



**1st  
European  
Animation  
Convention**

# FINAL REPORT

BARCELONA (SPAIN)

November 23rd and 24th, 2022

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## Methodology

The European animation industry met in Barcelona to design the sector's funding, training and co-production strategies for the next decade. The first European Animation Convention ([Animar\\_BCN](#)), held on 23 and 24 November, brought together representatives from 21 European Union countries to draw recommendations to reinforce the industry's creative and export capacity.

Animation in Europe Board chose four topics as main sector concerns for this first edition: direct public financing (grants) for theatrical and non-theatrical animation content, and industry structure that encourage private investment in animation content (mandatory investment quotes, tax incentives), both Theatrical and non-Theatrical.

The 70 animation experts who came together at Animar\_BCN were divided into four working groups, asking them to think of possible answers to the questions circulated on a brief per WG, as well as any practical cases that could be considered as paradigmatic (as a good or bad example).

The four EU experts' working groups discussed these topics on Convention's first day (see WG's content on the following pages) to get into concrete conclusions or agreements in the sector diagnostic, as well as solutions to overcome challenges. On the second day, two panels formed by the WG's eight Co-Chairs and moderated by the Catalan Journalist [Mariona Borrull](#) summarized the WGs conclusions, debating also with the public, gathering from the discussion six main recommendations to share with European Animation Sector.

Animar\_BCN is a [PROA](#) (Federation of Audio-visual Producers) initiative supported by the [ICEC](#) (Catalan Institute of Cultural Companies) and the [ICEX](#) Spain Export and Investments and with the collaboration of [Animation in Europe](#) (European Federation of Animation Producers Associations) and DIBOOS (Spanish Federation of Animation and Visual Effects).

## **WG1: Public financing for animation TV content**

**Co-Chaired by Iván Agenjo** (Animation in Europe Vice Chairman) & **Petra Tarjanne** (Finnish Ministry of Economic Affairs and Employment Adviser)

### **Introduction**

The European animation television sector is a booming part of the industry and has both talent and capacity to produce excellent series and specials, but the products of the industry are consistently overshadowed in the market. The situation has improved in the last years thanks to some measures (European content quotas, public funds for production and development, tax incentives, tax shelters, etc.) but it yet faces several challenges in order to be competitive outside European borders. We need a better integration of the functioning of our multiple audiovisual funds.

### **Objectives**

- To map the current status of European landscape in terms of existing tools (direct funds, tax shelter, tax rebates, etc.) on a national and/or regional level.
- To detect the potential problems regarding the compatibility between the different systems in Europe when coproducing between 2 or more territories (North-South, East-West, etc.).
- To brainstorm on potential solutions or improvements which could be applicable in all countries under EU umbrella.

### **Main issues to discuss**

- Are there animation TV series calls of funds in all countries/regions?
- Do the calls include the whole value chain from development to production?
- Are there tax incentives applicable to animation in all countries/regions?
- Is nationality an issue when justifying the public money? How flexible can the system be?
- From your local perspective, why is so easy to coproduce with country A and why is it so difficult with country B?
- What is the role of the film bodies in the regulatory framework? Have film bodies actually the capacity to change the industry landscape on a local scale?
- Are there opportunities coming from the European Recovery Plan towards animation as a green, young, innovative industry?
- Do we need to build audiences to raise the consumption of European content?

## Key ideas

There are several shared concerns and needs regarding public financing for animation TV content. The working group underlines the following:

- The sector needs to promote **high-end skills and education** through specific training programmes for every profile in the value chain (animators, producers, distributors). However, it is difficult to unify these training plans, due to the differences between countries. Training should be complemented with mentorship programmes and career planning advice in order to share knowledge and experience with potential workers. These plans are relevant not only for future/current professionals but also for institutions, as they need to understand the actual demands of the industry to create funding schemes accordingly.
- **Public funding often works against the business.** The requirements to access public money sometimes make it difficult to carry out projects, as they do not meet the reality of the industry. This disconnection may also have an impact on the quality of creations.  
In order to be competitive and efficient, **the sector should be considered as business and be less dependent on public money.** With this regard, it is vital to retain IP.
- **Requirements for funds should be adapted to the actual conditions of TV productions, as they have traditionally been the same as those for films.** Requirements should also take into account their compatibility with other European funds and allocate part of the budget for minority co-productions. Finally, it is necessary to **make co-productions attractive** in terms of equity share (when co-producing with countries with higher costs, the *poorer* country ends up having the minority of the production).
- There is a lack of cross-border networks, as well as of **understanding of foreign markets.** Also, the language barrier poses some difficulties when co-producing. To have a better insight into the current financing landscape, it is necessary to **map all the funding schemes available at European, national and regional levels.** Once the mapping is done, all these schemes need to be harmonized to enable co-production between territories.

- Film funds need to cover the whole value chain, with a **special focus on development** to boost competitiveness and help companies retain IP.
  - **Focus on distribution and sales**, not only through public funding but also by giving access to tools that provide private funding. Cashflow is a shared concern, as it puts a lot of pressure on producers and increases the financial expenses of projects. The group has defined two possible solutions:
    - Create one general rule for broadcasters to pay before the final delivery.
    - Create financial tools to access private money with fewer costs.
  - The **problems affecting Eastern Europe** countries are concrete and make them feel misrepresented at the European level. They have expressed the need for a space to share their experiences.
  - **Tax incentives** need to exist to foster and scale up the industry, but they cannot be the only tool. It is vital to reinforce the funding of original European products to retain IPs.
  - The challenge of **positioning animation content** in international markets. Develop a powerful brand image at the European level. The industry needs a powerful narrative to be considered a highly innovative sector.
-

## **WG2: Public Financing for Animation Films**

**Co-Chaired by Annemie Degryse** (Animation in Europe Treasurer) & **Ronan McCabe** (Animation Ireland CEO)

### **Introduction**

The general snapshot offered by animation produced in Europe in the period between 2010 and 2014, in terms of global competitiveness, referring to the production volume and audience, had worrying data (\*):

- *14.7% of European cinema tickets are for animated films.*
- *European animation accounts for only 20% of the animation market in Europe.*
- *An average of 50 European animated films is produced per year.*
- *Of the 188 new animated films released in the European Union in 2014, 107 were produced in the EU. However, the 44 American films released accounted for the majority of the animation box office that year.*

Where is the problem? Distribution? Low budgets? Local markets or local contents?

Let's identify the challenges and propose possible solutions through improving the co-production requirements, screen quotes for European animation, support for dubbing, and so on!

(\*) [\*Mapping the Animation Industry in Europe, European Audiovisual Observatory\*](#)

### **Objectives**

- To map the current status of European landscape in terms of existing tools (direct funds, tax shelter, tax rebates, etc.) on a national and/or regional level.
- To detect the potential problems regarding the compatibility between the different systems in Europe when coproducing between 2 or more territories (North-South, East-West, etc).
- To brainstorm on potential solutions or improvements which could be applicable in all countries under EU umbrella.

## Main issues to discuss

- Are there specific animation film calls of funds in all countries/regions?
  - Short films
  - Long Feature films
- Do the calls include the whole value chain from development to production?
- Are there tax incentives applicable to animation in all countries/regions?
- Is nationality an issue when justifying the public money? How flexible can the system be?
- From your local perspective, why is so easy to coproduce with country A and why is it so difficult with country B?
- What is the role of the film bodies in the regulatory framework? Have film bodies actually the capacity to change the industry landscape on a local scale?
- Are there opportunities coming from the European Recovery Plan towards animation as a green, young, innovative industry?
- Do we need to build audiences to raise the consumption of European content?
- How can we improve the Internationalization (Content travelling) of the European animation films?

In all countries/regions, are there support in terms of dubbing into different languages and in online and offline digital promotion and marketing tools (consulting, professionalization and implementation).
- In all countries/regions, are there policies for cinemas and public strategies in their programming to promote the European Animation Films?



## Key ideas

### Sector's weaknesses

- **Budgeting**
  - Typical budget templates are different for each country. A unique standard template could help to facilitate co-productions.
  - ICAA (Spain) is working with an association of line producers to develop a new dynamic Movie Magic software that they hope will absorb budget too
  - MEDIA Europe: should be involved in the development of a standard budget software?
  - Accounting should adapt to the budget, not the other way round
  - Set out guidelines by majority producer? (See percentage notes)
  - Use universal budget codes
- **Percentage**
  - To apply for grants, (as a majority coproducer) you should have 51% of budget (and rights)
  - Problems in co-productions in countries with different production costs (share of budget will always be bigger for some countries which end with more rights).
- **Funding compatibilities/incompatibilities**
  - Regional, National, and European funds must be compatibles.
  - Film Centres in different countries should communicate more.
  - Regional funds DO communicate
  - Animation is a small sector (a much smaller amount of the theatrical budget)
  - Unrealistic expectations in animation's grants requirements, especially for timelines
- **Development funding**
  - Increase development financing
  - Development is not sufficiently funded
  - Also, there is a lack in market support

- **Education/Talent**
  - Apprenticeships/Internships: not enough talent is a generalised problem
  - Possibility of private/public funding to support training talent on a Pan-European level? VC investment is not interested.
  - Tax credit linked to training programmes could be a possible solution? (As Ireland does)
  - Moving talent to different jurisdictions? Talent drain. Animation is long-term work.
- **Language**
  - Cultural diversity is an advantage and a disadvantage
  - Is lack of English a problem? Should projects be developed in English?
  - Costs of translation at development stage?
  - Contract languages?
  - Younger talent is developing in English

### Sector strengths

- Animation doesn't suffer from the myriad of all the languages in Europe
- Regional funds
- Successful initiatives:
  - Cartoon events
  - Animation Workshops (training and development)
- National producer's associations are making a difference on all levels: even influencing public funding
- Pan-European funding panel for training (combination of private/public funding)

### Conclusions

- More conferences, specifically about animation co-productions
- Better communication between European National Audiovisual Funding organizations
- Political engagement (supporting public funding)
- More development funds
- P&A Pan-European funding task force
- Nature of funding: specific considerations for animation
- European funds that are **not** spent on importing US films
- Talent must be increased



## **WG3: Private financing for animation TV content**

**Co-Chaired by Philippe Alessandri** (Animation in Europe Chairman) & **Cristina Morales** (Spanish Ministry of Economic Affairs and Digital Transformation. Deputy General Director for Audio-visual Regulation)

### **Introduction**

The expansion of the US streamers across Europe has created new opportunities for the European animation but certainly not on the same level than for the European live-action fiction and European studios lose the ownership of their IPs. European broadcasters, public and private networks alike, are still acquiring animation programs but the level of license fees make the financing of original content very challenging, and the territoriality regulation remains a major threat for the industry. 30 years after Television without frontiers, the AMS Directive is a first step to create a viable playing field for the European animation but will have to be strengthened to address the serious challenges faced by producers and distributors.

### **Objectives**

- To map the current business models and broadcasters' investments in the production of TV animation in Europe.
- To assess the new opportunities and challenges for the European creators, producers, and distributors.
- To brainstorm on potential solutions to be implemented, especially through the regulation.

### **Main issues to discuss**

- How is the current market? How are the license fees? Are producers able to retain any rights on their IPs?
- Do national broadcasters, commercial and public, still invest in animation, in presale or sale?
- Do US streamers invest in animation and in the same way as in fiction?
- Is adult animation a real opportunity or just a dream?
- Is equity investment a solution to gap finance animation?
- How can professional events be more supportive to the industry?
- Is the AMS Directive effective in mandatory investment?
- Is the European Quota system still relevant after Brexit?

## Current challenges faced by the European producers

- European animation producers struggle to raise the financing for their series because the license fees are very low in many countries, even when broadcasters are coproducers and acquire long rights (7-10 years). => up to 40%-50% of the budget for Danish public TV, 15% of the budget for RTE, etc.
- Broadcasters in the working group acknowledge the budget allocated to animation and kids programming is low in comparison to prime-time dramas (3% of RTE's total budget for instance).
- Furthermore, it is very difficult to gather several broadcasters on the same project because of distinctive editorial lines and a different creative take.  
=> Need for a showrunner (the Director, or a creative Producer, or a Writer) trust by broadcasters.
- Producers must retain some rights since they rely on catalogue revenues to invest in the development of several new projects, knowing some of them won't get produced. Broadcasters need rights to justify their investment. But the rights acquired shall be proportionate to the financial contribution (3 vs. 10 years in Denmark between prebuy and coproduction).
- Because of the low license fees, producers rely heavily on public financing – Tax credit, national, regional and European funding.
- So far, the development of US streams across Europe has benefited much more to fiction than animation since animation series travel more easily and can be produced globally. And most of the animation series produced in Europe for the streamers are work for hire. Europe loses its talents and IPs!

## **Recommendations to improve the situation of the animation sector**

- As it already exists in France, Spain or Italy, EU country members shall introduce mandatory investments for animation series and films, at least for public broadcasters (Spain, Italy) if not commercial networks.
- The AMS Directive shall be strengthened in 2026 to support independent production (limited number of years, copyright retained by an EU producer...) and to include a share of animation in their obligations.
- The European quota shall be redefined to reserve it to EU country members since US platforms reach the 30% European quota mainly with UK content.
- Producers shall look for equity investors, especially with the support of the Media Invest program, to gap finance their production and/or the growth of their company.
- Public financing shall be maintained, if not increased, to compensate for the low license fees.
- Adult animation, although still a niche according to most of the broadcasters participating to the working group, may contribute to the growth of the industry in the coming years.



## WG4

### **New Triggers for Market Financing of European Animated Films**

**Co-Chaired by Dirk Beinhold** (Animation in Europe Vice Chairman) & **Mathilde Fiquet** (CEPI General Secretary)

#### **Introduction**

The European Audiovisual market is going through intense changes, accelerated by the pandemic. Increased presence of streamers who are not yet investing much in European animation, new ways of audiences to consume content, and new challenges to find financial partners, etc. Animation is probably one of the most affected industries by this situation.

#### **Objective**

The objective of this working group is to pull together the experience of European experts in animation production across Europe and identify solutions to support diverse and independent animation production by identifying financing triggers in Europe. In particular:

- Identify the main challenges impacting the animation sector
- Identify ways to incentivize market investment for animated films, with a focus on international co-productions
- Identify ways for European/national legislation to support more EU animation
- Identify ways to trigger already existing frameworks to do so more efficiently.

#### **Main issues to discuss**

Participants are invited to participate in the discussion and are welcome to prepare very brief contributions on:

- Their experience of the challenges faced by the animation industry with concrete examples
- Their experience of existing incentives developed in their market which have been helpful in incentivizing investment in animation, like quotas, investment obligations, equity funds, etc.
- Examples of how specific national fund/legislation has incentivized investment in animation and how 'MEDIA Invest' and other new programs could contribute to private investment
- Proposal on mechanism and solution to support European animation production.

What has worked, what has not worked, what could work, how can we make it work?

## Key Points

### Introduction

- Animated European feature films are export champions among all European films.
- Roughly one third of cinema admissions are generated in the countries of their production, one third outside their countries, but within Europe and even one third outside the of Europe. They are by far the most internationally successful films coming from Europe.
- Yet, there are not enough funds for their development, production and distribution.
- With that in mind, how can more funding be triggered?

### Incentivizing private investment

- Call for the development of investment and/or levy obligations adopted in various countries in the context of the implementation of the AVMS Directive. We call for an extension of these obligations across all Member States of the European Union in order to create a level playing field across the EU.
- There is a strong disadvantage in those EU countries that do not already have investment obligations of TV broadcasters. Thus, we also call for an extension of these broadcaster obligations across all Member States of the European Union in order to create a level playing field across the EU.
- There is a need for education of the private sector about the animation production, its functioning, its strength and the financial opportunity that it represents, to incentivize private investment into European animation production.
- Adapt national legislation to offer private investor better legal and financial certainty
- EU programmes such as MEDIA Invest and the MEDIA guarantee facility will be increasingly essential to encourage private investment in the production sector and should dedicate further resources to the animation sector. Similar programmes could be created on national levels.
- Ensure sound conditions of trade for producers (including through an adapted legal framework), such as keeping the IP and better license agreements (price, duration, conditions...) for faster recoupment of their investment, and better long-term revenues.

### **Better targeted public funding**

- Call for an increased support for development, especially at national level especially for co-development between EU countries (Call heard already at European level).
- Consider facilitating public financial support for animation projects with a better success of exportation (studies have shown that Animation exports well, especially mainstream work), while preserving a separate support for cultural/art house projects.
- Support of projects by young directors or directors with experience in other categories (service production, short films, etc...).

### **More effective distribution & promotion**

- Distribution and promotion play an essential part in the success, thus return on investment for the producers, thus on future market financing for producers.
- There is a need for increased financing for distribution and promotion (whether public fund or market support), especially in light of the means invested in promotion by some international animation films, which European films compete with for admission.
- Consider automatic distribution funding by matching the film release budget with public funds.
- Promotion of European animation films should be more targeted, using marketing technologies to better reach audience segments most likely to be interested, starting by better defining the audience for each film. By a closer collaboration between producers and distributors, this can already begin during development.

### **Increase presence and visibility of European animation films**

- Quotas imposing European work in catalogues and on screen should also apply to animation content. Currently, European animation only makes 20% of all animation content in VOD catalogue, versus 33% for all categories. Should the legal framework currently imposing quotas of European catalogue extend to European animation.
- Support initiatives encouraging audience to go back to cinemas, and promote film and media literacy





## **Animar BCN, the 1<sup>st</sup> European Animation Convention**

### **Final Recommendations**

#### **Harmonize the animation public funding systems**

First of all, Animar\_BCN considers a priority to standardize the public funding systems of the various European Union countries. This will facilitate co-production, which is essential in the development of animated projects. With this aim, Animar\_BCN will open up a dialogue with EFAD (European Film Agency Directors association) to adapt the different national legislations to the reality of animation, from the design of the lines of assistance to the regulations that deal with eligibility criteria, territoriality of expenditure and nationality.

#### **Design training programmes for producers and sector institutions**

Training was one of the other areas the convention focused on. Looking ahead to the next few years, experts highlighted the need to design training programmes that benefit both producers and public and private institutions, including film funds, regulators, banking entities or private investors. These plans should provide training in business managing for audiovisual producers, as well as understanding by other public and private players of how the animation industry works.

#### **Increase the public support to the development phase**

Public funding is also key to boost production companies and make them capable of retaining the intellectual property rights over their work. By assisting with the development phase of animation projects – funding support which does not exist at national level in every country - and not only in the production stage, independent producers can generate higher-quality content and better business opportunities.

#### **Bring equity investment to the animation sector**

Since animation travels well and has a merchandising potential, animated series and films, or animation production and distribution companies could attract equity investors. The Media Invest program recently launched by the EU could help the sector to trigger private investors. Animation Europe shall have a preparatory meeting with Europe Creative Media to explore further this opportunity.

**Harmonize mandatory investments in animation content across Europe**

The possibility opened by the AMS Directive for mandatory investments has been tackled in disparate ways across Europe. The State Members should impose mandatory investments to any media service in each territory including a specific obligation towards animation since US streamers invest very little in European children’s programs to the contrary of adult drama. It is part of the cultural diversity principle of the European regulation.

The revision of the AMS Directive expected in 2026 shall also give the opportunity to strictly define European Independent Productions as well as the European content.

**Increase the impact of private financing through public funding**

Public financing, which shall be maintained if not increased to compensate for the low license fees in the sector, shall be allocated to the projects having the greater market potential (as demonstrated by presales or distributor advances) in order to maximize impact and return on the economy.



## Experts consulted

EUROPE	ANIMATION IN EUROPE	Chairman	<a href="#">Philippe Alessandri</a>
EUROPE	Animation in Europe	Vice Chairman	<a href="#">Dirk Beinhold</a>
EUROPE	ANIMATION IN EUROPE	Vice Chairman	<a href="#">Iván Agenjo</a>
EUROPE	Animation in Europe	Treasurer	<a href="#">Annemie Degryse</a>
EUROPE	European Commission	Deputy Head of Unit Audiovisual Industry and Media Support Programmes	<a href="#">Martin Dawson</a>
EUROPE	CARTOON	Chairman	<a href="#">Christian Davin</a>
EUROPE	CEPI - European Audiovisual Production Association	General Secretary	<a href="#">Mathilde Fiquet</a>
EUROPE	ALICE (Animation League for Increase cooperation in Europe)	General Secretary	<a href="#">Daniel Zimmermann</a>
BELGIUM	UPFF	Board Member	<a href="#">Géraldine Sprimont</a>
BELGIUM	Centre du Cinéma et de l'Audiovisuel de la Fédération Wallonie Bruxelles	Project Manager	<a href="#">Justine Gustin</a>
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BULGARIA	Association of the Bulgarian Animation Producers (ABAP)	International Partnerships Manager	<a href="#">Dimitar Petrov</a>
BULGARIA	Association of the Bulgarian Animation Producers (ABAP)	Board Member	<a href="#">Raya Chicheva</a>
CROATIA	Croatian producers' association HRUP	Member & CEE representative	<a href="#">Draško Ivezić</a>
CZECH REPUBLIC	ASAF Association of Czech Animation Film	Board Member	<a href="#">Marek Tousek</a>
DENMARK	ANIMATION DENMARK	Vice Chairwoman	<a href="#">Sarita Christensen</a>
DENMARK	DR - Danish Broadcasting Corp. - dr.dk	Director of Business Affairs	<a href="#">Martin Engelhardt Hansen</a>
DENMARK	DFI (Danish Film Institute)	Producer - feature films	<a href="#">Ole Wendorff-Østergaard</a>
ESTONIA	Estonian Animation Association	Board Member	<a href="#">Kerdi Kuusik-Oengo</a>

FINLAND	Finnanimation	Board Member	<a href="#">Petteri Pasanen</a>
FINLAND	Audiovisual Producers Finland – APFI	Board Member	<a href="#">Pablo Jordi</a>
FINLAND	Ministry of Economic Affairs and Employment	Ministerial Adviser	<a href="#">Petra Tarjanne</a>
FRANCE	Ministère de la Culture	Cheffe du bureau des médias privés	<a href="#">Anouk Rigeade</a>
GERMANY	Produzentenallianz (German producer’s alliance)	Head of Policy	<a href="#">Johannes Kagerer</a>
GERMANY	German Films	Head of Animation Germany	<a href="#">Ina Sommer</a>
GERMANY	AG Animationsfilm	Chairman	<a href="#">Fabian Driehorst</a>
GERMANY	Bavarian State Ministry of Digital Affairs	Head of Department Audiovisual Media	<a href="#">Daniel Curio</a>
GREECE	ASIFA INTERNATIONAL / ASIFA HELLAS	VP ASIFA International / Treasurer ASIFA Hellas	<a href="#">Anastasia Dimitra</a>
HUNGARY	Hungarian Animation producers’ association (HAPA)	Board Member	<a href="#">Eva Konrád</a>
IRELAND	Animation Ireland	CEO	<a href="#">Ronan McCabe</a>
IRELAND	RTÉ (Ireland public television)	Head of Children’s and Young People’s Content	<a href="#">Suzanne Kelly</a>
ITALY	CARTOON ITALIA	Vice Chairman	<a href="#">Alfio Bastianchi</a>
LATVIA	Latvijas Animācijas asociācija / Latvian Animation Association	Board Member	<a href="#">Sabine Andersone</a>
LITHUANIA	Lithuanian animation association (LAA)	Board Member	<a href="#">Agnė Adomėnė</a>
LITHUANIA	LRT (Lithuanian National Radio and Television)	Deputy Director General	<a href="#">Gytis Oganauskas</a>
LUXEMBOURG	ALPA/XR	Chairman	<a href="#">Pierre Urbain</a>
LUXEMBOURG	Film Fund Luxembourg	Head Project Management	<a href="#">Sébastien Tasch</a>
NORWAY	Norwegian Film Institute	Adviser Co-productions & International Relations	<a href="#">Benedikte Øverland Danielsen</a>
POLAND	SPPA (animation films producers' association)	Board Member	<a href="#">Robert Jaszczurowski</a>
POLAND	Polish Film Institute	Chief Specialist - 30% Cash Rebate Programme	<a href="#">Katarzyna Godzic</a>

POLAND	TVP (Broadcaster)	Deputy Head of Content TVP abc	<a href="#">Kamila Walewska</a>
SLOVAKIA	APAF Slovak Association of Producers of Animated Film	Board Member	<a href="#">Tomás Danay</a>
SLOVENIA	Slovene Animated Film Association (DSAF)	Board Member	<a href="#">Jure Vizjak</a>
SPAIN	AEPA	Chairman	<a href="#">Gonzalo Carrión</a>
SPAIN	ANIMAT	Chairman	<a href="#">Javier Tostado</a>
SPAIN	AVEPA	Chairwoman	<a href="#">Paloma Mora</a>
SPAIN	DIBOOS	Chairman	<a href="#">Nico Matji</a>
SPAIN	Mujeres en la Industria de la Animación (MIA)	Chairwoman	<a href="#">Myriam Ballesteros</a>
SPAIN	Premios Quirino	Director	<a href="#">Jose Luis Farias</a>
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SPAIN	ProAnimats	Board Member	<a href="#">Peter Keydel</a>
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SPAIN	Institut Català de les Empreses Culturals (ICEC)	Markets Department (Catalan Films responsible)	<a href="#">Joan Ruiz</a>
SPAIN	Corporación Radio Televisión Española (RTVE)	CLAN- Kids content director	<a href="#">Yago Fandiño</a>
SPAIN	MEDIA Desk Catalunya	Manager	<a href="#">Àlex Navarro</a>
SPAIN	Televisió de Catalunya (TVC)	Animation Executive Producer	<a href="#">Muntsa Tarres</a>
SPAIN	S.E. para el Avance Digital · Ministerio de Asuntos Económicos y Transformación Digital	Deputy General Director for Audio-visual Regulation	<a href="#">Cristina Morales</a>

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Animar BCN - European Animation Convention is an initiative of:

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DE PRODUCTORES AUDIOVISUALS

WITH THE SUPPORT OF

Generalitat de Catalunya Departament de Cultura  
ic3C Institut Català de les Empreses Culturals  
ANIMATION FROM SPAIN  
#Spain AVSHub  
ICEX  
Plan de Recuperación, Transformación y Resiliencia  
Financiado por la Unión Europea NextGenerationEU

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