Reaching Out to the World

As a theme for this fall’s newsletter edition, one might easily choose a very animated globetrotter! Between the More for Less world tour and the upcoming trade shows, Toon Boom’s autumnal pace will be nothing short of exhilarating.

With the release of Toon Boom Harmony 10, the team felt it was time to launch a new More for Less tour and embark on a world expedition. The response was tremendous and attendance surpassed our expectations. In addition, targeted visits will be organized throughout Germany, India, China, Korea and Russia.

On the trade show front, the agenda includes:

- **Cartoon Forum**, in Toulouse, France (September 11-14);
- **Montreal Comiccon** (September 14-16), during which Toon Boom sponsored the "Reunion of the Generations" conference with William Shatner and Patrick Stewart
- **Television Animation Conference** at Ottawa International Animation Festival (September 19-20), during which Toon Boom held one panel with Bento Box Entertainment on the making of Bob’s Burgers, using a unique paperless pipeline
- **MIPCOM**, Booth C1.09, in Cannes, France (October 8-11), during which Toon Boom will host a cocktail to celebrate the launch of Harmony 10. Toon Boom is also the proud sponsor of MIPJunior’s first International Pitch competition
- **Art School Network Annual Conference** in Chicago (October 16-19)
- **VFX and Feature Summit** by Animation Magazine (October 28-31), during which Toon Boom will talk about pipeline efficiencies
- **CTN Animation Expo**, Booth B12, in Burbank (November 18-20)

Make it a point to attend and drop by our booth!

In tandem with reaching out to professionals and educators alike, Toon Boom’s dedication to home users is demonstrated by the reorganization of its internal research and development team, and the creation of a new range of apps for iPad and Android devices. Toon Boom has also hired an expert in analytics to better understand the profile and needs of all Toon Boom website visitors, and implement improvements to the site to ensure the most optimal online experience.
Toon Boom products received two additional awards in the educational arena. Both Flip Boom All-Star and Toon Boom Studio were granted the Summer 2012 Academics’ Choice Brain Toy Award. Academics’ Choice Awards bring recognition to the best thinking-based products on the market. Their goal is to promote the best brain-boosting, genuinely effective learning tools that stimulate the mind, and provide potential for the student to fully develop higher order thinking skills and superior decision-making ability. Congratulations!

In addition, The Legend of Ngong Hills by animation studio Apes in Space of Nairobi, won Best Animation at the 2012 African Movie Academy Awards (AMAA) in Lagos, Nigeria. Dubbed Africa’s Oscars, the AMAAs have, since 2005, supported the development of the emerging African film industry by providing a rewards and recognition platform for African film makers. Directed and produced by Kwame Nyong’o, the award-winning ten-minute short was created using Toon Boom Animate Pro and tells a traditional Maasai story about the creation myth of these magnificent hills that serve as a backdrop for present day Nairobi. This is a great accomplishment for African animation, and we are all anxious to see more exciting African stories being told with this powerful medium in the near future.

www.apesinspace.net
Animation can happen with the new Toon Boom Studio 7.1!

The new and empowered Toon Boom Studio 7.1 is now available, delivering fun features to all aspiring artists, hobbyists and students. Summoning the forces of nature, creating shaking effects and building robots should be that easy! Plus, this latest version is packed with fifty new effects!

- Create storms, sun rays, a walk through a forest, or a sweet shower of colorful gummy bears, you name it. All at the push of a button.
- Make the earth tremble! A new, simple-to-use shake effect.
- Control the weather! All new special effects, including weather effects.
- Build an animated Robo-Skeleton with ease! Enhanced, easy-to-use bone animation tools and templates.

Toon Boom Studio is all you need to create cutting-edge animation! Build earth-shattering effects and use the Robo-Skeleton Animation feature to control your characters. Smash through the routine tasks and make animation happen!

Toon Boom Manager Version is Released

Check out the latest Toon Boom Manager, an easy-to-use production tracking tool that runs on your iPad, tablet, laptop, or computer; in fact, anywhere you can access a browser.

Manager is a production tracking system designed for animation. Providing entirely configurable pipelines, it handles 3D, 2D and stop-motion animation, as well as hybrid productions. It combines everything required for monitoring daily activities, including production pace and the specific progress of each scene, from work distribution to final approval.

The strength of Manager lies in its simplicity. Since every collaborator on a project can use Manager, even those with little or no training, the feedback is always in real time and accurate. Accounts are password protected and the roles and privileges of users vary according to production, allowing you to maintain control over who sees and does what.

Toon Boom Manager can also be integrated with the Toon Boom Harmony Solution to control the server, directly access your scene assets, and preview video dailies all from a common Web interface.
Star Trek Captains and the Toon Boom Connection
An evening at Montreal Comiccon

3000 enthusiastic fans attended the Toon Boom sponsored “Reunion of the Generations” at Montreal Comiccon 2012. The event was the meeting on stage of two Starfleet captains - William Shatner (Captain James T. Kirk) and Sir Patrick Stewart (Captain Jean-Luc Picard).

The event was hosted by local CTV newscaster Todd van der Heyden. It began when Joan Vogelelesang, Toon Boom’s President and CEO spoke with Todd about the role of animation and how Toon Boom had recently worked with the MyOuterspace team to create the "Out of this World Contest" in which we asked entrants to animate William Shatner. The winner of this contest Jeremy Appleman got the chance to work on the new sci-fi animation series The Zenoids. Ms. Volgelesang concluded her informative speech and left the stage to a very appreciative round of applause from the audience.

The audience went crazy as the guests were introduced and came on stage. William Shatner and Patrick Stewart quickly got into the swing of things and related many stories about their working together on Star Trek Generations. Fans asked questions and received some light-hearted replies from their heroes. A surprise treat was the arrival of actor Malcolm McDowell (Dr. Tolian Soran in the film Star Trek Generations).

All in all it was a great evening and Toon Boom Animation were proud to have made it so!

TOON BOOM STAR

This section is dedicated to Toon Boom employees. In each issue, we will introduce you to the people behind the technology and put a face to the voice you may have spoken to.

Bernard Boiteux joined Toon Boom’s Sales Team in May 2011 and started working closely with small to medium size studios in the United States. As Toon Boom wants to increase its presence in the game creation world, Bernard reached out to gaming studios, opening up new opportunities and learning their unique game production workflow. More recently, Bernard is heading the Solution Center, answering incoming enquiries, and contacting customers who are using Toon Boom’s professional products to discuss their projects and discover opportunities for growth. He is also cold calling potential customers in vertical markets in which Toon Boom products are a perfect fit. With a target of forty calls per day, he is working full steam ahead at identifying budding or professional entrepreneurs, qualifying and redirecting them to the sales team, or recommending an appropriate solution. Whenever he uncovers a great user story, Bernard shares it with the sales and marketing teams to give it maximum visibility both internally and within the Toon Boom community. Last but not least, Bernard is also in charge of collecting accounts receivable, ensuring that customers who signed up for Toon Boom’s flexible payment plan remain up-to-date with their licensing. Before joining Toon Boom, Bernard worked for fifteen years managing theaters for Famous Players throughout Montreal. Among his many outside interests are art, literature, and music of all types, as well as classic movies. Father of a fifteen year-old son and thirteen year-old twins, Bernard introduces them to new beats by secretly updating their iPods. Way to go, Bernard!
A New Dimension.

**Import 3D Objects:** Import 3D CGI objects and manipulate their position, rotation, and scale.

**Working in a 3D Space:** Reposition layers in perspective to integrate 2D and 3D layers in a 3D space.

**Building a Library:** Save your 3D assets into an easy-to-access library for reuse.

**Exporting to 3D:** Export the project back to 3D software using the FBX format.

**Digital Storyboarding:** Take advantage of Storyboard Pro’s proven storyboarding capabilities such as drawing tools, script import, captions, animatic generation, and export to PDF, Quicktime, Final Cut, Premiere or Avid.

Learn more at [toonboom.com/storyboardpro3d](http://toonboom.com/storyboardpro3d)

Images Courtesy of Fabrique d’Images
Toon Boom and Toon Goggles Team Up to Share Cartoons for Kids and by Kids

Toon Boom and online kids channel Toon Goggles, the innovative free portal that provides valuable viewing data to content producers, announced their collaboration on the development of applications that will enable kids to create and netcast their animations. Toon Goggles created a new area on its web site called Boom Goggles, which will feature animations powered solely by Toon Boom products.

In addition, Toon Boom will incorporate an Export to Boom Goggles capability in its consumer line of products, beginning with Flip Boom Cartoon. Meanwhile, Toon Boom is calling upon all its users to upload their animations to the Boom Goggles site in order to take advantage of the great exposure this new platform will bring them. Simply sign up as a Right Holder, go the My Shows page and click on Start Here to publish your content.

Toon Goggles Team Up to Share Cartoons

RUNNING TOON BOOM PRODUCTS ON MOUNTAIN LION
Toon Boom products can be used on Mountain Lion. However, you need to follow a certain procedure related to security settings when installing the software.

Find the instructions online at: toonboom.com/mountain-lion

Training Calendar
OCTOBER–DECEMBER 2012

PROFESSIONAL TRAINING
Leading to Professional / Master Certification

Conditions: Have a working knowledge, or experience with the software

Date: November 26-30, 2012 for Harmony / November 21-23, 2012 for Storyboard Pro 3D

Includes: 1-year license/certification/hotel accommodation/breakfast (curriculum not included)

Capacity: 5

ASSOCIATE TRAINING
Leading to Associate Certification (Creative Entrepreneur Programs)

Conditions: Basic knowledge, or experience with the software

Date: November 12-16, 2012 for Harmony / November 19-21, 2012 for Storyboard Pro 3D

Includes: 1-year license/certification/hotel accommodation/breakfast

Capacity: 7
Bluffton Elementary School, located in Beaufort County, South Carolina, USA, uses Toon Boom in a cross-curricular environment, fostering creativity and heightening the desire to learn.

In the most recent (2011) state-administered standardized tests (Math, Science, Social Studies and English/Language Arts), Bluffton Elementary students achieved 15% higher test results in core subjects compared with those from other schools. “The results are outstanding,” says Christine Brown, principal of Bluffton Elementary.

The introduction of (Toon Boom) animation showed that with male students, often those at a higher risk, test scores increased by 14% in sciences and 11% in writing from those a year earlier, results that earned the school awards from the South Carolina Association for Educational Technology.

“Animation makes learning a lot easier... because when you put a subject into an animation it’s better than just hearing about it, or reading it in a book.”

Bluffton Student

Free Download

- One 60-day license of Toon Boom Studio
- One 60-day license of Flip Boom All-Star
- Toon Boom Studio Bone Animation Training Video
- Toon Boom Studio Water Cycle Curriculum
- Flip Boom All-Star Water Cycle Curriculum

Visit toonboom.com/k12specialpack

Toon Boom Animation Inc. is a worldwide leader in digital content and animation creation software, fully dedicated to schools, educators and students.
Leading by Example: Battling Cancer and Creating Content that Inspires

In 2000, Sarah Cook was diagnosed with Ewing’s Sarcoma, a rare form of cancer, and one uncommon in young children. She was eight years old. Over the course of a year, she received chemotherapy and radiation at the Montreal Children’s Hospital. She also underwent numerous surgeries, one to remove the fibula bone, where the cancer had originated, and two others to correct the alignment of her foot, including a tendon transfer and the fusing of her foot. She and her family are very grateful to the many wonderful doctors who took care of her throughout the years: Dr. Mitchell, Dr. Kavan, Dr. Isler, Dr. Fassier, and Dr. Freeman.

One night in her hospital room, Sarah decided that when she got better, she wanted to raise money to buy new pillows for the other children on the floor. “I was faced with this illness, but I was inspired to look past my own challenge and try to make a difference in the lives of the other children. I understood how hard it is, so I wanted to make it a little easier for other people in similar experiences,” explains Sarah.

This is how Sarah and her parents, Lorena and Norman Cook, founded The Sarah Cook Fund at the Cedars Cancer Institute for Children. Through their special events, personal and corporate funding, as well as donations from local communities and friends, the fund has raised over $5 million. The most touching gifts have come from children who know Sarah, using their birthday parties, lemonade stands, puppet shows, races and events to raise donations for Sarah’s cause. The fund has directly supported the Hematology/Oncology Division, with remarkable results including state-of-the-art upgrades of treatment rooms, research labs, the creation of “Sarah’s Floor” with single rooms with bathrooms for patients, a family room, art therapy programs, a special fund for families in need, and the new Hematology/Oncology in-patient division at The Children’s.

“The Sarah Cook Fund is now a branch of the Cedars Cancer Institute for Children and I am very much part of it. I will be forever involved,” comments Sarah.

Sarah attends Queens University in the four-year Arts and Science program, and is now entering her third year. Toon Boom is a very close friend of Sarah’s, and offered her a summer internship to give her the perfect opportunity to practice her new computing and creative arts skills. “I started watching the online video tutorials for Storyboard Pro and Animate Pro to get familiar, step-by-step, with the technology,” states Sarah. Once she got comfortable, she decided to animate her project using Harmony.

Working closely with Toon Boom’s Lilly Vogelesang, Sarah embarked upon the creation of her first animation project, a very touching animated video created to promote awareness for the fund. She started drafting her characters and learnt how to build them, taking into consideration their movements and actions. “I learned the Deform tools quickly. The deformation process is very easy to use and makes animating really fast. It is nice to see the original storyboard and then the final animation. I am very pleased I created something and that I was involved from concept to compositing and final editing. It was a wonderful learning experience for me, as I have never done animation before,” enthuses Sarah.

If you liked reading about Sarah’s story, please share the link of her video; it can be found by going to Toon Boom’s YouTube channel and selecting the “cares” playlist. Help give the fund as much visibility as possible; it is for a very good cause!

From left to right: Lilly Vogelesang, Toon Boom Product Manager; Sarah Cook and Joan Vogelesang, Toon Boom President and CEO
The journey from blank page to finished script involves a series of steps for every writer. I interviewed three children’s writers about the specific steps that they follow when writing a new teleplay.

The first step for every writer is coming up with a good story idea. Writer Mike Rabb often visits Toys R Us for inspiration. He walks down the aisles to see the kinds of play that kids enjoy. Mike also browses photos in magazines to spark creative thoughts. He always tests his preferred ideas with kids. For Mike, the best ideas are simple and colorful, with lots of room for fun.

Writer Lisa Goldman feels that, if she’s open, ideas find her. She’s learned to “trust her process.” When Lisa is on a roll, the ideas just keep coming. She places a pad and pen by her bed to catch ideas at night.

Writer Monique Gramby finds inspiration in everything; a playful dog in the park, a woman on a bench, etc. “For me, ideas often come from things I experience. Research inspires me, too. For example, for a story about the ocean, I did research on unusual sea life. When I saw photos of bright Christmas tree worms, I felt that they would make great characters.”

After deciding on the premise, or basic story idea, the next step for most writers is creating an outline. Mike Rabb feels that this is the most important step. The outline serves as a detailed road map for writing the script. Mike’s outlines always have a beginning, middle, and end. With this tool in hand, writing the script is easy for Mike.

Lisa Goldman likes to write a beat outline that lays out each scene. This allows her to see where the story is working, or not working. Lisa finds that it’s easier to make story changes before the script is written. Once Lisa nails her outline, it serves as a GPS for writing the episode.

Monique Gramby, who specializes in comedy, prefers a broad, less detailed outline. This allows her to do more improvisation in the script. When writing for kids, Monique likes to remain flexible and buoyant at all times.

“For me, a strong outline is an essential precursor to writing the script. Sometimes, I like to do a scene-by-scene breakdown, while sometimes a detailed description of the storyline is enough.

All teleplay writers seem to agree on the next steps. The first draft starts the scripting process. After receiving notes, a second draft (rewrite) follows. The third and last step is the polished draft. Then writers eagerly launch their new teleplays by sending them out!”

The journey from blank page to finished script is sometimes arduous, but always exciting. Their approaches may differ, but all writers agree that following careful steps is essential to the process of effective script writing.

Donna Lisa’s scripts and songs have been honoured by iParenting, NAPPA, Children’s Music Web Awards and other media organizations. Her screenplay, Kheng Kheng Crocodile, is under option with Flat Rock Pictures. Her series, Bat Cat and Bitsy, is being promoted by Engine 15 Media. Donna’s CD, Toucan You Can, received twenty international awards. She is A&R Coordinator for Playful Journeys, a 2012 CD release.
One of the things I love most about storyboarding is quickly telling a visual story. With an animatic it gets even better, because now my story has timing and maybe some movement.

But now, with Storyboard Pro 3D, my story can also have depth. No, not depth of story, depth in space to help me tell an even better story.

I’m a firm believer that every choice of a camera angle affects the story you tell. Moving the camera also tells part of your story. The more I can show a chosen camera movement, the better I am at telling my story. We’ve always been able to show camera pans in an animatic, and we can also easily show crane shots and boom shots. Even a camera push towards a subject is easy to do. But what if I want my camera to turn, to move around a corner, to rotate up, or to spin in a circle? Not so easy.

Wait a minute. Yes, it is easy. It’s easy with the depth feature in Storyboard Pro 3D. If you’ve worked in a 3D depth in After Effects, or Harmony, or any 3D program, you’ll understand the basics of how it works.

You can even import 3D objects into your storyboard. So, if you have a location built in 3D, you can import it and draw your characters in a 3D environment within your storyboard. You can also build an environment with 2D drawings drawn in SBP 3D within a 3D space.

In a recent short I wrote and directed called The Key, I wanted a circular camera move around a car, and a move up to the driver. Being able to board this in 3D to set the timing and motion of the move for the animators was amazing. You can see a few still shots from that sequence here.
A friend of mine recently left his high level executive job at a major U.S. network to return to being an agent — why? “I missed finding the ‘yes!’” he said. What an inspirational way of thinking about selling a project. We hear “No!” so many times…so many ways…but all we have to do is keep seeking until we find that “yes.” Plus in today’s world, we have so many new places to pitch. It isn’t just television anymore, but also gaming, merchandising companies, Internet, or YouTube channels, and the list seems to expand each and every week.

We can all get weighed down after hearing, “No,” a number of times, especially after hearing it across a few projects. Until this past week, I was going through quite the dry spell and I admit that it’s hard to stay amped and positive.

So, in trying times I try to remember the following:

• The people you are pitching to want to hear your pitch. They are looking for something that fits their needs. They would love nothing more than to hear your idea and have it hit the mark. It makes their jobs easier, and finding new awesome projects is their job. That’s why they are there.

• Realize maybe your project is great, but just not for the person or outlet you are pitching. Maybe they already have three alien shows in development, or perhaps they are looking for something more edgy. Or, more wholesome! You never know. Take it in stride, ask what their current objectives are and then move on. Maybe in six months what they are seeking will change, giving you another shot. Or, do your research, and find where your show could be placed. Have you really exhausted all avenues?

• But if you hear the same comment again and again — get with it! Your show needs to change, or the way you are pitching the project needs to change in order to be successful. Re-develop the show, realize you aren’t presenting it correctly, or think of another way to bring your idea to market.

Recently, I had a project that continued to get shot down as a TV show. After hearing the same flaw from multiple nets, I knew it wasn’t going to work. So now we’ve revamped the show and are approaching brands and merchandising first. Web shorts will support the product launch. We’ve got some good first reaction to this approach and frankly, I think it makes more sense for the project. Same show, just a different approach to find that yes!

Heather Kenyon is currently working with Kid Glove Creative, a new division of B. Wooding Media. For five years, she worked at Cartoon Network, as Senior Director of Development, Original Series, leading the development of all series for children aged 6 – 11. She is also currently Vice President of Production and Development for Citizen Skull Productions, a predominately unscripted and documentary producer.
Branding Your Characters and Your Work via Trademarks

by Deborah Gonzalez, Esq.

Toucan Sam, Betty Boop, Inspector Gadget, Mickey Mouse – besides being beloved characters, each has also been the focus of litigation in terms of their value as trademarks for their respective owners and/or creators. According to the United States Patent and Trademark Office, “a trademark is a brand name…includes any word, name, symbol, device, or any combination, used or intended to be used to identify and distinguish the goods/services of one seller or provider from those of others, and to indicate the source of the goods/services.” The law that governs trademarks also governs unfair competition and is codified in the Lanham Act, US Code Title 15.

Putting one’s mark on something to indicate where it came from and who created it has its beginnings in the Middle East and the people of that region’s use of stone seals in early 3500 BC. Romans used the marks for their swords, bakers in medieval England used pinpricks on loaves of bread, Parisian furniture makers in the 1700s signed their work, and the Chinese adhered their marks on porcelain. The first US Federal Trademark legislation was passed in 1870, and the first US trademark was granted to Averill Paints’ eagle logo.

From stone seals to animation cells, we’ve come a long way. Today, the protection offered by trademarks is being applied to characters from cartoons, comic strips, television shows, and animated features. Trademarks allow for a quintessential right to license and merchandise – without it we could not have Angry Birds t-shirts, Kung Fu Panda pajamas, Disney Princess dolls, or any of the toys in a Happy Meal.

Some key points:
- Trademarks are designated by categories/classes. That is why you can have Delta Faucets and Delta Airlines. Also, there is a different trademark for SpongeBob videos, SpongeBob lunch boxes, and SpongeBob apparel.
- Unlike copyrights, you do need to renew the trademark every five, then ten, years to confirm the mark is still in use in commerce. And they don’t send reminders.
- No international trademarks — trademarks are also limited by geography to apply only to where actual use has been established.

So how did the characters fare in their cases?
- Kellogg’s sued the Maya Archeology Initiative because of their use of a toucan bird similar to their Toucan Sam mascot for Froot Loops. If you look at the two images, it is hard to say they would be confused with each other, so that case settled.
- Betty Boop did not fare well for Fleischer Studios, Inc. This August 2011 decision was quite controversial. Fleischer lost the case because the court said it did not prove that the trademark registration was timely to offer protection. Lesson here: register on time!
- Cookie Jar Entertainment sued Inspector Gadget Home Inspections for trademark violation of its character. The defendant, owner Carlos Rodin, successfully defended himself because of the amount of equipment he actually uses in home inspection, and that this had nothing to do with the character.
- Mickey Mouse and all Disney characters are trademarked in various categories for the various products they place their images on. That doesn’t stop the violations, though and every year Disney has dozens of cases in court enforcing their rights. So, muralists are not permitted to do a Disney-cartoon-inspired mural for a children’s room unless they pay Disney the licensing fee.

The main lesson is that trademark registration is important and valuable, because your characters are valuable. Register and protect them – they represent you and your brand. Give them every chance to succeed.

Deborah Gonzalez, Esq. is an attorney focusing on intellectual property in the art, music, and entertainment industries. She especially enjoys her animation clients and their projects. Deborah speaks at various conferences and festivals to help educate artists about their rights. To learn more about her practice and for more resources for artists, check out her website at www.dgonzalzesq.com.
The studio boasts many productions in its portfolio, made for both the domestic and international markets, including TV series and commercials, specials, institutional films, and feature films. HGN Productions has worked with Walt Disney Animation Studios on Goofy’s short film, How to Hook Up your Home Theater, and on the movie The Princess and the Frog. It is also developing and producing films, as well as a TV series of its own. As an early adopter of the Toon Boom pipeline, HGN quickly maximized the efficiencies that the technology delivers, enabling it to produce local projects with speed, and at an affordable cost.

In addition, HGN offers 2D and 3D animation training on state of the art hardware and software. This ensures a steady flow of students familiar with Toon Boom Storyboard Pro and Harmony, and in a studio environment. When the studio is in full production, Haroldo Guimarães can pull from this pool of talent, comfortable in the knowledge that they are well-versed in animation and technology.

Among the projects that HGN is currently hard at work on is a charming educational series titled Nutrifriends. Inspired by an initiative led by nutritionist Suzana Janson Franciscato, the Nutrifriends program (Nutrition Education Program, or PEN) instructs children between the ages of two and twelve to eat healthily by introducing them to a variety of foods. Children relate to the series’ characters, who serve up portions of fun while delivering information about nutrients and their importance to the body. PEN has been distributed throughout Brazilian schools in the form of a teaching kit, one that has become standard in Brazil. The enormous success of the kit led PEN to partner with HGN Productions, with the goal of reaching children more directly.

In order to increase their overall visual appeal, HGN redesigned the characters and environments to lend
them a cartoonier look. Done in a completely paperless workflow, the thirteen, eleven-minute long episodes rely on animation techniques, 80% of which are cut-out animation and 20% traditional animation. “Using a combination of Storyboard Pro and Harmony made it possible for us to do the project on a very tight budget. Ultimately, we are able to deliver a high quality project at a reasonable cost,” states Haroldo Guimarães. So far, eight episodes have been completed and dubbed into English, with completion of the series scheduled for the end of the year.

When it comes to the Nutrifriends project, striking just the right balance between fun and fact is critical to the script. Before embarking on his work, the script writer takes into consideration all directives from Suzana Janson Franciscato and Haroldo Guimarães. Once approved, the storyboard artists import the final version into Storyboard Pro. “Storyboard Pro is very helpful. You can control the story flow, use libraries extensively and export all the scenes while safeguarding the proper timing and camera moves, straight into Harmony,” explains Haroldo Guimarães.

“After watching the Toon Boom video tutorials, we understood how handy it was to draw directly into the application. It makes so much sense to draw digitally on Cintiqs to save time!” adds Haroldo. During pre-production, the team worked on the characters’ set-ups and rigs, and created an extensive library of character parts, including mouths and approximately four dozen backgrounds.” In total, there are 31 characters. Our library is structured in such a way that facilitates reuse throughout the production. So far, we have experienced 50% reuse, especially with the walk cycles, the run cycles and the dancing. We also have effects templates that we reuse a lot. We create scene templates, as well. For example, one scene has a room in the villains’ castle. We reused that template in another scene simply by modifying a few elements and that was it! As far as rigging technique goes, we opted for an open rig to give a more traditional look to the animation. Our backgrounds are multi-layered, enabling us to play with the multi-plane camera and add depth.”

“For the traditional portion of the production, we use a lot the Shift+Trace capability, which is fantastic to speed up the creation of the in-betweens. As for sound, we are creating the series in English and Portuguese. We use the lip sync tools at the beginning to make a first pass at the mouth shape allocation, and then use the scrubbing to fine tune the synchronisation; it works out perfectly,” concludes Haroldo.

In addition to Nutrifriends, HGN has a handful of projects in development. Following wonderful promotional animation created for soccer legend Pelé, the studio is now in negotiation to create a series on the sport. HGN has also created a pilot for Mazzaropi, a famous Brazilian movie star, with an eye towards producing a children’s series around his life. Last but not least, the team is developing a feature film project titled Puss N’ Boots, which will be a mix of traditional and digital animation, à la Disney style. ANCINE, the Brazilian Regulatory Agency, has already approved the project and HGN is seeking to finalize the budget by submitting the project to various investment funds in Brazil. With such a creative and dynamic team, we can only wish them the best of success in all their undertakings!”

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CASE STUDY: TV PINGUIM

PRODUCING THE FISHTRONAUT SERIES AND FEATURE IN TANDEM USING THE TOON BOOM PIPELINE

Located in the heart of São Paulo, Brazil, TV PinGuim is a twenty-year old animation studio dedicated to producing series and feature film for television, theatre, the Internet and hand held devices.

Following its great success with Fishtronaut Season I (52 x 11’), TV PinGuim embarked upon the production of the second season, alongside the feature film version. To accomplish this Herculean task, they opted to use the entire Toon Boom pipeline; namely Manager, Storyboard Pro and Harmony.

Completed in the spring of 2009, Fishtronaut Season I cast a wide net internationally and airs in over 70 countries, including Canada, the USA, Korea, Israel, several Arab countries, and of course Brazil, where it was extremely well-received. The series’ ratings sky rocketed as children everywhere quickly took to the Fishtronaut characters. Within the first month, several merchandising companies contacted TV PinGuim to license the property, ranging from toys to school supplies, apparel, stationary, books, sticker albums, and more. There is also a live show featuring Fishtronauts puppets on stage.

To date, Fishtronaut has won several prestigious awards, including Latin America's Prix Jeunesse for Best Fiction in the category of children up to six years of age, Best TV Program for Kids APCA (Entertainment Critics Association), and the APEX prize (Brazilian Trade and Investment Promotion Agency).

Targeted to children ages four to seven years-old, the series follows secret agent Fishtronaut as he carries out cases assigned by the Secret Environmental Agency. The swimming spy is sent on a series of green global adventures, both above and below the water, to explore some of the world's natural mysteries.

Created by TV PinGuim’s talented founders, Kiko Mistrorigo and Celia Catunda, Fishtronaut continues to grow. Now with the second season (52 x 11’) and a feature film in full production, this clever toon is set to bring even more entertainment to young viewers and their families.

Dropping Flash to go for the full Toon Boom pipeline, the team knew from the start that it was the right technology solution to handle the new projects. “When you combine Manager with Storyboard Pro and Harmony, the production is much smoother,” explains Celia Catunda. “We approve scenes online and manage all the
assets in bigger libraries. The animation process is much faster, not counting all the features you can use to create the animation.

The animation style for the series production is pure 2D, with a mix of traditional and cut-out animation, all within a paperless workflow. For the feature film, the team opted for frame by frame 2D stereoscopic with 3D elements, working paperless as well.

In addition to two animation directors, the team for the series includes three storyboard artists, four animation teams comprised of one senior animator, two junior animators, two trainees, one scene planner and one compositor. Each animation team oversees one episode and delivers it every three weeks.

For the feature film, the organization is different. Even though the animation team can reuse some models from the series, they need to set them up individually in view of the stereoscopic effect. Two animation directors work on this project, along with one storyboard artist and two parallel animation teams of six people. Sequences are divided among the four lead animators, who are responsible for the key poses and the timing of the animation. The animators and trainees then follow the guidelines to maintain the look and feel of the film.

“The integration between Storyboard Pro and Harmony proved to be very useful in both projects. The revision process is much faster, and so is the animation production. We import the script into Storyboard Pro, create the boards, import the scratch voices and generate the animatic. This step is critical to limit the retakes down the road. Manager makes it so efficient to oversee the progress of the production, and Harmony offers such great power that translates into speed and productivity. We no longer need to render between Flash and After Effects. Changes on assets are done in real-time, which is a major time saver,” states Celia.

“For the feature film, Harmony gives us more control on the stereoscopic animation style. Once the animatic is approved for each sequence, an artist lays out the scene, incorporates the scene planning in the animatic and delivers the file to the animators for them to create the animation accordingly. Once a first cut is ready, it is checked and changes, if needed, are requested. Then, there is another round of approval. We created a circular space and the camera moves in layers; it feels like an immersive 3D sensation. We selected some moments in the film during which the stereoscopic effect would give the best experience. For example, at one point, there is a colourful ball, the POP, that floats around the scene, or when Fishtronaut flies in the sky. These scenes are spotted in the animatic. We use shadows to give more body to the characters and it looks great,” enthuses Celia.

“Since we are producing the series and the feature at the same time, we can share many assets between both projects. We just have to tweak the animation a bit for the feature, as well as add effects and much more elaborated backgrounds that take advantage of all 3D capabilities of Harmony.”

TV PinGuim is clearly at the cutting edge when it comes to both creating popular properties and rolling them out to increase their reach. Let’s wish them continued success with Fishtronaut and all the great projects they will bring to the world.
When you bring together spirituality and creativity, you end up with a story of love and respect for life and the earth. This is the story of Wolf Dog Tales. This inspiring independent production sprang from the mind and heart of Bernadine Santistevan, and takes us through a series of ancient stories of animal wisdoms.

Born and raised in a rural community in Northern New Mexico, Bernadine’s family members have resided there for over four centuries after fleeing Spain during the Inquisition. The unique blend of her Cervantes-like Spanish culture with that of the Native American traditions of New Mexico, along with the twenty-one years Bernadine shared with her beloved dog Paco, serve as the inspiration for this film.

“During the last two years of Paco’s life, it was like I was taking care of my grandfather,” explains Bernadine. “And the wisdom he taught me, especially during those years, is the foundation of Wolf Dog Tales.” It was only later that Bernadine discovered that much of what she had learned from Paco was directly related to Native American beliefs of animal teachings dating back thousands of years.

To bring the story to life, Bernadine sought out an artist with whom she could sense a kindred spirit and that shared her deep respect for life. Her search led her to...
Animation Cell, which is led by Igor, an Emmy® Award winning animator/designer classically trained at the Zagreb School of Animation. When he read the story, Igor knew that he wanted to employ a medium that would reinforce the narrative’s connection to nature and animals. “I thought of sand painting, especially the Navajo sand painting, and also Ilana Yahav’s work. Technically, I didn’t know yet how I would do it. It was a true discovery in terms of approach,” says Igor.

To achieve the right look, Igor undertook a series of different techniques involving stop-motion animation using actual sand paintings, but the results were not to his satisfaction. As a Toon Boom Animate Pro user, he then decided to draw in the application, print the drawings, add sand with spray glue and then capture each drawing. Again, this did not evoke the right feeling. Along the way, Bernadine fed Igor reference material, including photographs of various Native American sites and indigenous symbols, to help him understand the context and culture of the story.

Working closely with his friend Marco Tempest, Igor explored creating foot prints in the sand, shooting the impressions and animating them using stop-motion. This is ultimately how he developed his first original technique called stop-motion sand animation™. Animated wolves were created by stamping silhouetted wolf impressions onto a sand surface. The silhouettes were first animated traditionally in Animate Pro. From this, stills were exported and used to produce acrylic laser cut-outs. The wolf cut-outs were stamped in the sand and shot using a stop motion program. To address the issue of unwanted movement in the background sand that surrounded the silhouettes, the stop motion recordings were imported into Animate Pro and mattes were cut around them. During the compositing, the wolf silhouettes were separated from the surrounding sand and blur edges were added around the mattes. The result is very organic and appears hand-made. “There are no identical impressions, and the sand inside the wolves is moving, making them more alive,” shares Igor.

Igor also conceived of another innovative technique which he calls colored sand painting animation™. As a start, since photographs can have a static and lifeless feel to them, he filmed various colors of static sand with a motionless video camera to achieve a more dynamic feel to the sand textures. “With video, there is life in an image. Even if it isn’t moving,” stresses Igor. “Also, the camera has different white balance levels. So if you tweak the white balance, you can capture different tones of the same colored sand. I had ten pre-sets of white balance and twenty colors of sand, so I ended up with 200 backgrounds that I saved in the library,” explains Igor. The animation was drawn into Animate Pro using a Cintiq. Once the animation was completed and approved by Bernadine, every character was split into separate layers. Each layer was then converted into a matte using the Cutter effect and inverted, creating a “window” into a
designated layer of the pre-recorded sand. “This is how we achieved the look of real sand paintings, without the bumpiness,” adds Igor. “The animation looks simple on the surface, but there is a lot of sophistication involved. One scene had 800 levels, making the compositing tree quite expanded,” he comments.

For the film’s title card, a third technique was invented. The goal was to have the wind blow away an animated sand painting to reveal the film’s title. To create this wind erosion animation™ technique, Igor started by building a tile from a plaster mix and writing the title words “Wolf Dog” on it while it was wet. As the plaster was drying, he sifted sand over it, making it appear as if the tile was an actual area of sand with the title words hand written into it. For the second phase of this technique and for use as a reference, Igor created a series of actual sand paintings based on the various background elements in the animated sand painting that he intended to blow away. Igor experimented with several types of compressed gases and nozzles until he found the right combination to blow the sand away, one that would result in a realistic wind erosion effect. He recorded this process on video and analyzed the recording frame-by-frame in Animate Pro, using it as a reference to create drawn erosion elements. These elements were composited onto a background layer of a second video recording of sand being blown away to reveal the film title’s card.

“This project was very important to me and my life as an artist,” said Igor. And it shows.

Considering the extensive level of creativity and ingenuity involved in this project, one can only marvel at the high quality of this unique animated short. In addition to Bernadine and Igor, the following talented individuals contributed to the creation of this masterpiece: Robert Mirabal, 2-time Grammy-winner, performing traditional Native American music; Larry Fessenden, award-winning filmmaker, portraying the voice of Wolf Dog; Begonia Colomar, color grading and VFX artist, with credits that include Minority Report and Shrek; and Tom Efinger, sound supervisor/mixer, who has worked on numerous award-winning films screened at festivals such as Cannes, Sundance and Toronto.

Part of the official selection at Annecy 2012, Wolf Dog Tales won Best Animated Film at the 2012 Comic-Con International Independent Film Festival and was recently honored with an award for Excellence in Writing by ASIFA East. And this is only the beginning, as response to the film continues to be overwhelmingly positive in the wake of screenings at several festivals around the world.

Wolf Dog Tales has also inspired the creation of a children’s book series and an 85 minute feature film which is currently in post-production. Bernadine and Igor are enthusiastically continuing to work together on both of these projects, motivated by the essential message they deliver, as well as the profound impact they can have on one’s mind and heart. And for this, we say thank you. Visit the website at wolfdogtales.com •
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As a labour of love, Daniel also embarked upon the production of a personal project, titled *Arte de Papas*, using only Toon Boom Storyboard Pro and Animate Pro. With a start to finish production time frame spanning over sixteen months, this eight-minute short was funded by the Consejo Nacional de la Cultura y las Artes, as well as the Fondo de Fomento Audiovisual.

In addition to Daniel, Constance Wette acted as art director, providing feedback on all creative processes, from storyboard to sound, while Elizabeth “Pepa” Molina efficiently organized the production flow amongst the team members.

Set on Chiloé Island, in southern Chile, the film tells the story of a mysterious disappearance; one that leads to an investigation that will reinforce the importance of preserving traditional ways. Chiloé serves as a reference point in the Chilean cultural identity, owing to its unique traditions that date back to the Spanish occupation, and beyond that to its indigenous heritage. In addition to being the birthplace of potatoes - the island boasts two hundred varieties — Chiloé has a strong tradition of witchcraft, one considered an art form to local residents. There are countless facts and myths in this vein, each one of them as unique as those that inspired Daniel’s wonderful story.

*Arte de Papas* is the first tradigital animation project to be done in Chile using Toon Boom technology. Working paperless, Daniel spent one month creating the storyboards. “Drawing digitally within Storyboard Pro worked wonderfully. It is so much faster not having to scan anymore. The tool is great to bring the idea to life; its strength is the animatic, in my opinion. I would say that I saved at least 50% of my time, compared to working
on paper and using Photoshop,” explains Daniel. When starting the production, Daniel used the approved bible and concept art he had developed previously as part of his submission for government funding. Moving on to the animation production, he worked alongside five additional animators over a six-month period. Opting for frame-by-frame animation techniques, the team maximized Animate Pro’s traditional digital tools. “Starting with the rich brushes, it was very convenient drawing directly into Animate Pro. We used textures a lot during colouring and applied the multi-plane camera to take advantage of the 3D space. The network view was excellent to apply special effects, making our process very efficient,” adds Daniel.

Arte de Papas was officially released on August 14, 2012 at the Cineteca Nacional Centro Cultural Palacio La Moneda. Right after, the short will hit the festival circuit, gaining greater exposure with every showing and ultimately bringing this fascinating tale to an ever wider audience.

In addition to creating films such as Arte de Papas and freelancing, Daniel is teaching animation using Animate Pro at the Universidad de las Americas. Relentlessly creative, Daniel is planning to submit a new project for funding in September 2012. With so much talent and such a rich culture from which to mine inspiration, no wonder Daniel is a productive and passionate animator. Keep an eye out for his great work!
Based in Johannesburg and Cape Town, South Africa, Masters & Savant started out in 2002 as a two-man motion design company, servicing the broadcast industry. Ten years later, they have become a multi-discipline studio servicing the advertising industry, as well as generating content for various projects. Their Cape Town branch has been operating for five years and has a sharp focus on creative craft. On occasion, they are able to work on jobs that are close to their hearts, like Windswept and Wanna Be Loved. “We chose to work on Breakfast Included’s music video, because the song is so quintessentially Cape Town. The moody weather, beautiful vistas, and interesting people. Cape Town is a special place. It’s an original piece of music by the Jazz band, which tells of finding love,” explains Reto Reolon, Managing Director at Masters & Savant. “We have three seats of Toon Boom Harmony. Our artists love the tools, specifically the integration of great drawing. We’ll experiment with the 3D module in our next endeavor. 3D illustrated cell is a lovely area of development in the creative arts right now, and we’re thrilled to experiment in this area – and it will be a great offering for our clients,” he concludes.

Toon53 Productions is a one-stop animation boutique with an international portfolio under its belt, including brands such as Nissan, MTVault, History Channel, Comedy Central, DSTV, Momentum, MNET, MK and more. Traditionally, they offer services in animation (pre-production and production), interactive eBooks and media, print (illustration and design), as well as storyboards and character design. More recently, they have started developing their own property titled The Weird World of Nox and Harper. The team is in the early stages of production. “We are currently looking to sell our IP in order to fund the rest of the production, and finish producing the 13, twenty-two minute episode series. Toon Boom Harmony has helped us on many of our international projects with its quick-to-learn interface, and amazing technical support team. The quality of work that the software allows studios to produce is just incredible,” comments Michael Robertson, Head of Toon53 Productions. The thirty-five second opening is available online at https://vimeo.com/groups/toon53productions/ Any interested parties should definitely contact them!

Buzzco Associates, Inc. is a boutique studio located in New York City. Candy Kugel started using Toon Boom Storyboard Pro for a TED-Ed project titled Sex Determination, which had very tight deadlines. “I was able to storyboard a five and a half minute educational film in three days, with three track changes and complete animatic, including pans and zooms. Compared to doing a traditional paper storyboard and scanning that and putting it into After Effects, I was by-far much more efficient,” explains Candy. Then, Candy and her colleague Rick Broas were able to animate the entire piece in the next two weeks. Having the capability to export the cut scenes directly into Animate Pro streamlined the process with amazing results. To watch the final piece, please go to: http://tiny.cc/ox7qjw. In December 2011, Candy’s partner of thirty-eight years, Vincent Cafarelli, passed away unexpectedly. It was her desire to make one more independent film to complete his and her “oeuvre.” Lanny Meyers, who composed the music for their independent films, wrote the film’s titular song, called The Last Time. For this most universal and personal project, Candy also used Storyboard Pro and Animate Pro. The Last Time has just been completed and will be entered in film festivals worldwide.
The Milwaukee Area Technical College offers a two-year Associate of Arts program that provides students with training in traditional and 2D digital animation techniques, as well as 3D animation. Following a first year of study in traditional approaches to animation that includes animation, digital life drawing and character design courses, students have the option of focusing on either traditional, or 3D animation disciplines, with an emphasis on creating performance-based character animation. MATC graduates gain the knowledge, skills and techniques required to work effectively as animators, using a variety of tools within a professional animation studio setting. Tools of choice related to 2D animation include Toon Boom Storyboard Pro and Animate Pro. “Animate Pro is just a great piece of software; it is so easy for the students to make that initial transfer from drawing and still keep that thought process, and then just apply it to a different tool. This is how we want to approach technology; applying the animation principles to the new animation technologies,” explains Tim Decker, animation instructor at MATC.

Université Laval’s programs in the art and science of animation prepare students for a career in that creative and booming industry, namely video games, computer graphics, and film and television, through a solid artistic and technology-oriented training. Their curriculum enables students to acquire skills in 2D and 3D, character creation, interactive tool design, or even in creating virtual, or augmented, reality. Very involved in research, the various departments of this Quebec francophone university allow students to access leading-edge expertise in various areas related to immersive environments, virtual characters, medical and scientific visualization, visual effects and video games. The team in the Art and Science of Animation program is always on technology watch mode, looking for the best teaching methods combining research, creativity and technological expertise. Indeed, they have been following Toon Boom for a while before deciding to develop a first course using its software products. Today, Université Laval uses Toon Boom products in several courses. “This technology is now in high demand by our 2D artists, who create amazing results!” stated François Giard, Program Director in the Art and Science of Animation program. According to him, the advantage of the Toon Boom suite is to simplify the production process by unifying interfaces. “The tools developed by Toon Boom help artists in a complex production environment; just explore a production scene to understand what I mean. It comes down to a very important aspect for us: the opportunity for our students to complete their production within the university and pedagogical time frame,” he concluded.

Cobb County School District (CCSD) is the second largest school system in the state of Georgia, U.S.A., and the second largest employer in Cobb County. Cobb County School District is responsible for educating more than 106,849 students in a diverse, constantly changing suburban environment with a mission of ‘Creating and Supporting Pathways for Success.’ CCSD is the 24th largest school system in United States, with a total of 112 schools: 67 Elementary Schools; 25 Middle Schools; 16 High Schools; one Special Education Center; one Adult Education Center; and one Performance Learning Center. All 16 High Schools within Cobb County School District’s Career, Technical and Agricultural Education (CTAE) programs use Toon Boom products: Broadcast Video Production and Interactive Media (3D Web Design). “The Cobb County School District decided to adopt the Toon Boom technology due to the product being in alignment with curriculum standards, with a goal to implement interactive technology resources in Career, Technical and Agricultural Education (CTAE) programs,” stated Cheryl Clemons, Interim Career, Technical and Agricultural Education (CTAE) Supervisor for Cobb County School District located in Marietta, Georgia.
Architecture, film, video games, advertising. These and other creative industries offer myriad opportunities for skilled animators in metro Atlanta. And, with some entry-level jobs paying $35,000 or more a year, animation is a path to a well-paying career. A lead animator can earn $67,500 or more annually, while the starting salary for an animation director is around $91,000.

The location within the region of such broadcast powerhouses as CNN, the Weather Channel and the Cartoon Network, combined with generous tax credits that have made film crews such a familiar sight, metro Atlanta provides a fertile environment in which to grow the digital economy. Bento Box Entertainment, a leading producer of primetime animation for broadcast and cable networks, and RadioactiveGiant, which delivers feature films, TV programs and web originals via digital download, streaming and video-on-demand, are two West Coast companies that recently opened facilities in metro Atlanta.

The State of Georgia has identified film, entertainment and digital media as one of its priorities for its economic development efforts. One reason, according to Asante Bradford of the Georgia Department of Economic Development, was to keep talent in the state. “With SCAD, Georgia Tech and others offering programs in digital media, we wanted to dedicate resources to keeping graduates in Georgia.”

To ensure the region has enough workers to meet the expected demand, the Atlanta Regional Commision (ARC) Workforce Development Division has worked with companies in the region to identify critical skills these companies need. One of those critical skills is IT/software development, including motion graphics design, animation, interactive design and game design. ARC also mapped the career pathways that will prepare students for careers in those fields.

Last year, through a grant from the Governor’s Office of Workforce Development, ARC worked with various organizations to offer training in animation for youth and adults seeking to develop additional skills. The SMART Academy offered courses in game design and robotics for youth. Georgia Tech and Southern Polytechnic University conducted start-up camps on mobile apps and entrepreneurship. Clayton State led interactive animation and video camps, with built-in technology and math components. ARC brought in Toon Boom, a global leader in digital media and animation software, to provide training...
at Gwinnett Technical College for industry workers. ARC also conducted a workshop for high school teachers and made small grants to school systems in the region, allowing them to incorporate Toon Boom software into their digital media classes and purchase desperately needed equipment.

Last year’s efforts have paid off and are now sustainable. Several school systems in the region, including Cobb, Clayton and Rockdale counties are using their own resources to purchase Toon Boom software for video production and interactive media classes. At the same time, Toon Boom is offering workshops to train teachers in the use of the software in their classrooms. High school students who successfully complete the required coursework can attain an associate level certification and be referred to employers worldwide through the Toon Boom Certified database.

According to Alex Zamudio, director of academic sales for Toon Boom, the partnership with ARC has been key to the project’s success. “We look forward to continuing our joint efforts in the months to come to ensure this initiative builds a local network with professional organizations and industry partners that can open up opportunities for all involved.”

With its 28-year history in Peru, Instituto Superior Ignacio de Loyola (ISIL) is a prestigious institution, not only for its excellent teaching methodology, one based on the philosophy of ‘learning by doing’, but also for a modern infrastructure that is perfectly suited to preparing highly competitive professionals. ISIL includes three fully equipped and operational campuses: one each for Technology, Management and Design and Communication, all of which are led by Dean Marcelo Ghio. Within the Faculty of Design and Communication, Ariana Cánepa Hira kawa has developed three certification paths that prepare students in key design areas over three years, namely Editorial design, Corporate design and Multimedia design. In the latter certification path, students are learning animation using Toon Boom products. “We consider it important to incorporate Toon Boom within the graphic design career, because we want to ensure students access to current tools that enable them to become successful professionals in the global market. We believe that our greatest asset is our students, and we take their training very seriously. With the addition of Toon Boom, our students will learn how animation is done internationally, which is a great experience to give them the confidence to take up any creative challenge once they graduate,” explained Sandra Leon Palomino, Animation Professor at ISIL.
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