

QUIRINO LAB

Advanced seminar for Executive Animation Producers

[Second Edition | October 7 - 10 2026 | Puerto de la Cruz, Spain]

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Advanced seminar for Executive Animation Producers

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A training and networking initiative made possible thanks to the main sponsorship of the Cabildo de Tenerife through Turismo de Tenerife and the Tenerife Film Commission

About the Quirino Awards

The Quirino Awards were founded nine years ago to recognize talent in the Ibero-American animation industry, and have since grown into a comprehensive hub that combines talent recognition, industry development, innovation, circulation of works, public policy advocacy, and network building.

Get a glimpse of the Quirino Awards:

[[The Quirino Awards, in pictures](#)]

WHAT IS QUIRINO LAB?

Quirino Lab is an advanced training program designed for executive producers with proven experience in the Ibero-American animation industry.

This initiative launches a new phase in the professionalization of regional animation, setting a precedent that seeks to transform the industry.

An exclusive space to reconnect, stay current, and relearn, combining specialized training with strategic networking and professional development opportunities.

Participants not only gain knowledge but also actively contribute to the exchange of experiences and best practices among seasoned professionals.



Lago Martiánez, venue for Quirino Lab

WHY QUIRINO LAB?

Executive producers are the true driving force behind animation and play a pivotal role in our industry. They face new challenges: emerging technologies, shifting business models, and transformations in value chains.

These professionals are responsible for leading their companies' adaptation to a constantly evolving environment, but they often find themselves isolated when making complex decisions, without adequate forums for strategic reflection.

Quirino Lab provides:

- Specialized training using cutting-edge methodologies and international case studies.
- A stimulating atmosphere for sharing knowledge, experiences, and best practices.
- Valuable time away from daily fires to rethink projects and develop new business strategies.
- Networking among professionals from Ibero-America and global industry leaders.
- A safe place to share concerns and solutions with fellow professionals facing similar challenges.



FOCUS AREAS

Strengthening key competencies and boost the profile of those who lead executive animation production in the region.

Contributing to building a stronger, more cohesive sector that is ready to face global challenges.

Acting as a driver of innovation, collaboration, and professional development.

Building a networking platform that connects Ibero-American professionals with international experts.





STRATEGIC NETWORKING

Spaces especially designed to create meaningful and lasting connections:

- Meetings between Ibero-American peers with similar experiences.
- Direct dialogue with international experts and facilitators.
- Connection with the business community of Tenerife and the Canary Islands.
- Opportunities to explore future collaborations and co-productions.

FOCUS AREAS

Each focus area will be covered in sessions of approximately 3 hours, led by one or more experts in the field. Following these sessions, there will be an open forum for sharing and discussion, allowing all participants to contribute knowledge and perspectives.

To ensure the content is as current and relevant as possible, the focus areas may be adjusted right up until Quirino Lab takes place, adapting to the latest industry trends.

As previously stated, Quirino Lab is a learning laboratory and a space for the generation of collective knowledge, not a traditional training program. The essence of the program lies in multi-directional exchange: not only between facilitators and participants, but especially among the professionals who make up the group.



FOCUS AREAS

[1] Audiences, Consumption Ecosystems, and Digital Fragmentation.

Analysis of macrotrends and niches, new audiences, screens, and formats, along with fragmentation in consumption and audience attention

- New audiences, redefining target audiences and formats.
- Exploring innovative distribution strategies.
- Identifying market niches and growth opportunities.
- Changes in screen consumption and audience fragmentation.
- The role of YouTube and other open platforms.
- Discoverability vs. recommendations, new influencers.
- Tense balance between attention, distribution, and monetization.
- How all of this influences the development of IPs.

Sharing and Discussion: Do we understand the shift in consumption habits and the nature of new audiences? How do we adapt to this when creating and distributing our IPs? What are the key indicators and examples to look for?

FOCUS AREAS

[2] Organizational Models, Strategic Leadership, and Personal Efficiency

Performance optimization through productivity systems, talent management, and methodologies for critical discussions and collaborative structures.

- Crucial discussions: Key skills for fostering productive disagreement and transforming it into dialogue that improves outcomes and relationships.
- Personal productivity challenge: A practical and immersive system for organizing tasks, managing time, and moving forward with greater clarity and focus.
- Talent management and collaborative structures in work teams.
- Effective leadership in a professional setting.

Sharing and Discussion: What prevents us from changing how we manage our companies? What daily problems do we face? How have you solved them?



FOCUS AREAS

[3] Funding innovation. New models for funding, investment, and distribution

Structuring projects from a financial perspective, raising equity and venture capital, and exploring alternative revenue streams.

- Current funding gaps and the emergence of new models.
- Preparing our companies and IPs to attract funding and investors.
- Private investors, equity, and venture capital in animated IPs.
- Tokenization, digital assets, platforms, and communities.
- Innovation in funding and distribution. Niche platforms, direct distribution, AVOD/FAST, spin-off products in other sectors, licensing, cross-IP, IP adaptations, and technological tools.
- Developing robust business plans and pitch decks for investors.
- Sponsorships, partnerships, and risk mitigation. The role of brands, telecommunications companies, fintech firms, and non-traditional partners in financing and scaling up projects.

Sharing and Discussion: How can we adopt a new approach to raising all the money we need to develop our IPs the way we really want to?

FOCUS AREAS

[4] Emerging IP and Business Models

Fan-based business projects and their integration into current trends in the production and financing of sustainable audiovisual IPs.

- From the traditional model to community-led IP / case studies.
- New business models: Building a sustainable IP strategy without relying exclusively on traditional gatekeepers.
- Engagement and loyalty: Strategies for turning the audience into an active community that participates in the project's growth and acts as micro-investors.
- Technological innovation applied to intellectual property: Strategic use of digital assets and emerging platforms for funding and engagement.
- Long-term sustainability: Balancing creative content, revenue diversification, and brand value in the digital ecosystem.
- Crowdfunding: New Trends.
- Innovation in PR and IP Promotion.

Sharing and Discussion: Why are we so afraid of changing our production model and betting on more “expanded” IPs?

FOCUS AREAS

[5] AI, Technological Innovation, and Emerging Trends

Applying AI to production, process automation, virtual production, real-time engines, and the integration of emerging technologies.

- Exploring AI applications to pre-production, production, and post-production.
- Using AI to creating teasers and pilot episodes.
- AI agents in executive production: Using AI for process optimization and task automation.
- Integration of emerging technologies into existing workflows.
- Trends: VR for prototyping, open-source software, video game engines, digital puppets.

Sharing and Discussion: Why do we take so long to incorporate emerging technologies in our companies? Friction and resistance points, preconceived ideas and the consequences of doing so.



HANDS-ON SESSIONS

Two practical experiences integrated into the program:



- **Personal Productivity Challenge** *(daily, days 1–3)*
A short, immersive challenge to sharpen time and task management. Each day combines a brief introduction with a practical exercise that continues outside the session. By the end, each participant will have a simple, effective system to organize their work, reduce overload, and move forward with greater clarity and focus.



- **Hackathon**
A hands-on collaborative session led by Alby Ojeda, expert in AI and emerging technologies. Participants will design and build together an automation tool tailored to their own production processes. A collective learning experience focused on concrete outcomes.

EXPERT INSTRUCTORS



EXPERT INSTRUCTORS



[Nic Cabana]

Nicholas Cabana is an Annie-nominated animation veteran whose career includes work on acclaimed projects such as *Game of Thrones*, *Jurassic World*, *Bumblebee*, *The Suicide Squad*, *Fantastic Beasts*, and *Paddington 2*.

He began his career at Sony Animation and later served as an Animation Supervisor at leading studios including Framestore, Rodeo FX, and Scanline, guiding teams to deliver world-class creature animation across both film and television. He has also collaborated with recording artists such as Kaytranada on award-winning, VFX-forward music videos.

Cabana is the co-founder of Claynosaurz, a pioneering transmedia brand recognized for its innovation in community-driven storytelling, animation, collectibles, and social media strategy. What began as an experiment by veteran animators three years ago, “Claynos” has since won more than 40 industry awards and grown into an IP ecosystem spanning content, games, products, and an upcoming series.

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Emerging IP and Business Models

“For decades, intellectual property followed a predictable path: raise financing, produce content for distribution, acquire an audience, and hope it sticks.

Today, a new generation of creator-led companies is reversing that sequence. Fandom is the new financing and audiences are grown, not acquired.

Through social platforms, community participation, digital collectibles, games, and direct audience relationships, creators can build fandom, validate demand, and generate revenue before a television series, film, or retail product ever launches.

Drawing on the Claynosaurz journey from independent social content to collectibles, gaming, consumer products and upcoming series, we will explore how emerging technologies and audience-first strategies are reshaping the economics of franchise creation, why the next generation of entertainment companies may look very different from the studios that came before: where fandom is infrastructure.”

Nic Cabana

EXPERT INSTRUCTORS



[Diego Rosner]

Diego leads Nexus Studios US and drives the global strategy at the intersection of storytelling, technology, and immersive experiences.

He has developed and produced award-winning work in film, television, XR, and live experiences, including the Emmy-winning series *Little Big Awesome* for Amazon Studios; the Goya-winning feature film *Metegol (Underdogs)*; the Grammy-nominated Disney project *Billie Eilish: A Love Letter to Los Angeles*; the Emmy-winning film *The House* for Netflix, and large-scale immersive projects such as the multi-Emmy-winning *UFC at the Sphere*.

Diego focuses on creating next-generation experiences that blend physical and digital worlds in entertainment, music, and sports.

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EXPERT INSTRUCTORS

IP Expansion, Tech Innovation, and Cross-Platform Experiences.

“Audiences have never been more fragmented. Attention is scattered across platforms, making it harder than ever to reach people with meaningful stories. At the same time, we're competing for attention in an ever-growing ocean of content, where differentiation will become one of our greatest creative challenges.

New technologies such as AI, real-time engines, and motion capture allow us to create content that is more agile, topical, and responsive, meeting audiences where they are rather than relying on one-size-fits-all campaigns.

But perhaps the most exciting opportunity is the emergence of entirely new creative landscapes. What stories can we tell today that simply weren't possible before? How can technology help us create deeply personal moments of wonder, hyper-local experiences, and entirely new ways for audiences to connect with stories?

I'll explore how innovation isn't just changing the way we make creative work, but expanding what creative work can be.”

Diego Rosner

EXPERT INSTRUCTORS



[Lucas Arechaga]

Specialist in content strategy and operations with over 20 years of experience at global media and entertainment companies, including WarnerMedia, Hasbro, and Entertainment One. His work lies at the intersection of content, data, and distribution, with a focus on how audiences discover and engage with content across different platforms.

He has led international content launches and programming strategies across AVOD, FAST, TVOD, SVOD, and YouTube ecosystems, combining editorial judgment with performance analytics to optimize reach and engagement. Lucas brings a strong analytical mindset, leveraging data to inform programming, curation, and content placement decisions at scale.

Throughout his career, he has managed multidisciplinary teams and collaborated closely with programming, marketing, and product stakeholders to develop consistent content strategies in constantly evolving digital environments.

Lucas is currently focusing on how content strategy adapts to changes in consumer habits, the evolution of platforms, and the growing role of data in user experience.

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EXPERT INSTRUCTORS

Audiences, Consumption Ecosystems, and Digital Fragmentation.

"In recent years, audiences have radically shifted the way they discover, consume, and engage with audiovisual content. Open platforms, algorithms, short-form content, and new attention habits are reshaping how animation circulates and how IPs are built today."

"My intention is to offer an exploration of audiences and consumption patterns in the current animation ecosystem, connecting behavioral trends, platforms, discoverability, and changes in circulation and distribution. Drawing on concrete examples and industry indicators, the presentation will seek to raise questions about how audiences are shifting and what tensions are emerging between traditional models and new digital environments".

Lucas Arechaga



EXPERTOS



[Uttariyo Saha]

Uttariyo Saha is an AI Creative Consultant at [Magnific](#), based in Dublin, Ireland.

His practice sits at the intersection of engineering and cinematic craft: designing multi-modal generative AI pipelines — spanning image generation, video models, upscaling, and finishing — that integrate directly into commercial production workflows.

Over the past years he has worked closely with production houses and VFX artists, helping creative teams adopt AI in ways that serve the director's vision rather than replace it. His work covers the full pipeline: visual research and look development, character and world consistency systems, continuity workflows between shots, and finishing techniques that preserve a filmic, human aesthetic rather than a synthetic one.

His foundation is in the image itself. As a photographer and filmmaker, Uttariyo has worked with production houses and built an editorial career featured in international publications. His cinematic visual language extends from high-fashion editorial work to documenting Irish music culture. He also brings an earlier background in engineering, which shapes his approach to AI adoption: structured, repeatable, and accountable — pipelines a studio can actually use.

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EXPERTS

Generative AI, Production Pipelines, and Emerging Trends.

“For the past few years I’ve been building generative AI pipelines the way I once built quality systems as an engineer — with research gates before a single prompt is written, character anchors before a single frame is generated, and loops where every clip is reviewed, costed, and handed off like any other shot.

What I’ve learned is that the model is the least interesting part: consistency comes from anchor systems that preserve the artist’s imagination, control comes from conventions that outlive the tools, and the budget lives in the cost of an iteration, not the cost of a frame.

At Quirino Lab I’ll walk through how major animation studios are integrating generative AI into their legacy production pipelines — what held, what broke, and where AI genuinely fits between sketch and render — so producers leave with a map.”

Uttariyo Saha

EXPERTS



[Marcin Sobczak]

International publicist, festival strategist, and producer with over 18 years of experience across the film, music, and arts industries.

Recognized for leading high-profile festivals and partnerships with A-list festivals such as Cannes, Berlinale, SXSW, and TIFF; building cross-continental collaborations; and designing operational, communication, and funding strategies for major cultural events.

Proven track record in festival management, international publicity, and business development, including the Cannes Film Festival's Immersive Competition (Official Selection) and Ireland's Cartoon Saloon, where my campaign positioned projects for multiple Oscar considerations.

A producer at heart - combining creativity with structure, diplomacy, and accountability to deliver world-class cinematic experiences.

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EXPERTS

Crowdfunding, PR & audience-building as business strategy

"Too often, studios and producers pour everything into production itself: building pipelines and structures that feel productive, but quietly become self-contained.

Communications, publicity and audience-building get treated as something to figure out "later," because focusing on craft always feels like the safer choice.

Then the project is ready for release, and we realise we've spent months or years building something valuable; but for whom?

My talk argues that financing and distribution can't be an afterthought bolted onto a finished film. If we don't build participation and audience relationships from the start, no one will be there when we're finally ready to show our work."

Marcin Sobczak



EXPERT INSTRUCTORS



[Paloma Aragón]

Specializing in Personal Productivity and Project Management, Paloma enjoys turning chaos into structure without losing the human touch. For the past 8 years, she has worked for PlayStation, helping startups launch their products to market.

She is passionate about organization and efficiency, with experience in helping people work better (and above all with fewer headaches).

She currently teaches Crucial Conversations and GTD training at Ackermann Labs and leads consulting projects on new work models and Agile.

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Strategic Leadership, Teams, and Personal Efficiency

“What comes to mind when we think about leadership? Eloquent speeches, bold statements, and a clear sense of direction are often the first things we picture.

But I believe that leadership is much less about those grand moments and much more about the small, day-to-day interactions: organizing with clarity, managing conflict, actively listening to the team, providing training, and creating a safe environment...

Yet we are rarely taught these skills, and when properly understood, they truly transform the way we lead.

The sessions I will be facilitating at Quirino Lab are rooted in this conviction: leadership is not merely a position, but a practice.”

Paloma Aragón Fidalgo



EXPERT INSTRUCTORS



[Garry Yankson]

French-Ghanaian entrepreneur, executive advisor and creative industries operator working across Europe, Africa and international markets.

He is the founder of WLFQ Consulting, where he supports startups, SMEs, founders and creative organizations with strategy, business development, go-to-market, partnerships, fundraising readiness and international growth.

His work focuses on the Creative and Cultural Industries, including music, audiovisual, media, fashion, gaming and creative technology. Garry also leads Proplyd Productions, a company developing IP, cinematic scoring, sync and music-for-picture opportunities for film, animation, advertising, branded content and transmedia projects.

With 15+ years of experience in music, entrepreneurship, mentoring and production, he combines strategic thinking with hands-on execution. He has worked with accelerators, incubators, higher education institutions and creative ventures, helping teams clarify their positioning, structure their business models, build stronger narratives and unlock new commercial, financial and creative opportunities. His approach bridges business discipline, cultural insight, and artist-first value creation for ambitious, scalable international projects worldwide.

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EXPERT INSTRUCTORS

Innovation in Financing, Distribution, and Emerging Markets



“My perspective on new business models in animation stems from my work as an entrepreneur, consultant, and producer in the creative industries, as well as from my participation in panels at MIFA and the Annecy Festival on financing, innovation, and studio transformation.

Through WLFG and Proplyd Productions, I support projects across Europe, Africa, and international markets, and I also develop my own animation IP.

I'm interested in exploring how producers can build more sustainable models: hybrid financing, IP, distribution, technology, new workflows, and richer experiences for audiences.

For me, the central question is: how can we grow and innovate without losing artistic identity, creative control, or long-term value?”

Garry Yankson

EXPERT INSTRUCTORS



[Alby Ojeda]

A multidisciplinary professional with over 20 years of experience in the audiovisual and video game industry, specialized in interactive narrative, product design and artificial intelligence applied to creative process.

He has written and designed content for franchises such as *My Little Pony* (2024), *Hotel Transylvania* (2021), *PAW Patrol* (2020), *Crisol: Theater of Idols* (2022), or projects for Real Madrid (2015).

Currently, he is a Product Designer and directs the Skip Intro Lab, dedicated to research and ethical application of AI.

His outreach work has led him to collaborate with institutions such as the Screenwriters Guild ALMA, the SGAE Foundation, EHGEF, or Rey Juan Carlos University, among others.

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EXPERT INSTRUCTORS

Assistants and AI Agents to Support the Executive Producer

"In 2026, the question is no longer whether AI will be integrated into the audiovisual industry, but how. There is those who embrace the technology without considering the labor, ethical, or environmental consequences, and those who oppose it for those very reasons. But there a third way between them.

My commitment is to help design an alternative so that creators can reap the benefits of artificial intelligence, with standards for control, traceability, and accountability.

My proposal for Quirino Lab is to establish a practical setting for designing AI assistants and agents based on the real needs of executive producers. Tools designed to streamline processes, expand capabilities, and free up time without replacing the creator's vision or delegating creative discretion."

Alby Ojeda



FACILITATORS



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[Jose Luis Farias]

A specialist in the creation and execution of innovative projects and network generation. He has been a promoter of Ibermedia Next grants and a consultant in training and new technologies for a number of institutions such as the ICAA, Ibermedia, various autonomous communities, and several Latin American governments.

José is responsible for the video game section of Annecy-Mifa and is an expert in emerging technologies applied to the animation sector. He is a member of the board of directors of Diboos, member of the Madrid Audiovisual Cluster, and head of innovation projects for the Pixel Cluster. He has created and directed several events and training initiatives such as BTG, [Weird Market](#), [Next Lab Generation](#), Next Lab Finance, or [Quirino Awards](#). Currently, he is the coordinator of the Futures Lab for Ibero-American Animation organized by the Quirino Awards in collaboration with the Ortega Marañón Foundation.

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[Silvina Cornillón]

Silvina is a producer specializing in animation with over two decades of experience in production, cultural management, and strategic development within the industry.

Co-founder of La Liga de la Animación Iberoamericana—an alliance between the Quirino Awards, Pixelatl, and Ventana Sur Animation!—she spent eight years as the creator and head of the Animation! section of the Ventana Sur Audiovisual Market and served as Deputy Director of Animation at INCAA (Argentina).

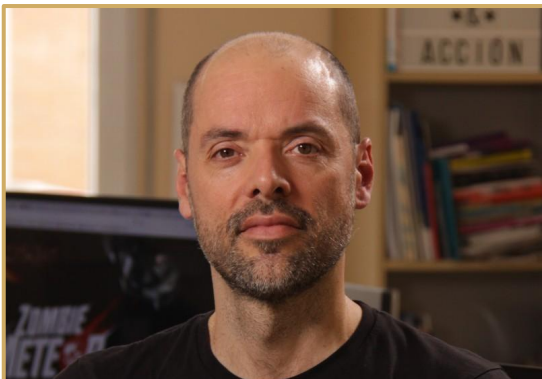
Her career began in independent production: for fifteen years, she produced animated short films selected for festivals such as Sundance, Annecy, and Hiroshima, as well as works that won the Prix Jeunesse International and the Mestre Mateo Award.

She has served on evaluation committees for national funding bodies in Argentina, Colombia, Peru, Uruguay, and Honduras, and has been a juror at the Guadalajara International Film Festival, El Festival (Pixelatl), Weird Market, and the TAL Awards (Televisión América Latina), among others.

She currently directs the [Ibero-American Animation Quirino Awards](#).

[Linkedin](#)

FACILITATORS



[Alfonso Fulgencio]

A CTO and CEO with over 20 years of experience specializing in animation and technology. He has been part of the post-production team for projects such as the feature films *Capture the Flag* and *Tad, The Lost Explorer and The Secret of King Midas*, and the music video *Skidamarink Song* from Sesame Street, with over 15 million views.

He is also the CTO of [Next Lab](#), where he has led the development of innovative proposals such as “[HaMo Real-Time Animation System](#)” and “Next Lab Grease Pencil VR.” Alfonso coordinates the N-Lab research project, and is the creator and coordinator of the University of Valladolid’s Research Chair for educommunication and disruptive technologies applied to audiovisual innovation. He has extensive experience in R&D+I projects, developing several initiatives with the support of the Spanish ministries of Industry and Digital Transformation. His company has been awarded the Innovative SME seal.

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VENUE

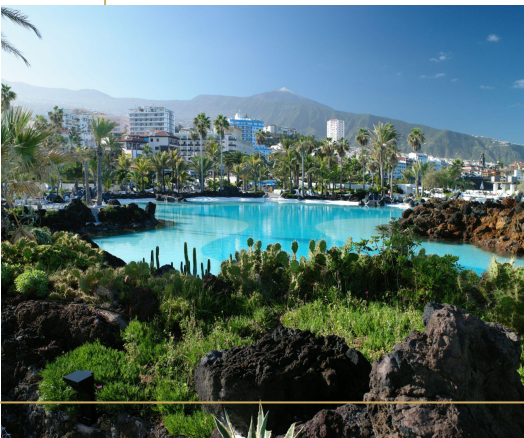
PUERTO DE LA CRUZ - LAGO MARTIÁNEZ

Quirino Lab 2026 will take place at Lago Martiánez in Puerto de la Cruz.

An iconic complex designed by Canarian artist and architect César Manrique on the shores of the Atlantic Ocean in Tenerife.

Art, volcanic architecture, and the Atlantic Ocean: one of his most celebrated works, declared a Site of Cultural Interest in 1995.

An extraordinary setting for meeting and learning, where the landscape itself invites new ways of thinking.



FIRST EDITION

The first seminar, held in Santa Cruz de Tenerife from November 19 to 22, 2025, brought together **17 Ibero-American professionals and 10 experts.**

The program offered sessions on market trends, organizational methodologies, financial development, IP development, and emerging technologies, followed by discussion and networking spaces, as well as a Futures Lab focused on collective reflection on the sector.

The event also included networking meetings with local companies, a presentation of Tenerife's audiovisual ecosystem and tax incentives, recreational activities, and engagement with the Canary Islands animation community.



PRACTICAL INFORMATION



Dates	October 7-10, 2026
Location	Puerto de la Cruz, Canary Islands
Format	In-person, with a maximum of 20 participants
Languages	Spanish and advanced English skills
The program includes	• Full specialized training. • Meals during the program days • Networking and exchange activities • Internal transportation for program activities • Participation certificate
Not included	Accommodation and breakfast, transportation/flights to Tenerife, round-trip airport transfers, travel medical insurance.

PARTICIPATION REQUIREMENTS

Target profile:

Animation executive production profile, from the Ibero-American region (people born in the region or working for a company based in the region).

Minimum experience required:

- One animated series, or
- One animated feature film, or
- Three animated short films, or
- Proven experience in the executive production of relevant commissioned work, services, or other animated content

Additional requirements:

- Active commitment to the development of the animation industry in their country and in the region.
- Proficiency in Spanish and English.
- Willingness to invest in their own professional growth.

Eligible countries:

The 23 Ibero-American countries (from Andorra to Venezuela).

REGISTRATION PROCESS

Dates: May 18 to July 29, 2026

Participantes: Maximum 20 in-person participants.

Selection: On a first-come, first-served basis, with diversity criteria applied.

Required documents:

- Completed registration form and CV or professional biography (max. 2 pages).
- Profile of the company you work for and your role within it.
- Portfolio of productions completed.
- Documentation certifying previous works and career trajectory.
- Letter explaining your motivation and objectives for participating.

COSTS

Full program fee: 1.200€ + taxes
(including training, networking, and meals).

Accommodation (optional): 400€

- 4-star hotel
- 5 nights including breakfast
- Check-in October 6 / Check-out October 11

Cancellation policy:

- Up to 45 days before Quirino Lab begins: 50% refund of the registration fee.
- 44 days or fewer before Quirino Lab begins: No refund.
- Exceptional cases will be reviewed individually.



[CONTACT]

Email: lab@premiosquirino.org

More information about Quirino Lab:
<https://premiosquirino.org/quirino-lab/>

Main sponsor:



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Collaborator:

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