA, Centro del Cómic
y la Animación
La Paz
espacio@fundacionpatino.org
BOLIVIA LAB
redbolivialab@gmail.com
ABCA, Associação Brasileira de Cinema de Animação
presidencia@abca.org.br
facebook @abcaoficial twitter @abca_oficial

BRAVITV, Asociación Brasileña de Productoras Independientes de TV
international@braziliancontent.com
facebook @braziliancontent twitter @bra_content
Brazil: Production Companies

Formats in which the production houses of Brazil work

- Several formats: 43.5%
- Only series: 32.2%
- Only short films: 7.0%
- Only feature films: 4.3%
- Only others: 0.9%
- Only advertisement: 12.2%

Techniques which production houses of Brazil work with

- Several Techniques: 9.3%
- 2D, 3D: 25.4%
- Only 2D: 55.9%
- Only Stop Motion: 0.8%
- Only 3D: 8.5%
Brazil Production Companies

2DLAB
Rio de Janeiro
info@2dlab.com
series 2D
“Meu Amigãozão”

3D PRODUÇÕES
Belém
 contato@3dproducoes.com
2D
“Páscoa Magazan”

44TOONS
São Paulo
44@44toons.com
series 2D
“Bobolândia Monstrolândia”

ALDEIA PRODUÇÕES
Belo Horizonte
breno@aldeiaproducoes.com

ALOPRA ESTÚDIO
Porto Alegre
alo@alopra.com
series, advertising 2D, 3D
“Hidro e Fluido”

ANIMACT!
Rio de Janeiro
 contato@animactstudio.com
series 2D
“Vivi Vivarento”

ANIMAKING
Florianópolis
 contato@animaking.com.br
feature films, series, short films, advertising 2D, 3D, stop motion
“Chapeuzinho”

ANIMUZ
São Paulo
 contact@animuz.co
short films, advertising 2D, 3D, stop motion
“Monlo”

APIÁRIO ESTÚDIO CRIATIVO
Belo Horizonte
 alo@apiario.net
series, short films, advertising 2D, stop motion
“Cabeça de Ovo”

BÁTERIA FILMES
Porto Alegre
 qualquercoisagr@bacteriafilmes.com
series 2D
“Jogos de inventar”

BÂSTERIS PRODUÇÕES
Campinas
basilisco.producoes@gmail.com
feature films, series 2D
“Anima Latina”

BELLI STUDIO
Blumenau
atendimento@bellistudio.com.br
series 2D
“Carrapatos e Catapultas”

BIRDO
São Paulo
 info@birdo.com.br
series, short films, advertising 2D
“Cupcake & Dino”

BITS FILMES
São Paulo
feature films 2D, others
“Tito e os Pássaros”

BOULEVARD FILMES
São Paulo
leticia@boulevardfilmes.com.br
series 2D
“Mostra Bill Plympton”

BOUTIQUE FILMES
São Paulo
 contato@boutiquefilmes.com.br
series 2D
“Sos Fada Manu”

BROMÉLIA PRODUÇÕES
Campinas
 contato@galinhapintadinha.com.br
series 2D
“Galinha Pintadinha”
<table>
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<th>Production companies</th>
<th>Contact</th>
<th>Filmmaking skills</th>
<th>Film examples</th>
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<td><a href="mailto:contato.bubafilmes@gmail.com">contato.bubafilmes@gmail.com</a></td>
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<td>2D, 3D “As aventuras de Fujiwara Manchester”</td>
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<td>BURITI FILMES</td>
<td><a href="mailto:buriti@buritifilmes.com.br">buriti@buritifilmes.com.br</a></td>
<td>2D</td>
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<td>CABONG STUDIOS</td>
<td><a href="mailto:contato@cabongstudios.com.br">contato@cabongstudios.com.br</a></td>
<td>series, advertising</td>
<td>2D “Decomposishow”</td>
</tr>
<tr>
<td>CABRAFULÔ PRODUÇÕES CULTURAL</td>
<td><a href="mailto:cabrafulo@gmail.com">cabrafulo@gmail.com</a></td>
<td>series, short films, advertising</td>
<td>3D “Go Figure”, “Book of Life”</td>
</tr>
<tr>
<td>CAFUNDÔ ESTÚDIO CREATIVO</td>
<td><a href="mailto:leonardo@cafundo.tv">leonardo@cafundo.tv</a></td>
<td>series, short films, advertising</td>
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BRAZIL

**MONO ANIMATION STUDIO**
São Paulo
contacto@monostudio.com.br
series, advertising
2D, 3D
“Mundo Ripilica”

**MONSTER MOVIE N’ PHOTO**
São Paulo
contacto@monstermovie.com.br
series
2D, 3D
“Glitter Model”

**MIXER FILMS**
Rio de Janeiro, São Paulo
conteudo@mixer.com.br
series
2D
“Vivi Viravento”

**OCA ANIMATION**
São Paulo
atendimento@ocaanimation.com.br
series, advertising
2D, 3D
“Festival de Inverno”

**ORIGEM PRODUTORA DE CONTEÚDO**
Salvador
luiza@origem.art.br
series
2D
“Tadinha”

**MAURICIO DE SOUSA PRODUÇÕES CINEMATOGRÁFICAS**
São Paulo
producao@souzaproducoes.com.br
feature films, series
2D
“A Zeropeia”, “Mônica Toy”

**OZ PRODUTORA**
São Paulo
contacto@ozprodutora.com.br
advertising
2D
“Sua Cozinha com Jabu”

**MEUS RUSSOS**
São Paulo
meusrussos@gmail.com
short films
2D
“Torre”

**MMARTE PRODUAÇÕES**
Goiânia
contato@mmarte.com.br
short films
2D
“O Evangelho Segundo Tauba e Primal”

**MR. PLOT**
Recife
contacto@mrplot.com.br
series
2D
“Mundo Bita”

**MONDRA FILMES**
Goiânia
contato@mandra.com.br
feature films, series, short films
2D, 3D
“GNAKS!”

**PENGUIN ANIMATION**
São Paulo
contacto@tvpinguim.com
series
2D
“O Show Da Luna”

**MARAO FILMES**
marao@marao filmes.com.br
short films
2D
“Até a China”

**MONSTER MOVIE N’ PHOTO**
São Paulo
contacto@monstermovie.com.br
series
2D, 3D
“Glitter Model”

**MAURICIO DE SOUSA PRODUÇÕES CINEMATOGRÁFICAS**
São Paulo
producao@souzaproducoes.com.br
feature films, series
2D
“A Zeropeia”, “Mônica Toy”

**ORIGEM PRODUTORA DE CONTEÚDO**
Salvador
luiza@origem.art.br
series
2D
“Tadinha”

**MAURICIO DE SOUSA PRODUÇÕES CINEMATOGRÁFICAS**
São Paulo
producao@souzaproducoes.com.br
feature films, series
2D
“A Zeropeia”, “Mônica Toy”

**OZ PRODUTORA**
São Paulo
contacto@ozprodutora.com.br
advertising
2D
“Sua Cozinha com Jabu”

**MEUS RUSSOS**
São Paulo
meusrussos@gmail.com
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2D
“Torre”

**MMARTE PRODUAÇÕES**
Goiânia
contato@mmarte.com.br
short films
2D
“O Evangelho Segundo Tauba e Primal”

**MR. PLOT**
Recife
contacto@mrplot.com.br
series
2D
“Mundo Bita”

**MONDRA FILMES**
Goiânia
contato@mandra.com.br
feature films, series, short films
2D, 3D
“GNAKS!”
### Brazil Production Companies

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<td>&quot;E Se o Seu Bebê Chegar Mais Cedo?&quot; - ACRIAR</td>
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<td>São Paulo</td>
<td><a href="mailto:contato@pushstart.com.br">contato@pushstart.com.br</a></td>
<td>series, video games, VR 2D</td>
<td>&quot;Glitchers&quot;</td>
</tr>
<tr>
<td>RAIZ PRODUÇÕES</td>
<td>São Paulo</td>
<td><a href="mailto:raiz@raizprod.com.br">raiz@raizprod.com.br</a></td>
<td>feature films 3D, stop motion</td>
<td>&quot;A Tropa de Trapo Na Selva do Arco- Iris&quot;</td>
</tr>
<tr>
<td>RED STUDIO BRASIL</td>
<td>Rio de Janeiro</td>
<td><a href="mailto:sabrina@redstudioanima.com.br">sabrina@redstudioanima.com.br</a></td>
<td>feature films, short films, advertising 2D, 3D</td>
<td>&quot;El Reino en la Nubes&quot;</td>
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<tr>
<td>RODAMOINHO FILMES</td>
<td></td>
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<td>series 2D</td>
<td>&quot;Clube Da Anittinha&quot;</td>
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<td>SATO COMPANY</td>
<td>São Paulo</td>
<td><a href="mailto:secretaria@sato.tv.br">secretaria@sato.tv.br</a></td>
<td>feature films, series 2D</td>
<td>&quot;As Tartarugas Ninjas I e II&quot;</td>
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<tr>
<td>SBUSINESS</td>
<td>São Paulo</td>
<td><a href="mailto:contato@sbusiness.com.br">contato@sbusiness.com.br</a></td>
<td>series 2D</td>
<td>&quot;Bob Zoom&quot;</td>
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<tr>
<td>SINCREOCINE PRODUÇÕES</td>
<td>Rio de Janeiro</td>
<td><a href="mailto:producao@sincrocine.com.br">producao@sincrocine.com.br</a></td>
<td>series 3D</td>
<td>&quot;Tainá e os Guardiões da Amazônia&quot;</td>
</tr>
<tr>
<td>SINGULAR, MIDIA E CONTEUDO</td>
<td>São Paulo</td>
<td><a href="mailto:singular@sing.com.br">singular@sing.com.br</a></td>
<td>series 2D</td>
<td>&quot;Mundo Ripilica&quot;</td>
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</tbody>
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**SINLOGO ANIMATION**
São Paulo  
aldileo@sinlogobr.com  
feature films, series, short films, advertising  
2D, stop motion  
“A Caminho Dos Gigantes”

**STAIR FILMES**
Campina Grande  
stairsfilmes@gmail.com  
feature films, short films, advertising  
2D, 3D  
“A princesa de Elymia”

**TAPPI ANIMATION**
São Paulo  
tappianiimation@gmail.com  
série  
2D  
“The Heart of Darkness - Kurtz”

**SOBRETUDO PRODUÇÃO**
Rio de Janeiro  
barbara@sobretudo.art.br  
feature films, advertising  
2D  
“Cachalote”

**SUBMERSO FILMES**
contato@submersofilmes.com.br  
short films, advertising  
2D  
“Solito”

**TORTUGA STUDIOS**
São Paulo  
contato@tortugastudios.com.br  
feature films, series  
2D  
“Os Under-Undergrounds”

**SPIRIT ANIMATION STUDIOS**
Curitiba  
thatsthespirit@spiritanimation.com  
feature films, series, video games  
2D, 3D, VFX  
“Karl”

**SUMA FILMES**
Rio de Janeiro  
info@sumafilmes.com.br  
short films  
“Tailor”

**TRIBBO POST**
São Paulo  
contact@upcontentco.com  
advertising  
3D  
“Zé Gotinha”

**SPLIT STUDIO**
São Paulo  
contato@splitstudio.com.br  
feature films, series, short films, advertising  
2D, 3D  
“Tito e os passaros”

**SUPER8PROD**
Porto Alegre  
contato@super8prod.com.br  
feature films, series  
2D, 3D  
“Lupita on the Planet of the Grown”

**TRUE MOTION STUDIOS**
São Paulo  
truemotion@truemotion.com.br  
advertising  
2D, 3D  
Zaeli - “Cozinha em Festa”

**STARTANIMA**
São Paulo  
start@startanima.com.br  
feature films, series, short films, advertising  
2D, 3D  
“Lino: Uma Aventura de Sete Vidas”

**SUPERTOONS**
São Paulo, Rio de Janeiro  
contato@supertoons.com.br  
series  
2D  
“O Diario de Mika”

**UM FILMES**
São Paulo  
contato@umfilmes.com.br  
series  
2D, 3D  
“As Aventuras de Fujiwara Manchester”

**TAKAPY DIGITAL ART**
Salvador  
takapydigitalart@gmail.com  
short films, advertising  
2D  
“The End”

**UP! CONTENT**
São Paulo  
contact@upcontentco.com  
series  
2D  
“Bubu and the Little Owls”
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<th>Contact</th>
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<td>VALU ANIMATION STUDIOS</td>
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<td><a href="mailto:contato@valu.com.br">contato@valu.com.br</a></td>
<td>feature films, series, video games 2D, 3D</td>
<td>“Jarau”</td>
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<tr>
<td>VETOR ZERO</td>
<td>São Paulo</td>
<td><a href="mailto:alberto@vetorzero.com.br">alberto@vetorzero.com.br</a></td>
<td>advertising 2D, 3D, stop motion</td>
<td>CCR “As Más Ideias”</td>
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<td>VÍDEO BRINQUEADO</td>
<td>São Paulo</td>
<td><a href="mailto:mbotana@uol.com.br">mbotana@uol.com.br</a></td>
<td>series 2D</td>
<td>“Contos divertidos Os 3 porquinhos”</td>
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<tr>
<td>VITRINE FILMES</td>
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<td><a href="mailto:silvia.cruz@vitrinefilmes.com.br">silvia.cruz@vitrinefilmes.com.br</a></td>
<td>series 2D</td>
<td>“Quando os Dias Eram Eternos”</td>
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<td>VIU CINE</td>
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<td><a href="mailto:ulisses@viucine.com">ulisses@viucine.com</a></td>
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<td>Z7 COMPANY</td>
<td>São Paulo</td>
<td><a href="mailto:contato@z7company.com.br">contato@z7company.com.br</a></td>
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<td>“Pecky el conejo mago”</td>
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<td>RECIFE STUDIO</td>
<td>Recife</td>
<td><a href="mailto:contato@quatro.com">contato@quatro.com</a></td>
<td>series, advertising 3D</td>
<td>“Bela Creativa”</td>
</tr>
<tr>
<td>ZOMBIE STUDIO</td>
<td>São Paulo</td>
<td><a href="mailto:contact@zombiestudio.com.br">contact@zombiestudio.com.br</a></td>
<td>short films, advertising 3D</td>
<td>“A Queda”</td>
</tr>
<tr>
<td>ZOOM ELEFANTE</td>
<td>Curitiba</td>
<td><a href="mailto:contato@zooomelefante.com.br">contato@zooomelefante.com.br</a></td>
<td>series, short films 2D</td>
<td>“Carrapatos e Catapultas”</td>
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Brazilian Production Companies
## Training Centers

**Brazil**

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<tr>
<th>School Name</th>
<th>City</th>
<th>Email/Contact Details</th>
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<tr>
<td>AESO, Faculdades Integrais Barros Melo</td>
<td>Olinda</td>
<td><a href="mailto:faleconosco@barrosmelo.edu.br">faleconosco@barrosmelo.edu.br</a></td>
</tr>
<tr>
<td>AlphaChannel</td>
<td>Sao Paulo</td>
<td><a href="mailto:atendimento@alphachannel.net.br">atendimento@alphachannel.net.br</a></td>
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<tr>
<td>AnimaEdu</td>
<td>online</td>
<td><a href="mailto:animaedu@ottodesenhos.com.br">animaedu@ottodesenhos.com.br</a></td>
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<td>Animate</td>
<td>Niterói</td>
<td><a href="mailto:cursoanimator@gmail.com">cursoanimator@gmail.com</a></td>
</tr>
<tr>
<td>Art&amp;Cia Animation School</td>
<td>online, Manaus, Fortaleza</td>
<td><a href="mailto:contato@arteciacursos.com">contato@arteciacursos.com</a></td>
</tr>
<tr>
<td>Azimut</td>
<td>Copacabana, RJ</td>
<td><a href="mailto:atendimento@azmt.com.br">atendimento@azmt.com.br</a></td>
</tr>
<tr>
<td>Blue School</td>
<td>online</td>
<td><a href="mailto:blue@blue-school.com">blue@blue-school.com</a></td>
</tr>
<tr>
<td>CADRITECH, Instituto de Arquitetura y Diseño</td>
<td>Sao Paulo, Buenos Aires</td>
<td><a href="mailto:info@cadritech.com.br">info@cadritech.com.br</a></td>
</tr>
<tr>
<td>Casa dos Quadrinhos</td>
<td>Belo Horizonte</td>
<td><a href="mailto:casa@casadosquadrinhos.com.br">casa@casadosquadrinhos.com.br</a></td>
</tr>
<tr>
<td>Centro Audiovisual de Sao Bernardo do Campo</td>
<td>Sao Bernardo do Campo, SP</td>
<td><a href="mailto:cav@saobernardo.sp.gov.br">cav@saobernardo.sp.gov.br</a></td>
</tr>
<tr>
<td>EGDA, Escola Goiana de Desenho Animado</td>
<td>Goiânia</td>
<td><a href="mailto:escolagaianadedesenhoanimado@gmail.com">escolagaianadedesenhoanimado@gmail.com</a></td>
</tr>
<tr>
<td>Escola Panamericana de Arte e Design</td>
<td>Sao Paulo, SP</td>
<td><a href="mailto:comunicacao@escola-panamericana.com.br">comunicacao@escola-panamericana.com.br</a></td>
</tr>
<tr>
<td>Estudio Escola de Animação</td>
<td>Rio de Janeiro, RJ</td>
<td><a href="mailto:estudoscaldeanimacao@gmail.com">estudoscaldeanimacao@gmail.com</a></td>
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<tr>
<td>FAAP, Fundação Armando Alvares Penteado</td>
<td>Sao Paulo</td>
<td><a href="mailto:vestibular@faap.br">vestibular@faap.br</a></td>
</tr>
<tr>
<td>ICS, Innovation Creative Space - Escola de Arte e 3D</td>
<td>online</td>
<td><a href="mailto:contato@ics.art.br">contato@ics.art.br</a></td>
</tr>
<tr>
<td>Impacta</td>
<td>Sao Paulo, online</td>
<td><a href="mailto:centralsenac@sp.senac.br">centralsenac@sp.senac.br</a></td>
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<td>MELIES, Escola de cinema 3D e animação</td>
<td>Sao Paulo</td>
<td><a href="mailto:contato@melies.com.br">contato@melies.com.br</a></td>
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<tr>
<td>OnFire, Escola de Animação</td>
<td>online</td>
<td><a href="mailto:bruno@onfire.com.br">bruno@onfire.com.br</a></td>
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<tr>
<td>PUC Rio, Pontificia Universidade Catolica</td>
<td>Rio de Janeiro</td>
<td><a href="mailto:artdsg-e@puc-rio.br">artdsg-e@puc-rio.br</a></td>
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<tr>
<td>SENAC-SP</td>
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<td></td>
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<tr>
<td>UFMG, Universidade Federal de Minas Gerais -</td>
<td>Belo Horizonte</td>
<td><a href="mailto:caad@eba.ufmg.br">caad@eba.ufmg.br</a></td>
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<tr>
<td>UFSC, Universidade Federal de Santa Catarina</td>
<td>Florianopolis, Santa Catarina</td>
<td><a href="mailto:animacao@contato.ufsc.br">animacao@contato.ufsc.br</a></td>
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<tr>
<td>Universidade Anhembi Morumbi</td>
<td>Sao Paulo</td>
<td><a href="mailto:imprensa@anhembi.br">imprensa@anhembi.br</a></td>
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<td>Universidade Federal de Pelotas</td>
<td>Pelotas y Capão do Leão / Rio Grande Sur</td>
<td><a href="mailto:cinema.ufpel@gmail.com">cinema.ufpel@gmail.com</a></td>
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<td>UVA, Universidade Veiga de Almeida</td>
<td>Tijuca y Barra / Rio de Janeiro</td>
<td><a href="mailto:extensao@uva.br">extensao@uva.br</a></td>
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<td>Vida de Motion</td>
<td>online</td>
<td><a href="mailto:suporte@vidademotion.com.br">suporte@vidademotion.com.br</a></td>
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</tbody>
</table>
**Brazil Events**

**ANIMARTE, Festival internacional de animación estudiantil del Brasil**
Rio de Janeiro / Rio de Janeiro
15th edition
October 3rd - 12th 2019

**ANIMA MUNDI, Festival Internacional de Animação do Brasil**
Rio de Janeiro / Sã o Paulo / São Paulo
27th edition
July 17th - 21st 2019 (Río)
July 27th - 28th 2019 (Sao Paulo)

**ANIMA-SÃO, Festival Internacional de Animação da cidade de São Gonçalo**
Sã o Gonçalo / Rio de Janeiro
8th edition
December 1st - 31st 2018

**ANIMACINE, Festival de Animação do Agreste**
Gravatá / Pernambuco
4th edition
December 2018

**ANIMATIBA, Mostra Internacional de Animação de Curitiba**
Curitiba / Paraná / 1st edition
May 16th - 19th 2019

**ANIMA-CEARA, Festival Nordestino de Cinema de Animação, Game e Web**
Fortaleza / Ceará / 1st edition
Producaonimacao@gmail.com
October 23rd - 26th 2018

**ANIMAÇÃO FESTIVAL, Festival Internacional de Animação de Pernambuco**
Recife / Pernambuco
10th edition
October 11th - 20th 2019

**BAIXADA ANIMADA, Mostra Ibero-Americana de Cinema de Animação**
Duque de Caxias / Rio de Janeiro
13th edition
October 8th - 12th 2019

**BRASIL STOPMOTION**
Recife, Triunfo, Cararu
Pernambuco / 7th edition
August 8th - 15th 2018

**Dia Internacional da Animação do Brasil**
Varias ciudades / 17th edition
October 28th 2019

**Festival de Cinema de Jaraguá do Sul**
Jaraguá do Sul / Santa Catarina
2nd edition
May 16th - 18th 2019

**LANTERNA MÁGICA, Festival Internacional de Animação**
Goiânia / Goiás / 3rd edition
September 11th - 14th 2019

**MUMIA, Mostra Udigrudi Mundial de Animação**
Belo Horizonte / Minas Gerais
17th edition
December 2019

**SEANIMA, Seminário Brasileiro de Estudos em Animação**
Rio de Janeiro / Rio de Janeiro
2nd edição
July 15th - 17th 2019

**FESTIVAL DE CINEMA DE JARAGUÁ DO SUL**
Jaraguá do Sul / Santa Catarina
2nd edition
May 16th - 18th 2019

**LANTERNA MÁGICA, Festival Internacional de Animação**
Goiânia / Goiás / 3rd edition
September 11th - 14th 2019

**MUMIA, Mostra Udigrudi Mundial de Animação**
Belo Horizonte / Minas Gerais
17th edition
December 2019

**SEANIMA, Seminário Brasileiro de Estudos em Animação**
Rio de Janeiro / Rio de Janeiro
2nd edição
July 15th - 17th 2019
ICONIC Network
info@iconic.network

Núcleo de Cinema de Animação de Campinas
ncacampinas@terra.com.br
ANIMACHI, Asociación Chilena de Animación
info@animachi.cl

@AnimachiChile   @asociacion_animachi
Formats in which the production houses of Chile work

- Several formats: 39.6%
- Only short films: 10.4%
- Only series: 12.5%
- Only advertisement: 37.5%

Techniques which production houses of Chile work with

- 2D, 3D: 44.2%
- Several techniques: 26.9%
- Only 2D: 23.1%
- Only Stop Motion: 5.8%
Chile

Production companies

AFTER SKY STUDIOS
Santiago de Chile
afterskystudios@gmail.com
short films
2D, 3D
“Melty Hearts”, “Fragments of the Soul”

ALTAIR FILMS
Viña del mar
contacto@altairfilms.cl
advertising
2D, 3D
“Altair y la luz del poder”

ANTÍDOTO 56
Santiago de Chile
contacto@antidoto56.com
advertising
2D, 3D, VFX
“Abocar”

ATIEMPO
Santiago de Chile
info@atiempo.cl
series
2D, 3D
“Mi perro Chocolo”, “Condorito”

BELIEVE
Santiago de Chile
hello@believe.tv
advertising
2D, 3D, VFX
Homy; “Topo Gigio”, Bilz & Pap; Transformers

BLACK MAMBO
samuelrestucci@gmail.com

CABALA
Santiago de Chile
info@cabala.cl
series, advertising
2D, 3D, VFX
“NanoAventuras”

CARBURADORES
Santiago de Chile
seba@carburadores.tv
advertising
2D, 3D
“Nahuel y el libro mágico”

CABALA
Santiago de Chile
info@cabala.cl
series, advertising
2D, 3D, VFX
“NanoAventuras”

CABALA
Santiago de Chile
info@cabala.cl
series, advertising
2D, 3D, VFX
“NanoAventuras”

CRAZY FERRET STUDIOS
Santiago de Chile
contacto@crazyferretstudios.cl
video games, VR
2D, 3D

DESPIERTOC FILMS
Santiago de Chile
alvarorozas@gmail.com
short films
2D
“La chica del vestido rojo y sombrero amarillo”

DILUVIO
Santiago de Chile
 cine@diluvio.cl
feature films, short films
stop motion
“La casa lobo”

DINOGORILA
Santiago de Chile
contacto@dinogorila.com
series, video games
2D, 3D
“Locos Lab”

ESTUDIO MANADA
Ñuñoa, Santiago de Chile
info@estudiomanada.cl
advertising
2D, 3D
“Cero Accidentes Fatales”

ESTUDIO PINTAMONOS
hola@estudiopintamonos.cl

FEELS
Santiago de Chile
mauricio@feelstv.com
advertising
3D, stop motion, VFX
Samsung - “The New Way of Washing”

FERNANDA FRICK STUDIO
Santiago de Chile
hello@frickstudio.com
series, short films, advertising
2D
“Here’s the Plan”, “Raise the Bar”

FLUOR
Santiago de Chile
contacto@fluorfilms.com
advertising
2D, 3D
“We Have Rights”

GECKO ANIMACION
Santiago de Chile
cesar@geckoanimacion.com
advertising
2D, 3D
“Jumbo”
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<th>Company Name</th>
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<td><a href="mailto:productoragvg@gmail.com">productoragvg@gmail.com</a></td>
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<td>“Los fantásticos viajes de Ruka”, “Lyn y Babas”</td>
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<td><strong>KILTROPO DUO ANIMATION</strong></td>
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<td><a href="mailto:dale@krft.tv">dale@krft.tv</a></td>
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<td>Santiago de Chile</td>
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<td></td>
<td><a href="mailto:steve@loica.tv">steve@loica.tv</a></td>
<td></td>
<td>“Disney XD - “Super Chico”</td>
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<tr>
<td><strong>LUNES CINETV</strong></td>
<td><a href="mailto:contacto@lunescinetv.com">contacto@lunescinetv.com</a></td>
<td>feature films, series short films</td>
<td>2D, 3D</td>
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<td>“Homeless la película”, “El sueño de Waldo”</td>
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<td><strong>MAGIC FACTORY</strong></td>
<td><a href="mailto:rubenmira@gmail.com">rubenmira@gmail.com</a></td>
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<td><strong>MARMOTA STUDIO</strong></td>
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<td><strong>MINI ESTUDIO</strong></td>
<td><a href="mailto:contacto@miniestudio.cl">contacto@miniestudio.cl</a></td>
<td>series, short films</td>
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<td><a href="mailto:info@meridaproducciones.cl">info@meridaproducciones.cl</a></td>
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<tr>
<td><strong>NIEBLA PRODUCCIONES</strong></td>
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<td><a href="mailto:info@nieblaproducciones.cl">info@nieblaproducciones.cl</a></td>
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<tr>
<td><strong>NIÑO VIEJO</strong></td>
<td><a href="mailto:holaninoviejo@gmail.com">holaninoviejo@gmail.com</a></td>
<td>series, short films, advertising</td>
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<td><a href="mailto:info@nitrofilms.tv">info@nitrofilms.tv</a></td>
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<tr>
<td><strong>NUBEROA ESTUDIO DE ANIMACIÓN</strong></td>
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<td><a href="mailto:contacto@osobucoanimacion.cl">contacto@osobucoanimacion.cl</a></td>
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<td><strong>PÁJARO</strong></td>
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<td>pajaropajaro.cl</td>
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# Chile: Production Companies

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<thead>
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<td><strong>Plastivida</strong></td>
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<td><strong>Punkrobot</strong></td>
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<td><a href="mailto:contacto@punkrobot.cl">contacto@punkrobot.cl</a></td>
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<td>“Historia de un oso”</td>
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<tr>
<td><strong>Reina Mono Estudio</strong></td>
<td>Santiago de Chile</td>
<td><a href="mailto:info@reinamonono.com">info@reinamonono.com</a></td>
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<tr>
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<tr>
<td><strong>Sinestesia Producciones</strong></td>
<td>Santiago de Chile</td>
<td><a href="mailto:contacto@sinestesia.cl">contacto@sinestesia.cl</a></td>
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<td><strong>Smog</strong></td>
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<td><a href="mailto:ricardo@smog.tv">ricardo@smog.tv</a></td>
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<tr>
<td><strong>Spondylus Studio</strong></td>
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<td><a href="mailto:wilo@spondylus.cl">wilo@spondylus.cl</a></td>
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<td><strong>Stoodio 16</strong></td>
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<td><a href="mailto:hola@stoodio16.com">hola@stoodio16.com</a></td>
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<tr>
<td><strong>Stoan</strong></td>
<td></td>
<td><a href="mailto:contacto@stoan.cl">contacto@stoan.cl</a></td>
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<tr>
<td><strong>Sulfurica Motion Design</strong></td>
<td>Santiago de Chile</td>
<td><a href="mailto:nicole@sulfurica.tv">nicole@sulfurica.tv</a></td>
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<td><strong>Tres Tercios</strong></td>
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<td><a href="mailto:info@trestercios.cl">info@trestercios.cl</a></td>
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<td><strong>Tritoon Studios</strong></td>
<td></td>
<td><a href="mailto:studiosfelipevenegas.animador@gmail.com">studiosfelipevenegas.animador@gmail.com</a></td>
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<td><strong>Typpo Producciones Audiovisuales</strong></td>
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<td><a href="mailto:hello@typpo.cl">hello@typpo.cl</a></td>
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<td><strong>Wokzord</strong></td>
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<td><a href="mailto:info@wokzord.com">info@wokzord.com</a></td>
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<td><strong>Yestay</strong></td>
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<td><a href="mailto:teresa@yestay.cl">teresa@yestay.cl</a></td>
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<td><strong>Zetanauta</strong></td>
<td></td>
<td><a href="mailto:contacto@zetanauta.com">contacto@zetanauta.com</a></td>
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<td><strong>Zumbastico Studios</strong></td>
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<td><a href="mailto:info@zumbastico.com">info@zumbastico.com</a></td>
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Chile
Training centers

Duoc UC
Santiago de Chile, Viña del Mar
duoc@duoc.cl

Instituto Profesional Arcos
Peñalolén
admision@arcos.cl

Instituto Profesional IPP
Providencia
admision@ipp.cl

Instituto profesional
Santo Tomás
Santiago de Chile

UCSC, Universidad Católica
de la Santísima Concepción
Concepción
dam@ucsc.cl

UDLA, Universidad
de las Américas
Viña del Mar, Concepción, Santiago
de Chile
pescala@udla.cl

UGM, Universidad
Gabriela Mistral
Santiago de Chile
admision@ugm.cl

UNIACC, Universidad de Artes,
Ciencias y Comunicación
Santiago de Chile
admision@uniacc.cl

Universidad de Chile,
Facultad de Artes
Santiago de Chile
angelica@uchile.cl

Universidad Mayor,
Escuela de Animación Digital
Santiago de Chile, Temuco
animaciondigital@umayor.cl
**CHILE EVENTS**

**CHILEMONOS, Festival Internacional de Animación**  
Santiago de Chile / 8th edition  
May 7th - 10th 2019

**FAN CHILE, Festival Audiovisual para niños**  
Santiago de Chile / 3rd edition  
September 9th - 14th 2019

**Festival de Animación Emergente**  
San Joaquin / 4th edition  
October 3rd - 5th 2019

**NOCHE DE MONOS**  
Santiago de Chile / 12th edition  
November 14th - 16th 2018
Colombia

2 Associations
64 Production companies
14 Training centers
4 Events
COLOMBIA

ASIFA Colombia, Asociación Internacional de Films de Animación
asifacolombia@gmail.com
@AsifaCol  @ AsifaColombia

GEMA COLOMBIA, Grupo de Empresas de Animación
lilianarincon@3da2animation.com
@GEMAColombiaAnimacion
COLOMBIA        PRODUCTION COMPANIES

Formats in which the production houses of Colombia work

- Several formats: 63.1%
- Only advertisement: 18.5%
- Only series: 6.2%
- Only feature films: 3.1%
- Only short films: 7.7%
- Only others: 1.5%

Techniques which production houses of Colombia work with

- Several Techniques: 21.7%
- Only 2D: 35.0%
- 2D, 3D: 31.7%
- Only 3D: 8.3%
- Only Stop Motion: 3.3%
### Colombia

<table>
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<tr>
<th>Production Company</th>
<th>City</th>
<th>Contact Details</th>
<th>Services</th>
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<td><strong>2/4 PRODUCCIONES</strong></td>
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<td><a href="mailto:2cuartosproducciones@gmail.com">2cuartosproducciones@gmail.com</a></td>
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<td>“Chocó: La Tierra y Los Monstruos”</td>
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<tr>
<td><strong>AVE MERCURI</strong></td>
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<td><a href="mailto:info@avemercuri.com">info@avemercuri.com</a></td>
<td>short films, 2D, stop motion</td>
<td>“Iris de cristal”</td>
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<tr>
<td><strong>3DADOS MEDIA</strong></td>
<td>Bogotá</td>
<td><a href="mailto:info@3da2animation.com">info@3da2animation.com</a></td>
<td>feature films, series, short films, 2D, 3D</td>
<td>“Sabogal”, “Animalario”, “Espantijos”</td>
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<tr>
<td><strong>BOMBILLO AMARILLO</strong></td>
<td>Medellin</td>
<td><a href="mailto:mercadeo@bombilloamarillo.com">mercadeo@bombilloamarillo.com</a></td>
<td>advertising, 2D</td>
<td>“Pipo mi amigo imaginario”, “Monster Jam”</td>
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<tr>
<td><strong>ANIMAEDRO, ESTUDIO DE ANIMACIÓN</strong></td>
<td>Bogotá</td>
<td><a href="mailto:contacto@animaedro.com">contacto@animaedro.com</a></td>
<td>short films, advertising, 2D, stop motion</td>
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<tr>
<td><strong>CINESPINA</strong></td>
<td>Cali</td>
<td><a href="mailto:cinespinas@gmail.com">cinespinas@gmail.com</a></td>
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<td><strong>CINTADHESIVA COMUNICACIONES</strong></td>
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<td><a href="mailto:produccion@cintadhesiva.com">produccion@cintadhesiva.com</a></td>
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<td><strong>DOMO ANIMATO</strong></td>
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<td><a href="mailto:domo@domoanimato.com">domo@domoanimato.com</a></td>
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<td><a href="mailto:astilleroanimacion@gmail.com">astilleroanimacion@gmail.com</a></td>
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<td><strong>ANIMATROPO</strong></td>
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<td><a href="mailto:creativeproducer@animatropo.com">creativeproducer@animatropo.com</a></td>
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<td><a href="mailto:hzajec@yahoo.com">hzajec@yahoo.com</a></td>
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<td>“Betty Toons”</td>
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<tr>
<td><strong>AUTOBÓTIKA</strong></td>
<td>Bogotá</td>
<td><a href="mailto:lola@autobotika.com">lola@autobotika.com</a></td>
<td>series, short films, advertising, 2D, 3D</td>
<td>“Gravedad 1”</td>
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</table>

**DIGITZ FILM**

- Bogotá
- infodigitz@gmail.com
- feature films, series, short films
- 2D, 3D
- “Tin y Tan”, “Pixi Post”, “Camino de agua para un pez”

**DINAMITA ANIMACIÓN, COLECTIVO COLABORATIVO**

- Bogotá
- info@dinamitaanimacion.com
- feature films, series, short films, advertising
- 2D
- “Las Crónicas Elefantiles”, “Boa”, “La otra forma”

**ECDYYSIS ANIMATION**

- Bogotá
- ecdysisanimation@gmail.com
- short films
- stop motion
- “La Ballena Escarlata”


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### Colombia Production Companies

<table>
<thead>
<tr>
<th>Company</th>
<th>Location</th>
<th>Contact Email</th>
<th>Services</th>
<th>Projects</th>
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<td><strong>EL TUERTO PICTURES</strong></td>
<td>Bogotá</td>
<td><a href="mailto:vlarmyr@eltuertopictures.com">vlarmyr@eltuertopictures.com</a></td>
<td>feature films, 2D</td>
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<td><a href="mailto:endemico.jean@gmail.com">endemico.jean@gmail.com</a></td>
<td>short films</td>
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<td><strong>ESPORÁ 3D</strong></td>
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<td><a href="mailto:espora3d@gmail.com">espora3d@gmail.com</a></td>
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<tr>
<td><strong>ESTUDIO MARAÑACOS</strong></td>
<td>Bogotá</td>
<td><a href="mailto:julian@estudioamaranacos.com">julian@estudioamaranacos.com</a></td>
<td>feature films, series, short films, apps 2D</td>
<td>“Juan y Gatón”, “La banda minosónica”</td>
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<td><strong>FACTORY TOON ANIMATION</strong></td>
<td>Medellín</td>
<td><a href="mailto:animation@factorytoon.com">animation@factorytoon.com</a></td>
<td>feature films, series, short films, advertising 2D</td>
<td>“Juan el Tinero”, “Tecknopilos”</td>
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<tr>
<td><strong>FLIP DIGITAL COMPANY</strong></td>
<td>Floridablanca</td>
<td><a href="mailto:info@flip.com.co">info@flip.com.co</a></td>
<td>advertising 2D, 3D, VFX</td>
<td>“La vida de Paula de Egiluz”</td>
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<td><strong>FOSFENOS MEDIA</strong></td>
<td>Cali</td>
<td><a href="mailto:info@fosfenosmedia.com">info@fosfenosmedia.com</a></td>
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<td>“El libro de Lila”, “Guillermina y Candelario”</td>
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<td><a href="mailto:animacion@hierro.tv">animacion@hierro.tv</a></td>
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<td><strong>IDÉALO PEZ</strong></td>
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<td><a href="mailto:lestrada@idealopez.com">lestrada@idealopez.com</a></td>
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<td><strong>INSERT COIN ANIMATION STUDIOS</strong></td>
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<td><a href="mailto:camilo@insertcoin.com.co">camilo@insertcoin.com.co</a></td>
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<td><strong>KINEMATIKO MEDIA</strong></td>
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<td><a href="mailto:maria.lozano@kinematiko.com">maria.lozano@kinematiko.com</a></td>
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<td><strong>LA FINKA</strong></td>
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<td>“Mariposas”</td>
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<td><strong>LA MAR MEDIA LAB</strong></td>
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<td><a href="mailto:mariaescobar@lamar.com.co">mariaescobar@lamar.com.co</a></td>
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<td><strong>LA VALIENTE ESTUDIO</strong></td>
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<td><a href="mailto:hola@lavaliente.co">hola@lavaliente.co</a></td>
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<td>Production Companies</td>
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### COLOMBIA

#### TEAM TOON ANIMATION STUDIO
Barranquilla  
leonmejia@teamtoonstudio.com
series  
2D  
“Las aventuras de Ugo y Ema”

#### TIMBÓ ESTUDIO
Bogotá  
info@timboestudio.com
feature films, short films, series, advertising  
2D, 3D  
“Virus tropical”, “Chandasma”

#### TRINEO TV
Bogotá  
info@trineo.tv
series  
2D  
“Vida pública show”

#### TRÉBOL, CASA DE CREACIÓN AUDIOVISUAL
Santa Marta  
trebolpreproductora@gmail.com
short films  
“Péndulo”, “La ciudad de los fantasmas”

#### UN MICRO FUERTE CARTOONS
Bogotá  
1microfuerte@gmail.com
series, short films  
2D  
“Lil Dicatador”, “Super Star”

#### VENTURIA ANIMATION STUDIOS
Bogotá  
andres@venturianimation.com
series, short films, advertising  
2D  
“Waldo’s Dream”, “Don Quixote in Space”

#### VERTICE DIGITAL
Bogotá  
contacto@vertice.digital.com
advertising  
2D, 3D, VFX  
“Enjoy Piña” - Nectares Guatemala

#### VITA - ESTUDIOS DE ANIMACIÓN
Medellín  
info@vita-estudios.com
advertising  
3D, VFX  
“Los Turuletos”

#### VENTURA ANIMATION STUDIOS
Bogotá  
andres@venturianimation.com
series, short films, advertising  
2D  
“Waldo’s Dream”, “Don Quixote in Space”

#### WEIK MOTION STUDIO
Bogotá  
weik@weikstudio.com
series, advertising  
3D  
“DNotas hadas musicales”

#### WAZKA STUDIO
Bogotá  
wazkastudio@gmail.com
series, short films  
2D  
“Construyendo un sueño”, “Sorpresa”

#### ZINCOTOOLS
Bogotá  
zinco@zincotools.com
series, short films  
2D, 3D  
“Monoracer”

#### ZUNZU ESTUDIOS
Cali  
zunzuestudios@gmail.com
feature films, short films  
2D  
“Len y el canto de las ballenas”
### COLOMBIA

#### TRAINING CENTERS

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<td><a href="mailto:mauricio.garcia@cgmakers.com">mauricio.garcia@cgmakers.com</a></td>
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<tr>
<td>UNAL, Universidad Nacional de Colombia</td>
<td>Bogotá, San Andrés, Manizales, Medellín, Palmira, Tumaco, Leticia</td>
<td><a href="mailto:dirposgrado_nal@unal.edu.co">dirposgrado_nal@unal.edu.co</a></td>
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<td>Fundación Universitaria del Área Andina</td>
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<td><a href="mailto:agalindo@areaandina.edu.co">agalindo@areaandina.edu.co</a></td>
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<td><a href="mailto:extensioncine@ucentral.edu.co">extensioncine@ucentral.edu.co</a></td>
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<tr>
<td>IUSH, Institución Universitaria Salazar y Herrera</td>
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<td><a href="mailto:contacto@iush.edu.co">contacto@iush.edu.co</a></td>
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<td><a href="mailto:ciudadano@unimagdalena.edu.co">ciudadano@unimagdalena.edu.co</a></td>
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<td><a href="mailto:upb.bogota@upb.edu.co">upb.bogota@upb.edu.co</a></td>
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<td>LOOP, Animación y Videojuegos</td>
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<td><a href="mailto:info@loop.la">info@loop.la</a></td>
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<td><a href="mailto:wedmaster@udi.edu.do">wedmaster@udi.edu.do</a></td>
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**Colombia Events**

**ANDIMOTION, Bogota International Animation Film Festival**
- Bogotá / 4th edition
- andimotionfestival@gmail.com
- December 3rd - 6th 2019

**BAM ANIMATION**
(sección de animación dentro del Bogota Audiovisual Market)
- Bogotá / 1st edition
- info@bogotamarket.com
- July 8th - 12th 2019

**COL_4.0: El Encuentro Digital de la Economía Naranja**
- Bogotá / 4th edition
- privera@mintic.gov.co
- September 25th- 27th 2019

**LA TRUCA, Festival Internacional de Animación**
- Cali / 9th edition
- contacto@latrucafestival.com
- May 6th - 10th 2019
COLOMBIA

ANIMACIÓN SOLAR, colectivo artístico
Bogotá
animacionsolar@gmail.com
 Animación Solar

MOEBIUS ANIMACIÓN, colectivo de animación experimental
info@animamob.com
 @moebiusanimacion  @moebiusanima

OTHERS
Costa Rica

1 Associations
20 Production companies
4 Training centers
ANIMATION COSTA RICA
info@animationcostarica.com
@animationcr
**COSTA RICA**

**Production Companies**

**Formats in which the production houses of Costa Rica work**

- Only short films: 5.3%
- Only feature films: 5.3%
- Only series: 26.3%
- Several formats: 26.3%
- Only advertisement: 36.6%

**Techniques which production houses of Costa Rica work with**

- Only 2D: 20.0%
- Only 3D: 10.0%
- 2D, 3D: 70.0%
### Costa Rica Production Companies

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<td><a href="mailto:info@rocketcartoons.com">info@rocketcartoons.com</a></td>
<td>series</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2D, 3D</td>
<td>“Kip Van Creepy: Delivery Boy”</td>
</tr>
</tbody>
</table>
Costa Rica Production Companies

**STUDIO FLEX**
San José  
info@estudioflex.com  
short films, series, advertising  
2D, 3D  
“Outopus”

**SUETER STUDIO**
San José  
info@suerterstudio.com  
series, advertising  
2D, 3D  
“Premio Nacional de Narrativa Beto Cañas - UNED”

**TIERRA DE VISITANTES ESPERADOS**
Heredia  
vargas@visitantesesperados.com  
series  
2D
ULACIT, Universidad Latinoamericana de Ciencia y Tecnología
San José
info@ulacit.ac.cr

UCREATIVA, Universidad Creativa
San José
info@ucreativa.com

Universidad Latina de Costa Rica
San José

Universidad Veritas, Escuela de Animación Digital
San José
animacion@uveritas.ac.cr
AEAD, Asociación de Estudiantes de Animación Digital Veritas
San José
asociadeani@gmail.com
@AEADVeritas
Cuba

La Habana

Holguín

7 Production companies
4 Training centers
**CUBA**

**Production Companies**

**Formats in which the production houses of Cuba work**

- **Several formats**: 71.4%
- **Only short films**: 14.3%
- **Only advertisement**: 14.3%

**Techniques which production houses of Cuba work with**

- **Several Techniques**: 16.7%
- **Only 2D**: 33.3%
- **2D, 3D**: 33.3%
- **Only Stop Motion**: 16.7%
Cuba

Production Companies

CASACRUCES
La Habana
daniel.cruces@casacruces.com
short films, advertising
“La caravana”

CUCURUCHO PRODUCCIONES
La Habana
short films
stop motion
“La madre”

ERPIRO STUDIO
La Habana
erpirostudio1980@gmail.com
feature films, series, short films, advertising
2D, 3D
“Mi vida loca”

ESTUDIOS DE ANIMACIÓN ICAIC
La Habana
animados@animados.icaic.cu
feature films, series, short films, advertising
2D, 3D, stop motion
“Fernanda”, “Vampiros en la Habana”

LA CASITA DEL LOBO
La Habana
series, short films
2D
“Yesapin Garcia”

NODO ESTUDIO
Holguín
teamestudionodo@gmail.com
advertising
2D
“Por primera vez en Cuba”

ÑOOO PRODUCTIONS
La Habana
nyooproductions@gmail.com
short films, advertising
2D, 3D
“Orichas”
**Cuba**

**Training Centers**

- **Academia Nacional de Bellas Artes San Alejandro**
  La Habana
  sanalejandro@cubarte.cult.cu

- **Estudios de Animación ICAIC**
  La Habana
  animados@animados.icaic.cu

- **ISA, Universidad de las Artes de Cuba**
  La Habana
  contacto@isa.cult.cu

- **ISDi, Instituto Superior de Diseño**
  La Habana
  isdi.universidad@gmail.com
DOMINICAN REPUBLIC PRODUCTION COMPANIES

Formats in which the production houses of Dominican Republic work

- **vários formatos**: 9.1%
- **solo largos**: 18.2%
- **solo publicidad**: 72.7%

Techniques which production houses of Dominican Republic work with

- **SOLO 2D**: 22.2%
- **VARIAS TÉCNICAS**: 44.4%
- **2D, 3D**: 33.3%
<table>
<thead>
<tr>
<th>Company</th>
<th>City</th>
<th>Services</th>
<th>Features</th>
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<tbody>
<tr>
<td><strong>ANIMAGOTE</strong></td>
<td>Santo Domingo</td>
<td>advertising, 2D, 3D</td>
<td></td>
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<td><strong>MOROSTUDIO</strong></td>
<td>Santo Domingo</td>
<td>advertising, 2D</td>
<td></td>
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<tr>
<td><strong>ATAWALLPA FILMS</strong></td>
<td>Santo Domingo</td>
<td>feature films, 2D, 3D</td>
<td>“The Bible Project 1”, “The Bible Project 2”</td>
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<td><strong>LA NAVE POST LAB</strong></td>
<td>Santo Domingo</td>
<td>advertising</td>
<td></td>
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<tr>
<td><strong>BINGO STUDIO</strong></td>
<td>Santo Domingo</td>
<td>advertising, 2D, 3D, VFX</td>
<td>“Lápiz de la suerte”</td>
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<tr>
<td><strong>LONE COCONUT</strong></td>
<td>Santo Domingo</td>
<td>advertising</td>
<td>“Los fabulosos ma mejores”</td>
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<tr>
<td><strong>CHIPOTE CHILLON FILMS &amp; POST</strong></td>
<td>Santo Domingo</td>
<td>advertising, 2D, 3D, VFX</td>
<td></td>
</tr>
<tr>
<td><strong>RAYCAST ANIMATION &amp; MEDIOS INTERACTIVOS</strong></td>
<td>Santo Domingo</td>
<td>feature films, advertising, 2D, 3D</td>
<td>“3 al rescate”</td>
</tr>
<tr>
<td><strong>COLORSHOT</strong></td>
<td>Santo Domingo</td>
<td>advertising, 2D, 3D, VFX</td>
<td></td>
</tr>
<tr>
<td><strong>TOMATICO</strong></td>
<td>Santo Domingo</td>
<td>advertising, 2D</td>
<td>“Why We Go Cold On Our Partners”</td>
</tr>
</tbody>
</table>
Dominican Republic | Training Centers

INTEC, Instituto Tecnológico de Santo Domingo
Santo Domingo
informacion@intec.edu.do

La Escuela de Diseño de Altos de Chavón
La Romana
info@altosdechavon.com

PUCMM, Pontífica Universidad Católica Madre y Maestra
Santiago, Santo Domingo y Puerto Plata
info@pucmm.edu.do

UASD, Universidad Autónoma de Santo Domingo
Santo Domingo
info@uasd.edu.do

UNIBE, Universidad Iberoamericana
Santo Domingo
info@unibe.edu.do
Ecuador

1 Associations
20 Production companies
7 Training centers
3 Events
Ecuador Associations

Gremio de Animadores Audiovisuales de Ecuador

Gremio de Animadores Audiovisuales Ecuador
Ecuador Production companies

Formats in which the production houses of Ecuador work

- only series: 5.3%
- only advertisement: 42.1%
- only others: 5.3%
- several formats: 47.4%

Techniques which production houses of Ecuador work with

- Several Techniques: 5.6%
- Only 2D: 22.2%
- 2D, 3D: 38.9%
- Only 3D: 27.8%
- Only Stop Motion: 5.6%
**Ecuador**

**Production Companies**

**Alicia Animation House**
- Quito
- daniel@aliciastudio.com
- series, advertising
- 2D, 3D
- “Chakay”, “Flow People for Water”, “Fantastic Sex Shop”, “TimBantú”

**Alterego**
- Quito
- info@alterego.ec
- feature films, series, short films, advertising
- 2D, 3D

**Aurea CG VFX**
- Quito
- gabriela@aurea.ec
- advertising
- 2D, 3D
- “Vértigo - anuncio de prensa”, “Novaman”

**Bang Studio**
- Quito
- editores@bangstudio.digital
- advertising
- 2D
- “La colmena”, “Claro Ecuador: la evolución del lenguaje que hablamos”

**Bot Animation Studio**
- Quito
- niza@wearebot.com
- advertising
- 2D, 3D
- “Jugos del Valle Multidefensas”, “Natura Mini Packshot”

**Chariot Entertainment**
- Quito
- community@chariotentertainment.com
- video games
- “Age of Resurgence”

**Estudio Maca**
- Quito
- merybalseca@estudiomaca.com
- feature films, series, short films
- 2D
- “Ugamú”, “Frontera”

**INTI FX 3D Animation**
- Quito
- francisco@intifx.com
- 3D
- “Etsa - Tsamaru”, “Ranchera”

**Kadabra**
- Quito
- produccion@kadabrapost.com
- short films, advertising
- 3D
- “Luci”

**LA Cuerda Producción Audiovisual Cuerdavista**
- Quito
- roberto@lacuerdatv.com
- advertising
- 2D, 3D
- “Exploracubos”, “Cinemark”

**Matte CG**
- Quito
- ichi@matte.cg
- short films, advertising
- 3D
- “Afterwork”

**Motion Arts Creative**
- Quito
- info@motionartscreative.com
- advertising
- 3D
- “Tuenti farra”, “Simepar Pizza”

**Nodo Animation**
- Guayaquil
- info@nodoanimation.com
- advertising
- 2D, 3D

**Non Studio**
- Quito
- hola@nonstudio.tv
- advertising
- 2D, 3D
- “Jumbo Flow”, “CupiDUO”

**OLEAKA Creative Studios**
- Quito
- contact@oleakacreativestudios.com
- series, advertising
- 2D, 3D
- “Aventuras en Papoupi”

**Retrogusto Films**
- Quito
- info@rotrogustofilms.com
- series, advertising
- 2D
- “Súper Felipe”

**Tinamú Films**
- Quito
- info@estudioshout.com
- series
- stop motion
- “Payanga”
Ecuador Production Companies

VUELA MOTION
GRAPHICS STUDIO
Quito
hola@vuela.tv
advertising
“Siguiente Round Intro”,
“INCLUSIVITY Business”

XPRESION
Quito
msevilano@xpresion-ec.com
feature films, series, short films
3D

ZONACUARIO
Quito
info@zonacuario.com
short films, advertising
2D
“El Capitán Escudo”
Ecuador

Animation Campus
Guayaquil
info@campus.uy

IGAD, Instituto Gráfico
de Arte Digitales
Guayaquil
info@igad.edu.ec

INCINE, Instituto Superior
de Cine y Actuación
Quito
contacto@incine.info

LA METRO, Instituto
Metropolitano de Diseño
Quito
info@lametro.edu.ec

UCSG, Universidad Católica
de Santiago de Guayaquil
Guayaquil
contactcenter@cu.ucsg.edu.ec

UDLA, Universidad
de las Américas
Quito
admision@udla.edu.ec

USFQ, Universidad San
Francisco de Quito - COCOA,
Colegio de Comunicación y
Artes Contemporáneas
Quito, Cumbayá, Guayaquil
sruales@usfq.edu.ec
ECUADOR EVENTS

ANDEAN CALL
Quito / 2nd edition
andeancall@gmail.com
2020

ANIMÁTICA,
Encuentro Nacional de Animadores de Guayaquil
Guayaquil / 1st edition
fusion.auvi@gmail.com
December 1st - 2nd 2018

NULL, Festival de Motion Design & Animación
Quito / 1st edition
info@null.com.ec
December 7th - 8th 2019
El Salvador

11 Production companies
3 Training centers
1 Events
EL SALVADOR

Formats in which the production houses of El Salvador work

- Only short films: 9.1%
- Only series: 9.1%
- Only advertisement: 27.3%
- Only others: 9.1%
- Several formats: 45.5%

Techniques which production houses of El Salvador work with

- Several Techniques: 9.1%
- 2D, 3D: 36.4%
- Only 2D: 54.5%
EL SALVADOR

Production Companies

CAPITAN CARTOON STUDIOS
San Salvador
sandoval.steven@hotmail.com
series
2D
“Escuadrón del miedo”

DEMENCIA STUDIO
San Salvador
info@demenciastudio.com
advertising, video games
2D, 3D
“Dagon’s Island”

FRAME FREAK STUDIO
San Salvador
team@framefreakstudio.com
series, advertising
2D
“Piñaya Slayer”

KINAUTA STUDIO
San Salvador
info@kinautastudios.com
advertising
2D, 3D

LLAMA STUDIOS
San Salvador
llamastudios.av@gmail.com
series, advertising
2D, 3D
“Claridad”

MODJO STUDIOS
San Salvador
hello@modjostudios.tv
advertising
2D

SPACE CIRCUS
San Salvador
advertising
2D, 3D

SPACE RABBIT STUDIOS
San Salvador
team@spacerabbitstudios.com
series, cortos
2D
“Fox & Chicken”

STONEBOT STUDIO
San Salvador
contact@thestonebot.com
video games
2D
“Stereo Aereo”

TRASH
San Salvador
tailsupanimation@gmail.com
short films
2D
“Tails Up”

THREE ART MEDIA
San Salvador
marketing@threeartmedia.com
video games, apps
2D, 3D, VFX
“Agartha The Hidden Land”
Escuela de Comunicación
Mónica Herrera
Santa Tecla
info@monicaherrera.edu.sv

Pixel Caps
San Salvador
innovacion@minec.gob.sv

UFG, Universidad Francisco Gavidia
San Salvador
comunicaciones@ufg.edu.sv
PIXELS,
Premio Industrias Creativas
San Salvador / 10th edition
innovacion@minec.gob.sv
November 2018
GUATEMALA

Production Companies

Formats in which the production houses of Guatemala work

Techniques which production houses of Guatemala work with
3 MONOS ESTUDIO
DE ANIMACIÓN
Mixco
animacion@3monos-studio.com
advertising
2D, 3D

ULTRADIC
Ciudad de Guatemala
comercial@ultraludic.com
advertising
2D, 3D

WAREX 3D
Ciudad de Guatemala
warex3d@gmail.com
advertising
2D, 3D
“Nectares Enjoy”
**Training Centers**

**Guatemala**

**ANIMARTE,**
Estudio y Academia
Ciudad de Guatemala
animarte.academy@gmail.com

**ESARTE DIGITAL,** Escuela
Superior de Arte Digital de la Universidad InterNaciones
Ciudad de Guatemala
info@esartedigital.com

**Motionstudios**
Ciudad de Guatemala
cursos@motionstudios.com
Honduras

3 Production companies
1 Training centers
HONDURAS

Production companies

Formats in which the production houses of Honduras work

- Several formats: 33.3%
- Only advertisement: 66.7%

Techniques which production houses of Honduras work with

- Only 2D: 33.3%
- 2D, 3D: 66.7%
HONDURAS

PRODUCTION COMPANIES

CLIMAX 3D
Tegucigalpa
climax3d@yahoo.com
short films, advertising
2D, 3D
“Race Academy”, “Virus”

BAST STUDIO
Tegucigalpa
info@basthn.com
advertising
2D, 3D

ESPACIO CREATIVO
Comayagüela
gerencia@espaciocreativohn.com
advertising
2D
UNITEC, La Universidad Global
de Honduras
Tegucigalpa, San Pedro Sula
admisionesteg@unitec.edu
ACDMX (Asociación de Creativos Digitales de México)

CLUMA, Clúster Mexicano de Animación  
hola@cluma.com.mx  
facebook @CLUMA001 twitter @clumaac

JALISCO CREATIVO, Asociación Jalisciense de Industrias Creativas  
info@jaliscocreativo.org  
facebook @jaliscocreativo

PIXELATL  
info@pixelatl.com  
facebook @Pixelatl twitter @Pixelatl
**Mexico Production Companies**

**Formats in which the production houses of Mexico work**

- Several formats: 42.6%
- Only others: 0.9%
- Only short films: 6.5%
- Only feature films: 2.9%
- Only series: 4.6%
- Only advertisement: 42.0%

**Techniques which production houses of Mexico work with**

- Several Techniques: 17.4%
- Only 2D: 23.9%
- Only 3D: 15.6%
- 2D, 3D: 36.7%
- Only Stop Motion: 6.4%
### Mexico

#### Production Companies

<table>
<thead>
<tr>
<th>Company Name</th>
<th>Location</th>
<th>Contact Email</th>
<th>Services</th>
<th>Projects</th>
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<tbody>
<tr>
<td><strong>1 SIMPLE IDEA</strong></td>
<td>Guadalajara</td>
<td><a href="mailto:contact@1simpleidea.mx">contact@1simpleidea.mx</a></td>
<td>advertising, 2D, 3D</td>
<td>“Mariachi Ronin”, “Sancho Villa”</td>
</tr>
<tr>
<td><strong>2DNUTZ</strong></td>
<td>Guadalajara</td>
<td><a href="mailto:hector@2dnutz.com">hector@2dnutz.com</a></td>
<td>short films, advertising, video games 2D, 3D</td>
<td>“Mariachi Ronin”, “Sancho Villa”</td>
</tr>
<tr>
<td><strong>3D STUDIO MEXICO</strong></td>
<td>Ciudad de México</td>
<td><a href="mailto:migueltanous@3dstudiomexico.com">migueltanous@3dstudiomexico.com</a></td>
<td>advertising, 3D</td>
<td>“8 Second Dance”</td>
</tr>
<tr>
<td><strong>4TAKEN ENTERTAINMENT</strong></td>
<td>Sonora</td>
<td><a href="mailto:team@4taken.com">team@4taken.com</a></td>
<td>advertising, 2D</td>
<td>“Mario Super Pinheads!”</td>
</tr>
<tr>
<td><strong>AI ANIMATION STUDIOS</strong></td>
<td>Ciudad de México</td>
<td><a href="mailto:contacto@anemonastudio.com">contacto@anemonastudio.com</a></td>
<td>advertising, video games, apps 2D, 3D</td>
<td>“Villanos”</td>
</tr>
<tr>
<td><strong>ÁNIMA ESTUDIOS</strong></td>
<td>Ciudad de México</td>
<td><a href="mailto:info@helloanima.com">info@helloanima.com</a></td>
<td>feature films, series 2D, 3D</td>
<td>“Las leyendas”, “Space Chickes in Space”</td>
</tr>
<tr>
<td><strong>ANIMATITLAN</strong></td>
<td>Tepoztlán</td>
<td><a href="mailto:animatitan@gmail.com">animatitan@gmail.com</a></td>
<td>short films, stop motion</td>
<td>“Mateo y el cine”</td>
</tr>
<tr>
<td><strong>ANTEROS-ARTE DIGITAL</strong></td>
<td><a href="mailto:anteros_ad@outlook.com">anteros_ad@outlook.com</a></td>
<td></td>
<td>2D, 3D</td>
<td>“Obscura fragancia”</td>
</tr>
<tr>
<td><strong>ASKA ANIMATION STUDIO</strong></td>
<td>Guadalajara</td>
<td><a href="mailto:hello@askanimation.com">hello@askanimation.com</a></td>
<td>series, advertising 2D</td>
<td>“Key Keepers”</td>
</tr>
<tr>
<td><strong>ATOTONILCO ESTUDIO</strong></td>
<td>Ciudad de México</td>
<td><a href="mailto:producciones.atotonilco@gmail.com">producciones.atotonilco@gmail.com</a></td>
<td>short films, advertising 2D, 3D</td>
<td>“Casa de Dios”</td>
</tr>
<tr>
<td><strong>BANZAI STUDIO</strong></td>
<td>Ciudad de México</td>
<td><a href="mailto:hi@banzai.mx">hi@banzai.mx</a></td>
<td>series, advertising 2D</td>
<td>“Phoebe Magical Newbie”</td>
</tr>
<tr>
<td><strong>BASA ESTUDIO</strong></td>
<td>Ciudad de México</td>
<td><a href="mailto:hola@basaestudio.com">hola@basaestudio.com</a></td>
<td>advertising, 2D</td>
<td></td>
</tr>
<tr>
<td><strong>BIG BEAR ANIMATION</strong></td>
<td>Puebla de Zaragoza</td>
<td><a href="mailto:bigbearanimation@gmail.com">bigbearanimation@gmail.com</a></td>
<td>series, advertising 2D, 3D</td>
<td>“Dream Master”</td>
</tr>
<tr>
<td><strong>BONKER HEAD STUDIO</strong></td>
<td>Ciudad de México</td>
<td><a href="mailto:bonkerheadstudio@gmail.com">bonkerheadstudio@gmail.com</a></td>
<td>series, advertising 2D, 3D</td>
<td>“Ziggy y la maldición del conejo negro”</td>
</tr>
<tr>
<td><strong>BOXEL ANIMATION STUDIO</strong></td>
<td>Tijuana</td>
<td><a href="mailto:joinus@boxelanimationstudio.com">joinus@boxelanimationstudio.com</a></td>
<td>feature films, short films, advertising 2D, 3D</td>
<td>“El Americano, the Movie”</td>
</tr>
<tr>
<td><strong>ANEMONA ANIMATION STUDIO</strong></td>
<td>Ciudad de México</td>
<td><a href="mailto:contact@anemonastudio.com">contact@anemonastudio.com</a></td>
<td>advertising, 2D, 3D</td>
<td>“Spyral”, “Papalote museo del niño”, “Criaturas mágicas”</td>
</tr>
<tr>
<td><strong>AUREO STUDIO</strong></td>
<td>Ciudad de México</td>
<td><a href="mailto:contacto@aureostudio.com">contacto@aureostudio.com</a></td>
<td>advertising, 3D, stop motion</td>
<td>“Nestlé Jingli”</td>
</tr>
<tr>
<td><strong>BRINCA TALLER DE ANIMACIÓN</strong></td>
<td>Valle de Bravo</td>
<td><a href="mailto:memo.rendon@gmail.com">memo.rendon@gmail.com</a></td>
<td>series, short films, advertising 2D</td>
<td>“Benito Piñata”</td>
</tr>
</tbody>
</table>
### Mexico Production Companies

<table>
<thead>
<tr>
<th>Company</th>
<th>City</th>
<th>Contact Email</th>
<th>Services</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CARAMEL STUDIO</strong></td>
<td>Guadalajara</td>
<td><a href="mailto:info@caramelvfx.com">info@caramelvfx.com</a></td>
<td>advertising 2D</td>
<td>&quot;Poliangular&quot;</td>
</tr>
<tr>
<td><strong>CASIOPEA</strong></td>
<td>Ciudad de México</td>
<td><a href="mailto:somoscasiopea@gmail.com">somoscasiopea@gmail.com</a></td>
<td>short films, advertising 2D, stop motion</td>
<td>&quot;Leyenda roja&quot;</td>
</tr>
<tr>
<td><strong>CHAMÁN ANIMATION STUDIO</strong></td>
<td>Ciudad de México</td>
<td><a href="mailto:info@chamananimation.com">info@chamananimation.com</a></td>
<td>series, short films 2D, 3D</td>
<td>&quot;Leyenda roja&quot;</td>
</tr>
<tr>
<td><strong>CIBERFILMS</strong></td>
<td>Ciudad de México</td>
<td><a href="mailto:contacto@ciberfilms.com">contacto@ciberfilms.com</a></td>
<td>short films, advertising 2D, 3D</td>
<td>&quot;Voodoo Bayou&quot;</td>
</tr>
<tr>
<td><strong>CINEMA FANTASMA</strong></td>
<td>Ciudad de México</td>
<td><a href="mailto:info@cinemafantasma.com">info@cinemafantasma.com</a></td>
<td>feature films, short films, advertising stop motion</td>
<td>&quot;La balada del fénix&quot;</td>
</tr>
<tr>
<td><strong>CLUSTER STUDIO</strong></td>
<td>Ciudad de México</td>
<td><a href="mailto:contacto@clusterstudio.com">contacto@clusterstudio.com</a></td>
<td>advertising 2D, 3D</td>
<td>&quot;Inspiration para volar&quot;</td>
</tr>
<tr>
<td><strong>COCOA LÓPEZ ANIMATION</strong></td>
<td>Ciudad de México</td>
<td><a href="mailto:cocoa@cocoalopez.com">cocoa@cocoalopez.com</a></td>
<td>short films, advertising 2D, 3D</td>
<td>&quot;Collage&quot;</td>
</tr>
<tr>
<td><strong>CROOKED HOUSE STUDIOS</strong></td>
<td>Ciudad de México</td>
<td><a href="mailto:crookedhouse.animation@gmail.com">crookedhouse.animation@gmail.com</a></td>
<td>series 2D</td>
<td>&quot;Frank’s Tales&quot;</td>
</tr>
<tr>
<td><strong>D10 STUDIO</strong></td>
<td>Monterrey</td>
<td><a href="mailto:info@d10studio.com.mx">info@d10studio.com.mx</a></td>
<td>advertising 2D, 3D</td>
<td></td>
</tr>
<tr>
<td><strong>DEMENTE ANIMATION STUDIO</strong></td>
<td>Guadalajara</td>
<td><a href="mailto:contacto@dmnt.mx">contacto@dmnt.mx</a></td>
<td>short films, advertising 2D, 3D</td>
<td>&quot;Guayaba Lee&quot;</td>
</tr>
<tr>
<td><strong>DESSIGNARE</strong></td>
<td>Ciudad de México</td>
<td><a href="mailto:dammne@dessignare.com">dammne@dessignare.com</a></td>
<td>short films, VR 3D</td>
<td>&quot;Cosmonaute 360&quot;</td>
</tr>
<tr>
<td><strong>DON PORFIRIO</strong></td>
<td>Mérida</td>
<td><a href="mailto:info@donporfirio.tv">info@donporfirio.tv</a></td>
<td>advertising 2D, 3D</td>
<td>&quot;Experiencias XCARET - &quot;Xavage&quot;</td>
</tr>
<tr>
<td><strong>DUX ANIMATION</strong></td>
<td>Ciudad de México</td>
<td><a href="mailto:info@dux.media">info@dux.media</a></td>
<td>advertising 3D</td>
<td></td>
</tr>
<tr>
<td><strong>DELOTROLADODELCERO. FILMS</strong></td>
<td>Toluca</td>
<td><a href="mailto:aqueldelotroladodelcero@gmail.com">aqueldelotroladodelcero@gmail.com</a></td>
<td>short films 2D</td>
<td>&quot;Todo esto sucede mientras duermes (y no puedes ver lo que sueño)&quot;</td>
</tr>
<tr>
<td><strong>ESTUDIO MEDELLÍN</strong></td>
<td>Ciudad de México</td>
<td><a href="mailto:hola@estudiomedellin.com">hola@estudiomedellin.com</a></td>
<td>advertising 2D, 3D</td>
<td></td>
</tr>
<tr>
<td><strong>ESTUDIO HAINI</strong></td>
<td>Guadalajara</td>
<td><a href="mailto:info@haini.com.mx">info@haini.com.mx</a></td>
<td>short films 2D</td>
<td>&quot;El funeral de Don Jején&quot;, &quot;El relato de San Brenan&quot;</td>
</tr>
</tbody>
</table>

*Interjet - "Inspiración para volar"*
## Mexico

### Production Companies

<table>
<thead>
<tr>
<th>Company</th>
<th>Location</th>
<th>Contact</th>
<th>Services</th>
<th>Projects</th>
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<tr>
<td><strong>Estudio Voraz</strong></td>
<td>Ciudad de México</td>
<td><a href="mailto:info@estudiovoraz.com">info@estudiovoraz.com</a></td>
<td>Advertising</td>
<td>“Gotham”</td>
</tr>
<tr>
<td><strong>Éxodo Animation Studios</strong></td>
<td>Guadalajara</td>
<td><a href="mailto:hola@exodoanimation.com">hola@exodoanimation.com</a></td>
<td>Advertising, 2D, 3D</td>
<td>“Anacronte”</td>
</tr>
<tr>
<td><strong>Fedora</strong></td>
<td>Ciudad de México</td>
<td></td>
<td>Feature films, short films, 2D</td>
<td>“Bululú”</td>
</tr>
<tr>
<td><strong>Fotosíntesis Media</strong></td>
<td>Ciudad de México</td>
<td><a href="mailto:contacto@fotosintesismedia.com">contacto@fotosintesismedia.com</a></td>
<td>Feature films, short films, 2D</td>
<td>“El ángel en el reloj”</td>
</tr>
<tr>
<td><strong>Frutos Digitales</strong></td>
<td>Ciudad de México</td>
<td><a href="mailto:gberrios@frutosdigitales.com">gberrios@frutosdigitales.com</a></td>
<td>Feature films, advertising, VR</td>
<td>“Arqueoastronomía Maya”</td>
</tr>
<tr>
<td><strong>Galante Producciones</strong></td>
<td>Ciudad de México</td>
<td><a href="mailto:contacto@galanteproducciones.com">contacto@galanteproducciones.com</a></td>
<td>Feature films, 2D, 3D</td>
<td>“Una película de huevos”</td>
</tr>
<tr>
<td><strong>Gasolina Estudios</strong></td>
<td>Monterrey</td>
<td><a href="mailto:info@gasolina.me">info@gasolina.me</a></td>
<td>Series, short films, advertising, 2D, 3D</td>
<td>“My Brother the Monster”</td>
</tr>
<tr>
<td><strong>Graco Films</strong></td>
<td>Ciudad de México</td>
<td><a href="mailto:info@gracofilms.com">info@gracofilms.com</a></td>
<td>Advertising, stop motion</td>
<td>“Inspireka”</td>
</tr>
<tr>
<td><strong>Hattori Hanzo</strong></td>
<td>Ciudad de México</td>
<td><a href="mailto:hola@hattorihanzo.tv">hola@hattorihanzo.tv</a></td>
<td>Advertising, 2D, 3D</td>
<td>“Aliat Universidades”</td>
</tr>
<tr>
<td><strong>Gyroskopik Studios</strong></td>
<td>Guadalajara</td>
<td><a href="mailto:info@gyroskopik.com">info@gyroskopik.com</a></td>
<td>Series, advertising, video games, 3D</td>
<td>“Las aventuras de Cantinflas”</td>
</tr>
<tr>
<td><strong>Hobby Creative Studio</strong></td>
<td>Guadalajara</td>
<td><a href="mailto:hola@wearehobby.com">hola@wearehobby.com</a></td>
<td>Advertising, 2D, 3D, stop motion</td>
<td>“Korn - “A Different World”</td>
</tr>
<tr>
<td><strong>Imagination Films</strong></td>
<td>Queretaro</td>
<td><a href="mailto:topo@imaginationfilms.co">topo@imaginationfilms.co</a></td>
<td>Feature films, series, short films, 3D</td>
<td>“Pre-Nerdental”</td>
</tr>
<tr>
<td><strong>Inzomnia Animación</strong></td>
<td>Ciudad de México</td>
<td><a href="mailto:inzomniafilm@gmail.com">inzomniafilm@gmail.com</a></td>
<td>Feature films, short films, stop motion</td>
<td>“Viva el rey”, “Inzomnia”</td>
</tr>
</tbody>
</table>
**Mexico**

**Production Companies**

---

**Jimfier Entertainment**
Ciudad de México
info@jimfier.com

- series
- 2D
- “Brad Pig”

**Llamarada**
Ciudad de México
hola@llamarada.tv

- short films, advertising
- 2D, 3D
- “El Jardín de las Delicias”

**Jugando en Serio**
Ciudad de México

- short films, advertising
- 2D
- “Orugas”

**Kraneo Studio**
Puebla de Zaragoza
kraneokraneo@hotmail.com

- short films, advertising
- stop motion
- “Julia y el portal del abismo”

**La Maga Films**
Ciudad de México
info@lamaga.com.mx

- advertising
- 2D
- “Hotel Garage”

**La Tetera Studio**
San Nicolás de los Garza
info@lateterastudio.com

- advertising
- 2D
- “6flats” - Isabel Zetina

**Lomas Post**
Ciudad de México
info@lomaspost.com

- advertising
- 3D

**Mako Animation**
Guadalajara

- series, advertising
- 2D
- “John Death”

**Mandaraka Creative Studio**
Zapopan
info@mandaraka.com

- series, short films, advertising
- 2D, 3D, stop motion
- “Hasta los huesos”

**Mighty Studio**
Guadalajara
info@mightyanimation.com

- series, short films, advertising
- 2D, 3D
- “Viking Tales”

**Mister Machín**
Guadalajara
contacto@mistermachin.mx

- advertising
- 2D, 3D
- “The amigos / The fruit band”

**Mujer Muerta**
Mérida

- advertising
- 3D
- “Globito y Bizcochito” - Galletas Donde

**Mixer Motion Design**
Chihuahua
javichkopalo@gmail.com

- advertising
- 3D

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### Mexico Production Companies

<table>
<thead>
<tr>
<th>Company</th>
<th>City</th>
<th>Contact Details</th>
<th>Services</th>
<th>Reels/Projects</th>
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<tbody>
<tr>
<td>MKF Animations</td>
<td>Ciudad de México</td>
<td><a href="mailto:mkf@mkfanimations.com">mkf@mkfanimations.com</a></td>
<td>series, short films, 3D</td>
<td>&quot;Mexicartoons: los residenciales&quot;</td>
</tr>
<tr>
<td>NOMONO</td>
<td>Ciudad de México</td>
<td><a href="mailto:info@nomono.studio">info@nomono.studio</a></td>
<td>advertising, 2D, 3D</td>
<td>&quot;Telcel Red&quot;</td>
</tr>
<tr>
<td>Monterbox Studio</td>
<td>Ciudad de México</td>
<td><a href="mailto:contacto@monterboxestudio.com">contacto@monterboxestudio.com</a></td>
<td>funding, 2D, 3D, VFX</td>
<td>&quot;Manual de Habilidades&quot; Fundación Pernod Ricard México</td>
</tr>
<tr>
<td>NO Robot</td>
<td>Celaya</td>
<td><a href="mailto:pancho@norobot.mx">pancho@norobot.mx</a></td>
<td>advertising, 3D</td>
<td>&quot;Dormimundo estadística: Agua&quot;</td>
</tr>
<tr>
<td>MUV</td>
<td>Ciudad de México</td>
<td><a href="mailto:hola@muv.mx">hola@muv.mx</a></td>
<td>short films, advertising, VR</td>
<td>&quot;Los gatos&quot;</td>
</tr>
<tr>
<td>Nahuyaca Films</td>
<td>Guadalajara</td>
<td><a href="mailto:contacto@nahuyacafilms.com">contacto@nahuyacafilms.com</a></td>
<td>feature films, short films, stop motion</td>
<td>&quot;Cerulia&quot;, &quot;La casa triste&quot;</td>
</tr>
<tr>
<td>NO Robotic</td>
<td>Celaya</td>
<td><a href="mailto:pancho@norobot.mx">pancho@norobot.mx</a></td>
<td>advertising, 3D</td>
<td>&quot;Dormimundo estadística: Agua&quot;</td>
</tr>
<tr>
<td>Ocho Venado</td>
<td>Ciudad de México</td>
<td><a href="mailto:hello@ochovenado.com">hello@ochovenado.com</a></td>
<td>short films, advertising, 2D, 3D</td>
<td>&quot;Garra de jaguar&quot;</td>
</tr>
<tr>
<td>ONIRIK Studio</td>
<td>Ciudad de México</td>
<td><a href="mailto:onirik.animacion@gmail.com">onirik.animacion@gmail.com</a></td>
<td>series, 2D</td>
<td>&quot;Barrie's Pieces&quot;</td>
</tr>
<tr>
<td>Polibriz Filmes Studio</td>
<td>Guadalajara</td>
<td><a href="mailto:contacto@polibrizfilmes.com">contacto@polibrizfilmes.com</a></td>
<td>advertising, 2D, 3D, VFX</td>
<td>&quot;Lunes de Enigma&quot; - Discovery</td>
</tr>
<tr>
<td>Poligonic</td>
<td>Ciudad de México</td>
<td><a href="mailto:alberto@poligonic.com">alberto@poligonic.com</a></td>
<td>advertising, 2D</td>
<td>&quot;Nada es original&quot;</td>
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<tr>
<td>Redblitz Visual Lab</td>
<td>Monterrey</td>
<td><a href="mailto:hola@redblitz.com">hola@redblitz.com</a></td>
<td>advertising, 2D</td>
<td>&quot;Soriana buen fin&quot;</td>
</tr>
</tbody>
</table>
**Mexico**

**Production Companies**

- **RENDERFARM STUDIOS**
  Ciudad de México
  ventas@renderfarm.com.mx
  short films, advertising
  3D, VFX
  “Gravedad 0”

- **RO BOT**
  Ciudad de México
  underobot@gmail.com
  short films, advertising
  3D, VFX
  “Droplens”

- **SAIKI STUDIO**
  Ciudad de México
  hello@saikistudio.com
  short films, advertising
  2D, 3D
  “Endogamia”

- **SECOND MOON STUDIOS**
  Puebla de Zaragoza
  contact@the2ndmoonstudios.com
  series, advertising
  3D
  “Mighty Rescue Team”

- **SÍSMICA STUDIO**
  Ciudad de México
  contacto@sismicastudio.com
  short films, advertising
  2D, 3D
  “Aquetzalli”

- **SOCIEDAD FANTASMA**
  Ciudad de México
  hola@sociedadfantasma.com
  series, advertising
  2D, 3D
  “UFUCK_U”

- **THE HEIST STUDIO**
  Ciudad de México
  advertising
  3D, VFX
  “Vevt “Camion””

- **THE FILTER FX**
  Ciudad de México
  thefilterfx@thefilterfx.com
  advertising
  3D
  “Hersheys - “Mocking Brother””

- **THE WIRE ROOM**
  Ciudad de México
  info@thewireroom.com
  advertising
  3D
  “Nestea Snowy Plum”

- **TILMA FILMS**
  Ciudad de México
  tilmafilms@gmail.com
  feature films
  “Tepeyac, La película”

- **TOROFILMS**
  Ciudad de México
  contacto@torofilms.com
  advertising
  2D, 3D
  “Choco Krispis Webisodes”

- **VIRUS MECÁNICO**
  Querétaro
  contacto@virusmecanico.com
  short films
  2D
  “Archipiélago”

- **¡VIVA CALAVERA!**
  hola@vivacalavera.studio
  advertising
  2D
  “Brijes 3D”

- **TOTEM STUDIO**
  Puebla de Zaragoza
  franco@totemstudio.tv
  advertising
  2D, 3D
  “McDonald’s: TrackMyMacca’s”

- **TRICKSTER STUDIO**
  Ciudad de México
  info@tricksterstudio.com
  advertising
  2D, 3D
  “Babybel”

- **UPSTAIRS**
  Ciudad de México
  anabella@upstandefx.tv
  feature films, advertising
  2D, 3D
  “Koati”

- **VANILLA STUDIO**
  Cuernavaca
  info@vanillastudio.com
  advertising
  3D

- **VOCES IMAGINARIAS**
  Ciudad de México
  carmen@imaginarias.mx
  series, advertising, apps
  3D
  “Luli y Gabo”
**VUELVEN EN VIDA**  
Yucatán  
hello@vevproductions.com  
feature films, advertising  
2D  
“Sanguijuela Energetica”

**ZEBRA STUDIO**  
Ciudad de México  
contacto@zebrastudio.tv  
advertising, VR  
2D, 3D  
“Pingüinos Marinela” - Bimbo
Mexico Training Centers

3D Puppets
Ciudad de México
info@3dpuppets.com

AADAC, Academia de Diseño y Arte
Torreón
aadac_i@hotmail.com

Alcance Digital
Ciudad de México
adi@alcancedigital.com

Animaturas
Ciudad de México
info@animaturas.com

Ars Animación, School online
Ciudad de México y Madrid
samuelham@arsanimation.com

Artinside, Animation and Fine Arts Academy
Ciudad de México
info@artinside.com.mx

CAAV, Universidad de Medios Audiovisuales
Guadalajara
info@caav.mx

CCC, Centro de Captación Cinematográfica
Ciudad de México
web@elccc.com.mx

CEDIM, The School of Design
Monterrey
info@cedim.edu.mx

Centro de Diseño y Comunicación Audiovisual
Ciudad de México
educontinua@centro.edu.mx

Centro Universitario de Comunicación
Ciudad de México
informes@cuc.edu.mx

Centro Universitario Incarnate Word
Ciudad de México
admisionesposgrados@ciw.edu.mx

COCO School Mexico
Ciudad de México
jortega@cocoschool.com

CUEC, Centro Universitario de Estudios Cinematográficos
Ciudad de México
asiscuec@unam.mx

EDUMAC, Centro de Artes Digitales
Ciudad de México
contacto@edumac.com.mx

ESCENA, Escuela de Animación y Arte Digital
Ciudad de México
info@escuelaescena.com

ESCINE, Escuela Superior de Cine
Ciudad de México
dir.anim@escine.mx

Escuela Nacional de Pintura, Escultura y Grabado “La Esmeralda”
Coyoacán
diresmeralda@cultura.gob.mx

D4 University
San Pedro Garza García
university@d4reality.com

EUNOIA School
Ciudad de México
info@eunoia.tv

FILM SFX, Escuela de Animación y Efectos Visuales
Ciudad de México
info@filmsfx.net

Graco Animation Training LAB
Ciudad de México
info@gat-lab.com

Gyroskopik Academy
Zapopan
Academy@gyroskopik.com

IBERO, Universidad Iberoamericana
Ciudad de México
contacto@ibero.mx

ICONOS, Instituto de Investigación en Comunicación y Cultura
Ciudad de México
iconos_promo@staff.iconos.edu.mx

IKITA Studio
Saltillo
contacto@ikita.com.mx

INDIE, Centro de Estudios Cinematográficos
Ciudad de México
info@indie.com.mx
Instituto Cardan, Ciencia y Tecnología Aplicada a las Artes Digitales
Acapulco
info@institutocardan.com

INAAD, Instituto Nacional de Animación y Arte Digital
Ciudad de México
contacto@animacion3d.com.mx

SODVI, Sociedad de Desarrollo en Videojuegos
Ciudad de México
contacto@sodvi.info

UAD, Universidad de Artes Digitales
Guadalajara
informes@uartaesdigitales.edu.mx

UAG, Universidad Autónoma de Guadalajara
Guadalajara
uag@edu.uag.mx

UNIAT 3DMX, University of Advanced Technologies
Zapopan, Tijuana, San Luis de Potosí, Guadalajara
informes@uniat.com

Universidad Internacional Uninter
Cuernavaca
contactouninter@uninter.edu.mx

UNITEC, Universidad Tecnológica de México
Ciudad López Mateos, Guadalajara, Ciudad de México, Ecatepec, León, Los Reyes, Querétaro, Toluca
unitecresponde@my.unitec.edu.mx

UVM, Universidad del Valle de México
Ciudad de México, Tampico, Monterrey, San Pedro Tlaquepaque, San Andrés Cholula

Westbridge University
Ciudad de México
mdelaorta@gmail.com
<table>
<thead>
<tr>
<th>Event</th>
<th>City</th>
<th>Edition</th>
<th>Dates</th>
<th>Website</th>
<th>Contact</th>
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<td>ANIMASIVO</td>
<td>Ciudad de México</td>
<td>12th</td>
<td>November 27th - December 1st 2019</td>
<td><a href="mailto:info@animasivo.net">info@animasivo.net</a></td>
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<tr>
<td>CREATIVA FEST &amp; SUMMIT</td>
<td>Ciudad de México</td>
<td>5th</td>
<td>May 19th - 21st 2018</td>
<td><a href="mailto:hola@creativafest.com">hola@creativafest.com</a></td>
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</tr>
<tr>
<td>CREATIVA FEST &amp; SUMMIT</td>
<td>Ciudad de México</td>
<td>5th</td>
<td>May 19th - 21st 2018</td>
<td><a href="mailto:hola@creativafest.com">hola@creativafest.com</a></td>
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</tr>
<tr>
<td>CUTOUT FEST</td>
<td>Querétaro</td>
<td>11th</td>
<td>November 14th - 17th 2019</td>
<td><a href="mailto:contacto@cutoutfest.com">contacto@cutoutfest.com</a></td>
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<tr>
<td>FESTIVAL STOP MOTION MÉXICO</td>
<td>Ciudad de México</td>
<td>7th</td>
<td>August 15th - 17th 2019</td>
<td><a href="mailto:hola@stopmotionmx.com">hola@stopmotionmx.com</a></td>
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<tr>
<td>FICG, Festival Internacional de Cine en Guadalajara</td>
<td>Guadalajara</td>
<td>34th</td>
<td>March 8th - 15th 2019</td>
<td><a href="mailto:info@ficg.mx">info@ficg.mx</a></td>
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<td>IDEATOON</td>
<td>Cuernavaca</td>
<td>7th</td>
<td>September 3rd - 7th 2019</td>
<td><a href="mailto:info@pixelatl.com">info@pixelatl.com</a></td>
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<td>LA CUMBRE</td>
<td>Ciudad de México</td>
<td>1st</td>
<td>April 8th - 9th 2019</td>
<td><a href="mailto:info@pixelatl.com">info@pixelatl.com</a></td>
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<td>LOCOMOCIÓN, Festival de Animación</td>
<td>Ciudad de México</td>
<td>6th</td>
<td>October 15th - 20th 2018</td>
<td><a href="mailto:contacto.locomocion@gmail.com">contacto.locomocion@gmail.com</a></td>
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<td>MONTERREY FILM FESTIVAL</td>
<td>Monterrey</td>
<td>15th</td>
<td>August 15th - 23rd 2019</td>
<td><a href="mailto:info@monterreyfilmfestival.com">info@monterreyfilmfestival.com</a></td>
<td></td>
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<tr>
<td>PIXELATL, Festival de Animación, Videojuegos y Cómic</td>
<td>Cuernavaca</td>
<td>8th</td>
<td>September 3rd - 7th 2019</td>
<td><a href="mailto:info@pixelatl.com">info@pixelatl.com</a></td>
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<td>SUBLIME JALISCO</td>
<td>Guadalajara</td>
<td>1st</td>
<td>April 23rd - 25th 2018</td>
<td><a href="mailto:hola@sublimejalisco.com">hola@sublimejalisco.com</a></td>
<td></td>
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</tbody>
</table>
LA TERCERA ORDEN, colectivo
laterceraorden3@gmail.com
@LaTerceraOrdenAnimation
Nicaragua

Managua

2 Production companies
2 Training centers
NICARAGUA

Production Companies

Formats in which the production houses of Nicaragua work

Techniques which production houses of Nicaragua work with
MOSAICO AUDIO-VISUAL
Managua
info@mosaico.com.ni
advertising
2D, 3D
“Tip-Top”

ORIGAMI BRAND STUDIO
Managua
hola@origamibrandstudio.com
advertising
2D, 3D
“Rey Carmesi”
NICARAGUA

TRAINING CENTERS

CNEAC, Centro Nicaragüense de Enseñanza Audiovisual y Cinematográfica de la Cinemateca Nacional
Managua
info@cinemateca.gob.ni

RGBAnimations, Academia de Comunicación Artística Digital
Managua
academia@rgbanimations.com
Panama

1 Associations
11 Production companies
2 Training centers
2 Events
PANAMA ANIMATION, ASOCIACIÓN NACIONAL DE ANIMADORES DE PANAMA

info@panamaanimation.com

@panamaanimation

@panamaanimation
PANAMA

Production Companies

Formats in which the production houses of Panama work

- Several formats: 45.5%
- Only advertisement: 54.5%

Techniques which production houses of Panama work with

- Several techniques: 36.4%
- Only 2D: 9.1%
- Only 3D: 9.1%
- 2D, 3D: 45.5%
<table>
<thead>
<tr>
<th>Company</th>
<th>Location</th>
<th>Contact Email</th>
<th>Industries</th>
<th>Techniques</th>
<th>Projects</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANIMAL</td>
<td>Panamá</td>
<td><a href="mailto:hola@cineanimal.com">hola@cineanimal.com</a></td>
<td>short films, advertising</td>
<td>2D, stop motion</td>
<td>“La cucarachita Mandi”</td>
</tr>
<tr>
<td>ANUBIS FILMS</td>
<td>Panamá</td>
<td><a href="mailto:info@anubisfilms.com">info@anubisfilms.com</a></td>
<td>short films, advertising</td>
<td>2D, stop motion</td>
<td></td>
</tr>
<tr>
<td>CRITERIA AUDIOVISUAL</td>
<td>Panamá</td>
<td><a href="mailto:hola@criteria.com.pa">hola@criteria.com.pa</a></td>
<td>advertising</td>
<td>2D, 3D</td>
<td></td>
</tr>
<tr>
<td>ESTUDIO VARSOVIA</td>
<td>Panamá</td>
<td><a href="mailto:hola@estudiovarsovia.com">hola@estudiovarsovia.com</a></td>
<td>advertising</td>
<td>2D, 3D</td>
<td>“Sign System - 25 años”</td>
</tr>
<tr>
<td>LEO</td>
<td>Panamá</td>
<td><a href="mailto:info@leo.com.pa">info@leo.com.pa</a></td>
<td>advertising</td>
<td>2D, 3D, stop motion</td>
<td></td>
</tr>
<tr>
<td>LIBELULULA FRACTAL</td>
<td>Panamá</td>
<td><a href="mailto:libelulafractal@gmail.com">libelulafractal@gmail.com</a></td>
<td>advertising, VR</td>
<td></td>
<td>“Time Travel Tour”</td>
</tr>
<tr>
<td>MANTRA ANIMATION</td>
<td>Panamá</td>
<td><a href="mailto:informantraanimation@gmail.com">informantraanimation@gmail.com</a></td>
<td>advertising</td>
<td>3D</td>
<td></td>
</tr>
<tr>
<td>OCCIDENT ANIMATION STUDIO</td>
<td>Panamá</td>
<td><a href="mailto:info@occidentanimation.com">info@occidentanimation.com</a></td>
<td>series, short films, advertising, VR</td>
<td>2D, 3D</td>
<td>“Canal de Panamá - Ampliación de Exclusas”</td>
</tr>
<tr>
<td>PANARAMICA MULTIMEDIA</td>
<td>Panamá</td>
<td><a href="mailto:contacto@panaramica.com">contacto@panaramica.com</a></td>
<td>advertising</td>
<td>2D</td>
<td></td>
</tr>
<tr>
<td>PRODUCCIONES AG</td>
<td>Panamá</td>
<td><a href="mailto:agvideo@agvideo.tv">agvideo@agvideo.tv</a></td>
<td>series, advertising</td>
<td>2D, 3D</td>
<td></td>
</tr>
<tr>
<td>TÉRMICA ESTUDIO CREATIVO</td>
<td></td>
<td><a href="mailto:info@estudiotermica.com">info@estudiotermica.com</a></td>
<td>advertising</td>
<td>2D, 3D</td>
<td>“BBB escolares 2019”</td>
</tr>
</tbody>
</table>
LCI Panamá
Panamá
andres.saavedra@lc.edu.co

UNIVERSIDAD LATINA
DE PANAMÁ
Panamá
ANII MARKET
October 26th - 27th 2019

Panama Animation Festival
Ciudad de Panamá / 2nd edition
info@panamaanimation.com
October 24th - 28th 2019
CLUSTER DE ANIMACIÓN DIGITAL Y VIDEOJUEGOS DE CAPATEC

luis@occidentanimation.com
<table>
<thead>
<tr>
<th></th>
<th>Associations</th>
<th>Production companies</th>
<th>Training centers</th>
<th>Events</th>
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<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td></td>
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<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
PARAGUAY ANIMATION
info@paraguayanimation.com

Paraguay Animation  @pyanimation  @pyanimation
Paraguay Production Companies

Formats in which the production houses of Paraguay work

- **only feature films**: 33.3%
- **only short films**: 11.1%
- **several formats**: 11.1%
- **only advertisement**: 44.4%

Techniques which production houses of Paraguay work with

- **Several Techniques**: 22.2%
- **Only 2D**: 33.3%
- **2D, 3D**: 33.3%
- **Only Stop Motion**: 11.1%
<table>
<thead>
<tr>
<th>Company</th>
<th>Location</th>
<th>Contact Email</th>
<th>Services</th>
<th>Projects</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANIMATA</td>
<td>Asunción</td>
<td><a href="mailto:fabian@animata.tv">fabian@animata.tv</a></td>
<td>advertising, 2D, 3D, VFX</td>
<td>&quot;UFO Invaders Short Film&quot;, &quot;Pechugón&quot;</td>
</tr>
<tr>
<td>BULBO MOTION GRAPHICS</td>
<td>Asunción</td>
<td><a href="mailto:bulbo@bulbo.com.py">bulbo@bulbo.com.py</a></td>
<td>advertising, 2D, 3D, VFX</td>
<td>Villagran Bolaños - &quot;Sonrisa&quot;</td>
</tr>
<tr>
<td>KILI STUDIOS</td>
<td>Asunción</td>
<td><a href="mailto:serranocine@gmail.com">serranocine@gmail.com</a></td>
<td>feature films, 2D</td>
<td>&quot;Alas de gloria&quot;</td>
</tr>
<tr>
<td>OCTOPUS STUDIO</td>
<td>Asunción</td>
<td><a href="mailto:octopustudiopy@gmail.com">octopustudiopy@gmail.com</a></td>
<td>advertising, 2D, 3D</td>
<td>&quot;Frigorífico Concepción&quot;</td>
</tr>
<tr>
<td>POLLITO FILMS</td>
<td>Asunción</td>
<td><a href="mailto:pollitofilmspy@gmail.com">pollitofilmspy@gmail.com</a></td>
<td>series, short films, advertising</td>
<td>stop motion &quot;Capibara&quot;, &quot;Mitos&quot;</td>
</tr>
<tr>
<td>SABATÉ FILMS</td>
<td>Asunción</td>
<td><a href="mailto:gabriela@sabatefilms.com">gabriela@sabatefilms.com</a></td>
<td>feature films, 2D, 3D</td>
<td>&quot;Alas de gloria&quot;</td>
</tr>
<tr>
<td>SCALAR VFX</td>
<td>Asunción</td>
<td><a href="mailto:info@scalar.tv">info@scalar.tv</a></td>
<td>advertising, 2D, 3D</td>
<td>&quot;Gómenes&quot; - Capaclor</td>
</tr>
<tr>
<td>ZET STUDIOS</td>
<td>Encarnación</td>
<td><a href="mailto:studioszet@gmail.com">studioszet@gmail.com</a></td>
<td>short films, 2D</td>
<td>&quot;Leyenda viva&quot;</td>
</tr>
<tr>
<td>OTROMUNDO</td>
<td>Asunción</td>
<td><a href="mailto:produccion@otromundo.tv">produccion@otromundo.tv</a></td>
<td>feature films, 2D</td>
<td>&quot;Alas de gloria&quot;</td>
</tr>
</tbody>
</table>
ART STUDIUM, Instituto Superior de Diseño y Arte
Asunción
info@artstudium.edu.py

IDT, Instituto de Diseño y Tecnología
Asunción
info@idt.com.py

IPAC, Instituto Profesional de Artes y Ciencias de la Comunicación
Asunción
info@ipac.edu.py

MOINGOVE, taller de animación on line
On line
moingove@gmail.com

Universidad Columbia del Paraguay
Asunción
florenca.arce@columbia.edu.py
ANIMATE
Asunción / 4th edition
info@paraguayanimation.com
July 6th 2019

Festival Internacional de Cine,
Arte y Cultura de Paraguay
Asunción / 28th edition
contacto@cinefestpy.org
September 18th - 29th 2019
Asociación Cinematográfica Ajayu
animacionajayu@gmail.com
@ajayitopuno

Peru Animation
@peruanimationcluster

RAD, Red de Animación Descentralizada del Perú
info.radperu@gmail.com
@RadPeru
PERU

Production companies

Formats in which the production houses of Peru work

- Several formats: 50.0%
- Only advertisement: 37.5%
- Only short films: 8.3%
- Only series: 4.2%

Techniques which production houses of Peru work with

- Several Techniques: 20.7%
- Only 2D: 37.9%
- 2D, 3D: 31.0%
- Only 3D: 10.3%
PERU

PRODUCTION COMPANIES

3S DESIGN
Lima
info@3sdesign-peru.com
series, short films, video games, VR
2D, 3D
“Amazonas la última oportunidad”

ALLIGATOR ENTERTAINMENT
Lima
info@alligator.pe
advertising, VR
3D
“Gigantes de Nazca”

APUS ESTUDIO
Lima
comunidad@apusestudio.com
feature films, series, short films
2D, 3D
“Afterwork”, “Homeless”

BICICLETA CASA AUDIOVISUAL
Lima
info@bicicleta.com.pe
series, advertising
2D
“Love Quest”

CARACOLES ESTUDIOS
Lima
maria@caracolesestudios.com
series, advertising
2D, 3D, VFX
“Ciudad jardín”

CIUDAD CENTRAL
Lima
produccion@ciudadcentralst.com
advertising
2D, 3D

COMETA AUDIOVISUAL
Lima
hola@cometaaudiovisual.com
2D
“Tinkina y los juguetes mágicos”

CROMO CORDE STUDIO
Lima
dnavarro@cromocorde.com
2D
“Ocarina”

ESTUDIO LUMA
Lima
omarvallejos.v@gmail.com
series, advertising
2D
“Historia de pólvora y cadenas”

GOLEM STUDIO
Lima
contacto@golemstudio.net
feature films, short films
3D
“Dalia y el libro rojo”

MAKACO
Lima
diego@makaco.pe
advertising
2D, 3D, VFX
“Sublime Rumba”

MANEKI STUDIO
Lima
contacto@manekistudio.com
advertising
2D, 3D, VFX
“Ciudad Jardín”

MJ CAMPOS
Lima
hello@mariajosecampos.com
series, short films, advertising
2D
“Las aventuras de Chicho & Darz”

MR KAT
Lima
miau@misterkat.com
advertising
2D, 3D
“Mr. Kat & Friends”

ORIGAMI
Lima
origami.art.animation@gmail.com
feature films, short films, advertising
2D, 3D, VFX
“Nuna, la agonía del Wamani”

PLAN B
Lima
yvisan@planb.com.pe
advertising
2D, 3D

POLIRAMA ANIMACIÓN
Lima
hola@polirama.pe
feature films, series, short films
2D, 3D
“Mochica”, “Ciudad jardín”
Peru Production Companies

Qamaqui Studio
Tacna
“Los Cuentos de la Awicha”

Quisca Productions
Cusco quiscaproductions@gmail.com short films 2D “Y asi aparecieron los ríos”

Red Animation Studios
Lima milton@redanimation.pe feature films, series, short films, advertising 2D, 3D “El reino en las nubes”

Saltojo Films
Lima contacto@saltojofilms.com 2D, 3D

Sapa Inti Estudios
Puno sapainti.estudios@gmail.com series, advertising 2D, 3D “Punolo: aventuras de altura”

Studio Uku
Lima flavio.velasquez@studiouku.com feature films, advertising 3D

Spektro Entertainment
Lima series 2D “Compilado”

Tenis Estudio
Lima tenisestudio@gmail.com 2D “Guardianes del agua”

Tunche Films
Lima info@tunchefilms.com feature films, advertising 3D “Ainbo”

Viringo Entertainment
Lima viringoanimation@gmail.com 2D “El rayo rojo”

Zeppelin
Lima nelson@zeppelin.com.pe advertising 2D, 3D “Benicio” - Promart
AREA51 Training Center
Lima
info@area51.pe

Casa Cultural Ajayito
Puno
animacionajayu@gmail.com

EPIC, Escuela de Cine y Artes Visuales de Lima
Lima
info@epic.edu.pe

Isil
Lima
admision@isil.pe

TFAA, Taller Ambulante de Formación Audiovisual
diversas ciudades
tallerambulantetafa@gmail.com

TLS, Instituto de Educación Superior Tecnológico Privado Toulouse Lautrec
Lima
informes@tls.edu.pe

Universidad de Lima
Lima
cad.animacion@gmail.com
Peru Events

ÁGORA DE ANIMACIÓN
Lima / 4th edition
July 20th 2019

AJAYU, Festival Internacional de Animación
Puno / 3rd edition
animacionajayu@gmail.com
November 6th - 10th 2019

AnimaPerú, Encuentro Internacional de la Industria de la Animación
Lima / 2nd edition
March 20th - 23rd 2019

IMAGINA, Festival de animación
Lima / 7th edition
September 19th - 22nd 2018

TIFA Andina, Taller Internacional de Formación en Animación Andina
Cusco / 2nd edition
info@tifandina
October 25h - 29th 2017
Portugal

1 Associations
26 Production companies
19 Training centers
9 Events
PORTUGAL ASSOCIATIONS

CASA DA ANIMAÇÃO
mail@casa-da-animacao.pt

@casadaanimacao  @casadaanimacao
**Portugal Production Companies**

**Formats in which the production houses of Portugal work**

- Only short films: 50.0%
- Only feature films: 30.0%
- Only series: 10.0%
- Only advertisement: 10.0%

**Techniques which production houses of Portugal work with**

- Several Techniques: 26.1%
- Only 2D: 43.5%
- 2D, 3D: 17.4%
- Only 3D: 13.0%
PORTUGAL

PRODUCTION COMPANIES

AIM - ESTÚDIOS DE ANIMAÇÃO
Oporto y Lisboa
hello@aimcreativestudios.com
advertising
2D, 3D
“Change Makers”, “Love Matters”

BANG BANG ANIMATION
Lisboa
Killtoons@gmail.com
series, short films, advertising
2D
“Nutriventures”, “Anjinho da Guarda”, “In Tremor Dei”

HERMA FILMS
hermafilms@gmail.com
short films
3D
“Os humores artificiais”

ANEXO 82
Oporto
producao@anexo82.com
short films
2D, stop motion
“Time of Sheep”, “Zombies 4 Kids”

CICLOPE FILMES
Lousada
abifeijo@ciclopefilmes.com
short films
2D
“Kali o pequeno vampiro”

HOMEM BALA
hola@homembala.com
advertising
3D
“Love Around the World” - Skyhou, “EURO 2020 - Host City London”

ANIMAIS
Oporto
info@animais-avpl.com
short films
2D, stop motion
“Entre sombras”, “Á tona”, “A sonolenta”, “Surpresa”

DROID ID
Lisboa
droid.id@gmail.com
short films, advertising
3D
“Mysteries of the Wild”

LIGHTBOX
mail@lightbox.pt
2D, 3D

ANIMANOSTRA
Lisboa
producao@animanostra.pt
short films
2D
“Algo que eu disse”, “Porque este é o meu ofício”, “Razão entre dois volumes”

FILMES DO GAJO
Paço de Arcos
filmesdogajo@gmail.com
short films
2D
“O rapaz e a coruja”

LONGSHOT
info@longshot.pt

ANIMANOSTRA
Lisboa
producao@animanostra.pt
short films
2D
“Algo que eu disse”, “Porque este é o meu ofício”, “Razão entre dois volumes”

BANDO À PARTE
Guimarães
bando@bandoaparte.com
short films
2D
“Agouro”, “Água mole”

FILMÓGRAFO
Avanca
filmografo@filmografo.pt

MODO IMAGO
Lisboa
modoatelier@gmail.com
short films
2D
“A casa ou a máquina de habitar”, “Vigil”

GO-TO
Lisboa
go@go-to.pt
series
2D, 3D
“Histórias do Lucas”

PICTURE FILMS
Lisboa
margarida@pickle-films.com
2D, 3D
“The Prisoners”

PILOT DESIGN
Carnaxide
pilotdesignfilms@gmail.com
PORTUGAL

PRODUCTION COMPANIES

PRAÇA FILMES
Montemor-O-Novo
anac@pracafilmes.com
short films
2D, stop motion
“4 States of Matter”, “Fragments”

PRESENTE
Lisboa
info@presente.pt
2D
“Porca miséria”

SARDINHAEMLATA
Lisboa
info@sardinhaemlata.com
feature films, series, short films, advertising
2D, 3D, stop motion
“Os demónios do meu avó”, “Diario de Alicia”

SPARKLE ANIMATION
Lisboa
info@sparkle-animation.com
short films
2D, 3D
“Odd is an Egg”, “The Giant”

TOONELADA
Amadora
toons@toonelada.pt
series, short films
2D
“Histórias fulminantes” “Sara safari, animal S.O.S”, “Moulla”

UM SEGUNDO FILMES
Oporto
filmes@umsegundofilmes.com
short films, advertising
2D, 3D, stop motion
“Entre sombras”

WATERMELON PRODUCTIONS
Lisboa
accounting@watermelon.pt
series
2D
“Nutri ventures”

TAKEITEASY EASY LAB ANIMATION
Lisboa
takeiteasy@takeiteasy-film.com
short films, advertising
2D, stop motion
“Macabre”, “Desempregado”
Portugal Training Centers

AR.CO, Centro de Arte y Comunicação Visual
Lisboa
secretaria@arco.pt

CDA, Casa da Animação
Oporto
mail@casa-da-animacao.pt

Escola Artística
Soares dos Reis
Porto
pamaral@essr.net

ESAD, Escola Superior de Artes e Design de Caldas da Rainha
Caldas da Rainha
esad@esad.ipleiria.pt

ESAD- Escola Superior de Artes e Design de Matosinhos
Matosinhos, Oporto
martavarzim@esad.pt

ESAG, Escola Superior Artística de Guimarães
Guimarães
mad@esap-gmr.com

ETIC, Escola Técnica d’Imagem e Comunicação Aplicada
Lisboa
info@etic.pt

FLAG
Lisboa
queremosmais@flag.pt

Instituto Politécnico de Portalegre
Portalegre
ger@ipportalegre.pt

IPCA, Instituto Politécnico do Cávado e do Ave - MIA,
Mestrado em Ilustração e Animação
Barcelos
mia@ipca.pt

Lisbon School of Design
Lisboa y Oporto
cursos.design@lsd.pt

Odd Digital Entertainment School
Lisboa
secretaria@odd-school.com

Restart, Instituto de Criatividade, Artes e Novas Tecnologias
Lisboa
info@restart.pt

Universidade Católica Portuguesa
Oporto
artes@porto.ucp.pt

Universidade de Lisboa
Lisboa
cieam@fba.ul.pt

Universidade Lusófona do Porto
Oporto
joaoalvesdsousa@gmail.com

Universidade do Algarve
Faro
info@ualg.pt

Universidade Lusófona
Lisboa
info@ulusofona.pt

World Academy
Carnaxide
info@worldacademy.pt
PORTUGAL EVENTS

ANIMAR
Vila do Conde / 14th edition
animar@curtas.pt
February 16th - May 26th 2019

ANIMUS, Festival Cinema de Animação de Mafra
Mafra / 1st edition
animusfestival@gmail.com
May 16th - 18th 2019

BANG Awards, Festival Internacional de Cinema de Animação
Lisboa / 5th edition
info@bang-awards.com
October 2nd - 4th 2020

CINANIMA, Festival Internacional de Cinema de Animação
Espinho / 43rd edition
office@cinanima.pt
November 12th - 18th 2019

CONFIA, International Conference on Illustration and Animation
Viana do Castelo / 7th edition
secretariat_confia@ipca.pt
June 14th - 15th 2019

ENCONTRARTE AMARES
Amares / 6th edition
cinema@encontrarte.pt
July 26th - 28th 2019

FESTA MUNDAL DE ANIMAÇÃO, Prémio Nacional de Animação
Portalegre / 19th edition
mail@casa-da-animacao.pt
September 2019

MONSTRA, Festival de Animação de Lisboa
Lisboa / 18th edition
monstra@monstrafestival.com
March 20th - 31st 2019

Play, Festival Internacional de Cinema Infantil e Juvenil de Lisboa
Lisboa / 6th edition
contacto@playfest.pt
February 16th - 24th 2019
Casa Museo Vilar - A Imagem em Movimento
casamuseudevilar@gmail.com
Puerto Rico

7 Production companies
3 Training centers
### Formats in which the production houses of Puerto Rico work

- **57.1%**: Several formats
- **28.6%**: Only series
- **14.3%**: Only short films

### Techniques which production houses of Puerto Rico work with

- **42.9%**: 2D, 3D
- **42.9%**: Only 2D
- **14.3%**: Several Techniques
Puerto Rico Production Companies

Atención Atención
San Juan
info(atencionatencion.com)
series, short films
2D
“El mundo de Tapita”

Dave Álvarez Studios
San Juan
sales@davealvarezstudio.com
series, advertising
2D, 3D
“Veijigantes”

Fantasation
San Juan
alba@fantasiation.com
short films
Stop motion, 2D
“Dak’toká Taino”

Gladius
San Juan
info@gladius.pr
feature films, series, advertising, video games
2D, 3D
“Fantomville”

León Animation Studio
San Juan
reynaldo@leonanimationstudio.com
short films, advertising
2D
“El duende Boricua”

Mana-T Studios
San Juan
series
2D, 3D
“Manny the Super Manatee”

Tripleta Studio
San Juan
tripleta@tripleta.com
series
2D
“De la nada!”
Atlantic University College
Guaynabo
rbarasorda@atlanticu.edu

EAPD, Escuela de Artes
Plásticas y Diseño
San Juan
info@eap.edu

Sagrado, Universidad
del Sagrado Corazón
San Juan
admision@sagrado.edu
Spain

- Associations: 7
- Production companies: 162
- Training centers: 58
- Events: 22
AEPA, Asociación Española de Productores de Animación
aepa@aepa-animation.com

ANIMAT, Asociación Valenciana de Estudios de Animación
contacto@animat.info

AVEPA, Asociación Valenciana de Productores de Animación Audiovisual
avepa@eavf.com

DIBOOS, Federación Española de Asociaciones de Productoras de Animación
info@diboos.com
@DiboosEs @diboos_fed

MIA, Mujeres en la Industria de la Animación
animacionesmia@gmail.com
MIA Mujeres en la Industria de la Animación @MIAnimacion @mianimacion

PROANIMATS, Asociación de Productores de Animación
msaez@proafed.com
@proaproductors @proaproductors

SAVE, Asociación Canaria de Empresas y Profesionales del Sector de la Animación, el Videojuego y los Efectos Visuales
gerencia@saveasociacion.es
@SaveAsociacion @saveasociacion @asociacionsave
Spain

**Production Companies**

**Formats in which the production houses of Spain work**

- Several formats: 47.7%
- Only short films: 4.0%
- Only feature films: 13.2%
- Only series: 13.9%
- Only advertisement: 21.2%

**Techniques which production houses of Spain work with**

- Several Techniques: 7.0%
- Only 2D: 26.8%
- 2D, 3D: 33.1%
- Only Stop Motion: 5.7%
- Only 3D: 27.4%
### Spain Production Companies

<table>
<thead>
<tr>
<th>Company Name</th>
<th>City/Location</th>
<th>Contact Email</th>
<th>Website/Other Details</th>
<th>Features</th>
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</thead>
<tbody>
<tr>
<td><strong>12 Pingüinos</strong></td>
<td>Madrid</td>
<td><a href="mailto:12pinguinos@12pinguinos.com">12pinguinos@12pinguinos.com</a></td>
<td>feature films, series, short films, 2D, 3D</td>
<td>‘Arrugas’, “Pollo”</td>
</tr>
<tr>
<td><strong>Able and Baker Studios</strong></td>
<td>Madrid</td>
<td><a href="mailto:contact@ableandbakerstudios.com">contact@ableandbakerstudios.com</a></td>
<td>series, 2D</td>
<td>“Love, Death + Robots”</td>
</tr>
<tr>
<td><strong>AbraKam Estudio</strong></td>
<td>Bilbao</td>
<td><a href="mailto:info@birdboy.net">info@birdboy.net</a></td>
<td>feature films, series, 2D</td>
<td>“Birdboy”, “Psiconautas”</td>
</tr>
<tr>
<td><strong>Alla Kinda</strong></td>
<td>Barcelona</td>
<td><a href="mailto:info@allakinda.com">info@allakinda.com</a></td>
<td>advertising, 2D</td>
<td>“Storybots Christmas Special”</td>
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<tr>
<td><strong>Altcontent Formatos y Contenidos</strong></td>
<td>Madrid</td>
<td><a href="mailto:altcontent@altcontent.net">altcontent@altcontent.net</a></td>
<td>feature films, series, short films, 2D</td>
<td>“Action!”, “Decorado”</td>
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<tr>
<td><strong>Angry Metal</strong></td>
<td><a href="mailto:really@angrymetal.net">really@angrymetal.net</a></td>
<td></td>
<td>advertising, 2D</td>
<td>“Judge Dredd: SuperFiend”</td>
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<tr>
<td><strong>Ánima Kitchent</strong></td>
<td>Madrid</td>
<td><a href="mailto:info@animakitchent.com">info@animakitchent.com</a></td>
<td>series, 3D</td>
<td>“Piny”, “Cleo y Cuquín”</td>
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<tr>
<td><strong>Animal Studios</strong></td>
<td>Madrid</td>
<td><a href="mailto:contacto@animalstudios.es">contacto@animalstudios.es</a></td>
<td>advertising, 2D</td>
<td>2D, 3D</td>
</tr>
<tr>
<td><strong>Apolo Films</strong></td>
<td>Madrid y Pamplona</td>
<td><a href="mailto:info@apolofilms.es">info@apolofilms.es</a></td>
<td>feature films, series, 3D</td>
<td>“D’Artacán y los tres mosqueperros”</td>
</tr>
<tr>
<td><strong>Arait Multimedia</strong></td>
<td>Madrid</td>
<td><a href="mailto:info@araitmultimedia.es">info@araitmultimedia.es</a></td>
<td>feature films, series, 2D</td>
<td>“Me &amp; Snowy”</td>
</tr>
<tr>
<td><strong>Arcadia Motion Pictures</strong></td>
<td>Barcelona</td>
<td><a href="mailto:info@arcadiamotionpictures.com">info@arcadiamotionpictures.com</a></td>
<td>feature films, 3D</td>
<td>“Ozzy”</td>
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<tr>
<td><strong>Asubio Media</strong></td>
<td>Carballo / La Coruña</td>
<td><a href="mailto:contact@asubio.es">contact@asubio.es</a></td>
<td>series, 2D</td>
<td>“Aprende con Eddie el dinosaurio travieso”</td>
</tr>
<tr>
<td><strong>B. Water Animation Studios</strong></td>
<td>Barcelona</td>
<td><a href="mailto:info@b-waterstudios.com">info@b-waterstudios.com</a></td>
<td>feature films, series, 2D, 3D</td>
<td>“Treasure Trekkers”</td>
</tr>
<tr>
<td><strong>Abano Producciones</strong></td>
<td>Ferrol / La Coruña</td>
<td><a href="mailto:contact@abano.es">contact@abano.es</a></td>
<td>feature films, series, short films, 2D, 3D</td>
<td>“La tropa de trapo”</td>
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</tbody>
</table>

**Spain Production companies**

12 Pingüinos Dibujos Animados

- **Madrid**
- **12pinguinos@12pinguinos.com**
- Feature films, series, short films, 2D, 3D
- ‘Arrugas’, ‘Pollo’

Able and Baker Studios

- **Madrid**
- **contact@ableandbakerstudios.com**
- Series, 2D
- “Love, Death + Robots”

AbraKam Estudio

- **Bilbao**
- **info@birdboy.net**
- Feature films, series, 2D
- “Birdboy”, “Psiconautas”

Alla Kinda

- **Barcelona**
- **info@allakinda.com**
- Advertising, 2D
- “Storybots Christmas Special”

Altcontent Formatos y Contenidos

- **Madrid**
- **altcontent@altcontent.net**
- Feature films, series, short films, 2D
- “Action!”, “Decorado”

Angry Metal

- **real@angrymetal.net**
- Advertising, 2D
- “Judge Dredd: SuperFiend”

Ánima Kitchent

- **Madrid**
- **info@animakitchent.com**
- Series, 3D
- “Piny”, “Cleo y Cuquín”

Animal Studios

- **Madrid**
- **contacto@animalstudios.es**
- Advertising, 2D, 3D

Apolo Films

- **Madrid y Pamplona**
- **info@apolofilms.es**
- Feature films, series, 3D
- “D’Artacán y los tres mosqueperros”

Arait Multimedia

- **Madrid**
- **info@araitmultimedia.es**
- Feature films, series, 2D
- “Me & Snowy”

Arcadia Motion Pictures

- **Barcelona**
- **info@arcadiamotionpictures.com**
- Feature films, 3D
- “Ozzy”

Asubio Media

- **Carballo / La Coruña**
- **contact@asubio.es**
- Series, 2D
- “Aprende con Eddie el dinosaurio travieso”

B. Water Animation Studios

- **Barcelona**
- **info@b-waterstudios.com**
- Feature films, series, 2D, 3D
- “Treasure Trekkers”

Pingüinos Dibujos Animados

- **Madrid**
- **12pinguinos@12pinguinos.com**
- Feature films, series, short films, 2D, 3D
- ‘Arrugas’, ‘Pollo’

23 Lunes

- **Barcelona**
- **info@post23.tv**
- Advertising, 3D
- Audi - “The doll that chose to drive”

3 Doubles Producciones

- **Santa Cruz de Tenerife**
- **info@3doubles.com**
- Feature films, series, 2D, 3D
- “Interstellar Ella”, “Momonsters”

4 Cats Pictures

- **Madrid**
- **ec@4catspictures.com**
- Feature films, 3D
- “Atrapa la bandera”, “Tadeo Jones 2: el secreto del rey Midas”

Abano Producciones

- **Ferrol / La Coruña**
- **lola@abano.es**
- Feature films, series, short films, 2D, 3D
- “La tropa de trapo”
<table>
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<th>Details</th>
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<td><strong>BALEUKO</strong></td>
<td>Durango / Vizcaya&lt;br&gt;<a href="mailto:baleuko@baleuko.com">baleuko@baleuko.com</a>&lt;br&gt;Feature films, series&lt;br&gt;3D&lt;br&gt;“Blackie y Kanuto”</td>
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<tr>
<td><strong>BAMBARA ZINEMA</strong></td>
<td>León&lt;br&gt;<a href="mailto:info@bambarazinema.com">info@bambarazinema.com</a>&lt;br&gt;advertising&lt;br&gt;stop motion&lt;br&gt;“Smaug vuelve a casa”</td>
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<td>Barcelona&lt;br&gt;<a href="mailto:mail@bamfproducciones.com">mail@bamfproducciones.com</a>&lt;br&gt;advertising&lt;br&gt;2D, 3D</td>
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<td><strong>BASQUE FILMS</strong></td>
<td>Bilbao&lt;br&gt;<a href="mailto:produccion@basquefilms.com">produccion@basquefilms.com</a>&lt;br&gt;feature films&lt;br&gt;2D, 3D&lt;br&gt;“Psiconautas”, “Poseso”</td>
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<td><strong>BENECE CHILDREN</strong></td>
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<td><strong>BENIWOOD</strong></td>
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<td><strong>BIG BANG BOX</strong></td>
<td>Madrid&lt;br&gt;<a href="mailto:contact@bigbangbox.es">contact@bigbangbox.es</a>&lt;br&gt;feature films, series, apps&lt;br&gt;2D, 3D&lt;br&gt;“Momonsters”</td>
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<tr>
<td><strong>BIG LAZY ROBOT</strong></td>
<td>Barcelona&lt;br&gt;<a href="mailto:info@biglazyrobot.com">info@biglazyrobot.com</a>&lt;br&gt;advertising&lt;br&gt;3D&lt;br&gt;“I-Diots”</td>
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<td><strong>BIRDLAND ENTERTAINMENT</strong></td>
<td>Las Palmas de Gran Canaria&lt;br&gt;<a href="mailto:info@birlandco.com">info@birlandco.com</a>&lt;br&gt;series</td>
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<td><strong>BLOOMPIX STUDIOS</strong></td>
<td>Barcelona&lt;br&gt;<a href="mailto:info@bloompixstudios.com">info@bloompixstudios.com</a>&lt;br&gt;video games, VR&lt;br&gt;3D&lt;br&gt;“The Devil Awaits VR”</td>
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<td><strong>BLOW STUDIO</strong></td>
<td>Sevilla&lt;br&gt;<a href="mailto:info@blowstudio.es">info@blowstudio.es</a>&lt;br&gt;short films, advertising&lt;br&gt;3D&lt;br&gt;“Alleycats”</td>
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<td><strong>BOROCOCO</strong></td>
<td>Montilla&lt;br&gt;<a href="mailto:contacto@borococo.es">contacto@borococo.es</a>&lt;br&gt;2D, 3D</td>
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<td><strong>BRB INTERNACIONAL</strong></td>
<td>Madrid&lt;br&gt;<a href="mailto:sales@brb.es">sales@brb.es</a>&lt;br&gt;feature films, series&lt;br&gt;2D, 3D&lt;br&gt;“David el gномо”, “Invizimals”, “Bernard”</td>
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<td><strong>CAPCUB ANIMATION</strong></td>
<td>Santa Cruz de Tenerife&lt;br&gt;<a href="mailto:pilar.caballero@capcub.com">pilar.caballero@capcub.com</a>&lt;br&gt;series, advertising&lt;br&gt;2D, 3D&lt;br&gt;“Watch Warrios”</td>
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<tr>
<td><strong>CAPITÁN ARAÑA</strong></td>
<td>Madrid&lt;br&gt;<a href="mailto:capitan@capitanaraana.com">capitan@capitanaraana.com</a>&lt;br&gt;feature films&lt;br&gt;3D&lt;br&gt;“Ozzy”</td>
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<td><strong>CIERVO ALTO</strong></td>
<td>Barcelona&lt;br&gt;<a href="mailto:info@ciervoalto.com">info@ciervoalto.com</a>&lt;br&gt;short films, series, advertising&lt;br&gt;2D&lt;br&gt;“The Monsters Valley”</td>
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<td><strong>CITOPLASMAS</strong></td>
<td>Barcelona&lt;br&gt;edupuertas@citoplasmas&lt;br&gt;stop motion</td>
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<td><strong>CLAY ANIMATION</strong></td>
<td>Ribarroja de Túria / Valencia&lt;br&gt;<a href="mailto:info@clayanimation.es">info@clayanimation.es</a>&lt;br&gt;series, advertising&lt;br&gt;stop motion&lt;br&gt;“Dreaming with Valentina”; “Clay kids”</td>
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<td>Production Company</td>
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<td><strong>DIGITAL MIND</strong></td>
<td>Cartagena / Murcia</td>
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<td><strong>DOCE ENTERTAINMENT</strong></td>
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<td><strong>DRAGOIA MEDIA</strong></td>
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<td><strong>DVEIN</strong></td>
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<td><strong>EL RANCHITO</strong></td>
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<td><strong>EL RECREO STUDIO</strong></td>
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<td><strong>EL SEÑOR STUDIO</strong></td>
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<td><strong>EL VIAJE IMPOSIBLE PRODUCCIONES</strong></td>
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<td><strong>ESTUDIO MARISCAL</strong></td>
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<td><strong>ESTUDIO RODOLFO PASTOR</strong></td>
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### Spain

#### Production Companies

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<thead>
<tr>
<th>Company Name</th>
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<th>Contact Information</th>
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<th>Projects</th>
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<td><strong>EXTRA PRODUCCIONES AUDIOVISUALES</strong></td>
<td>Badajoz</td>
<td><a href="mailto:extraextremadura@gmail.com">extraextremadura@gmail.com</a></td>
<td>feature films, series, 2D</td>
<td>“El extraordinario viaje de Lucius Dumb”</td>
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<td><strong>FAKE STUDIO</strong></td>
<td>Madrid y Barcelona</td>
<td><a href="mailto:fake@fakestudio.tv">fake@fakestudio.tv</a></td>
<td>advertising, 3D</td>
<td>“Fiivil Hogar”</td>
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<tr>
<td><strong>FAMAZING ENTERTAINMENT / MILKY MOUSTACHE PRODUCTIONS</strong></td>
<td>Valencia</td>
<td><a href="mailto:info@famazingentertainment.com">info@famazingentertainment.com</a></td>
<td>2D, 3D</td>
<td>“The Adventures of Detective Banana, the Movie”</td>
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<tr>
<td><strong>FICCIÓN PRODUCCIONES</strong></td>
<td>Ames / La Coruña</td>
<td><a href="mailto:produccion@ficcion-producciones.com">produccion@ficcion-producciones.com</a></td>
<td>feature films, series, 3D</td>
<td>“Tutu”, “Meñique y el espejo mágico”</td>
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<td><strong>FRAMEOVER</strong></td>
<td>Valencia</td>
<td><a href="mailto:production@frameover.com">production@frameover.com</a></td>
<td>advertising, 3D, VFX, “The Book of Life”</td>
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<tr>
<td><strong>FREAKLANCES PROJECT</strong></td>
<td>Aranjuez / Madrid</td>
<td><a href="mailto:animate@fklp.es">animate@fklp.es</a></td>
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<td>“Freaklances”</td>
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<td><strong>FREE YOUR MIND</strong></td>
<td>Madrid</td>
<td><a href="mailto:info@freeyourmind.tv">info@freeyourmind.tv</a></td>
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<td>“Hotel Transylvania”</td>
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<td><strong>FULLERAT PARTNERS ANIMAZING</strong></td>
<td>Madrid</td>
<td><a href="mailto:animazing@fulleratpartners.com">animazing@fulleratpartners.com</a></td>
<td>series, 3D</td>
<td>“Animukis”, “Gnomix”</td>
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<td>Sevilla</td>
<td><a href="mailto:cedric@genialmedia.tv">cedric@genialmedia.tv</a></td>
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<td>“Dr. Bocanegra”</td>
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<td><a href="mailto:grangelstudio@telefonica.net">grangelstudio@telefonica.net</a></td>
<td>advertising, 2D</td>
<td>“Hotel Transylvania”</td>
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<td><strong>GROC FILMS</strong></td>
<td>Barcelona y Mallorca</td>
<td><a href="mailto:grocfilms@gmail.com">grocfilms@gmail.com</a></td>
<td>series</td>
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<tr>
<td><strong>HAMPA STUDIO</strong></td>
<td>Valencia</td>
<td><a href="mailto:produccion@hampastudio.com">produccion@hampastudio.com</a></td>
<td>feature films, series, advertising, 2D, 3D</td>
<td>“The Shadowmusters”, “Buñuel en el laberinto de las tortugas”</td>
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<tr>
<td><strong>HEADLESS PRODUCTIONS</strong></td>
<td>Barcelona</td>
<td><a href="mailto:contact@headless.es">contact@headless.es</a></td>
<td>2D, 3D</td>
<td></td>
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</table>

**GALLEGO BROS ANIMATION**

- **Alicante**
  - jesus@gallegobros.com
  - series, short films
  - 2D, 3D
  - “Ryoko”, “Tiko Taiko”

**GATA ESTUDIO**

- **Burgos**
  - info@gataestudio.com
  - advertising, video games
  - 2D, 3D
  - “Huerfanos del olvido”
<table>
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<th>Company</th>
<th>Location</th>
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<th>Services</th>
<th>Projects</th>
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<td><strong>HIRU ANIMATION</strong></td>
<td>Valencia</td>
<td><a href="mailto:info@hiruanimation.com">info@hiruanimation.com</a></td>
<td>advertising, stop motion</td>
<td>“La increíble historia del hombre que quería volar y no sabía cómo”</td>
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<tr>
<td><strong>IB CINEMA</strong></td>
<td>A Coruña</td>
<td><a href="mailto:programacion@bcinema.com">programacion@bcinema.com</a></td>
<td>stop motion</td>
<td>“Minotauromaquia: Pablo en el laberinto”</td>
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<tr>
<td><strong>IMAGIC STUDIOS</strong></td>
<td>Barcelona</td>
<td><a href="mailto:imagic@imagic-tv.com">imagic@imagic-tv.com</a></td>
<td>feature films</td>
<td>“Horaci l’Inuit”, “Josep, la película”</td>
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<tr>
<td><strong>HOME DE CARAMEL</strong></td>
<td>Barcelona</td>
<td><a href="mailto:hola@homedecaramel.com">hola@homedecaramel.com</a></td>
<td>advertising</td>
<td>“Origins of Multicellularity”, “BOLID The Little Meteor”</td>
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<td><strong>IFEELMS</strong></td>
<td>Barcelona</td>
<td><a href="mailto:ifeelms@ifeelms.com">ifeelms@ifeelms.com</a></td>
<td>advertising, 2D, 3D</td>
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<tr>
<td><strong>IMAGIN &amp; TONIC</strong></td>
<td>Madrid</td>
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<td>advertising, apps, 2D, 3D</td>
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<td><strong>HORIZONTE SEIS QUINCE</strong></td>
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<td><a href="mailto:gestion@horizonteseisquince.com">gestion@horizonteseisquince.com</a></td>
<td>short films, 2D</td>
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<td><strong>IKIRU FILMS</strong></td>
<td>Barcelona</td>
<td><a href="mailto:asebastian@kirufilms.com">asebastian@kirufilms.com</a></td>
<td>feature films, 3D</td>
<td>“Las aventuras de Tadeo Jones”, “Atrapa la bandera”</td>
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<td><strong>IMIRA ENTERTAINMENT</strong></td>
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<td><a href="mailto:info@imiraentertainment.com">info@imiraentertainment.com</a></td>
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<td>“Mondo Yan”</td>
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<td>Madrid</td>
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<td><strong>IMIRAG STUDIOS</strong></td>
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<td><a href="mailto:berzosa@irusoin.com">berzosa@irusoin.com</a></td>
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## Spain

### Production Companies

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<thead>
<tr>
<th>Company</th>
<th>Location</th>
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<th>Examples</th>
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<td><a href="mailto:maria@ladybugfims.es">maria@ladybugfims.es</a></td>
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<td><a href="mailto:javier@leonstudio.info">javier@leonstudio.info</a></td>
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<td><a href="mailto:lightbox@lbox.es">lightbox@lbox.es</a></td>
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<td>“Tadeo Jones 2: el secreto del rey Midas”, “Atrapa la bandera”</td>
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<td>LA CASA ANIMADA</td>
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<td><a href="mailto:lacasa@lacasaanimada.com">lacasa@lacasaanimada.com</a></td>
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<td><a href="mailto:hello@mmuaka.com">hello@mmuaka.com</a></td>
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*Quirino Ibero-American Animation White Paper — 2019 Edition*
## Spain Production Companies

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<tr>
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<td>Monkey-Toons</td>
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### Spain Production Companies

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<tr>
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<td>RENDER AREA</td>
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<td>RENDERRIZARTE</td>
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## Spain

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<tr>
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### Spain Production Companies

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<th>Projects</th>
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### Spain Training Centers

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<td>Arteleku</td>
<td>San Sebastián</td>
<td><a href="mailto:arteleku@gipuzkoa.net">arteleku@gipuzkoa.net</a></td>
</tr>
<tr>
<td>Arteneo</td>
<td>Madrid</td>
<td><a href="mailto:informacion@arteneo.com">informacion@arteneo.com</a></td>
</tr>
<tr>
<td>Aula Tematica Digital</td>
<td>Madrid</td>
<td><a href="mailto:infocursos@aulatek.com">infocursos@aulatek.com</a></td>
</tr>
<tr>
<td>BARREIRA ARTE + DISEÑO</td>
<td>Valencia</td>
<td><a href="mailto:animacion3d@barreira.edu.es">animacion3d@barreira.edu.es</a></td>
</tr>
<tr>
<td>BAU, Centro Universitario de Diseño de Barcelona (adscribo a Universitat de Vic)</td>
<td>Barcelona</td>
<td><a href="mailto:info@bau.cat">info@bau.cat</a></td>
</tr>
<tr>
<td>BloomPix Studios</td>
<td>Barcelona</td>
<td><a href="mailto:info@bloompixstudios.com">info@bloompixstudios.com</a></td>
</tr>
<tr>
<td>CEIEC, Universidad Francisco de Vitoria</td>
<td>Pozuelo de Alarcón / Madrid</td>
<td><a href="mailto:ceiec.info@ceiec.com">ceiec.info@ceiec.com</a></td>
</tr>
<tr>
<td>CENTA, Centro de Estudios de Nuevas Tecnologías Audiovisuales</td>
<td>San Sebastián</td>
<td><a href="mailto:administracion@escuelacentra.com">administracion@escuelacentra.com</a></td>
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<tr>
<td>CEV, Escuela Superior de Comunicación Imagen y Sonido</td>
<td>Madrid</td>
<td><a href="mailto:info@cev.com">info@cev.com</a></td>
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<tr>
<td>CICE, Escuela profesional de nuevas tecnologías</td>
<td>Madrid</td>
<td><a href="mailto:info@cice.es">info@cice.es</a></td>
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<tr>
<td>COCO, Escuela Europea para la Comunicación y las Artes Visuales</td>
<td>Alicante</td>
<td></td>
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<tr>
<td>Creanavarra, Centro Superior de Diseño</td>
<td>Pamplona</td>
<td><a href="mailto:info@creanavarra.es">info@creanavarra.es</a></td>
</tr>
<tr>
<td>DigiPen Institute of Technology Europe-Bilbao</td>
<td>Bilbao</td>
<td><a href="mailto:info.es@digipen.es">info.es@digipen.es</a></td>
</tr>
<tr>
<td>Digital Rebel Art School</td>
<td>Barcelona</td>
<td><a href="mailto:cursos@digital-rebel.com">cursos@digital-rebel.com</a></td>
</tr>
<tr>
<td>ECIB, Escola de Cinema de Barcelona- 9zeros</td>
<td>Barcelona</td>
<td><a href="mailto:info@ecib.tv">info@ecib.tv</a></td>
</tr>
<tr>
<td>ERAM, Escola universitària</td>
<td>Salt / Gerona</td>
<td><a href="mailto:eram@eram.cat">eram@eram.cat</a></td>
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<tr>
<td>ESAT, Escuela Superior de Arte y Tecnología</td>
<td>Valencia</td>
<td></td>
</tr>
<tr>
<td>ESCAC, Escola Superior de Cinema i Audiovisuals de Catalunya</td>
<td>Terrassa / Barcelona</td>
<td><a href="mailto:info@escac.es">info@escac.es</a></td>
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<tr>
<td>ESCAV, Escuela Superior de Comunicación Audiovisual</td>
<td>Granada</td>
<td><a href="mailto:info@escav.es">info@escav.es</a></td>
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<tr>
<td>Escola D’Art i Superior de Disseny Pau Gargallo de Badalona</td>
<td>Badalona / Barcelona</td>
<td><a href="mailto:renzo4@gmail.com">renzo4@gmail.com</a></td>
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<tr>
<td>Escola d’Art i Superior de Disseny Serra i Abella</td>
<td>Barcelona</td>
<td><a href="mailto:ea-serraiabella@centres.xtec.es">ea-serraiabella@centres.xtec.es</a></td>
</tr>
<tr>
<td>Escola JOSO, Centre de Còmic i Arts Visuals</td>
<td>Sabadell / Barcelona</td>
<td><a href="mailto:info@escolajoso.com">info@escolajoso.com</a></td>
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<tr>
<td>Escola Massana, Centre d’Arti Disseny</td>
<td>Barcelona</td>
<td><a href="mailto:info@escolamassana.cat">info@escolamassana.cat</a></td>
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<tr>
<td>Escuela Evolutiva, Espacio Tecnológico Multimedia y de Artes Audiovisuales</td>
<td>Córdoba</td>
<td><a href="mailto:info@escuelaevolutiva.com">info@escuelaevolutiva.com</a></td>
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<tr>
<td>Escuela Trazos</td>
<td>Madrid</td>
<td><a href="mailto:informacion@trazos.net">informacion@trazos.net</a></td>
</tr>
<tr>
<td>ESDIP, Escuela Superior de Dibujo Profesional</td>
<td>Madrid</td>
<td><a href="mailto:info@esdip.com">info@esdip.com</a></td>
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### Spain Training Centers

<table>
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<tr>
<th>Institution</th>
<th>Location</th>
<th>Contact Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>ESI, Centro Privado de Formación Profesional y Superior de Diseño</td>
<td>Murcia</td>
<td><a href="mailto:info@esimurcia.com">info@esimurcia.com</a></td>
</tr>
<tr>
<td>ESNE, Universidad del Diseño y la Innovación</td>
<td>Madrid</td>
<td><a href="mailto:madrid@esne.es">madrid@esne.es</a></td>
</tr>
<tr>
<td>Evolis3D</td>
<td>Barcelona</td>
<td><a href="mailto:info@evolis3d.com">info@evolis3d.com</a></td>
</tr>
<tr>
<td>FICTIZIA, Formación Digital Especializada</td>
<td>Madrid</td>
<td><a href="mailto:info@fictizia.com">info@fictizia.com</a></td>
</tr>
<tr>
<td>Florida Universitaria</td>
<td>Valencia</td>
<td><a href="mailto:jsoler@florida-uni.es">jsoler@florida-uni.es</a></td>
</tr>
<tr>
<td>FX Animation Barcelona 3D &amp; Film School</td>
<td>Barcelona</td>
<td><a href="mailto:info@fxanimation.es">info@fxanimation.es</a></td>
</tr>
<tr>
<td>IDEP, Institut Superior de Disseny i Escola de la Imatge (Universidad Abad Olia CEU)</td>
<td>Barcelona</td>
<td><a href="mailto:idep@idep.es">idep@idep.es</a></td>
</tr>
<tr>
<td>IHMAN 3D School</td>
<td>Málaga</td>
<td><a href="mailto:info@ihman3dschool.com">info@ihman3dschool.com</a></td>
</tr>
<tr>
<td>IUA-IDEC, Institut Universitari de l’audiovisual, Universitat Pompeu Fabra</td>
<td>Barcelona</td>
<td><a href="mailto:info@idec.upf.edu">info@idec.upf.edu</a></td>
</tr>
<tr>
<td>L'IDEM, L’Institut d’ensenyament multimèdia</td>
<td>Barcelona</td>
<td><a href="mailto:info@lidembarcelona.com">info@lidembarcelona.com</a></td>
</tr>
<tr>
<td>La Academia de la Animación</td>
<td>Barcelona</td>
<td><a href="mailto:info@laacademiadeanimacion.com">info@laacademiadeanimacion.com</a></td>
</tr>
<tr>
<td>La Salle, Universidad Ramón Llull</td>
<td>Barcelona</td>
<td><a href="mailto:cursos@salleURL.edu">cursos@salleURL.edu</a></td>
</tr>
<tr>
<td>LADAT, Unidad de Animación y Tecnologías Audiovisuales, Universitat de les Illes Balears</td>
<td>Palma</td>
<td><a href="mailto:ladat@uib.es">ladat@uib.es</a></td>
</tr>
<tr>
<td>Lightbox Academy</td>
<td>Madrid</td>
<td><a href="mailto:hablamos@lboxacademy.es">hablamos@lboxacademy.es</a></td>
</tr>
<tr>
<td>Línea 1, Escuela de Arte</td>
<td>Madrid</td>
<td><a href="mailto:informa@linea1.net">informa@linea1.net</a></td>
</tr>
<tr>
<td>Nexoav, Escuela Productora Audiovisual. Cine, Arte y Animación</td>
<td>Granada</td>
<td><a href="mailto:nexoav@nexoav.com">nexoav@nexoav.com</a></td>
</tr>
<tr>
<td>Oscillion School</td>
<td>Elche / Alicante</td>
<td><a href="mailto:escuela@oscillionschool.com">escuela@oscillionschool.com</a></td>
</tr>
<tr>
<td>Pepeschooland</td>
<td>Barcelona</td>
<td><a href="mailto:web@pepe-school-land.com">web@pepe-school-land.com</a></td>
</tr>
<tr>
<td>Primer Frame, Escuela de Animación</td>
<td>Valencia</td>
<td><a href="mailto:escuela@primerframe.com">escuela@primerframe.com</a></td>
</tr>
<tr>
<td>Seeway, Escuela de Diseño, Tecnología y Comunicación Digital</td>
<td>Barcelona</td>
<td><a href="mailto:info@seeway.net">info@seeway.net</a></td>
</tr>
<tr>
<td>TAI, Escuela Superior de Artes y Espectáculos</td>
<td>Madrid</td>
<td><a href="mailto:informacion@escuela-tai.com">informacion@escuela-tai.com</a></td>
</tr>
<tr>
<td>Textandline, Escuela de diseño y videojuegos</td>
<td>Madrid</td>
<td><a href="mailto:textandline@textandline.com">textandline@textandline.com</a></td>
</tr>
<tr>
<td>TRACOR, The Communication Arts Institute</td>
<td>Madrid</td>
<td><a href="mailto:info@tracor.es">info@tracor.es</a></td>
</tr>
<tr>
<td>U-TAD, Centro Universitario de Tecnología y Arte Digital</td>
<td>Las Rozas / Madrid</td>
<td><a href="mailto:secretaria@u-tad.com">secretaria@u-tad.com</a></td>
</tr>
<tr>
<td>UAB, Universitat Autonoma de Barcelona</td>
<td>Barcelona</td>
<td><a href="mailto:muf@muf.es">muf@muf.es</a></td>
</tr>
<tr>
<td>UDC, Universidade da Coruña</td>
<td>A Coruña</td>
<td><a href="mailto:mccd@udc.es">mccd@udc.es</a></td>
</tr>
<tr>
<td>UFV, Universidad Fco de Vitoria</td>
<td>Pozuelo de Alarcón / Madrid</td>
<td><a href="mailto:l.pazos@ufv.es">l.pazos@ufv.es</a></td>
</tr>
</tbody>
</table>
Spain

Training Centers

UPC, Universidad Politécnica de Catalunya
Barcelona
info.upcschool@talent.upc.edu

UPV, Universidad Politécnica de Valencia
Facultad de Bellas Artes
Valencia
dibujo@upv.es

USAL, Instituto Universitario de Investigación en Arte y Tecnología de la Animación, Universidad de Salamanca
Salamanca
ata@usal.es

V-ART, Escuela de Animación 3D y Audiovisual
Sevilla
contacto@v-art.es
Spain Events

3D WIRE, Mercado Internacional de Animación, Videojuegos y New Media
Segovia / 11th edition
3dwire@3dwire.es
September 9th
October 6th 2019

ANIMA'T SITGES (Sección del Festival Internacional de Cine Fantástico de Catalunya)
Sitges / Barcelona / 52nd edition
mgarciam@gencat.cat
October 3rd - 13th 2019

ANIMAKOM, Nazioarteko Animazio Komunitatearen Bilboko Jaialdia
Bilbao / 3rd edition
info@animakom.com
April 2nd - 8th 2019

ANIMALADA, Festival de Animación de Sevilla
Sevilla / 7th edition
hola@animalada.es
October 25th - 27th 2019

ANIMAYO, Festival Internacional de Cine de Animación, Efectos Especiales y Videojuegos
Gran Canaria / 14th edition
animayo@animayo.com
May 7th - 11th 2019

ANIMAZINE, Sección de Animación del Festival de Málaga. Cine español
Málaga / 10th edition
info@festivaldemalaga.com
March 13th - 22th 2020

ARTFUTURA, Festival de Cultura y Creatividad Digital
Alicante, Madrid, Tenerife, Murcia, Barcelona, Zaragoza, Buenos Aires, Ibiza, Ciudad de México, Montevideo
28th edition
artfutura2014@artfutura.com
Several dates

B’ARS, Feria Internacional de Artes y Efectos Especiales de Barcelona
Barcelona / 5th edition
info@barsvfx.com
November 30th
December 1th 2018

BRIDGING THE GAP, Laboratorio Internacional de Animación
Tenerife / 5th edition
info@bthegap.com
July 14th - 20th 2019

CORTOONS GANDIA, Festival Internacional de Curtmetratges d’Animació
Gandía / Valencia / 15th edition
info@cortoons.es
April 4th - 7th 2019

EL MEU PRIMER FESTIVAL, Festival de Cine de Animación Infantil
Barcelona / 12th edition
info@elmeuprimerfestival.com
November 9th - 24th 2019

MECAL PRO
Barcelona / 20th edition
info@mecalbcn.org
March 28th
April 14th 2019

ANIMAC, Mostra Internacional De Cinema D’animació de Catalunya
Lleida / 24th edition
animac@animac.info
February 27th - March 1st 2020

ANIMADEBA, Festival de cine de animación internacional
Deba / Gipuzkoa / 12th edition
info@animadeba.com
June 17th - 21st 2020

ANIMAFICX, Sección de Animación Festival Internacional de Cine de Gijón
Gijón / 6th edition
info@gijonfilmfestival.com
November 15th - 23rd 2019

ANIMAINZON, Certamen Nacional de Animación
Zaragoza / 15th edition
animainzon@gmail.com
November 15th - 17th 2019
<table>
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<tr>
<th>Event Name</th>
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<tr>
<td><strong>MUNDOS DIGITALES, Festival Internacional de Animación, Efectos Especiales, Videojuegos y Arquitectura Digital</strong></td>
<td>A Coruña / 18th edition <a href="mailto:info@mundosdigitales.org">info@mundosdigitales.org</a> July 11th - 13th 2019</td>
</tr>
<tr>
<td><strong>NON STOP BARCELONA, Festival Internacional de Cinema D’Animació</strong></td>
<td>Barcelona / 10th edition <a href="mailto:juan@nonstopbarcelona.com">juan@nonstopbarcelona.com</a> March 28th - 31st 2019</td>
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<tr>
<td><strong>PREMIOS DE ANIMACIÓN DE LA COMUNIDAD DE MADRID</strong></td>
<td>Madrid / 4th edition October 30th 2019</td>
</tr>
<tr>
<td><strong>PREMIOS QUIRINO DE LA ANIMACIÓN IBEROAMERICANA</strong></td>
<td>Tenerife / 2nd edition <a href="mailto:contacto@premiosquirino.org">contacto@premiosquirino.org</a> April 4th - 6th 2019</td>
</tr>
<tr>
<td><strong>PRIME THE ANIMATION, International Student Festival</strong></td>
<td>Valencia / 7th edition <a href="mailto:primetheanimation@upv.es">primetheanimation@upv.es</a> October 3rd - 6th 2019</td>
</tr>
<tr>
<td><strong>STOP MOTION BARCELONA FILM FESTIVAL, Festival de Cine de Stop Motion de Barcelona</strong></td>
<td>Barcelona / 3rd edition <a href="mailto:smb@laacademiadeanimacion.com">smb@laacademiadeanimacion.com</a> June 28th - 30th 2018</td>
</tr>
</tbody>
</table>
Uruguay

- **Production companies**: 24
- **Training centers**: 5
- **Events**: 2
**URUGUAY**

**Production Companies**

**Formats in which the production houses of Uruguay work**

- Several formats: 50.0%
- Only advertisement: 45.8%
- Only series: 4.2%

**Techniques which production houses of Uruguay work with**

- Several techniques: 29.2%
- Only 2D: 20.8%
- Only 3D: 25.0%
- Only stop motion: 8.3%
- 2D, 3D: 16.7%
<table>
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<tr>
<th>Company</th>
<th>Type of Work</th>
<th>Email/Website</th>
<th>Location</th>
<th>Productions</th>
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<tbody>
<tr>
<td><strong>ANIMALADA</strong></td>
<td>advertising, 3D</td>
<td><a href="mailto:animalada@animalada.com">animalada@animalada.com</a></td>
<td>Montevideo</td>
<td></td>
</tr>
<tr>
<td><strong>APARATO</strong></td>
<td>advertising, 3D</td>
<td><a href="mailto:hola@aparato.tv">hola@aparato.tv</a></td>
<td>Montevideo</td>
<td>“Gandhi Bookstores”</td>
</tr>
<tr>
<td><strong>ÁTOMO ANIMACIÓN</strong></td>
<td>short films, advertising, 2D, stop motion, VFX</td>
<td><a href="mailto:atomoanimacion@gmail.com">atomoanimacion@gmail.com</a></td>
<td>Montevideo</td>
<td>“What is Psychosis?”</td>
</tr>
<tr>
<td><strong>BOMBAY FILMS</strong></td>
<td>short films, advertising, 3D</td>
<td><a href="mailto:info@bombayfilms.com">info@bombayfilms.com</a></td>
<td>Montevideo</td>
<td>“La puerta de atrás”</td>
</tr>
<tr>
<td><strong>CHUCHO</strong></td>
<td>short films, advertising, 2D</td>
<td><a href="mailto:hola@chucho.tv">hola@chucho.tv</a></td>
<td>Montevideo</td>
<td>“La orquestita”</td>
</tr>
<tr>
<td><strong>COYOTE SOCIEDAD ANIMADA</strong></td>
<td>series, 2D</td>
<td><a href="mailto:coyote@coyoteanimacion.com">coyote@coyoteanimacion.com</a></td>
<td>Montevideo</td>
<td>“Billy the Krill, la leyenda de la Antártida.”</td>
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<tr>
<td><strong>CUADRÚPEDO VISUAL STUDIO</strong></td>
<td>advertising, 2D, 3D</td>
<td><a href="mailto:cristofanodiego@gmail.com">cristofanodiego@gmail.com</a></td>
<td>Montevideo</td>
<td></td>
</tr>
<tr>
<td><strong>ENANO MALDITO</strong></td>
<td>advertising, 3D</td>
<td><a href="mailto:pablo@enanomaldito.com">pablo@enanomaldito.com</a></td>
<td>Montevideo</td>
<td>“Maestro cubano”</td>
</tr>
<tr>
<td><strong>MORPHINE</strong></td>
<td>advertising, 2D, 3D</td>
<td><a href="mailto:info@morphine.com.uy">info@morphine.com.uy</a></td>
<td>Montevideo</td>
<td></td>
</tr>
<tr>
<td><strong>MUNGO TV</strong></td>
<td>advertising, 2D, 3D</td>
<td><a href="mailto:info@mungo.tv">info@mungo.tv</a></td>
<td>Montevideo</td>
<td></td>
</tr>
<tr>
<td><strong>NORMAN ANIMATION STUDIOS</strong></td>
<td>short films, advertising, 3D</td>
<td><a href="mailto:normananimationstudio@gmail.com">normananimationstudio@gmail.com</a></td>
<td>Montevideo</td>
<td>“Willie &amp; the Foxtrot”</td>
</tr>
<tr>
<td><strong>NIKO FILMS</strong></td>
<td>advertising, 2D, 3D</td>
<td><a href="mailto:hello@nikofilms.com">hello@nikofilms.com</a></td>
<td>Montevideo</td>
<td></td>
</tr>
<tr>
<td><strong>PALERMO ESTUDIO</strong></td>
<td>feature films, short films, advertising, 2D</td>
<td><a href="mailto:info@palermoestudio.com">info@palermoestudio.com</a></td>
<td>Montevideo</td>
<td>“Anina”, “Dos pajaritos”</td>
</tr>
<tr>
<td><strong>POPPINS</strong></td>
<td>series, short films, advertising, 2D, stop motion</td>
<td><a href="mailto:hola@poppins.tv">hola@poppins.tv</a></td>
<td>Montevideo</td>
<td></td>
</tr>
<tr>
<td><strong>PSEUDO PRODUCCIONES</strong></td>
<td>advertising, 2D, stop motion</td>
<td><a href="mailto:info@pseudo.com.uy">info@pseudo.com.uy</a></td>
<td>Montevideo</td>
<td></td>
</tr>
<tr>
<td><strong>LA MANO ESTUDIO</strong></td>
<td>feature films, short films, advertising, stop motion</td>
<td><a href="mailto:lamanoestudio@gmail.com">lamanoestudio@gmail.com</a></td>
<td>Montevideo</td>
<td>“Pueblo chico”</td>
</tr>
<tr>
<td><strong>LA SUMA</strong></td>
<td>advertising, 2D, 3D</td>
<td><a href="mailto:cristina@lasuma.uy">cristina@lasuma.uy</a></td>
<td>Montevideo</td>
<td></td>
</tr>
<tr>
<td><strong>SKYCUBE</strong></td>
<td>advertising, 2D, 3D</td>
<td><a href="mailto:contact@skycube.tv">contact@skycube.tv</a></td>
<td>Montevideo</td>
<td>“Arturo &amp; los Frumojis”</td>
</tr>
</tbody>
</table>
URUGUAY

PRODUCTION COMPANIES

STUDIOS PANORAMA
Montevideo
info@studiospanorama.com
advertising
3D
“Hablemos de Salud”

THE ELECTRIC FACTORY
Montevideo
info@theelectricfactory.com
advertising
3D

TOURNIER ANIMATION
Montevideo
info@tournieranimation.com
feature films, series, short films, advertising
stop motion
“Selkirk, el verdadero Robinson Crusoe”

TRIÁNIMA ANIMATION STUDIO
trianimastudio@gmail.com
short films, advertising
2D
“Bienvenidos al Ecoparque Tálice”

URCO MEDIA
Montevideo
info@urcomedia.com
advertising
VFX

ZETA
Montevideo
contacto@zetapost.tv
short films, advertising
2D, 3D, stop motion
Uruguay

Training Centers

A+ Escuela de Artes Visuales
Montevideo
info@a.edu.uy

Animation Campus
Montevideo
info@campus.uy

Animationgym,
Escuela online 3D
online
admin@animationgym.com

Escuela de Cine del Uruguay
Montevideo
info@ecu.edu.uy

Universidad ORT Uruguay
Montevideo
belo_v@ort.edu.uy
Uruguay Events

FIA, Festival Internacional de Animación
Montevideo / 13th edition
info@fiauy.com
September 18th - 20th 2019

Encuentro UYICG, Uruguay Computer Graphics
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info@uycg.com.uy
November 2019
Venezuela

- Caracas
- Mérida
- San Cristóbal

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**Venezuela**

**Production Companies**

**Formats in which the production houses of Venezuela work**

- Several formats: 58.3%
- Only short films: 8.3%
- Only feature films: 8.3%
- Only series: 8.3%
- Only advertisement: 16.7%

**Techniques which production houses of Venezuela work with**

- Several Techniques: 15.4%
- Only 2D: 15.4%
- Only 3D: 23.1%
- 2D, 3D: 46.2%
## Venezuela

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VENEZUELA

Training Centers

ENC, Escuela Nacional de Cine
Caracas
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POSA STUDIO CREATIVO
Caracas
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ULA, Universidad de los Andes
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Animandino
Maracaibo / 9º edición
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October 2018
ANNEX I

WOMEN DIRECTORS IN IBERO-AMERICAN ANIMATION: THE FUTURE WILL BE FEMINIST OF WILL NOT HAPPEN
Women Directors in Ibero-American Animation:
The Future Will Be Feminist or Will Not Happen

Ibero-American animated films - like all others - are told by men. Of the nearly 300 premieres* in the Ibero-American region, less than 20 have been directed by women, and less than ten are co-directed by at least one woman and one man. These figures help us focus on gender representativeness and the types of worlds and characters that are portrayed in animated films aimed at children and young and adult audiences, highlighting the gender gap in the industry. The figures in terms of premieres and projects in development call for a change that can’t be just lectures and meetings- proactive measures are needed to achieve a much-desired gender equality.

By Marta García

Since the launch of the first animated feature film in history, “The Apostle” by Quirino Cristiani in 1917, about 60 animated features have been released in Argentina, according to data from INCAA (Instituto de Cine y Artes Audiovisuales de Argentina); of which only ten were directed by women. In 2002, María Valentini led the way with “Bahía mágica”, a co-production by Cine Media Group, Naya Films, Cinecolor, JZ y Asociados and Mundo Marino with MDA Films from Spain, about a female biologist with a passion for animals.

In 2007, Liliana Romero co-directed “Martín Fierro, la película” with Norman Ruiz (Aleph Media, Argentina/ Maíz Producciones, Spain). She is the only Argentine woman to have directed more than one animated feature film. In 2010 she and Ruiz directed “Jungle Tales” (Aleph Media, Argentina/ DTV, Uruguay); and in 2018 she directed by herself “Anida and a Floating Circus” (Cinema Digital, Dida Films, Imageneers), a film about an artist with special powers. “More than 100 films are released each year in Argentina, and there are years when no animation films are produced. Just there, we start off with a huge disadvantage,” says Romero. She considers that new regulations must include the promotion of animation so that there are more possibilities. “The quota law may work at first, but we have to go beyond it and build more opportunities. INCAA could propose quotas for animated films, so we would have more options to choose this format and have continuity of work”.

Romero is currently preparing her next feature film in co-direction with Norman Ruiz, “El gigante egoísta” (Lagarto Juancho & Asoc.Prod.). Other than her, only four female directors appear in the list of thirty-some projects in development according to INCAA records: “Boris Cloud and the Cloud Factory” by Sofia Libkind (UNTREF Media), “Corazón dorado” by Daniela Fiore (Mutante), “El patalarga” by Mercedes Moreira (Eucalyptus) and “Kintsugi” by María Laura Ruggiero (SeirenFilms).

In spite of having a history of animation filmmaking as long as Argentina’s, things in Brazil are not looking very encouraging either – of nearly 50 animated features produced so far according to ABCA (Brazilian Association of Animated Cinema), only four were directed by women: Mariana Caltabiano directed “As Aventuras de Gui & Estopa” and “Brasil Animado” produced by her own studio in 2009 and 2011, respectively; and Celia Catunda co-directed “Fishtronaut - Secret Agent of O.Y.S.T.E.R” together with Kiko Mistrogio (TV PenGuim) in 2012; and “Fishtronaut - the Movie” (TV PenGuim) together with Mistrogio and Rodrigo EBA in 2016, both films are adaptations of the series of the same name directed by Catunda and Mistrogio; none of them reached the 10,000-ticket mark at the box office.
Not much change can be expected in the medium term – of nearly 30 upcoming feature films at different stages of development, not even a dozen have women at the helm. Among them, “Beyond the Legend” co-directed by Marília Feldhues and Marcos França; “Tarsilinha”, by the aforementioned tandem Catunda-Mistrogilo; “Safo” by Rosana Urbes; “Ana, Passing Through” by Fernanda Salgado and “Nimuendaju” by the director and animator from Minas Gerais Tania Anaya, author of award-winning short films such as “Agtus”, “Castelos de Vento” or “Balançando na Gangorra”, among others. A Brazilian-German-French co-production, the film is based on a true story and is expected to be released in late 2020 or early 2021.

The above-mentioned director Rosana Urbes, from Sao Paulo, is another prominent woman in the Brazilian animation scene. Urbes worked for years in studios such as Walt Disney, where she was virtually the only woman. With a unique, personal style, she has directed short films such as the award-winning “Guida”, a 2D work that explores and celebrates with great sensibility the changes in a woman’s body over the years. Urbes emphasizes the need for women artists of reference. “I found very late what today is considered as my style. I had animated for many different projects where I learned different strokes, but did not know which was my own. I found my true stroke when I discovered women artists to whom I hadn’t had access before,” she explains. “Safo”, a film about the Greek poet, will be her feature-length debut, and is expected to premiere in 2020. “It’s a history of the female artist”, says Urbes. “Safo embodies the story of the woman artist in society from her times to present day, as her work has been denied for many generations.”

According to Pixelatl director José Iñesta, Mexico has released around 50 animated feature films throughout its history. Of all of them, only one is directed by a woman: María Fernanda Rivero Gutiérrez’s “Itzel and Sonia Adventures: Looking for the Guardians of Water” (Fundación Todo Por el Cine), a 2015 film about a girl and her frog friend.
Women Directors in Ibero-American Animation: The Future Will Be Feminist or Will Not Happen

Although she is currently writing her first feature film as a director – produced by Guillermo del Toro – **Karla Castañeda**, from Guadalajara, is one of the leading artists in stop-motion animation in Mexico. Director of the award-winning shorts “Jacinta” and “La noria”, among others, Castañeda says she has not felt male chauvinism in a direct way in the workplace. “I’ve experienced incredible solidarity and support among female film directors, which is very inspiring and moving. There’re always a few people who thread in jealousy, aggressiveness or envy. From these people (men or women), I move away immediately. I try not to get distracted or waste time on these things, I focus on the creative part. It is worth mentioning that there are men who begin to take the role of women in cinema seriously, such as Guillermo del Toro, to whom I am and will always be grateful for turning his attention to Mexico, to Guadalajara, to a woman.”

Also from Guadalajara, stop-motion animation filmmaker Sofía Carrillo maintains that “my author work in animation has always been apart from the outside world. I consider it an oasis in which I can impose my own rules. It’s a curious fact that during filming, my crew is usually all-female, although in other stages of production, I work with mixed teams.” She says she faced gender discrimination during her first experiences in the filmmaking world. Carrillo is a member of the Hollywood Academy of Film Arts and Sciences since 2018, and has directed the award-winning shorts “Cerulia”, “La casa triste” and “Prita Noire”, among others. She is currently preparing her first feature-length film, provisionally named “La niña pájaro”.

"La noria"

"Cerulia"
Three years ago, the Spanish animation industry was already questioned from a gender perspective. The only woman who has directed several feature films, the prolific Maite Ruiz de Austri, announced her retirement from animation. With seven films in her career, including “El tesoro del rey Midas” (Extra Audiovisuales) and “The Extraordinary Journey of Lucius Dumb” (Extra Audiovisuales), both in the top ten of Spanish animated features until 2014, and having won four Goya awards and several international recognitions, the Madrid-born director decided to hang up her animation gloves.

In 2018, Ruiz de Austri directed “La bola dorada” (The Golden Ball), a real image film aimed at children audiences. “My challenge has been to create role models for girls in the first films they see, but in spite of my efforts, I haven’t been able to get our political class to understand that girls need these role models, and to get their support for this type of cinema,” she says. Along with her work, only three other Spanish animated films out of almost 150 are directed by women: “Elf on the Run” by Agurtzane Intxaurraga (Dibulitoon, 2016), “Witchcrafts” by Virginia Curiá (Continental Producciones, Arrayas, Moombite Games, Spain/ Otto Desenhos Animados, Brazil, 2015) and “El joven Cervantes” by Lourdes Zárate Covo (Montjuic Entertainment, 2014).

In Uruguay, the only two animated feature films released to date, “7 Sea Pirates” (Tournier Animation, La Suma, Uruguay/ Patagonik, Maíz, Argentina/ Cinemanimadores, Chile) and “AninA” (Palermo Estudio, Uruguay/ Fosfenos Media, Colombia) are directed by men: Walter Tournier and Alfredo Soderguit, respectively. In the case of the former, it is worth highlighting the contribution of art director Lala Severi, who works hand in hand with Tournier. In Colombia, it premiered in 2017 and sold 25,000 tickets, according to Proimágenes.

Two years ago, Colombian Marcela Rincón broke new ground in her country with the premiere of “Lila’s Book” (Fosfenos Media, Colombia/Palermo Estudio Uruguay), the first animated feature film produced in the city of Cali and the first in Colombia to be directed by a woman, out of ten animated features produced in the country. Fosfenos Media, the studio she founded with her sister and producer Maritza, has also created series such as “Guillermina and Candelario”. Set in Colombia, “Lila’s book” is about an adventurous girl and sold over 50,000 tickets in theaters in France in 2018, where it played for more than 10 weeks. In Colombia, it premiered in 2017 and sold 25,000 tickets, according to Proimágenes.
Other women have a key role in the growth of the Colombian animation industry, like the producer and president of GEMA (Grupo de Empresas de Animación de Colombia), Liliana Rincón. This association is planning several events to create networking opportunities and strengthen the participation of women in Colombian animation. “One of these events is a Meeting of Women in Animation: creators, producers, and animators. We expect it will take place in the second half of the year. The goal is to open a space for dialogue and encounter,” she says. A hard fact is that, right now, there are 13 feature films in different stages of production and development. Of all of them, only “Una noche estrellada”, by Sandra Obando and Tatiana Pinzón, is directed by women.

In the history of animated feature films in Cuba, Portugal, Peru or Chile there isn’t even a trace of female directors. In the case of Chile, in nearly ten animated features produced throughout its history, only the names of two women appear: Fernanda Barros, who co-directed with Giovanni Luongo the animated documentary “La cuenta mundos, poemas de Gabriela Mistral”, and Vivienne Barry, a stop-motion pioneer who in 2016 launched her fiction work with stop-motion parts called “Atrapados en Japón”.

Barry graduated in East Germany and arrived in Chile when no one yet worked the stop-motion animation technique. “In the world of cinema, mostly dominated by men, I’ve come across several times with chauvinist and arrogant attitudes toward women. This was especially true in the early years of my career, when I was working in advertising to earn a living. At that time (the ’80s and ’90s) in Chile, there were no competitive funds, and personal projects had to wait indefinitely”. Besides, directors treated me badly because they felt insecure and wanted to prove that they knew more than I did. The truth was that I was freshly returned from East Germany, where I had finished my apprenticeship, and in Chile nobody knew the technique of stop-motion. I was also mistreated, subjected to lewd comments about my physique in film studios where I was the only woman among six or seven male colleagues. I kept quiet because I didn’t want to lose my job, but I felt terrible. Then, when I became independent, I began to direct my own projects. There was a man who said, “So, other than animating, are you going to direct, write scripts and sing? You’re going to do it wrong because you can’t have so many skills.”

Barry wrote a children’s feature film script to be produced as stop-motion animation, “but I didn’t film it because I couldn’t get the funding or find the people who could help me get it. I am discouraged because producing an animated feature film is a long and exhausting job that, in general, is not well rewarded”, she says.

Although there are no feature-length Portuguese animations, it is necessary to highlight the work of Regina Pessoa, director of renowned short films such as “Tragic Story with Happy Ending”, a much-awarded story of a young girl who does not fit, and “Tio Tomás e a Contabilidade dos Dias”, an autobiographical work recently released.
New trails leading the way

In addition to the Rincón sisters, many other young women are beginning to build a name. Female directors who have made their first shorts, series or even feature-length films are changing the tone of regional animation. Such is the case of Chilean Fernanda Frick who, after her multi-award-winning short film “Here’s the Plan”, is creating “Raise the Bar”, a feminist series that has received support from Netflix, or Rocio Álvarez, the Spanish director of the award-winning experimental short “Simbiosis carnal”.

Also, Brazilian Nara Normande, who recently released the stop-motion short “Guaxuma”, winner of the Quirino Award 2019, with an intimate and personal vision; or Colombian Catalina Vásquez, director of the emotive documentary short in 2D “Jail”. In Mexico, in addition to the above-mentioned Castañeda and Carrillo, other names stand out on the international scene, such as Rita Basulto, another stop-motion artist from Guadalajara who directed “Zimbo” or “Lluvia de Ojos”, among other short films; or young Andrea Gudiño with her school work “Dejarse crecer el cuerpo”, or Dana Bonilla Brown and July Naters from Peru, currently developing their first feature films, “Manko Inca” and “Bobo”: According to Argentinian Liliana Romero, the existence of the industry is key to making way for the feature length animated film: “In schools, there are more female students enrolled than men, and in the labor market the opposite is true. There are also many women animators working on short films, some of them are very good and well-represented at festivals. What is missing is to be part of the animated film industry, and for that to happen, it is necessary to create this industry”, she says.

The future is promising not only because of the new talents who step on strong and create their own dynamics but also because of the work of awareness and the struggle of several recently created organizations that accompany the global feminist movement. “In order to promote the work of female directors, I think that we have to get together, create groups, production houses, associations of women filmmakers, and support each other without forgetting that much of the task is personal,” says Vivienne Barry. With this in mind, Rama, the Network of Women Animators of Argentina, was created in April 2018 and today it is part of the Feminist Audiovisual Front in the Southern territory.

The new organization is working on a data survey and has already launched the first collective film “En boca de todas”, an exquisite corpse of feminist animation. The second film is already in progress and its provisional name is “Veo-Veo”.

Although not very revealing due to lack of comparison, data presented in the last edition of the Cartón Festival showed that only 34.1% of 133 female animators interviewed make a living from animation and just 16% of them received a subsidy to carry out their own project. Besides, 50% suffered gender discrimination at work and lack of trust or recognition despite holding key positions and received wages that are lower than or equal to those of their male colleagues.
On the other side of the Atlantic, the MIA (Mujeres de la Animación in Spain) association has just been created and participated in the last edition of the Quirino Awards together with RAMA in the round table on women in animation. It was created in 2018 by “a small group of professional women animators determined to break the glass ceiling” in an industry where only 35% of employed people are women, according to data from the White Paper on Spanish animation of 2018. This group started to get together in different festivals and today includes 700 women after gaining momentum on social networks. Inspired by the international association Women in Animation, its goal is clear: to improve women’s conditions in animation and to make their talent and lack of representation more visible.

According to Patricia Cano, their spokeswoman, they have “a social responsibility with childhood ensuring content without stereotypes and increasing female role models. It is essential to share women’s vision on the screens because we have different sensibility and something to add to the ludic imaginary of animation. This will happen naturally because this imaginary, which has been hidden for so many generations, is now rescued and coming out with strength,” says Brazilian Rosana Urbes.

The non-reproduction of stereotypes is one of the keys to the diegesis of animation, and this is not dependent only on gender vision. Some male directors have also explored stories featuring strong female characters, with a clear gender perspective, such as the adaptation of Paola Power’s graphic novel “Virus Tropical”, turned into 2D format by Colombian Santiago Caicedo (Timbo Estudio), or the films under production “Dalia and the Red Book” by David Bisbano (Vista Sur Films, Argentina/ Golem Estudio, Peru) and “Inzonmia” by Mexican Luis Téllez (Inzomnia Animación).

However, the path to diversity must include not only views with perspective but also, above all, women directors and other groups under-represented for racial reasons or those not identified with a binary gender definition. Although there are already some short films, such as the Brazilian “Tailor” by transgender director Cali dos Anjos and the Dominican “Industrialized” by black female director Genesis Valenzuela, there is still a path with many barriers to break down and policies to implement. In 2018, in Brazil, ANCINE (Agência Nacional do Cinema) decided to incorporate quotas into public funds to favor plural representation of Brazilian society, after producing a comprehensive report that indicated that 75.4% of all Brazilian feature films released in 2016 were directed by white men. Thus, the film authorities defined that at least 35% of the annual funds should reward films made by women, transsexuals or transvestites, and at least 10% of this amount would be reserved for black and indigenous filmmakers. The new government currently questions this measure.
In the last two years, women’s participation in the animation industry has been a topic of conversation at conferences, round tables at festivals, meetings and training platforms. The concern begins to be expressed but we cannot lower our guard once the conversation is over. Spanish director Ruiz de Austri reflects, “Let us stay alert, do not trust those big statements about equality. I will not believe in anything if teams of men and women in animation are not treated equally, as it happens with regular film teams. For starters, our politicians should believe in the need for female directors in animation and act accordingly”.

In this sense, not only are affirmative measures fundamental in public policies but also in festivals, in the industry, training forums, channels, distributors, etc. They must consider the diversity of views and the plurality of representation of populations that until now have only occupied the place of spectators.

To change the paradigm, Karla Castañeda proposes to intervene in education. “We must begin to teach children that there are women directors in the film and animated film industries. There are girls who think that directors are always men and we need to change this idea. Besides, those who don’t like directing should know that there are other departments where they can act”, she says.

According to Rosana Urbes, it is crucial to review the hierarchical schemes of production. “Its vertical structure gives too much importance to the direction, reducing the relevance of the team. The vertical structure comes from a masculine psyche that believes it is necessary to obey without questioning. I think it is healthy to horizontalize this structure, as creativity is more spread than what they want us to believe. Recognition should also be more horizontal, and I think it may happen with the increased participation of women in the social sphere and in animation,” she concludes.

*Data gathered through personal research with information provided by ICAA (Instituto de la Cinematografía y las Artes Audiovisuales de España), Pixelatl, GEMA (Grupo de Empresas de Animación de Colombia), INCAA (Instituto de Cine and Artes Audiovisuales de Argentina), ABCA (Associação Brasileira de Cinema de Animação), APA (Asociación de Productoras de Animación de Córdoba), Perú Animation, Gremio de Animadores de Ecuador, Animachi and Animar.

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Ibero-American Animation
Quirino White Paper

ANNEX II
TRAINING: THE FOUNDATIONS OF THE REGIONAL ANIMATION OF THE FUTURE
Training: the foundations of the regional animation of the future

Over the last few years, a handful of spaces for training and development animation projects in different formats have flourished across the region, some related to creative development and others more focused on marketable skills and products. This tendency is also evident in the content industry for real images, reflecting a need among young talents to strengthen their own projects and notions of international market dynamics, as well as being critical to the development of networks. Likewise, given the lack of funding and networking platforms, several training initiatives are promoted by the production companies themselves, looking to advance their own projects. Currently, close to a dozen events spread across Ibero-America cement the foundations of future animation.

By Marta García

Laboratories: between industry and the academy

Laboratories for project development are – aside from a few exceptions – the spaces that tend to offer the longest time commitments and greatest opportunities for personalized work. Having emerged over the last five years, they are intensive activities that bring together a reduced number of participants selected through competitive calls. With national and international experts on the teaching panels, labs demand time and dedication to strengthen participating projects.

As a result of historical dependencies, several of these laboratories are financed by European countries – directly affecting the kinds of projects that are selected, strengthened, and ultimately carried out. Such is the case, for example, with Andean Call or Animation! – both events curated by the Annecy Festival – or Bridging the Gap, where the selection committee is made up exclusively of Spanish professionals.

Also following the logic of North-South cooperation, many of these events have taken place in Andean countries. Among them, one of the pioneers is TIFA Andina, a project laboratory held in the Venezuelan city of Merida in 2014 and in Cusco, Peru in 2017 with financing from Ibermedia. TIFA saw the development of projects like the Peruvian “Nuna: The Last Myth of the Wamani” by Jimy Carhaus, the Ecuadorian “El Capulí” by Carlos Sosa, or the Colombian “Islands” by David Castano Lujan.

Organized by Lulomotion Animation, the event first arose out of the production company’s own needs. At the time, the company was producing a feature-length film and was unaware of what was happening in the region. The company was enormously surprised to receive nearly 100 project submissions.

The two editions of the event were different in some ways. The first selected 77 projects between shorts, medium-length proposals, feature-length films, and animated series in development – with a program of master classes, conferences, and laboratories offered by regional professionals. Instructors included Carolina Davila and Violeta Moreno from Venezuela, Enrique Cortes from Argentina, Paco Rodriguez from Spain, Joaquin Cuevas from Bolivia, and Omar Proenza from Cuba.
The second edition focused specifically on projects aimed at children and youth audiences, revolving around Andean and Latin American cultural traditions and involving a smaller group of participants (12). The participants included Christopher Eduardo Rojas Frías from Bolivia, Daniel Jacome from Ecuador, Zaira Montes from Venezuela, Andrés Rafael Castillo Garzón from Colombia, and the three Peruvian participants: Cesar Yupanqui, Fabiola Zurita, and Grace Cardenas. The second edition was organized in collaboration with The Animation Workshop and featured international experts like Aída del Solar from Peru.

While the link between the Danish school and the Andean region dates back to 2010 with the production of the prize-winning short “Abuela Grillo”, TIFA Andina was the precedent for the Andimation Workshop, a program to accelerate animated series projects from the Andean region organized by The Animation Workshop with support from UNESCO. The project selected 15 participants and was divided into three stages spanning the whole process of series development: concept incubation, pitching and idea selection, and, finally, production. The entire process was overseen by a panel of international professionals, including Leo Beltrán from Chile and Daniel Jacome from Ecuador. Also noteworthy is the participation of Pato Escala and German Acuña from Chile as well as the Venezuelan producer Carolina del Valle as members of the jury – giving the workshop a strong Latin American imprint. The Andean series in development “Ugamú” emerged from Andimation, going on to be co-produced between Bolivia, Ecuador, and Colombia – and later presented at Andean Call where the series won a prize that allowed it to be featured at Animation du Monde Annecy 2018. At the French pitch, the series also won entry into the Ciclic Residency.

In addition to “Ugamú” the feature film “The Saints” also participated in Animation du Monde after being selected at Andean Call. The Andean project laboratory held its first edition in January 2018 in Quito. Organized by the French festival, the program was divided into two sections: Andean projects selected to go to Animation du
Monde – with guidance by Annecy – and local projects for the Campus, overseen by Paco Rodriguez from Spain. The activities consisted of individual assessments and pitching, bible and project workshops. Two projects won prizes: “Pop Com” was selected for Pixelatl 2018 and “The Smoking Mirror” went on to the Quirino Awards and Annecy. According to Paul Vaca – the event’s director – the next edition of Andean Call is scheduled for 2020, with the intention of becoming biannual thereafter.

On the other side of the Atlantic and since 2015, Bridging the Gap brings together projects in development from across the globe, with a focus on Latin America. Feature-length projects such as “Homeless, the Movie” (Chile), “The Other Shape” (Colombia); and the series “Los Artistonautas” (Uruguay), “Tally Molly” (Ecuador, Italy, Poland), “The Wacky Adventures of Chico & Darz” (Peru); or “What Would Jesus Do?” (Colombia).

The laboratory also accommodates short films, with the potential to become feature film or series, a format that requires more education spaces and support instances to reach completion. The lab have nurtured works like the documentary short “Jail” by Catalina Vasquez – premiered at DOKLeipzig 2018 – and “Simbiosis Carnal” by Rocio Alvarez, a short film that went on to participate in hundreds of festivals and win over 20 prizes.

Although in the event’s first years the panel of advisors for Bridging the Gap was made up exclusively of European professionals, the inclusion of Latin American participants in the latest editions is noteworthy. Such is the case of the Chilean screenwriter Carlos Bleycher, the Argentine director of Cartoon Network Latin America, Hernan LaGreca, or the Peruvian director residing in Spain, Jossie Malis.
of Anima Peru is currently focused on panel discussions, the event seeks to position itself as an educational endeavor in Peru.

Likewise, some online platforms oriented toward production with student participants from across the region are also worth mentioning, including MrCohl and Media Training & Consulting – both directed by Spanish professionals.

**Markets: sow to reap**

A recurring theme is the inclusion of educational activities about the animated film market, a tendency that is directly related to the lack of experience among creative teams in the areas of project marketing and internationalization. Nonetheless – and despite how useful these activities can be when the number of participants is reduced and advice is highly personalized – these elements are not always appreciated. When opportunities for in-depth tutoring are limited, participants tend to favor opportunities to network with other colleagues and professionals in the sector – rather than strengthening project proposals, as the advice they receive is often superficial and limited to reactions to their pitch or project dossier.

The current hub for Latin American animation, Mexico’s *Pixelatl*, organizes **BootCamp** since 2017, an educational initiative designed to bolster ideas selected for the Ideatoon Convention, a clearly market-oriented event. As Jose Iñesta, director of Pixelatl, explains, “The projects presented to buyers and channels were often good ideas, but needed more development. We realized that despite Latin America having a great deal of talent in visual and aesthetic areas, we needed to enhance the narrative side and the packaging of products so to increase the likelihood of a sale at the end of the road.”

Thus, over three months of remote work and three days on-site, projects receive advice and feedback from a diverse group of professionals to prepare them for the Ideatoon Convention. The result has been a number of successes, including several ideas developed with Cartoon Network, Discovery Kids, Amazon Studios, and Netflix. Six projects are currently in development, with studios such as Anima Studios, Atomic Cartoon, or Gaumont Animation who have acquired options in the projects.

The key, as Iñesta argues, lies in that executives select projects based on their potential to be completed and sold on an international level. “Basically they’re interested in the originality of the idea, that the project have an audience in the animation market, the viability of the project’s completion (financially and in relation to human and technological resources), that the project be visually attractive and different, and that it be relevant for the new society in which we’re living”.

![BootCamp Ideatoon](image)
At the continent’s southern tip, in Buenos Aires, another critical date for regional animation has been celebrated for several years. Ventana Sur, a market organized by the INCAA in conjunction with the Marché du Film of the Cannes Film Festival, has hosted Animation! for the past three years – a market space for regional animation curated together with the Annecy Festival. The program includes pitching sessions for selected series and feature-length projects, where participants practice their pitches with guidance from Heather Kenyon – a producer from the United States known for her work at Starz, Hanna Barbera, and Cartoon Network, currently working as an independent producer for PBS, Discovery Kids, and Nick, among others. Heather has been coaching projects at Animation! since the event’s beginnings in 2016. Silvina Comillon and Alejandra Grimaldi from Animation! explain, “In this stage – where having all of the finalists participate together promotes a sense of camaraderie – each project receives feedback from coaches and jury members on their presentation, providing advice to improve their pitch before the competitive stage”.

Later, project representatives are interviewed individually by each specialist or jury member, providing highly personalized feedback on the pitch and project. In 2018, the panel of experts was made up of Geraldine Bache – Project Director at MIFA Annecy – and Justine Bannister (Just B) from France, the consultant Rita Street (Panita Productions) and the director Henry F. Anderson III from the United States, and the British producer and distributor Karen Vermeulen (Cloudco Entertainment).

Simultaneously, the event holds its Animation Training Sessions for all participants in the market – including discussions on specific topics lead by Ventana Sur’s international attendees “aiming to propel the region’s professionals and help them develop their potential”.

Training: the foundations of the regional animation of the future
In Brazil, the **Rio Content Market** also provides diverse educational instances for participating projects. Known as the region’s main market for content, the event offers a mixed format with pitching workshops for projects selected across different categories – including “Kids”. The content market is oriented toward Brazilian production and only recently included animation in its last two editions, with the participation of specific players like Anima, Discovery Kids, Cake, CBBS, Nick Jr, Gloobinho, Chatrone, Walt Disney, and Nat Geo Kids, among others.

Crossing the Atlantic again, **3D Wire**, International Market for Animation, Video Games, and New Media, also offers training sessions for participating projects. Geared toward Spain and Portugal, the event has been held in Segovia for the past decade – offering advisory sessions for animation and video game projects. More than one hundred projects participated in the last edition, spanning projects in feature-length, short, series, video game, app, and virtual reality categories in different stages of development. The panel of experts included names such as Nicolas Schmerkin and Mariano Melman-Carrara (both from Argentina although the former resides in France), Edwina Liard from France, and Risa Cohen from the United States. Among the projects that have participated in the consulting meetings we can stand out the short film “Contact” by Alessandro Novelli, the video games “Microbian” by Alberto Vázquez & Víctor García and “Mutropolis” by Beatriz Gascón & Juan Pablo Gonzalez, the series “As 7 caixas” by Nuno Amorim and the transmedia project “Chica y Lobo” by Roc Espinet.

In the future, all eyes will be on the newly-minted animation section of the BAM (Bogota Audiovisual Market), Colombia’s main audiovisual market and one of the continent’s most dynamic. A new wave of festivals is promoting animation across the continent, offering different training activities like panel discussions, workshops, seminars, etc. Such is the case with Chilemonos, a contest with a distinctly Latin American vision now celebrating its eighth edition in 2019. Both through **MAI!**, its industry platform now celebrating its sixth edition, and the general competition program, the event aims to strengthen regional projects. Similarly, **Animamundi** – the region’s oldest animation festival now in its 27th edition – has been holding events with a similar dynamic for Brazilian projects for the last nine years.
Other possible roads

Intuitively, collaboration between different initiatives would seem beneficial if the focus remains on the projects. One of the most common alliances involves the selection of projects to directly participate in associated spaces, although participants don’t always take advantage of these opportunities. Far from increasing competitiveness, it would seem logical in this sea of events to promote a factory of project support that would bring together several projects with the same editorial focus.

Such was the case in 2014 with Animaentary Lab, a laboratory for animated documentary shorts supported by the Mexican animation festival Animasivo along with CutOutFest and the documentary competitions DocsDF (now DocsMX) and Ambulante. Seven short documentary projects still in the idea stage were selected to participate in different advisory workshops in each of the participating festivals. This initiative was based on the understanding that animation is not only intended for young and family audiences, but is “an ideal language to reflect on certain political and cultural themes”, explains Rodrigo Gonzalez, director of Animasivo and one of Animaentary’s proponents.

The laboratory was scheduled to return in 2015 with the above-mentioned projects in production, but had to be cancelled for lack of funding. Nevertheless, two of the projects were produced: “Ollin85” by Carlos Gamboa and “V. The Artifice” by Andrea Robles, both screened in 2018 at Animasivo, a festival which continues to focus on documentary animation.

For the past two years, Tenerife’s documentary film festival – MiradasDoc – has organized a laboratory for animated documentary projects in collaboration with other spaces. The first edition was organized by Bridging the Gap and hosted three Latin American projects: “The First Women” by Bambu Orellana (Typpo, Chile), “The Tormentors” by Felipe Rugees (Saki Cine, Colombia) and “Flesh” by Camila Kater (Doctela, Brazil). For its second edition, to be held this coming June, the competition cemented an alliance with AniDOX, a laboratory connected to The Animation Workshop.

Several laboratories and markets traditionally oriented toward real image are beginning to incorporate animation in their competitions. Such is the case with BRLab, an annual project laboratory held in Sao Paulo; BioBioCine, a project development space in Chile; and Guadalajara Talents, an educational activity held annually in collaboration with Berlinale Talents at the Guadalajara Film Festival.

These spaces seek to reduce the distance between animation and real image. Thus, they increase the support options for animation projects – albeit sometimes with mixed results. Due to the wide differences between production and development processes for each technique, difficulties can arise when searching for general professionals or subject-matter experts to advise diverse participants. Nevertheless, the possible connection between two apparently distant fields – as well as real image’s pioneering trajectory in the areas of screenwriting, narrative, and project internationalization – can provide key elements to promote the future of regional animation.
<table>
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<th>Training: The Foundations of the Regional Animation of the Future</th>
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**TIFA Andina**  
Promotion of animation and children projects in the Andean region  
Merida, Venezuela (2014) and Cusco, Peru (2017)  
http://tifandina.com/

**Andimation Workshop**  
Andean Project Accelerator  
Viborg, Denmark and La Paz, Bolivia (2016 and 2017)  
http://andimation.dk/

**Andean Call**  
Pitch and presentation workshop  
for feature-length and series projects in development from the Andean region  
Quito, Ecuador (2018)  
https://www.facebook.com/AndeanCall2018/

**Bridging the Gap**  
International animation lab for young professionals with feature film and series projects in development  
Valencia (2015 and 2016) and Tenerife (2017-2019), Spain. 2019 will be its fifth edition  
http://bthegap.com/es/inicio/

**APA LAB**  
Laboratory for short and series projects from Argentina  
Cordoba, Argentina. 2019 will be its second edition  
https://apa-cba.com.ar/apa-lab/

**Anima Peru**  
Professional and training convention for Peruvian projects  
Lima, Peru. 2019 will be its second edition  
http://animaperu.com

**Ideatoon BootCamp Pixelatl**  
Development workshop for Latin American series and feature film projects  
Cuernavaca, Mexico. 2019 will be its seventh edition (Ideatool)  
www.pixelatl.com

**Animation!**  
Pitch and presentation workshop for Latin American feature film and series projects  
Buenos Aires, Argentina. 2019 will be its fourth edition  
https://ventana-sur.com/animation-es/

**Rio Content Market**  
Pitch workshop for Brazilian feature film and series projects  
Rio de Janeiro, Brazil. 2019 will be its second edition (Kids section)  
http://riocontentmarket.com/

**3D Wire**  
Creative and business consulting meetings for Spanish and Portuguese projects  
Segovia, Spain. 2019 will be its eleventh edition  
https://3dwire.es/

**MAI! Chilemonos**  
Training for Latin American projects  
Santiago, Chile. 2019 will be its sixth edition (MAI)  
https://chilemonos.com/

**AnimaForum Animamundi**  
Training for Brazilian projects  
Sao Paulo and Rio de Janeiro, Brazil. 2019 will be its 14th edition (AnimaForum)  
**Animaentary Lab Animasivo**

Project workshop for animated documentaries
*Mexico City and Santiago de Queretaro, Mexico (2014)*
https://www.animasivo.net/2014

**Documentary Animation Laboratory, MiradasDoc**

Workshop for international animated documentary projects
*Guia de Isora, Spain. 2019 will be its second edition (documentary animation laboratory)*
http://miradasdoc.com/mdoc2019/market/ii-laboratorio-de-proyectos-documentales-de-animacion/

**BRLab**

Workshop for Ibero-American feature film projects in development
*Sao Paulo, Brazil. 2019 will be its second edition open to animation*
brlab.com.br/es/

**#Animación Emergente BioBioCine**

Workshop for Latin-American feature-length projects in development
*Concepcion, Chile. 2019 will be its second edition (#Animación Emergente)*
http://biobiocine.com/encuentros/industria/
Zumbástico Studios: Co-producing Latin American Dreams in Papermotion

“Paper Port” (26 x 11’) is currently one of the most renowned series in the region. Both its strong personality and production scheme are contents analyzed in festivals and sector-related events. The studio in charge is the Chilean Zumbástico Studios, a company created in 2002 by the then new graduates Cristián Louit, Álvaro Ceppi and Gabriel Noé; and nowadays has a permanent staff of forty people.

The series’ production was based upon an innovative scheme that involved public and private television networks in the region. The first partner to get on board was the Brazilian channel Gloob, through which the series obtained the CNTV Fund, which supported the production of the first 15 episodes. Then, conversations started with the Argentine channel Pakapaka and Señal Colombia, and finally with the Chilean TVN, thus completing the budget to produce the first season. “In general, their participation in the creative process has consisted in revising and making notes in key stages such as scripts, animatics and/or first cuts of each episode. They have made significant contributions while trusting our criteria and decisions”, says Álvaro Ceppi, the company’s Creative Director.

Inspired in Latin American scenery, the main character of the series, Matilde, is a 12-year old girl who discovers a new absurd power in each episode, with which she ends up having fun with Carlos, her best friend. Matilde’s originality and freshness is also the essence of the series, made in papermotion, or what is the same: paper puppet stop motion combined with facial expressions in digital 2D. This is a technique created by Zumbástico that ends in the post-production stage using an emulation system that imitates paper imperfections and cut-outs.

After thorough research on how to animate the characters’ facial expressions, papermotion was a creative solution for production that greatly contributed to the artistic proposal. “This decision resulted in an animation average that was adequate for the production model and budget we had for the series and also in a technique that would unexpectedly end up making this...
project unique, explains Ceppi. Eighteen months of pre-production involving trials and research were necessary to come up with this solution. An exploration laboratory that involved the participation of over 80 people: 6 in stop motion animation, 9 in 2D/lip-sync and other 20 in storyboard, design and construction. A permanent school with an experimental vocation that has also started to take steps in formal continuing education, offering specialized courses in association with Chilean universities.

With two seasons and the French agency Millimages in charge of sales, “Puerto Papel” has aired on nearly twenty channels worldwide, including Discovery Kids Latin America, Clan/RTVE (Spain), RTP (Portugal), ABC (Australia), Mirror Entertainment (Italy), SVT (Sweden), Ceska TV (Czech Republic), Wow Dadi (China), Sony Pictures (India), HBO (Southeast Asia), TVB (Hong Kong), MBC and E-Vision (Middle East and Northern Africa), among others. The series has also received awards such as the regional Premios TAL, the Colombian India Catalina and has been a finalist at Prix Jeneusse; likewise, it has entered into international festivals such as Annecy, Cartoons on the Bay, Golden Kuker, Ottawa or ITFS.

Papermotion has come to stay in Zumbástico. After “Paper Port”, it produced “Los Papelnautas” (3 x 5’), a preschool miniseries for Discovery Kids with the already renowned technique. Nowadays, it is the company’s main brand; however, the innovative spirit has been characteristic of the studio since its inception in 2002, when it used to be called Solo Por Las Niñas and produced music video clips. Even then, it resorted to the hybridization of techniques and narrative experimentation. Along the way, each one of the series produced contributed transgressive elements that laid the basis for Matilde’s universe: “Experimento Wayápolis” (13 x 17’) combined techniques, “Achú” ventured on preschool and musical content, “Zumbástico Fantástico” (17 x 26’) was the first Latin American original series that premiered on Cartoon Network, “The Ogre and the Chicken” was the first one to be entirely made in stop motion by the studio and “Horatio and the Plasticines” (52 x 7’) explored international co-production.

The company is currently working on taking the stories of Matilde and her friends to the big screen. “Puerto Papel, La Película” is now in scripting stage and has the support of CORFO and the Ministry of Culture. Likewise, the Chilean company is producing a new series for a Latin American major that has also received funding from the National Television Council; and has plans for a third season of the successful series in the medium term.
Fosfenos Media: Exporting Childhood Educational Content from the Capital of Salsa

In a centralized country like Colombia, where the audiovisual sector is concentrated in Bogotá and Medellin, Fosfenos Media was created in 2005 as the first animation study in the city of Cali. After having worked several years on other film and audiovisual projects, the sisters Maritza and Marcela Rincón decided to set up this study to venture on the creation of quality content for children, giving priority to educational values and their own imageries.

However, the sisters Rincón are not only holders of this pioneer title. They have also been responsible for “Lila’s Book”, Colombia’s first feature film to be written and directed by a woman: Marcela herself. For her part, Maritza has produced this film that, with the German Sola Media in charge of international sales, has been distributed in seven countries, besides Colombia: China, Estonia, the Czech Republic, Poland, South Korea, India and France. In French cinemas it had over 50 thousand viewers, being the second most watched Latin American film in French commercial theatres in 2018. Likewise, after its world premiere at the Busan Festival, the film has had an intense journey through festivals around the world.

Co-produced with the Uruguayan study Palermo, the film features Lila, an adventurous and dreamy girl – and a character in a book –, who suddenly ends up being trapped in a world she does not belong. The film is based on elements such as friendship, memory, reading, nature and courage to overcome fear and is also a forerunner when it comes to including the gender perspective in a Colombian children’s feature film.
Besides this film, Fosfenos Media has developed the short film “El pescador de estrellas” and the renowned 2D series “Guillermina and Candelario” in co-production with Señal Colombia. It has aired on the Colombian public channel and also in channels in Brazil, Chile, El Salvador, the United States, Peru and Venezuela.

This content targets a 5-8 year-old audience that also pioneers in Colombia. Inspired in Afro-descendant characters and in scenery and music of the Colombian Pacific coast, the series’ main two characters are a curious brother and sister that live an adventure each day guided by their grandparents. “Guillermina and Candelario” has four complete seasons and the fifth one is under production. The Rincón sisters are also currently working on the development of “The Kitchen”, a live action and animation web series (10 x 11’) that targets a 9-12 year-old children’s audience; as well as on what will be their next feature film, “El susurro del mar”.

In addition, Fosfenos has been commissioned other contents, such as the series “Vivir juntos” for Señal Colombia and Canal Encuentro; or the series “Historias en Juego” for the Tatuka TV channel in El Salvador, in which they took care of the animation production, character design and finalization.

Of a local scale and with a global scope, one of the key items for the sustainability of Fosfenos is its team structure: the two founding partners are always part of it, while the technical and artistic staff varies depending on the project. “Of course, we try to give continuity to our work team and we usually manage to do so. In general, teams are made up of between 12 and 30 people, but given the fact that we are not based in the capital and we cannot afford to have permanent in-house staff, we are always dealing with the loss of talent. Thus, we also play the role of seedbed and open a space for practice to train professionals in our work areas”. Indeed, Fosfenos also places a strong bet on training. In the case of “Lila’s Book”, the study committed between eight months and one year to train the nearly thirty people that worked on the film. “In those places where the industry is non-existent, production companies like ours take on the team’s learning curves”, adds Marcela.
Ánima Estudios: The Engine of Animation in Ibero-America

Founded by José Carlos García de Leotna and Fernando de Fuentes in Mexico City in 2002, Ánima Estudios is one of the main Ibero-American animation engines. It focuses on the creation of original 2D and CGI animation content that targets child and family audiences. There are successful feature films under its signature that have been among the top 5 most viewed Mexican films of the year, such as “Top Cat” (2011), “The Legend of La Llorona” (2011) or “The Legend of Chupacabras” (2016); or the most recent “Isla Calaca” (2017) or “Here Comes the Grump” (2018). It has also created series such as the emblematic “El Chavo animado”, in co-production with Televisa, that aired in the late 2000s in several countries of the region.

Ánima is also the creator of the first original animated series produced in Latin America for Netflix: “Las leyendas”, aired in all the territories and whose second season is already in the works, “Las Leyendas: criaturas ocultas”. Other titles of series made by the studio are “Cleo & Cuquin”, “PINY Institute of New York” or “Space Chickens in Space”.

Ánima’s expansive spirit has already been felt by the region. It currently has offices in Madrid and the Canary Islands, besides the Mexican capital, and is now considering another upcoming office opening. Likewise, the studio is working on three projects of Latin American origin and is actively seeking ideas for feature films (action and adventure comedies aimed at a family audience), television series (all genres, for a child audience) and short digital formats (for children of preschool age, particularly with musical elements).

The studio’s regionalization is also planned by means of another initiative: training. In 2016, Ánima partnered with the US school CalArts in order to update the team’s knowledge which, according to Letona, “has been extraordinarily successful. It has been useful both to strengthen the technical skills and knowledge of our current team, thereby improving the quality of our projects, and to offer this benefit to those artists we would like to have among the Ánima family”. The production company plans to expand this initiative to several projects in the region within the short-term.
José Carlos García Letona, co-founder of Ánima, identifies various elements as success triggers: commitment and quality of the human team towards projects and the studio; diversity of projects with differential creative elements; a clear growth strategy with ongoing re-evaluation of each one of the business channels (digital, cinema, television and services); ability to expand successful projects to other channels and formats, and the focus on creating content with a global scope validated by alliances with “first-class companies within the industry at global level”.

The Mexican company maintains a solid vision of future driven by talent in Átomo Network, a platform associated to Channel Frederator that works exclusively with creators of original animation in Spanish or that make videos related to the culture and industry of animation. With 190 Youtube affiliate channels in Argentina, Mexico, Colombia, Chile, Peru, Venezuela and Latinos living in the United States, the platform has a global reach of 8.3 million followers.

William Turner, representative of Átomo Network, explains that the goal is to strengthen animation audiences. “We know that in our region animation is almost exclusively related to a child audience; therefore, more efforts are needed to encourage the consumption of animation aimed at adult audiences, as well as the promotion of the freak, geek, otaku, nerd or gamer culture”. To that end, creators are offered techniques to optimize channels, metadata, labels, video thumbnails, as well as advice on content protection through the Content ID tool, “that allows to take down content or claim monetization from third-parties that upload their videos without their authorization. This results in more income and better control of their content in the platform”, states Turner.

Some of the most relevant channels in Átomo Network are the Chilean Marmota Studio, that managed to have its most successful series, “Fin Punch!”, dubbed in English and published in a channel of Frederator Networks with over 2.1 million subscribers; the Mexican La Zona Cero, that grew 78% since it entered Átomo and now reaches 850,000 followers; or the Colombian TrineoTV. Átomo also produces original content, such as the series “Super Épico” and “Las crónicas Troll” of the Nikotxán studio from Barcelona.
Alê Abreu: Travelling Auteur Animation in the Industrial Jungle

The boy in “Boy and the World” can certainly serve as a metaphor for the film of Alê Abreu, director and producer from São Paulo: an independent and free work, fondly crafted over a long time, travels from its craft universe to discover the international jungle of concrete and red carpets. However, unlike the boy, the film quickly adjusted to that industrial scene, even finding a place among Oscar nominees for Animated Feature Film in 2016.

After being awarded at the Annecy Festival in 2014, it was distinguished with over fifty prizes in festivals around the world and was distributed in nearly one hundred countries, including Japan (New Deer), the United States (GKids) and France (Les Films du Preau). In French territory, Abreu’s film opened in 90 cinemas and sold over 120 thousand tickets during the months it was running. However, at the Brazilian box-office it barely sold 35 thousand tickets, mostly in independent art-house circuits, where it was released by Espaço Filmes.

Didier Brunner, a renowned animation producer who is in charge of the Folivari Studio together with his children Damien and Pauline, was one of the persons that fell in love with the menino (boy, in English) in France. The producer of “Ernest & Celestine”, among other works, is developing an animated documentary series project with the characters of “Boy and the World” under the artistic supervision of the Brazilian director. Under the title “Menino et les Enfants du Monde”, the boy and the dog of the original film travel around the world meeting other children. The project already has a pilot and is in search of funding. Meanwhile in Brazil, there is another series project based on the film’s universe; and a video game.
Abreu’s achievement marks one of the greatest milestones in 101 years of Brazilian animation history. He internationalized Brazil’s animation production, which started to become identified as a style, and also helped to give visibility and articulate the sector at the domestic level a few years before its 100th anniversary. “Boy and the World” is a radical and free film that visually oscillates between minimalist lines and kaleidoscopic polychromes, and makes music a key character in a soundtrack without dialogues. Abreu found his inspiration while travelling around Latin America to make a documentary, “Canto Latino”, that was put on stand-by once the boy showed up. But he has been cultivating this style since his teenage years, when his training in animation started.

In 2008, he released his first feature film, “Garoto Cósmico”, while also produced the short films “Sirius” (1993), “The Scarecrow” (1998) and the award-winning “Birth” (2007). He also created the series “Vivi Viravento” (2017), directed by Priscilla Kellen, artistic coordinator and assistant director of “O Menino e o Mundo”. The series, which comprises 26 episodes of 11 minutes each, airs on Discovery Kids. Furthermore, he has illustrated nearly thirty books and has presented numerous exhibitions.

This Brazilian director and producer is currently working on “Viajantes do Bosque Encantado”, his next feature film (20% of it has already been filmed and is expected to be released in 2021). This is a production of Filme de Papel, Abreu’s company, and Buriti Filmes, the company of Laiz Bodansky and Luiz Bolognesi. Both companies have also partnered to make “A Estrangeira”, Bolognesi’s next animated feature film (“Rio 2096: A Story of Love and Fury”), thus creating in São Paulo a sort of auteur animation production hub with an international vocation. Indeed, in “Viajantes do Bosque Encantado” a co-production scheme with companies from Luxembourg and France is being used. The thing is that the new film by the creator of the most international boy is also about alliances: the historical enemies wolf-boy and bear-boy will have to become partners in order to survive against a threatening external force.
Isla Cartoon, a successful case

The Animation lives in a sweet moment in Tenerife, both for the studios of the island and for professionals and students looking to make a career in this exciting industry. Companies like 3Doubles, BWater, La Casa Animada and Mondo TV Iberoamérica develop from Tenerife millionaire productions that compete in international markets and have become success stories of what is now known as Isla Cartoon.

Long before the boom of animation came to Tenerife, the largest of the eight Canary Islands, practically all the Hollywood majors had already discovered the wonders of this overseas territory: an unusual variety of landscapes, stable weather all year round, pool of local talent and one of the biggest tax incentives in Europe. Tenerife has hosted big shootings. However, it was in 2015 when the island included the animation sector in its commitment to strategic and complementary sectors to the more than 4 decades successful tourism sector. Strong institutional support, increasing fiscal incentives and a strategy designed to facilitate the establishment of companies were decisive, so that in just 3 years, Tenerife managed to go from 2 local animation studios and thirty jobs to the current 7 studios and its more than 300 jobs. During this period, this Cartoon Island has also positioned itself as a meeting point for Ibero-American animation by becoming promoter and the main sponsor as well as host of the Quirino Awards and the international animation lab Bridging the Gap, that join to the existing ones as MiradasDoc with thirteen editions to his credit.

As this increase in the number of jobs continues, the investment made by the animation companies of Tenerife also reaches record figures: in 2018, the sector generated 7 million euros, a quarter of the total investment of the audiovisual sector in the island that same year. And it seems that this has only just begun!

By Tenerife Film Commission

Since the turn of the century, Tenerife and the Canary Islands, widely known as leading tourist destinations since the 1970s and later on for being one of the epicenters of the Spanish real estate boom, took on the risk that implied the dependence on these two large sectors, which are still – in the case of tourism – the main economic engine of the islands, and decided to implement a strategy to diversify their production structure by promoting non-traditional, technology-based sectors.

One of these flagship sectors was audiovisual production. The Tenerife Film Commission – one of the first ones in the country – was created in 2000, taking advantage of the excellent locations where big Hollywood films had been shot in the past, the benefits of operating on European soil under Spanish laws and the unique tax benefits offered by the Canary Islands. During its nearly 20 years of existence, it has supported over 1,000 productions of widely renowned production companies such as Universal Pictures, Paramount or, more recently, HBO and Netflix, among many others. In the present decade, however, the focus was expanded to include the animation and VFX sectors once it became clear that there were enough studies and local talent to replicate the success previously achieved in real image.
Since then, Tenerife – the front runner in the Canary Islands – has led the design and implementation of an international promotion plan of business advantages and opportunities in the largest animation markets in the world. Thus, it has obtained quick results in terms of the attraction of projects and the creation of companies, employment and investment, playing a timid but solid and distinguished role in the European and Ibero-American animation industry; something quite significant for a territory with less than 1 million people, in a region situated about one thousand kilometers off the continent.

One of the main studies to embark on this Canary adventure was the multi-awarded Lightbox Animation Studio from Madrid, which commissioned parts of the production of its big box-office hits, “Capture the Flag” and “Tad the Lost Explorer and the Secret of King Midas”, to collaborators in Tenerife. As a result, local talent and collaborators such as Salero Animation Studios have gained relevant technical and artistic experience, taking also advantage of the foundations that had been laid by La Casa Animada, Tenerife’s first animation studio and the producer of successful children’s series such as “Cleo” or “El Club de Archi”, among others. Soon after, encouraged by this scenario and the strong institutional support and sound advice of the Tenerife Film Commission, other companies such as Mondo TV Iberoamérica, BWater, Tomavistas or, more recently, El Ranchito in the VFX sector, gradually started to open new offices in Tenerife. Meanwhile, in the cases of 3Doubles or People Moving Pixels, the excellent public support and political and technical boost they found in Tenerife was a good enough reason for coming to life on the Islands with the aim of competing from Tenerife to the world.

Having professional training centers and Computing, Fine Arts, Journalism and Marketing school universities also provided a fertile ground for attracting local talent willing to explore new professions with high-projection and future. As a result, in the past three years, direct employment in Tenerife grew tenfold, the number of companies quadrupled and direct investment increased from one to nine million euros between 2015 and 2018.

Undoubtedly, one of Tenerife’s main assets is a tax incentive program that can hardly be beaten by its international competitors: the credit and tax refund rates applied, 45% and 40% respectively, are coupled with a very powerful tool that is only available on the Islands, that is, the existence of the Canary Islands Special Zone or ZEC: a consortium between the Spanish Ministry of Finance and the Government of the Canary Islands at regional level, precisely created in the late 1990s to encourage the diversification of the production structure.
In 2000, the European Commission, which had already acknowledged the differentiated and preferential status of the Islands when Spain entered the Union in 1996, authorized a specific tax framework for the Canaries. Such framework had a flagship component: a low tax regime for the companies based in the islands that created long-lasting jobs and investments, with a reduced corporate income tax of 4% compared to an average 25% in the rest of Europe, and the nonexistence of double taxation. This incentive applies to any company that has been set up and is operating on the Canary Islands mainly in diverse tourism and real estate sectors and is compatible with the 45-40% tax deductions that apply exclusively to audiovisual production, compared to the 25-20% rate applied in the rest of Spain where ZEC does not exist and maximum deduction amounts per project are also significantly lower (3 millions compared to 5.4 millions in the Canaries) while entry requirements are substantially higher (a minimum investment of 1 million euros in the rest of Spain compared to a minimum investment of 200,000 euros for animation and VFX in the Canaries).

Not only are tax and financial advantages very appealing, but they also follow implementation protocols that are similar to those used in other competing territories. This has encouraged outstanding production companies to venture in projects such as the Canadian Arcana with “Steam Engines of Oz”, the Belgian Grid Animation with “Daily Fables”, the Slovenian Outfit7 with “Talking Tom” and even the Chinese giant Youku with “Emmy & Gooroo”, all of them partly produced by studies in Tenerife such as 3Doubles, People Moving Pixels and Tomavisión, respectively.

Many of these productions have chosen Tenerife over other European and/or Spanish alternatives due to a winning combination of cost-effectiveness and similar quality to that of well-consolidated countries of origin like Canada or Belgium. However, this seemingly unfailing combination of incentives and local talent does not attract companies and strengthen the local fabric on its own. A decisive and almost visionary institutional support together with an ongoing international promotion have been necessary to give visibility and build trust in major international markets and among producers with vast experience.

Through its Film Commission, Tenerife saw this opportunity in 2015 and took the risk of venturing into a then relatively unknown industry in the Canary Islands just when Spanish animation was growing and expanding in Europe, thus marking a turning point in the sector both locally and abroad.

The apparently trivial fact that Tenerife has one of the best climates in the world and a legal and civil security that applies equally to locals and foreigners has also contributed and is still relevant when it comes to deciding in favor of
opening a new company or a subsidiary of an existing one on the Island to produce animation or VFX. Tenerife has also made the correct decision of attracting specific events like the acceleration lab for young talent animation projects known as Bridging the Gap and, since 2018, the Quirino Awards that distinguish and gather the best of Ibero-American animation in Tenerife on an annual basis. Besides, a co-production forum and an academic congress are held simultaneously at the capital, Santa Cruz. The Awards came to life in order to create links and networks on both sides of the ocean and to pay tribute to Ibero-American talent and creativity from the best possible place, since Tenerife has always been a point of contact between Europe and Latin America and shares cultural and – many times – even family ties with Central and South America.

The most recent strategic move by Tenerife and its Film Commission, after hosting the Awards, has been the creation of the promotional brand “Tenerife Isla Cartoon”, aimed at consolidating the Island as a location to carry out international animation projects. To this effect, very well known differentiating arguments are used such as: an excellent reputation abroad, attractive tax incentives and experienced companies and professionals on the Island. Furthermore, reference is also made to the comprehensive ecosystem that has been created around animation thanks to high-speed Internet connections, the high-speed optical fiber ring, the supercomputer Teide HPC available for rendering services and excellent air connectivity for being a leading tourist destination in Europe.

Tenerife Isla Cartoon has been created to achieve goals such as strengthening Tenerife’s reputation abroad, creating a specific link with the sector and offering the studies associated with the Tenerife Film Commission an umbrella brand under which to become identified with and attend major animation markets and fairs worldwide in which the island already has presence, such as: KidScreen Summit (Miami), Cartoon Movie (Bordeaux), International Animation Film Festival - MIFA (Annecy), Pixelalt (Cuernavaca), Cartoon Forum (Toulouse), 3DWire (Segovia) and MipJunior (Cannes).
The local animation industry has 32 high schools, 6 tertiary institutions and 6 vocational training institutions offering animation training. There are 4 registered animation studios with an accomplished track record which includes Alcyone, Liquid Light Digital, Reel Rock GSW and Skyres Studio. There are 4 other studios that conduct animation activities that are on the rise as future animation studios namely Night Vision Media, Listen Mi Caribbean, Castle Productions and Esirom.

Jamaica, being a nearshore market for the North America, makes the country an ideal location for outsourcing of major animation productions. Initially, in 2011 onward the Animation Software Company Toonboom based in Canada was a major support and market liaison, however they have since lessened their support in the Caribbean to software provision. The reduced international guidance and connectivity has left a void in the industry's development.

Skilled labour has been a challenge over the years due to lack of industry professionals to provide in depth training with world class insight. Animation is an expensive and perishable skill set. The lack of an incubator space to continuously practice and develop quality content will be a setback since there is no other way to efficiently improve quality and foster the team work needed to service international contracts. This lack of growth in capacity has negatively impacted the confidence level of outsourcing groups interested in Jamaica and local investors. We have demonstrated excellent art based skills on a massive level but fail to demonstrate the same with animation skill and capacity. The necessary manpower is lacking not only due to scarcity of a large enough talent pool but also the funding to sustain employment of animators in studios long enough to manage a project at an international standard.

The Caribbean is said to be poised for 5,000 animation jobs, 500 of which could come to Jamaica (Development Bank of Jamaica Ltd. 2016, p.3). The aim therefore is to develop these animators by the year 2020. In an attempt to reach this goal quickly, short term training courses have churned out 100’s of animators with very little useable skill. These efforts have further been thwarted by the low earning potential a career in animation currently provides locally and as such, many local animators hold supplementary jobs.

There have been a few forerunners in the animation industry locally, such as Alcyone’s “Cabbie Chronicles”. Once Jamaica’s flagship animation, it was the first animated series to be aired on local television in 2012 and was featured in several festivals and markets internationally. A local comedian named Lady Rennae produced the second animation to air on local television in 2013 called “Mek wi laugh”. Reel Rock GSW was the first animation studio to secure major outsourcing deals from 2013 onward. The animations they have worked on aired on Disney Junior France and Netflix exposed to 165 territories. We have had our successes, however without capacity growth the challenge remains unchanged and the industry unsustainable locally.

Further compounding the problem is the lack of established Government Policies and tax incentives to further facilitate the industry. While there are transferable legislations, for example: The Fiscal Incentive Act, Special Economic Zones Act, and the UK-Jamaica Co-Production.
Treaty, Jamaica has still yet to sign the Madrid Protocol, a matter which has been circulating Parliament for over 5 years. There are no tax concessions or incentives to attract major productions to Jamaica and the country is still on the 501 international watch list for copyright infringement. These are issues which continue to inhibit the growth of the industry locally, especially when faced with increasing competition from lower cost labour markets within Latin America.

With the recent passing of the Security Interest in Personal Property Act (SIPPA) the country is stepping closer toward increasing access to finances by facilitation of movable property as collateral. However financial institutions are lagging behind in acceptance and implementation beyond the use of mortgage and newer motor vehicles as collateral.

Developmental Bank of Jamaica (DBJ), Inter-American Development Bank (IADB), World Bank, JAMPRO Trade and Investment Jamaica, Ministry of Science, Energy and Technology (MSET) and other industry partners should move towards implementing strategies that provide development of local incubator programmes. This should come in the form of providing funding for local content as well as outsourcing market research, grants and support to attend regional and international market events which can provide much needed networking opportunities and insight into landing contracts. There is also a strong belief in the Business of Sustainability for Studios (B.O.S.S.) project which is a business training program for studio heads created by JAMPRO and YEDAI. This they believe is the key to strengthening the studios ability to negotiate deals more effectively, without this project he believes the studios will remain stagnant.

Several initiatives were made to boost capacity through training and development programmes through CARIMAC and Human Employment and Resource Training (HEART) Trust National Training Agency (NTA) then soon after the University of Technology (UTech), University of the West Indies (UWI), Edna Manley College, Excelsior Community College, University College of the Caribbean (iCreate) and the Media Training Institute (MTI) joined the initiative.

Training Institutions

Jamaica has seven tertiary level institutions offering animation, of which three are internationally accredited Universities. These schools are The University of the West Indies (UWI), The University of Technology (UTech), Northern Caribbean University (NCU), University College of the Caribbean (UCC), HEART Vocational Technology Development Institute (VTDI), Edna Manley College of the Visual and Performing Arts (EMCVPA), Excelsior Community College (ECC).

As of January 31st, only the UWI and the UTech offer Degree programmes with VTDI and NCU intending to start their animation degree programmes next year. Currently VTDI and EMCVPA offer Associate Degrees. The remainder offer either certificate courses in animation or animation as a part of a Digital Media Degree. There are certification courses offered by HEART TRUST NTA as a national standard. These courses are offered across the island through various HEART authorized centres. The Media Training Institute (MTI) is planning to partner with North American Art College “Full Sail” to offer an animation degree programme but the logistics have not been finalized.

At the high school level, several High Schools are offering animation at the Caribbean Advance Proficiency Examination (CAPE) level through the CAPE curriculum which includes gaming.
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Animation Training Institutions
The Jamaica Animation Nation Network (JANN) is a local association for animators. Its members include students, trainers, independents and studio employees. Currently they have Thirty (30) active members, two hundred (200) signed up their mailing list and approximately fifteen hundred (1,500) followers on social media. The association’s mission is to:

- Provide a platform for local animators to network and collaborate.
- Support training institutions in an advisory capacity.
- Promote animation content creation and development.
- Form linkages with local and international partners with the aim of advancing our exposure globally.
- Encourage best practices.
To date they have provided consultations to government stakeholders, training institutions and independent animators and various animation interests, including investors and studio prospects. The association hosted the second Animae Caribe Jamaica satellite event, sponsored Kingstoon in 2016, promoted several YEDAI initiatives to the animation community, hosted a character design competition and three workshops in 2017 and has given presentations at several High Schools and Universities.

The association is currently spearheading a collaboration between all Caribbean Networks to foster unity within the Caribbean. Currently each country within the region acts separately. JANN foresees the Caribbean having greater potential if its members act together to form a single region capable of working on large scale projects together, as well as sharing resources.

JANN has for years put forward an incubation project, however, lack of capital prevents them from moving forward with these plans. They are seeking alternative means of accomplishing a scaled down version.

**Projects Underway: Youth Employment in Digital Animation Industries (YEDAI)**

Developed by the Ministry of Science Energy and Technology, the YEDAI project provides professional level training for trainers and animators with studio experienced partners as well as developing employment opportunities for members of the animation industry. Involved in this process is fostering networks through events like Kingstoon and facilitating delegations to market events like Kidscreen, Animae Caribe and MIPCOM.

**Business of Sustainability for Studios (BOSS)**

Designed by JAMPRO to answer the need for studios to push for their own opportunities. The programme acts like a mini Masters in Business Administration (MBA) for studio heads. It instills business skills for creative executives to make the business more sustainable and profitable. Still in the design phase as at the writing of this report, it is hoped that by April 2018 the project will be implemented. The launch is dependent on the hireage of a coordinator to implement the vision.

**Festival approach**

The Government of Jamaica, in collaboration with the World Bank launched **KingstOOn (3rd edition) Animation Conference** and **Afrodescendant Film Festival** held in Kingston, Jamaica **April 5-7, 2019** at the University of Technology, Jamaica.

KingstOOn 3 hosted the biennial display of Afro-descendant culture through storytelling and animated media. This will be executed under three core themes: **LEARN, EARN and DISPLAY.**
To operationalise these themes, KingstOOn 3:

- Facilitates the exposure of participants to more granular business topics and content specific workshops.
- Creates a space for the exchange of knowledge and experiences, via panel discussions and networking events.
- Encourages the interaction between producers of content, buyers of content and consumers of content, via speed meetings and networking events.
- Catalyses the exchange of ideas within the community of practice between Afrodescendant animators, via an Afro-descendant Animation Film Festival.
- Showcases Jamaica as a rich source of Afro-descendant stories, academic exploration and ultimately animation production.
- Demonstrates animation as a viable career through its many manifestations (games, nonentertainment, feature films, etc.).

**General objectives**

1. To provide participants, and in particular Caribbean animators and associated professionals, with the avenues to continue to **LEARN** the nuances of the global animation pipeline, by engaging directly with global industry leaders in various aspects of the business of animation, including education.

2. To create opportunities for participants to **EARN** from their engagement in animation at any level, by facilitating the creation of pitch decks and pairing pre-qualified individuals with potential content.

3. To **DISPLAY** Afro-descendant animated content in the Animation Film Festival, by showcasing content developed by studios from around the world that speak to the afrodescendant reality (stories, images, music, customs...).

**Specific objectives**

The specific objectives of KingstOOn are to:

1. Generate Employment Leads for graduate of Animation Programmes.
2. Generate co-production and outsourced leads.
5. Generate broadcasting lead.
6. Stakeholders input for animation policy development.
Acknowledgements: Margery Newland and Robert Reid (Office of the Prime Minister), Renee Simpson and Sheryl-Ann Scott (Jampro), Carlos Biern (BOSS).

References:
- Animation Industry Report 2018 Jamaica – Commissioned by World Bank, Youth Employment in the Digital and Animation Industries Project (Office of the Prime Minister), Jampro.
Trinidad and Tobago’s animation industry is at an embryonic state in its development with a small talent pool from which to draw, and is characterized by a small number of independent full-time studios, which employ on average 8 persons at each studio, with an average age of 7 years from date of registration. These studios are complemented by a larger number of freelance animators. Due to the small size of the industry, as well as the strong relationships between practitioners therein, studios engage in collaborative partnering arrangements and co-opt the services of freelance animators, as the need arises, especially when involved in larger and more demanding projects.

Older and more established studios in the local industry were founded by individuals who were trained in animation at highly-reputed international institutions such as Goldsmiths, University of London, Savannah College of Art and Design (SCAD) in Savannah, Georgia, USA and Sheridan College in Ontario, Canada. In more recent times, new studios have emerged from the entrepreneurial efforts of UTT Animation graduates, e.g. Start Motion Studios, Coded Arts, and Second Floor Studios to name a few.

The structure of the sector in Trinidad and Tobago bears some similarity to the animation industries that exist in other small island states around the world, including developing countries such as Jamaica and Mauritius, and other renowned locations for animation such as the Republic of Ireland.

The domestic market for animation services is very limited in a number of ways. Trinidad and Tobago has a small population, and few local channels are able and willing to broadcast local animated content. Internationally, video sharing platforms such as YouTube and Vimeo, as well as, streaming video-on-demand (SVOD) services such as Netflix, Amazon Prime Video and Hulu have indeed created new opportunities for animated content to be distributed to global audiences. However, animation producers from Trinidad and Tobago (and the Caribbean region altogether), have not yet built a brand, nor established networks and linkages to successfully produce and market local and regional animated content on SVOD platforms.

In the case of Trinidad and Tobago, there are no subsidies provided to assist local animators. The Trinidad and Tobago Film Company administers an investment incentive: a 150% tax deduction for sponsorship of a film. Broadcasters in Trinidad and Tobago have not been as active in funding animated content development (either through commissioning or co-production). Instead, if a studio seeks to have its content exhibited on local television, it must pay the broadcaster for airtime to do so. This model is known as ‘pay to play’ or brokered programming.

In the absence of a robust network of funding sources, local animators need to demonstrate a strong ability and capacity to seek out external financing. Assistance is necessary in their knowing what facilities are available and how to access them. By way of example, under Protocol III, Article 5 of the EU-CARIFORUM Economic Partnership Agreement 2007 (EPA) provisions are included to incentivise the co-production of audio-visual works between producers from signatory EU and CARIFORUM states; however, not much traction has happened in this area. Albeit, the local private sector is slow to invest, gradually firms are becoming aware of the gains to be had in partnering with local animators e.g. The Beacon Insurance Company partnered with Pepper Advertising in the production of "Bim and Bam Adventures". At Animae Caribe 2016, crowdfunding was attempted, with the intention of financing pilot episodes of animated television series successfully pitched at the Animated Ideas Boot Camp. In this instance, while some funds were raised, the crowdfunding round fell short of generating the targeted amount, due to limited audience reach.
Actors and Linkages

At a glance, the system comprises a network of 5 categories of actors:

- **Local Industry Practitioners:** As of November 2017, there were 10 registered full-time animation studios and a relatively larger pool of free-lance animators. These MSEs drive innovation for the local animation industry.

- **Educational and Training Institutions:** Government and Government-Assisted Secondary schools, the University of Trinidad and Tobago (UTT) and the Youth Training and Employment Partnership Programme (YTEPP) build absorptive capacity, the human capital and science and technology (S&T) infrastructure which are of significant relevance and value to sustaining the digital economy.

- **Technology Input Providers:** Toon Boom Animation, Autodesk, MAXON, Adobe are leading suppliers of animation software and storyboard software. The software packages developed by these companies are critical tools used by animators around the world and in T&T.

- **Consumers:** Demand for local animation services is generated primarily by domestic and regional clients e.g. local advertising agencies, architectural firms, government, and soca artistes. Other consumers include local content distributors such as television broadcasters and film distribution agents, and international animation studios.

- **Supporting Institutions:** Private and public sector actors who offer an array of business and financial support services to industry practitioners.

The research reveals a continuum of strong to weak linkages between industry actors.
Trinidad and Tobago

**Strong Linkages**

Strong linkages exist between Private Industry Support Institutions and Industry Practitioners. The Trinidad and Tobago Animation Network (TTAN) an industry association founded in 2014, is managed and operated by industry practitioners. Membership comprises young animation stakeholders – including animators, illustrators, writers, photographers, producers, filmmakers, advertising agencies, corporate entities, government and educational institutions – resident in T&T. Active engagement entails a continuous dialogue among these professionals sensitizing them to training, networking and partnering opportunities.

Animae Caribe is a somewhat different type of private industry support institution. During its 16 year existence, the annual animation and digital media festival provides a platform for sharing knowledge and introducing new technologies to local industry thereby developing and expanding the reach of Caribbean animated content. Similar to TTAN, the festival engages in several project-based activities to help sharpen competencies, and showcase the work of local practitioners before prospective investors.

The mapping illustrates a third strong linkage between UTT and Animae Caribe. The intensity of the linkage is best explained through the efforts of one individual who wears many hats in the industry. This key individual is not only the current programme administrator and lead lecturer in animation at UTT, but also the founder and creative director of Animae Caribe as well as, the founder of an animation studio – the Full Circle Animation Studio. As the lead in all these activities, this actor has successfully created opportunities of engagement, collaboration and effective targeting of skills and knowledge in animation and multi-media production. UTT’s students and graduates benefit from active participation at Animae Caribe’s workshops where they exchange ideas and learn new knowledge and technologies from industry practitioners. At the festival, supporting institutions also market the business and financial support services available to industry.

The current Animation industry of Trinidad and Tobago has been established in the country for around 10 years with local animation studios These animation studios have been steadily growing in both capacity and experience due to domestic engagements with diverse clients ranging from government, advertising, and education sectors.

There has been a noticeable increase in pilots for animated television series, six such series having been completed through 2011, and there has also been a noted increase of animation from the advertising industry. With this domestic experience, local animation studios have begun to developed service delivery capabilities increasing the ecosystem. This may indicate the readiness of the industry to begin exploring foreign creative services outsourcing markets.

Trinidad and Tobago animation studios have consistently proven their capabilities by showcasing works such as short animated films in premiere animation festival, the Animae Caribe Animation and New Media Festival. The Animae Caribe is a yearly festival which exhibits animated work from both the Caribbean and international locations such as Hong Kong, Egypt, US, and Spain. Moreover, it is an opportunity for local animators and professionals to learn from international industry experts in the field of Animation.

International animation studios have also animation capabilities. Toon Boom, a global provider of digital content and animation creation software, has made significant headway in the country, establishing a partnership with local animation provider, Full Circle Animation,. In this partnership, Toon Boom will be providing software and equipment to Full Circle Animation, enabling local animators to create digital animation in formats required by international clients.

Moreover, Toon Boom will guide Full Circle Animation in its first outsourcing engagement. Trainers will be made available to Full Circle Animation for the first 2-3 months of the project, transferring knowledge to local animators and hand-holding Full Circle Animation through their first outsourcing engagement.
Another advantage for Trinidad and Tobago is its current stock of local animators, supported by a capable tertiary platform. UTT currently offers a 2-year Digital Media Studies diploma course aimed at training students for employment in the Animation industry. Graduates from this program are typically able to be integrated into the Animation industry, provided they are given short training and immersion programs of specific animation processes. The creation of a Bachelor of Arts and Science in Animation is also being pursued. In addition, YTEPP holds a re-training program aimed at unemployed people between the ages of 25-45 who wish to re-enter the animation industry. In total, approximately 220 animators graduate yearly comprised of 40 animation graduates and 180 YTEPP graduates. Both these programs employ a two-pronged approach in ensuring the labor supply of the animation outsourcing sector as talent is sourced from both the fresh graduate and re-skilled trainee segments of the labor pool. With regard to cost, Trinidad and Tobago also provides an advantage in comparison to even a more mature destination such as India. Full Circle Animation proposes a production cost of US$45,000 per half hour animated television episode - 15% cheaper than rates in India.

**Acknowledgements:** Camille Selvon Abrahams, Anima Caribae.

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- The Animation Industry of Trinidad and Tobago. Policy, Research and Intelligence Department National Institute of Higher Education, Research, Science and Technology (NIHERST).

- THOLONS. Trinidad and Tobago. Exploring opportunities for the Global IT Services Market.
Legal aspects on Ibero-American co-productions

Previously, when participating in an international co-production, it is necessary to analyze the chain of intellectual property contracts, prior to the signing of any co-production contract, and verify that it is properly implemented, since in the co-production the rights are shared of intellectual property in the percentage held by each co-producer. Additionally, as stated in the Latin American Convention on Cinematographic Co-production and the bilateral agreements that govern the relations between the Film Institutes and the production companies, the participations shares on the ownership of the audiovisual work will depend, and will be proportional, on the authors’ elements, technical and artistic, national or resident, that each country contributes to the co-production. The correct revision of the national regulations in cinematographic matters and the fulfillment of the co-production agreements is fundamental so that our audiovisual works can have access to direct aids and fiscal incentives. In short, undertaking an international co-production requires, in legal and financial terms, good planning, as they must be approved by the Film Institutes before the filming of the audiovisual work begins.

By Francisco Menéndez Nadal and Noemí Coloma Castaño, WELAW

In this article, we will analyze the legal aspects of Ibero-American co-productions, ranging from the acquisition of exploitation rights of the screenplay or preexisting work on which the film will be based, the structuring of the project’s plan, the funding sources and the aspects we should consider for our project to have access to funding in countries participating in the co-production, to the implementation of international co-production agreements, taking the Latin American Film Co-production Agreement as reference.

Acquisition of Exploitation Rights, Planning for Funding Sources and Budget Adjustment

The international co-production of an audiovisual work generally begins with the proposal of a production company or group of production companies that decide to take the initiative and take responsibility for the production of said audiovisual work. To that end, these companies must acquire the intellectual property rights on which the production of the above-mentioned work will be based.

In most cases, the production company acquires the rights to a script or a work it intends to transform, such as a literary work, another preexisting audiovisual work, a graphic work, etc. Then, the acquired rights are contributed to the work’s co-production and start to be shared among co-producers by virtue of the share-percentage each co-producer has in the audiovisual work’s co-production. Therefore, if rights are contributed by a third party co-producer, it is important to confirm the validity of the assignment of rights and the exploitation of the audiovisual work to be peacefully produced before the co-production agreement is executed.
The correct planning of funding sources and their adjustment to the budget is another key item to be taken into account. This will require previous knowledge of existing funding possibilities in the different Ibero-American countries, the regulations in force in each country and the applicable bilateral or multilateral co-production agreements, since co-production implies that the audiovisual work may obtain national status in all countries involved in it, thus having access to screen quotas that some Ibero-American countries have enforced in order to protect the screening of domestic works.

If the inflow of funds into an audiovisual work has not been planned through a production company from another country, it could end up being very difficult to add such co-producer at a later stage and conclude the work successfully.

Co-production Agreements

In terms of film co-production, there are two types of agreements: bilateral agreements and multilateral agreements.

Bilateral agreements regulate relations between the two signatory countries and set guidelines so that the audiovisual work may be granted national status in both territories. Furthermore, the addition of a third minority co-producer that is not signatory to the agreement may be stipulated. An example of bilateral co-production agreement is the one signed between Spain and Mexico.

Multilateral agreements set co-production guidelines when three or more signatory countries to an agreement are involved. Audiovisual works under this framework will be considered “national” in each one of the co-producing countries. In Ibero-America, the Latin American Film Co-production Agreement applies. Besides being used for multilateral co-production among signatory nations, it is also applicable to bilateral co-productions of countries that are parties to the agreement but lack their own bilateral agreement for regulation purposes.

The Latin American Agreement stipulates that the share of co-producers must neither exceed 80 per cent of the work’s ownership, nor be lower than 20 per cent. These are fundamental standards when it comes to proposing co-productions, being really important to previously know the amount of funding to be contributed by the third co-producer, since its ownership share shall be defined by virtue of such contribution. In the case of a third country that enters into the co-production without being party to the Agreement, its participation shall not exceed 30 per cent, having – in this case – a minimum and maximum participation of 10 per cent and 70 per cent, respectively.

Co-productions with technical and artistic participation should be distinguished from financial co-productions. In technical and artistic co-productions, the co-producer will contribute, as a percentage share of its participation, technical and artistic professionals as well as professional writers. Meanwhile, in financial co-productions, the co-producer does not contribute technical and artistic elements; rather, its contribution is exclusively limited to the financial area and can range – in the case of multilateral co-productions – from 10 to 25 per cent.

When we talk about national staff, this refers to staff with national status or residence in the co-producing country. We cannot ignore the fact that the role of co-production agreements is to facilitate cultural exchange between signatory countries, as well as to preserve cultural identity; therefore, the participation of professionals from the different countries producing an audiovisual work is of paramount importance.

In addition, the Agreement sets forth that revenues generated in the co-producer’s country territory shall be allocated to the national co-producer from said country, unless otherwise agreed, with approval by the corresponding film institute.
One of the main advantages of co-productions carried out under agreements is obtaining national status in each co-producing country and, consequently, having access to the diverse aids and benefits operating in each corresponding territory. To this effect, besides fulfilling the provisions of the agreement, the internal regulations of each country shall be complied with. Furthermore, provisional approval of national status shall be requested – in due time as per domestic regulations but always before the start of shooting – through the competent film institute and agency in charge of enforcing the fulfillment of the provisions set forth in the diverse agreements. That is, it will be checked whether participation percentages fall within the limits of the agreement, whether creative and technical participation is proportional to the participation of each co-producing country, etc. Once the shooting of the audiovisual work has begun, requesting the provisional approval of national status will not be possible. Thus, an official co-production will not be allowed and the audiovisual work will not have access to the benefits resulting from being considered “national” in several territories, which will make access to public funds difficult or even impossible. However, during the production process and once the provisional certificate has been obtained, the producer can make changes to the co-production, provided said changes are duly communicated and approved by the corresponding agency in each country.

It is also important to take into account that each co-producer is responsible for the relations with its film institute. That is to say, each co-producer must request its certificate, communicate changes and information about the project and such information must coincide with the information stated by the other co-producers. In the event a co-producer fails to carry out the corresponding proceedings, national status will no longer be an option. Film institutes are in constant communication regarding projects submitted for co-production purposes.

Finally, once the work has been finished, the final certificate of national status must be requested. At this moment, it will be checked whether the statements in the provisional application and – as the case may be – in subsequent amendments have been fulfilled; if this is so, the final certificate of national status will be issued.

In short, in a co-production, besides many other issues, it is fundamental at legal level to have adequately carried out the acquisition of exploitation rights, the planning of funding sources and their structuring pursuant to the international and domestic regulations applicable in each specific case.
Ibero-American Animation
Quirino White Paper

ANNEX VII
IBERO-AMERICAN ANIMATION
EVENTS THROUGHOUT THE YEAR
**February**

**PLAY**, Festival Internacional de Cinema Infantil e Juvenil de Lisboa
Portugal: Lisboa / 6th edition
conto@playfest.pt
February 16th - 24th 2019

**ANIMAR**
Portugal: Vila do Conde
14th edition
animar@curtas.pt
February 16th - May 26th 2019

**ANIMAC,** Mostra Internacional de Cinema D’animació de Catalunya
Spain: Lleida / 24th edition
animac@animac.info
February 27th - March 1st 2020

**March**

**FIGC**, Festival Internacional de Cine en Guadalajara
Mexico: Guadalajara
34th edition
info@figc.mx
March 8th - 15th 2019

**ANIMAZINE,** Sección de Animación del Festival de Málaga. Cine español
Spain: Málaga / 10th edition
info@festivaldemalaga.com
March 13th - 22nd 2020

**ANIMAPERÚ,** Encuentro Internacional de la Industria de la Animación
Peru: Lima / 2nd edition
March 20th - 23rd 2019

**OUR FEST,** Festival Internacional de Animación de Stop Motion
Argentina: Buenos Aires
2nd edition
contacto@stopmotionourfest.com
March 20th - 23th 2019

**MONSTRA,** Festival de Animação de Lisboa
Portugal: Lisboa / 18th edition
monstra@monstrafestival.com
March 20th - 31st 2019

**NON STOP BARCELONA,** Festival Internacional de Curtmetratges d’Animació
Spain: Barcelona / 10th edition
juan@nonstopbarcelona.com
March 28th - 31st 2019

**MECAL PRO**
Spain: Barcelona / 20th edition
info@meocalbcn.org
March 28th - April 14th 2019

**EL VENTILADOR,** Festival Internacional de Animación de Santa Fe
Argentina: Santa Fe / 4th edition
fica.elventilador@gmail.com
March 29th - April 1st 2018

**April**

**ANIMAKOM,** Nazioarteko Animazio Komunitatearen Bilboko Jaialdia
Spain: Bilbao / 3rd edition
info@animakom.com
April 2nd - 8th 2019

**BAFICITO**
(sección de animación en el Festival de Cine Independiente de Buenos Aires - BAFICI)
Argentina: Buenos Aires
21st edition
info@festivales.gob.ar
April 3rd - 14th 2019

**PREMIOS QUIRINO DE LA ANIMACIÓN IBEROAMERICANA**
Spain: Tenerife / 2nd edition
contacto@premiosquirino.org
April 4th - 6th 2019

**CORTOONS GANDIA,** Festival Internacional de Curtmetratges d’Animació
Spain: Gandía / 15th edition
info@cortoons.es
April 4th - 7th 2019

**LA CUMBRE**
Mexico: Ciudad de México
1st edition
convocatoriaspixelatl.com
April 8th - 9th 2019
ANIMAL, Festival de Animación Experimental Contemporánea Latinoamericana
Argentina: Rosario / 1st edition
redanimacion.rosario@gmail.com
April 13th - 14th 2019

SUBLIME JALISCO
Mexico: Guadalajara / 1st edition
hola@sobilimejalisco.com
April 23rd - 25th 2018

MAY

LA TRUCA, Festival Internacional de Animación
Colombia: Cali / 9th edition
contacto@latrucafestiva.com
May 6th - 10th 2019

CHILEMONOS, Festival Internacional de Animación
Chile: Santiago de Chile / 8th edition
festival@chilemonos.cl
May 7th - 10th 2019

ANIMAYO, Festival Internacional de Cine de Animación, Efectos Especiales y Videojuegos
Spain: Gran Canaria / 14th edition
animayo@animayo.com
May 7th - 11th 2019

ANIMUS, Festival Cinema de Animação de Mafra
Portugal: Mafra / 1st edition
animusfestival@gmail.com
May 16th - 18th 2019

JUNE

NULL, Festival de Motion Design & Animación
Ecuador: Quito / 1st edition
info@null.com.ec
June 7th - 8th 2019

CONFIA, International Conference on Illustration and Animation
Portugal: Viana do Castelo / 7th edition
secretariat_confia@ipc.pt
June 14th - 15th 2019

STOP MOTION BARCELONA FILM FESTIVAL, Festival de Cine de Stop Motion de Barcelona
Spain: Barcelona / 3rd edition
smbf@laacademiadeanimacion.com
June 28th - 30th 2018

ANIMATE
Paraguay: Asunción / 4th edition
info@paraguayanimation.com
July 6th 2019

BAM ANIMATION
(sección de animación dentro del Bogotá Audiovisual Market)
Colombia: Bogotá / 1st edition
info@bogotamarket.com
July 8th - 12th 2019

MUNDOS DIGITALES, Festival Internacional de Animación, Efectos Especiales, Videojuegos y Arquitectura Digital
Spain: A Coruña / 18th edition
info@mundosdigitales.org
July 11th - 13th 2019

JULY

ANIMA LATINA, Festival de Cine de Animación Latinoamericano
Argentina: Buenos Aires / 4th edition
festivalanimalatina@gmail.com
June 24th - 30th 2019

ANIMADEBA, Festival de cine de animación internacional
Spain: Deba / Gipuzkoa / 12nd edition
info@animadeba.com
June 17th - 21st 2020

ANIMATIBA, Mostra Internacional de Animação de Curitiba
Brazil: Curitiba / Paraná / 1st edition
animatiba@tecnokema.com.br
May 16th - 19th 2019

ANIMA CEARA, Festival Nordestino de Cinema de Animação, Game e Web
Brazil: Fortaleza / Ceará / 1st edition
producaoanimace@gmail.com
May 23rd - 26th 2018

ANIMADEBA, Festival de cine de animación internacional
Spain: Deba / Gipuzkoa / 12nd edition
info@animadeba.com
June 17th - 21st 2020

ANIMUS, Festival Cinema de Animação de Mafra
Portugal: Mafra / 1st edition
animusfestival@gmail.com
May 16th - 18th 2019
Ibero-American Animation Events Throughout the Year

**BRIDGING THE GAP,**
Laboratorio Internacional de Animación
Spain: Tenerife / 4th edition
info@bthegap.com
July 14th - 20th 2019

**FESTIVAL STOP MOTION MÉXICO**
Mexico: Ciudad de México
7th edition
hola@stopmotionmx.com
August 15th - 17th 2019

**CARTÓN,** Festival Internacional de cortos de animación La Tribu
Argentina: Buenos Aires
9th edition
animacioncarton@gmail.com
September 3rd - 9th 2019

**SEANIMA,** Seminário Brasileiro de Estudios em Animação
Brazil: Rio de Janeiro
Rio de Janeiro
2nd edition
contato.seanima@gmail.com
July 15th - 17th 2019

**MONTERREY FILM FESTIVAL**
Mexico: Monterrey / 15th edition
info@monterreyfilmfestival.com
August 15th - 23rd 2019

**MINIANIMA,** Muestra de Animación e Ilustración para niños y jóvenes
Argentina: Córdoba / 6th edition
info@animafestival.com.ar
August 18th 2019

**SEPTEMBER**

**3D WIRE,** Mercado Internacional de Animación, Videojuegos y New Media
Spain: Segovia / 11st edition
3dwire@3dwire.es
September 30th
October 6th 2019

**FAN CHILE,** Festival Audiovisual para niños
Chile: Santiago de Chile
3rd edition
contacto@fanchile.com
September 9th - 14th 2019

**ÁGORA DE ANIMACIÓN**
Peru: Lima / 4th edition
July 20th 2019

**MINIANIMA,** Muestra de Animación e Ilustración para niños y jóvenes
Argentina: Córdoba / 6th edition
info@animafestival.com.ar
August 18th 2019

**LANTERNA MÁGICA,** Festival Internacional de Animação
Brazil: Goiânia / Goiás
3rd edition
lanternamagicafestival@gmail.com
September 11th - 14th 2019

**ENCONTRARTE AMARES**
Portugal: Amares / 6th edition
cinema@encontrarte.pt
July 26th - 28th 2019

**FIA,** Festival Internacional de Animación
Uruguay: Montevideo
13th edition
info@fiauy.com
September 18th - 20th 2019

**AUGUST**

**BRASIL STOPMOTION**
Brazil: Recife, Triunfo, Cararu
Pernambuco / 7th edition
contatos@brasilstopmotion.com.br
August 8th - 15th 2018

**IDEATOON**
Mexico: Cuernavaca / 7th edition
info@pixelatl.com
September 3rd - 7th 2019

**FESTIVAL INTERNACIONAL DE CINE, ARTE Y CULTURA DE PARAGUAY**
Paraguay: Asunción / 28th edition
contacto@cinefestpy.org
September 18th - 29th 2019

**PIXELATL,** Festival de Animación, Videojuegos y Cómic
Mexico: Cuernavaca / 8th edition
info@pixelatl.com
September 3rd - 7th 2019

**FAN CHILE,** Festival Audiovisual para niños
Chile: Santiago de Chile
3rd edition
contacto@fanchile.com
September 9th - 14th 2019

**IMAGINA,** Festival de animación
Peru: Lima / 7th edition
September 19th - 22th 2018


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<table>
<thead>
<tr>
<th>Event</th>
<th>Location</th>
<th>Details</th>
<th>Date</th>
</tr>
</thead>
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<tr>
<td><strong>BIT BANG FEST, Festival Internacional de Animación y Videojuegos</strong></td>
<td>Argentina: Buenos Aires</td>
<td>5th edition</td>
<td>September 25th - 29th 2019</td>
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<tr>
<td><strong>ANIMIARTE, Festival Internacional de animación estudantil do Brasil</strong></td>
<td>Brasil: Rio de Janeiro</td>
<td>15th edition</td>
<td>October 3rd - 12th 2019</td>
</tr>
<tr>
<td><strong>ENCUENTRO NÚCLEO, Encuentro Anual de Arte 3D, Animación, Videojuegos y Robótica</strong></td>
<td>Argentina: Buenos Aires</td>
<td>5th edition</td>
<td>October 19th - 21st 2018</td>
</tr>
<tr>
<td><strong>COL_4.0: El Encuentro Digital de la Economía Naranja</strong></td>
<td>Colombia: Bogotá</td>
<td>4th edition</td>
<td>September 25th - 27th 2019</td>
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<tr>
<td><strong>ANIMAT SITGES (Sección del Festival Internacional de Cine Fantástico de Catalunya)</strong></td>
<td>Spain: Sitges / Barcelona</td>
<td>52nd edition</td>
<td>October 3rd - 13th 2019</td>
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<tr>
<td><strong>FESTA MUNDIAL DE ANIMAÇÃO, Prémio Nacional de Animação</strong></td>
<td>Portugal: Portalegre</td>
<td>13rd edition</td>
<td>September 2019</td>
</tr>
<tr>
<td><strong>BAIXADA ANIMADA, Mostra Ibero-Americana de Cinema de Animação</strong></td>
<td>Brazil: Duque de Caxias</td>
<td>13rd edition</td>
<td>October 8th - 12th 2019</td>
</tr>
<tr>
<td><strong>ANIMA, Festival Internacional de Animación de Córdoba</strong></td>
<td>Argentina: Córdoba</td>
<td>10th edition</td>
<td>October 9th - 11th 2019</td>
</tr>
<tr>
<td><strong>ANIMAGE FESTIVAL, Festival Internacional de Animação de Pernambuco</strong></td>
<td>Brazil: Recife / Pernambuco</td>
<td>10th edition</td>
<td>October 11th - 20th 2019</td>
</tr>
<tr>
<td><strong>LOCOMOCIÓN, Festival de Animación</strong></td>
<td>Mexico: Ciudad de México</td>
<td>6th edition</td>
<td>October 15th - 20th 2018</td>
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<td><strong>PRIME THE ANIMATION, International Student Festival</strong></td>
<td>Spain: Valencia</td>
<td>7th edition</td>
<td>October 3rd - 6th 2019</td>
</tr>
<tr>
<td><strong>ANIMALADA, Festival de Animación de Sevilla</strong></td>
<td>Spain: Sevilla</td>
<td>7th edition</td>
<td>October 25th - 27th 2019</td>
</tr>
<tr>
<td><strong>TIFA ANDINA, Taller Internacional de Formación en Animación Andina</strong></td>
<td>Peru: Cusco</td>
<td>2nd edition</td>
<td>October 25th - 29th 2017</td>
</tr>
<tr>
<td><strong>ANII MARKET</strong></td>
<td>Panamá</td>
<td></td>
<td>October 26th - 27th 2019</td>
</tr>
<tr>
<td><strong>PREMIOS DE ANIMACIÓN DE LA COMUNIDAD DE MADRID</strong></td>
<td>Spain: Madrid</td>
<td>4th edition</td>
<td>October 30th 2019</td>
</tr>
<tr>
<td><strong>DIA INTERNACIONAL DA ANIMAÇÃO DO BRASIL</strong></td>
<td>Brazil: Various ciudades</td>
<td>17th edition</td>
<td>October 28th 2019</td>
</tr>
</tbody>
</table>

November

**ANIMANDINO**
Venezuela: Maracaibo
9th edition
info@afmaracaibo.org
October 2018

**AJAYU, Festival Internacional de Animación**
Peru: Puno / 3rd edition
animacionajayu@gmail.com
November 6th - 10th 2019

**EL MEU PRIMER FESTIVAL, Festival de Cine de Animación Infantil**
Spain: Barcelona / 12th edition
info@elmeuprimerfestival.com
November 9th - 24th 2019

**CINANIMA, Festival Internacional de Cinema de Animação**
Portugal: Espinho / 43rd edition
office@cinanima.pt
November 12th - 18th 2019

**NOCHE DE MONOS**
Chile: Santiago de Chile
12th edition
festival@nochedemonos.cl
November 14th - 16th 2018

**CUTOUT FEST**
Mexico: Querétaro / 11th edition
contacto@cutoutfest.com
November 14th - 17th 2019

**ANIMAINZON, Certamen Nacional de Animación**
Spain: Zaragoza / 15th edition
animainzon@gmail.com
November 15th - 17th 2019

**ANIMAFICX, Sección de Animación Festival Internacional de Cine de Gijón**
Spain: Gijón / 6th edition
info@gijonfilmfestival.com
November 15th - 23rd 2019

**ANNASIVO**
Mexico: Ciudad de México
12th edition
info@annasivo.net
November 27th
December 1st 2019

**B’ARS, Feria Internacional de Artes y Efectos Especiales de Barcelona**
Spain: Barcelona / 5th edition
info@barsvfx.com
November 30th
December 1st 2018

**PIXELS, Premio Industrias Creativas**
El Salvador: San Salvador
10th edition
innovacion@minc.gob.sv
November 2018

**ENCUENTRO UY!CG, Uruguay Computer Graphics**
Uruguay: Montevideo / 8th edition
info@uycg.com.uy
November 2019

**DECEMBER**

**ANIMÁTICA**
Encuentro Nacional de Animadores de Guayaquil
Ecuador: Guayaquil / 1st edition
fusion.auvi@gmail.com
December 1st - 2nd 2018

**ANIMA-SÃO, Festival Internacional de Animação da cidade de São Gonçalo**
Brazil: São Gonçalo
Rio de Janeiro
8th edition
animasaofestival@estudiomartins.com.br
December 1st - 31st 2018

**ANIMATION! Ventana Sur**
Argentina: Buenos Aires
4th edition
animation@ventana-sur.com
December 2nd - 6th 2019

**ANDIMOTION,**
Bogota International Animation Film Festival
Colombia: Bogotá / 4th edition
andimotionfestival@gmail.com
December 3rd - 6th 2019

**APA LAB, Laboratorio de Animación de Córdoba**
Argentina: Córdoba / 2nd edition
apalab@apa-cba.com.ar
December 8th - 13th 2019

**ANIMACINE, Festival de Animação do Agreste**
Brazil: Gravatá / Pernambuco
4th edition
festivalanimacine@gmail.com
December 2018

IBERO-AMERICAN ANIMATION EVENTS THROUGHOUT THE YEAR

MUMIA, Mostra Udigrudi Mundial de Animação  
Brazil: Belo Horizonte Minas Gerais  
17th edition  
leitefilmes@gmail.com  
December 2018

ANDEAN CALL  
Ecuador: Quito / 2nd edition  
andeancall@gmail.com  
2020

ARTFUTURA, Festival de Cultura y Creatividad Digital  
Spain: Alicante, Madrid, Tenerife, Murcia, Barcelona, Zaragoza, Buenos Aires, Ibiza, Ciudad de México, Montevideo  
28th edition  
artfutura2014@artfutura.com  
Several dates