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**Prensario**  
**Kids & Teens**  
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[ FABRICIO FERRARA - DIRECTOR DE NEGOCIOS INTERNACIONALES- PRENSARIO KIDS & TEENS ]

# MIPJunior 2021: there's not need to "return to normal" for animation



## Prensario International

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During the almost two years that Covid-19 prevented a return to physical markets, PRENSARIO KIDS & TEENS has participated at twice as many venues compared to pre-pandemic times. Virtuality allowed it to be present not only at the three traditional ones, *Kidscreen*, *Quirino Awards* and *MIPJunior*, but also add *KingstOOn* (April), *Annecy* (June) and *Pixelatl* (September) to its calendar, as well as *Animation!* / *Ventana Sur* (December).

One thing has been clear at all of them: animation is more active than ever. And has been, without doubt, the genre that has best adapted itself to the crisis. Its own nature favors remote work; technologies applied to its development and production have improved; tax support has been reinforced; and, places of origin have strongly diversified: Africa, MENA, Latin America, among other regions, are now producing it.

While the industry is no stranger to economy blows, the impact of this particular one has been hardly noticeable in operational and creative terms. On the contrary, the animation world closes a good 2021 with more projects; new technology has been implemented; existing drives have surged again with more force, as is the case of Stop Motion; topic and origin diversity have improved, all resulting in great prospects for the years to come.

This special *MIPJunior* issue features a bit of all of this: special reports on the industry as well as on videogames, the other great driver that is pushing volume figures up. In addition, there are key reports on linear and non-linear players in China, Latin America, Europe and the USA.

This is a must-see edition, underscoring that animation faces only a way for the future: to keep growing.



# JUST PAINTED NEW SPANISH ANIMATION

## @PIXELATL 2021

### 3X PROJECTS BY NEW SPANISH ANIMATION EMERGING TALENTS

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Diana Ación Manzorro
- HOMEWORK  
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### CHALLENGES FOR THE CREATION AND DISTRIBUTION OF CHILDREN'S CONTENT IN IBERO-AMERICA

Moderated by Jose Luis Farias, Member of La Liga de la Animación Iberoamericana

- YAGO FANDIÑO  
Director of Children's Content at RTVE (Spain)
- BERNARDITA OJEDA  
Founder and Creative Director of Pájaro (Chile)
- JUAN CARVE  
Founder and Director of Chucho.tv (Uruguay)

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# The kids' industry: present & future



➔ **Prensario Kids & Teens summarizes in this report key opinions from top global animation industry leaders, which were taken from their participation in the different events of 2021. Strong characters, new formats and diversity seems to be the most used formula for their platforms and screens. Let's take a look where is the industry is going to.**

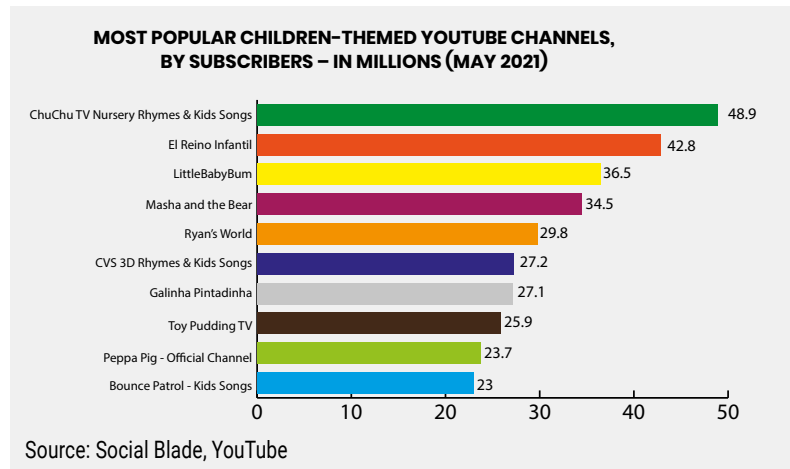
With the pandemic hitting the world since the beginning of 2020, the full audiovisual industry had to reconfigure its present and future plans, adapting to new creative and production processes, narratives and facts that impacted in the stories.

In the case of the animation, due to the segment nature, the impact in the production was not so complex, as the main practices are digital with crews distributed all around the world. The sector has been able to rapidly adapt to remote work without interrupting the industry production chain. Another key element were the different lockdowns: children and families at home created the ideal atmosphere for an 'increased demand.

Moreover, the digital market exploded: **Apple TV +** (+42 million subscribers) and **Disney +** (+100 million) were launched by the end of 2020 to compete **Netflix** (+200 million) and **Amazon** (+150 million). In 2021, **HBO Max** (+20 million) and **Peacock** (+54 million) grew and the first one started, recently, its international roll out with LatAm coming first and Europe in the fall. But they are not alone: **discovery +** was launched on January 4, 2021 and **Paramount +** expanded, first in LatAm and then in Europe and worldwide, completing the major players map.

The majority of the projects did not stop. On the contrary, they grew. The creation of new stories took place in new and more diverse parts of the world, a fact that was noticed through the tradeshows taking place from March 2020 onwards (Kidscreen 2020 was the last physical event for the industry). It can be strongly affirmed that the animation industry was better prepared for pandemic.

2020/2021 were pivotal years where the foundations for a new child-



youth audience were developed. The confinement forced society to seek entertainment within their homes, generating an increase of more than 70% in experiences linked to digital connections.

## Trends

PRENSARIO KIDS & TEENS has been reflecting some of the top trends in the different market coverages, and one of the most important has been that animation has taken a great advantage during the pandemic against live action. Is it a conclusive advantage?

Definitely not, live action will continue to be relevant for years to come, especially when filming is returning to normality in most of the world. Key projects were announced since the beginning of 2021: *Jane*, by **Dr. Jane Goodall** and **Sinking Ship Entertainment** for **Apple TV +**, combining live action and CGI animation, or **Michelle Obama's Higher Ground Productions** puppets show for **Netflix**, *Waffles + Mochi*. Also, the acquisition of **9 Story** (Canada) from the British short series *Bad Nature* (25x'5) broadcast on **Sky Kids** for children 6-11 years old, which mixes real images with CGI animation.

In animation, preschool content is more in demand, and better if it is short and multiplatform. One of the reasons has to do with the fact that, after 6-8 years, children turn to YouTube or video games, and it is more complex to see them linked to linear content. One effect that the pandemic has consolidated is that the targets are "stretched" and what was previously exclusively preschool (3-5) can now reach up to 7-8 years, and this is so because the family has spent more time during confinement gathered by viewing linear and non-linear content.

This year Anney and its market MIFA editions offered good perspectives for the future: despite the pandemic, they confirm the health of the animation industry by announcing a bigger number of deals and co-productions developed in all directions: from Asia to Europe, and



Despite the pandemic and the production stop, live action continues to be relevant on Kids & Teens segment: *Jane* by Dr. Jane Goodall and *Sinking Ship Entertainment* for **Apple TV +** was announced at the beginning of 2021

vice-versa, or Europe to America.

As indicated in this report, diversity is not only expressed in the different topics and stories, but also from the countries they are coming from: there is a bigger presence from Africa, Asia and Latin America. Clearly, South Africa from the first group, followed by China on the second one, and Argentina in the third. More and more, markets outside the traditional are being chosen to bring fresh and disruptive ideas to the kids & family global business.

## Industry Leaders

From Europe, UK, France, Spain, Germany and Italy are the most important players. For **Jo Allen**, Producer, **CBBC'** editorial strategy is based on delivering 'brilliant content' to UK children (6-12 years old): 'We are a multi-genre unit, commissioning and sourcing bold and ambitious content for our portfolio of branded platforms. We want all children to see their lives reflected, and we pride ourselves on our role in providing opportunities for new talent both on and off screen', she says.

**Caroline Baldeyrou**, Deputy Director of Digital Development, **ARTE France**, adds: 'We are modifying our digital strategy in markets such as France, Germany and the UK, based on the visualizations of **ARTE.tv**, which encompasses a large part of our content and digital strategy so far. Among our most recent digital efforts are channels on platforms such as **Instagram** and **YouTube**, where we make specific, short content available'.

**Marc Van Den Bosch**, Senior Manager, Content Acquisition, **Super RTL** (Germany), remarks: 'Children are at the center of all strategic considerations so we want them to find the issues that are most important in his life. Content should be as relevant as possible to children ages 2 to 13. We are aware of our responsibility to our target audience and parental acceptance is very important to us'.

**Luca Milano**, Director of **Rai Kids** (Italy), completes: 'We have two FTA TV channels for young audiences, **Rai Yoyo**, the children's television channel Italian leader, for preschoolers, and **Rai Gulp** (children 8-14 years old). Our own production, mostly carried out in the RAI studios in Turin, is increasingly important, especially during these times, but most of our offer is made up of animation and children's drama, co-produced or acquired by independent producers'.

From the Americas, **Nathalie Chamberland**, director of youth programming at **CBC** (Canada), looks for co-creators that the company can help closing any funding gap: 'As a government-funded body focused on expanding our culture, most projects should have a strong Canadian angle, while reflecting and resonating with Canadian children and their reality'.

**John Pagano**, VP **Nickelodeon** Digital Editorial, indicates: 'Our digital environment is widespread: we have alliances with platforms such as YouTube, where they have more than 30 independent channels focused on their main content brands and franchises throughout the world'.



**Qing Fan**, producer, **Tencent Video**:  
'We are on the hunt for diversified animation for girls ages 7-9: We target series that can complement our traditional princess or magic-themed shows'

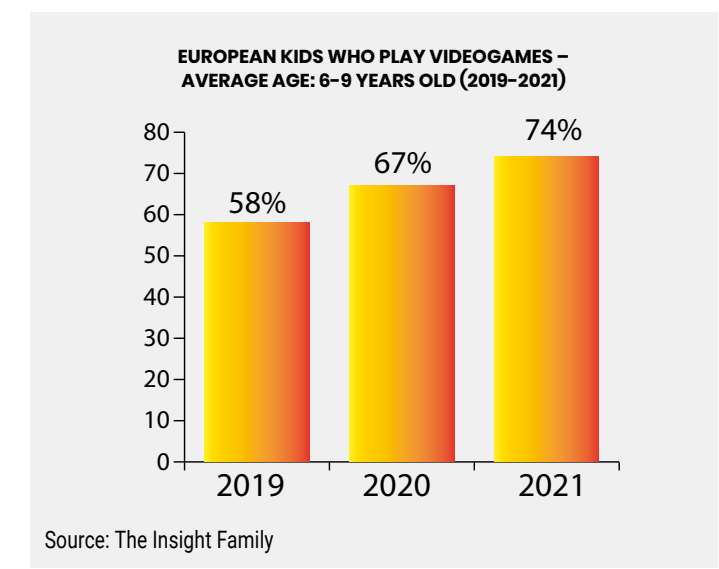


**Luiz Filipe Figueira**, Head of Programming & Content Strategy, **Globo**:  
'Our programming is focused on brand-oriented live-action and animated programs that will potentially resonate on children 2-5 for **Gloobinho** and 6-9 years old for **Gloob'**

And **Orion Ross**, VP Animation Digital & Acquisitions **The Walt Disney Company EMEA**, highlights that it is acquiring and co-producing animated content originated in Europe and Africa, working with independent studios and producers for its global channels and services. 'Our current approach to development includes original series for preschool-age children, school-age children, and a broader family audience, including adults'.

From Latin America, **Luiz Filipe Figueira**, Head of Programming & Content Strategy at **Globo**, comments: '**Gloob** and **Gloobinho** strategies are based on strong brands with a large audience in Brazil. Our programming is focused on brand-oriented live-action and animated programs that will potentially resonate on children 2-5 years old for **Gloobinho** and 6-9 years old for **Gloob**. Our 360-presence includes **Facebook**, **TikTok**, **Instagram**, **Spotify** and **Gloob'**

Chinese giant **Tencent Video** has signed deals with international companies for coproduction and distribution, amplifying the reach of its IPs, while it looks for new shows for the domestic market. **Qing Fan**, producer, concludes: 'We are on the hunt for diversified animation for girls ages 7-9: We target series that can complement our traditional princess or magic-themed shows. As for animated comedies for children under the age of six, we are considering more non-dialogue shows because humor in conversation-based series is often lost in translation for younger viewers, according to the executive'.



**Jo Allen**, Producer, **CBBC**:  
'We want all children to see their lives reflected, and we pride ourselves on our role in providing opportunities for new talent both on and off screen'



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'Our own production is increasingly important, especially during these times, but most of our offer is made up of animation and children's drama, co-produced or acquired by independent producers'

# Tencent Games: opening the way to new creative industries

Founded in 1998, **Tencent Holdings Ltd.**, is a Chinese multinational technology conglomerate offering in China and in many global markets various Internet-related services and products, including in entertainment, artificial intelligence, and other technologies such as videogames.

## TENCENT, THE LEADING VIDEOGAME PLAYER IN THE WORLD

- Tencent is the #1 videogame company in the world earning more money than Sony, Nintendo or Microsoft, among others
- It fully controls Riot Games with its biggest brand *League of Legends*
- The Chinese company owns 40% of Epic Games since 2012, and operates global brands such as *Gears of Wars*, *Fortnite* or *Battle Royale*.
- It also owns 11,5% of Bluehole, creators of *Playerunknown's Battlegrounds*. In 2016 it acquired the Finnish company Supercell, which edits mobile games *Clash of Clans* and *Clash Royale*
- Tencent Games has 21.5% of GluMobile with PC games us *SMITE*, *CrossFire*, *Dungeon Fighter* or *Alliance of Valiant Arms*
- It owns 5% of Activision Blizzard, including *Call of Duty*, *Destiny*, *World of Warcraft*, etc. It also owns 5% of Ubisoft, including sagas such as *Assassin's Creed* or *Far Cry*



Along with their telecommunication and technology services, the Chinese giant also operates **Tencent Video**, one of the largest OTTs that it's also a key content producer for the local and international marketplace. It is among the top three players in China.

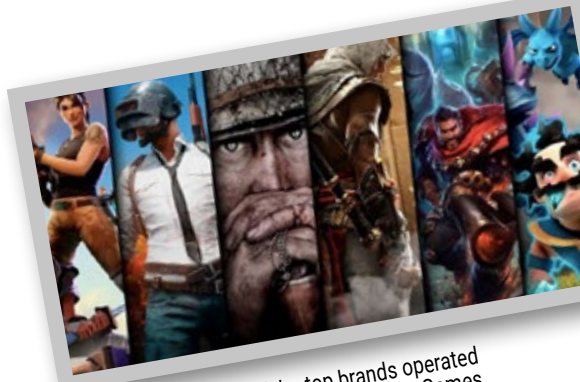
Videogames are also a top priority because it is the biggest vendor of the sector. Through its publishing division, **Tencent Games** created in 2003, it focused on online games, controlling top developers such as **Riot Games**, **Epic Games** or **Activision Blizzard**.

The visual development director of the company is **Jaime Jasso**, who led an online keynote talk organized by **Ciudad Creativa Digital** (Mexico), where he spoke about his career in the industry and his prospects.

Based in Los Angeles (California), Jasso has worked in various film productions, international such as *Avengers: Infinity War* or national such as *Powerful Victoria*: 'I found it convenient about the good and bad experiences that have led me to diversify into various creative fields within the industry. I want my work to serve as an image for all young creatives'.

He also mentioned his collaboration in the film *El Camino* (2019) where he was co-director together with **Fernando Campos** and of which he said: 'It was a fairly ambitious project, we wanted it to look good. We presented it in Paris in 2019 and it was very popular. I am currently in the pre-production of another horror short, I love cinema'.

The executive indicated that his disembark into the industry started 'as a passion as a child, drawing and watching content'. Then appeared the curiosity of not only consuming, but



Some of the top brands operated by Tencent Games

also producing. I took my art taste to all this film content, I identified the field of action that I liked, there were few companies venturing into computer graphics in those years, I knocked on doors in various production companies, did commercials, expanded my portfolio and was able to place myself time goes by in Los Angeles'.

**Jasso** currently leads the visual development area of the videogame unit at **Tencent**. This step, according to the professional, 'has been a sum of the constant evolutions that the technology of visual development has had', he underlined.

'We all play video games in some way. What attracted me to this world is that the cinema, the graphics that were very photo-real, thanks to video game technologies and new video game applications, everything already looks very real, is what I am liking, the interactivity that it looks very cinema-quality and that's what is attracting film artists to video games, we can do the same level'.

He considered that one of the main challenges of any country that wants to bet on new economies and content is precisely the 'opening to competitiveness' and being aware of how other cultures and societies are opening the way to creative industries.



Jaime Jasso, director of visual development, Tencent Games

### TOP 10 PUBLIC COMPANIES, BY GAME REVENUES – IN USD BILLION (2018 VS. 2019)



Source: Newzoo



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# PakaPaka: 'Content with educational impact'

PakaPaka is an award-winning, Latin American referent of children's programming that offers to its local audience in Argentina and its regional partners content with educational impact.

Interviewed by PRENSARIO KIDS & TEENS, Cielo Salviolo, director, highlights the renewal of its 2021 grid, the launch of a creative council of kids for the co-creation of content, and the focus on international co-productions. 'We have been generators of interactive content since our inception, even without knowing we were doing it. We developed ideas and productions that had a very good impact on our audience and parents, and that were recognized in different forums and international awards', she begins.

Born in 2010, PakaPaka is the result of a public policy focused on the generation of high quality educational and cultural content for children. 'We are looking for content that accompanies the growth process of children. We are interested in those who leave a question: not the ones answering why, but what for. We co-produce a

lot, both locally and internationally (Chile, Colombia, Mexico, Spain), since we bet on a variety of tones and topics that our different partners can give us. We have a stra-

tegy focused on flexibility and adaptation for each project'.

Actually, the channel was nominated at the 2021 Emmy Kids Awards in the animation category for the coproduced series *Petit*, which follows a curious child whose questions open up possible and alternative worlds that no one had imagined before. Produced with Pájaro TV (Chile), Non Stop (Argentina) and Señal Colombia, it competes with *Mush-Mush* and the *Mushables* (France), *Shaun the Sheep: Adventures from Mossy Bottom* (UK) and *Aardman Tish Tash* (South Korea). The series can be seen through the YouTube channel and on the Cont. AR platform.

During the pandemic, Salviolo highlights "Windows to the World" organized together with the Televisión América Latina (TAL) of which PakaPaka is part from its inception to connect with other public TV stations of the region. 'Two micro-programs were produced by each participating country that pointed to experiences in the recovery of routine in children'

50% of the channel grid are acquisitions and 50% co-productions. 'We are interested in the format of 10-15 minutes and 26 episodes, in short and long format', clarifies the executive, who also adds about interactivity: 'We are developing more digital tools, thinking of a new website, adding social networks and, above all, making synergies throughout the ecosystem. The strategy has worked well for us with classics such as *Zamba* or *Medialuna*, whose stories and characters allow better communication between platforms'.

Salviolo announces that PakaPaka is innovating in the first horror series for children, in addition to content created for the Inte-

Produced with Pájaro TV (Chile), Non Stop (Argentina) and Señal Colombia, *Petit* competes on the 2021 Emmy Kids Awards

*Zamba*, an historical IP from PakaPaka, reinforces its digital ecosystem

gral Sexual Education (ESI) program focused on early childhood, and a new *Zamba* series. 'We are working with a council made up of children, who propose topics and we develop the rest. Working with them works very well, and issues such as violence, the environment, poverty and discrimination arise that we turn to our projects and new developments, with a clearly interactive and multi-platform strategy', she underlines.

'We are interested in content that has four main components: 1) its appropriated; 2) its relevant; 3) its attractive; 4) it is inseparable from their format: content and format are a central binomial in PakaPaka's strategy', the executive concludes.



# Zodiak Kids – MIPCOM 2021

## WarnerMedia Kids EMEA: new comedy ideas

Zia Bales, Senior Manager Acquisitions and Co-productions, WarnerMedia Kids EMEA, describes that the division targets children aged 3-13 years old and encompasses a 'wide range of comedy content', while she remarks that the company gives a voice to young and independent creators in this region.

'We seek new and innovative comedy ideas that respond to the diversity demands of TV and digital media today, with characters who feel authentic to our audience and their lives, and who tell stories that our audience can relate to and have fun with'.

WarnerMedia EMEA operates several channels in these territories: Cartoon Network, covering audiences from 6 to 12 years old with a core of children from 6 to 9 years old with action series and adventure comedy focused on animation; Boomerang, reaching a younger audience with animated series of comedy and adventures for children from 3 to 6 years old; and Toonami, Boing and Cartoonito, which locates the most editorial titles in EMEA.

'We are looking for live action and animation series projects for 3-13-year-old for our children and family services in EMEA. And with special focus on diverse stories and characters that will entertain our audiences with comedy, adventure, action, and more', describes Bales.

And she completes: 'We want locally relevant stories that can have global appeal. We like to stay on top of projects at an early stage to consider co-production and pre-purchase templates. But we also consider projects in production and those that are already produced'.

WarnerMedia

Zia Bales, Senior Manager Acquisitions and Co-productions, Warner Media Kids EMEA

## KiKA: 'We aim to reflect the world the children live in'

Launched in 1997, KiKA is a leading German free-to-air television channel with focus on kids 3-13 years old, managed by a joint venture from public-service broadcasters ARD and ZDF.

For more than 20 years, it has been a trusted partner offering children programming in the most varied stages of development, and highly valued by parents. According to the channel website, KiKA had an annual operative budget of €80 million, with more than €35 million dedicated to programming, in 2019.

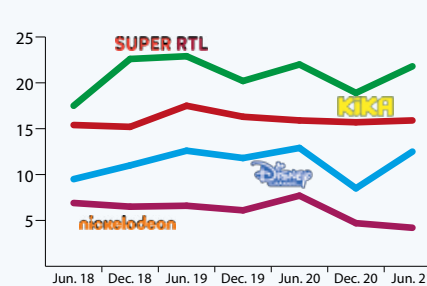
Sebastian Debertin, Head of Fiction, Acquisition & Co-Production, underlines that its market share among children aged 3 to 13 has grown 'continuously' since its inception and that the channel is one of the leading networks during 2020/2021.

'Overall, our main goal is to reach children through targeted programs that reflect the world they live in with a variety of genres, with entertaining, informative and educational content with its channel linear as well as with their online offerings', describes the executive.

KiKA's programming ranges from preschoolers to children ages 6 to 9 and tweens. Debertin says: 'Regarding acquisitions, we are looking for premieres, not old series that were already broadcast years ago in Germany. We are also seeking for animated feature films, as well as live-action feature films for children and for children + families, depending on the story and the characters, starting with a goal of 5+ to 8 years, 6-10 or up to children over 10 to 13 years old', he added.

Debertin remarks that KiKA's preschool offering, with Kikaninchen brand on top, is currently 'very strong' when it comes to animated series for preschool-age children, and also for the so-called 4-7+ bridge audience. Nonetheless, the company is looking for new programs that can be watched not only on linear screens.

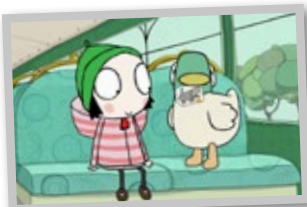
GERMAN KIDS TV MARKET SHARE EVOLUTION (JUN. 18-JUN. 21)



Source: Statista.com



Kikaninchen is the strongest preschooler brand from KiKA



Sarah & Duck is a BBC's children's TV series produced by Karrot Animation



KiKA von ARD und ZDF

Sebastian Debertin, Head of Fiction, Acquisition & Co-Production, KiKA



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# What do kids' buyers want?

PRENSARIO interviewed top buyers from around the world for this special report about What do kids' buyers want? Acquisitions, programming and production executive from Europe, the Americas and APAC highlighting their programming needs, productions in their pipelines and the future of the business.



**Orion Ross**  
VP Animation Digital & Acquisitions EMEA, The Walt Disney Company



We work with independent studios and producers throughout the region for our global screens, including Disney Junior, Disney Channel and Disney+. Our current approach to development includes original series for preschool-age children, school-age children, and a broader family audience, including adults. We seek a compelling storytelling that reflects Disney's core values of optimism, decency and community with a unique perspective, strong characters, best-in-class creative talent and premium production values.

CANAL+

**Gérald-Brice Viret**  
General Director of Signals and Programs of the CANAL + Group



'Our priority is to renew the strong, distinctive content of our channels, which are highly appreciated by our young audience. We bring titles like Mush-Ush & Les Champotes that participated in more than 30 festivals and broadcast in almost 150 countries, it has established itself as one of the hits of the year, and we are already waiting for S2. Our editorial strategy pursues an innovative offer through existing formats and genres, but they also ensured the creation of novel and distinctive programs that encourages creativity while remaining faithful to children and their everyday problems. We are looking for animated series, TV specials / movies, and fiction series for children ages 3 to 6 and ages 6 to 10 and over.'



**Nathalie Chamberland**  
director of youth programming at CBC



We are looking for co-creators that CBC can help close any funding gap. Releases should take into account the fact that as a government-funded body focused on advancing Canadian culture, most projects on CBC's list should have a strong local angle, such as IPs made here, a strong connection in content, or a specific Canadian angle, like shows literally set in the country, like Anne with an E. A big goal in the coming year is to show Canada to its audience as well. As a result, we are looking for unique and cool shows that highlight different cultures and regions across the country.



**Luiz Filipe Figueira**  
Head of Programming & Content Strategy at Globo



We operate two strong brands with a large audience in Brazil. Gloob resumed production this 2021 including D. P. A. (S15), Bugados (S3) and Escola de Gênios, among others. Our editorial strategy is focused on brand-oriented live-action and animated programs that will potentially resonate with children ages 2-5 (Gloobinho) and 6-9 (Gloob). We are looking for character-driven adventure series projects that we can tackle at an early stage to help jointly fund and develop a new international blockbuster, with potential for L&M and Consumer Products.

**Qing Fan**

Qing Fan, producer, Tencent Video



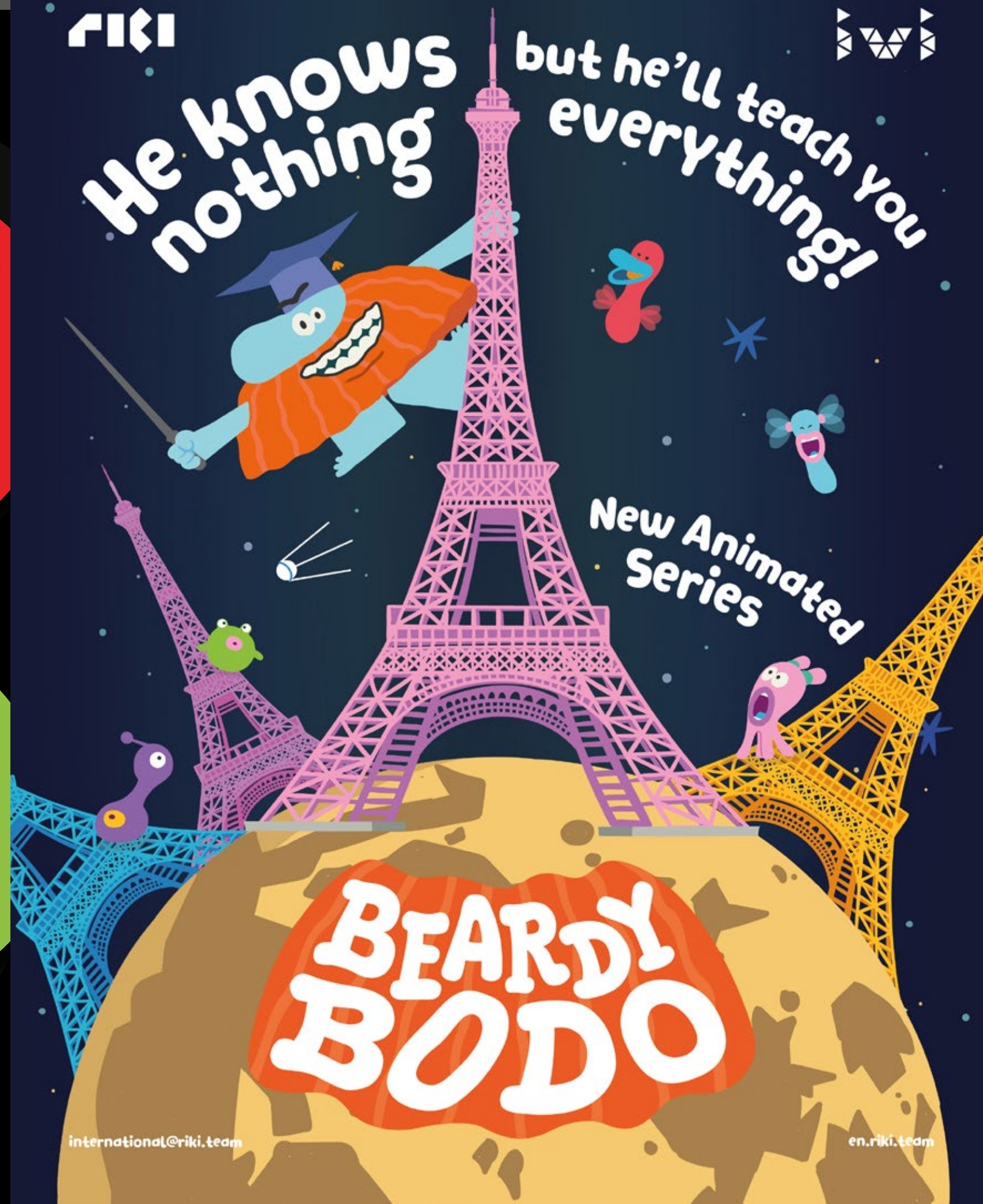
Tencent Video

We are looking for animation to buy and/or coproduce for girls ages 7-9. We target series that can complement Tencent Video's traditional princess or magic-themed shows. The channel for the children's segment is aimed at children from 0-14 years old. Building on the initial success of the iconic action-adventure series Power Rangers, which we acquired in 2019, we also seek for more live action for tweens and teens +14 years old. Fantasy / science fiction is a genre of choice due to its growing popularity around the world. As for animated comedies for children under the age of six, we are considering more non-dialogue comedy shows because humor in conversation-based series is often lost in translation for younger viewers, according to the executive. The more universal comedies without dialogue also diminish the need to adjust stories in China to cultural differences.



He knows nothing

but he'll teach you everything!



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**Iryna Kostyuk**  
producer at FILM.UA Group



Ukraine is a strategic hub to develop animated IPs for the global market, and this is our case with globally acclaimed films such as The Stolen Princess, preschool series Brave Bunnies with strong ratings all around, as well as in-production projects like Hrafn Academy and Roxelana, and an upcoming animated film Mavka. The Forest Song that's already looking strong with many pre-releases licensing deals. We are co-developing it with Iceland's GunHil (Sagafilm) and it has been picked up by Cartoon Forum. We also work in all kinds of formats, both 2D and 3D, feature-length and episodic, reports Iryna Kostyuk, producer. Our current feature film slate consists of three titles with a common vision. They are based on strong female characters with authentic historical and ethnic backgrounds: for example, The Stolen Princess, with which we have more than 100 territories covered: it was theatrically released on around 4500 Chinese screens, in India in four languages, and a huge success in Europe (Romania, etc.). We have even exceeded big global titles like Coco or Baby Boss in terms of box office numbers, and were the first Ukrainian animated feature film in Latin America ever.



**Dr Hedy Lim**  
Director of Content  
Business at Indonesia  
Entertainment  
Group (IEG)



Our purpose is consistently look for good quality kids' content, as we will be launching soon a new free-to-air channel 100% dedicated to kids. We see huge demands for that content, which has not been catered to by our current FTA channels, SCTV and Indosiar. On the Pay TV space, our dedicated channel Horee! has been performing consistently well since its launch, and it's one of, if not the most popular channel for the grassroots audience. This makes us confident in our venture for a free-to-air channel for kids," Hedy revealed.

**Telidja Klai**

Program manager Acquisitions & Coproductions Animation at Ketnet/VRT



As the public broadcaster in the Dutch-speaking part of Belgium targeting 0-12 years old kids, we classified our network as a 360° screen for children. Our approach encompasses a dedicated linear TV channel, children's blocks on one of VRT's main channels, various apps, a website and more than 130 live events a year. The key elements of the digital strategy are innovation, participation, interaction, play, observation and listening. Regarding purchase intentions, we acquire and co-produce innovative and refreshing programs that match our values: connecting, stimulating, fascinating, positive, relaxing, daring, attractive. 90% of the content is produced locally and 10% is acquired, while animation in co-production with us requires the participation of a Dutch animation studio.

**Luca Milano**  
Director of Rai Kids



'Our strategy has always been to combine entertainment and education in our offer for children with Rai Yoyo, the Italian leading children's TV channel for preschoolers, and Rai Gulp, for children from 8 to 14 years old. Our own production, mostly carried out in the RAI studios in Turin, is increasingly important, especially during these times, but most of our offer is made up of animation and children's drama, co-produced or acquired by independent producers. In our digital ecosystem, TV is integrated to the general RaiPlay VOD platform and the free RaiPlay Yoyo VOD service. Animation and children's drama are the genres they use the most, and we are also interested in children's documentaries.

**Jo Allen**

Producer at BBC - Children's Acquisitions and Animation



The BBC channel, dedicated to children aged 6 to 12, editorial strategy is based on delivering brilliant content to UK children. We are a multi-genre unit, commissioning and sourcing bold and ambitious content for our portfolio of branded platforms. We want all children to see their lives reflected, and we pride ourselves on our role in providing opportunities for new talent both on and off screen. Our goal is to model good behaviors, show kindness and active citizenship, be aspirational and informative, and we believe that children have the right to be carefree and laugh too. Our programming search is oriented to animation for a target audience of 7 to 12 years old and of the type: Fast-paced comedy, driven by strong and diverse characters, in 11-minute format and of basic viewing for children ages 7 to 9; or clearly 22-minute family comedies; or animation with a more complex narrative style, and with a story arc, possibly anime style, and suitable for younger viewers.

130 EPISODES ARE AVAILABLE

SEASON 6 (26 X 3.5')  
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**SUNNY BUNNIES**



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# Online gaming industry boosted in 2021

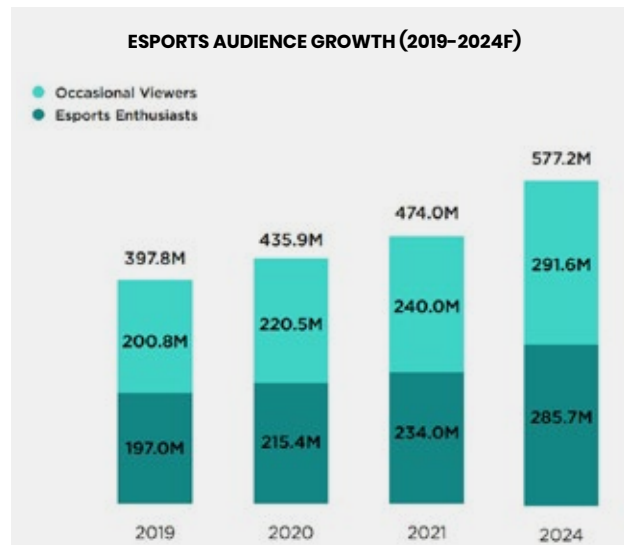


The gaming industry is experiencing a radical transformation, where related companies and sponsors have understood this and have started to increase their budgets in this sector. Prensario Kids & Teens takes a look on the main figures and examines the different growing business segments, such as eSports.

2021 was marked by large revenues in the sector. According to a recent report by the consulting firm **Newzoo**: the gaming segment received USD 175.8 billion with the APAC region taking 50% of the total: USD 88.2 billion. Which are the new trends and how top media representatives are watching gaming as the new source of incomes are being analyzed in this special report.

## Global market

Part of this income is driven by the adoption of the use of the mobile as the main device in a large part of these territories, according to the **Newzoo** study, highlighting China, a market that capitalized USD 45.6 billion in games revenues, owing to the region's massively mobile-first games market that was less impacted by COVID-19



Source: Newzoo (2021)

(see separate interview with **Tencent Games** in this edition).

The study also mentioned that North America was affected during the pandemic, due to its greater emphasis on the console, but even so, it is still the second largest region of 2021, with gaming revenue of USD 42.6 billion, down -7.2% compared to 2019, (mainly from the USA).

Just like North America, Europe was impacted by the crisis, where its revenues declining -5.6% between 2020 and 2021 with 31.5Bn. And although global rates are well above emerging markets such as Latin America and MENA, USD 7.2 billion and USD 6.3 billion, respectively (4% globally each one), the consulting firm assured that their overall revenue shares will increase toward 2024 (slightly shrinking both North America and China's shares).

Regarding the videogame players base, **Newzoo** highlighted that there will be close to 3 billion players in 2021. Being an up +5.3% year on year since 2020, due by online users boosted by a better internet infrastructure, and affordable smartphones and mobile internet data plans, especially in emerged markets like MENA and Latin America, which showed an increased 10.1% and 6.2%, respectively.

While the gaming segment markets is dominated by

**Isadora dos Santos,**  
Junior Market Analyst, Newzoo:

*"The mobile games market in Latin America is vast and growing, generating USD 3.5 billion in revenues via consumer spending in 2021. This growth is due to Latin America is a mobile-first games market, where mobile accounts for 48% of 2021's games market revenues in the region, and 58% of Latin America's online population—or, 273.4 million people—play mobile games"*

Smartphone games with 79Bn, followed by console games (49.2 billion), downloaded/boxed PC Games (33.3 billion), Tablet games (11.6 billion), and Browser PC Games (2.6 billion). The consultancy explained that the pandemic has had an impact on game development and publishing in terms of delays, which are affecting revenues across the segment in 2021, principally on the console side but also on PC. Compared to mobile, console and PC games tend to have bigger teams, higher production values, and more cross-country collaborations.

## Key trends

Following the recent figures, one of the currently trends is the mobile as a principal device. **Newzoo** commented on the report that gaming companies are using this for brand identify for merger and acquisition activity, where biggest names including

**Tencent, Embracer Group, Microsoft and Sony**, continue its steps of consolidation. Various companies take advantage of alliance with consolidate brands to enter in the gaming market.

To that end, M&A and investment is a more efficient and less risky way for publishers to bolster their content offerings, enter new genres and markets, and facilitate growth. For many game publishers, brand identity is at the core of their M&A strategy.

One of the biggest examples is the investment made by **Tencent's Epic Games** for USD 1 billion, where acquired 5 companies, which raised the value *Fortnite* and the Unreal game engine used in production by

total audience 397.8 million. The year-over-year growth continued in 2020, with 220.5 million occasional viewers and 215.4 million eSports enthusiasts, a combined eSports audience of 435.9 million.

In addition, the consultancy firm expects growth to continue through 2021, with 8.7% year-on-year growth, ending the year with 240.0 million



Developed by Riot Games, *League of Legends* is one of the most popular games in the world: the 2020 edition of its global tournament reached a peak of nearly 46 million viewers



many games and even Hollywood studios, at USD 28.7 billion.

In addition, **Netflix** recently commented that it aims to accelerate the move into the videogames field, with the hire of **Mike Verdu**, a veteran executive of the gaming industry. With this decision, the leading global SVOD revealed its growing interest in gaming as a way to extend the company's franchises and further increase audience engagement behind popular IP shows as *Stranger Things* or *Disenchantment*.

## eSports

Different sources agreed that thanks to the arrival of COVID-19, the nature of eSports and all the gaming industry segments involved has changed. With people required to spend time at home during the lockdown, the pandemic led to viewing spikes across all live streaming platforms.

According to **Newzoo**, in 2019 there were 200.8 million occasional viewers and 197 million eSports enthusiasts, making the

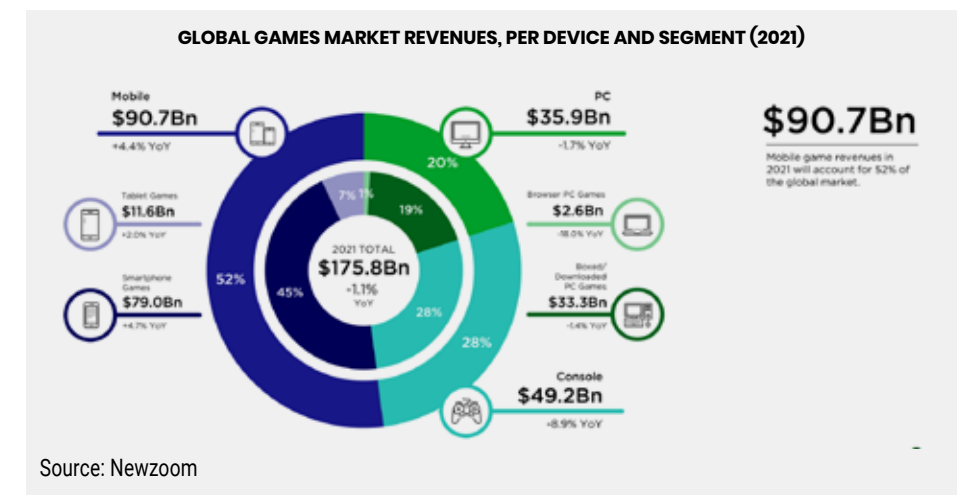
occasional viewers and 234.0 million eSports enthusiasts, a total eSports audience of 474.0 million.

Regarding regions, Jupiter Research on a recent report, highlighted that APAC region represents more than 50% of the eSports and gaming audience. Meanwhile, Latin America may also become a key region for

growth, who is projected to produce over 130 million eSports and games streaming viewers by 2025.

To support this, **Isadora dos Santos**, Junior Market Analyst at **Newzoo**, said: 'The mobile games market in Latin America is vast and growing, generating USD 3.5 billion in revenues via consumer spending in 2021. This growth is due to Latin America is a mobile-first games market, where mobile accounts for 48% of 2021's games market revenues in the region, and 58% of Latin America's online population—or, 273.4 million people—play mobile games'.

'Brazil is Latin America's largest market by both mobile game players and revenue. Its 88.4 million players will help Brazil's mobile game market generate over USD 1 billion this year. In terms of mobile game revenues, Brazil's lead is followed by Mexico (which will generate just under USD 900 million), Argentina, and Colombia. Mobile is also Latin America's fastest-growing revenue segment, hitting USD 5.1 billion in 2024', finished.



## Riki and Youku Kids ink co-pro for *Tina & Tony*



Mark Zavadskiy, CEO of RIKI Group

Leading Russian animation company **Riki Group** has teamed up with **Alibaba Group's Youku Kids** will jointly produce three seasons of preschool series *Tina & Tony* for the Chinese audience.

**Lu Ye**, Youku Kids producer: 'We are very pleased to have achieved a long-term cooperative relationship and we hope that through the joint efforts, *Tina & Tony* can become a global brand'. **Alibaba** will make long-term investment and operations. After ensuring the broadcast effect and making the program known to more people in China, business cooperation in the industry will also be fully launched.

'As a hit on the **Youku** channel, the original series has earned its reputation not in one day, and the popularity of our events among children and parents shows their dedication and trust to this project and brand. **Youku Kids** always strives to provide only high-quality content for Chinese families, the *Tina & Tony* from its inception to development, has consistently embodies the values and social responsibility', adds Lu Ye.

After the huge success of the series in November 2018, a new season was jointly produced to be delivered in

July 2021. *Tina and Tony* performed excellently again surpassing all other animated projects on the platform in terms of popularity index. The number of total views to date is more than 2,5 billion.

For the upcoming seasons, producers have defined the most relevant topics for the target audience. 'Our characters promote positive and safe behavior. Learning through play and healthy relationships with adults are two topics of preschooler's interest that we've chosen for the next season. We plan to deliver 52x5', 3D/2D animated episodes by July 2023. We are delighted to see the development of cooperation with Alibaba to bring *Tina and Tony* to China', **Mark Zavadskiy**, CEO of **RIKI Group**.



Tina and Tony

## Federation Kids & Family: *Theodosia*

**Federation Kids & Family** (France) launches at MIPJunior the live action show *Theodosia* (26x30') from **Cottonwood Media** in co-production with **ZDF**, **ZDFE**, **HBO Max** and **Globo**, and set in 1906. It centres around a smart, bold 14-year-old named Theodosia Throckmorton, the daughter of two intrepid Egyptologists, excavating in the Valley of the Kings.

*Kung fu wa!* (52x11') is an animated series from **Tencent Video** and **UYoung Media** (China) that follows the adventures of a curious 8-year-old girl named Tee Zee who always dreamed of going on adventures and exploring wonderful places. *Let's Dance* (39x7') is a kids docu-style dance series featuring ordinary kids with big personalities who just love to dance.

## Zodiak Kids bets on live action

**Zodiak Kids** (Banijay Group) brings to MIP-COM/MIPJunior a diverse and powerful catalogue full of new titles, including animation and live action series for preschoolers and kids 6+.

Heading the slate is pre-school comedy series *Mumfie* (78x7'), based on "Magic Adventures of Mumfie" created by **Britt Allcroft**. For kids 6+, two animation series: *When I Was Your Age* (52x11') starred by Paul, who wants to know what his parents were like at his age; and *Street Football S4* (26x26') showing the entries for the qualifiers for the next street soccer world cup in Port-Marie.

On live action, *Silverpoint* (13x22'), where four friends stumble upon something buried in the woods that will send their lives and the world around them spiralling out of control; and *Danny and Mick* (39x11'), where hapless brothers cause mayhem at the Leisure Centre. This laugh-out-loud physical comedy follows the antics of Danny and his very big little brother Mick.

'Audiences will fall in love with *Mumfie* because it's warm and friendly, with an eclectic cast of animal characters in a slightly off-kilter world. In each 7-episode there is one clear and simple story: we jump straight into the action to allow plenty of time for fun and laughter', commented **Delphine Dumont**, SVP of Sales, Acquisitions & Co-Production.

'*Street Football* is back for a new series which will be the perfect fit for the World Cup in Autumn 2022. Our brand-new drama *Silverpoint* is an unashamed sci-fi mystery adventure - a page-turner that leaves the viewer after each episode desperate to know what happens next. There are unexpected turns and reveals, little clues for those paying attention, and all building to a jaw-dropping cliffhanger in the finale', she concludes.



Delphine Dumont SVP of Sales, Acquisitions & Co-Production



Silverpoint, live action series for kids 6+

Lastly, the 2D animation series *presto! School of Magic* (52x11') from **TeamTO** in co-production with **Panache Productions** and **La Compagnie Cinématographique**, *Find Me In Paris* (3 seasons of 26x30') and *The Ollie & Moon Show* (78x11'), a 2D animation mixed with live action, upper preschool series based on the best-selling books by author and illustrator Diane Kredensor.



Theodosia

**THE fixies**

TV series 156x6'  
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**RIKI**

## ICAA: Spain and LatAm build the future of animation



Beatriz Navas, ICAA director

Spain is currently a driving force in the global animation industry. The Spanish government is betting on promoting the development of the sector based on a comprehensive strategy that starts from the *Spain Audiovisual Hub*. Despite being only 4% of all Spanish audiovisual companies, animation generates 20% of employment in the sector, employing about 8,000 professionals and that around 70% of the turnover of Spanish companies dedicated to animation comes from abroad, according to **DIBOOS**.

The country is also positioning as a strategic partner for many Latin American co-productions. There are 867 possible production partners between Spain and Latin America, so the scope of opportunities are high. 'More than ever, children's content travels better, which is allowing the development of very interesting synergies between different territories in this region. We are building bridges through Premios Quirino de la Animación Iberoamericana and other events like Pixelatl or Animation! (Ventana Sur)', highlights **Beatriz Navas**, director of the Spanish Institute of Cinematography and Audiovisual Arts (ICAA).

'We are aware of the special impulse that the sector needs in our country and in the region, due to its particular specificities and the enormous potential it has as an engine of economic, social and cultural development. This can only be done through interaction and debate with all possible players from private, public, tech and training sub-sectors, and by stimulating collaborations and investing in new initiatives that arise', she adds.

Apart from being ICAA's director, Navas is the president of **Programa Ibermedia**. 'After 20 years of successful projects developed through this program, we have been thinking for two years now how the it can be useful in the field of digital creation and the use of innovative technologies in audiovisual production'.

The crisis caused by the impact of COVID-19 has exposed the fragility of the creative and cultural industries all around the world, while it has revealed their full potential and has shown that they are essential: 'In this scenario, animation has shown its strength and resilience and we hope to increase the business between Spain and the vast territories of Latin America', she concludes.



Blue & Malone. *Casos Imposibles*, winner of the Goya 2021 Award for Best Animated Short, received nominations at 90 international festivals



The Spain-France coproduction *Elvis Riboldi 2* (Peekaboo/WatchNext) was recently selected on *Weird*. S1 is available on HBO Max Spain

## Sinking Ship: Alma's Way takes the global scene

**Sinking Ship Entertainment** (Canada) is highlighting at MIPJunior a vast catalogue of new products with special emphasis on its new animated, 4-6 years old series *Alma's Way*, starring six-year-old Bronx-born Puerto Rican girl Alma Rivera and her fast-paced city life. Produced by **Fred Roges Production**, the show premiered on **PBS KIDS** on October 4 with the presentation of its creator, the Latino actress and writer, **Sonia Manzano** (*Sesame Street*).

In Cannes, distributor is also offering *Odd Squad Mobile Unit* is a live-action comedy about kid agents who are equipped with the world's most advanced and unpredictable gadgetry and *The Demon Headmaster*, whose irresistible hypnotic powers force them to obey his every command without realizing (or even noticing!) why they were behaving so strangely.

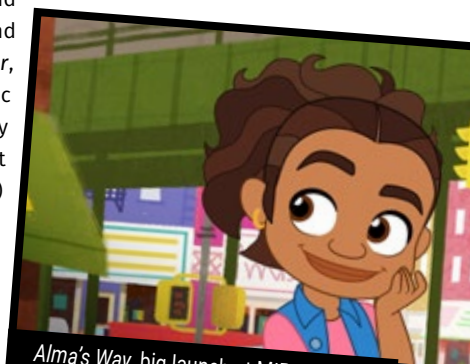
*The Fabulous Show with Fay and Fluffy* is an amazing story time cabaret for kids and families, inspiring a love of reading and encouraging messages of choosing kindness and empathy towards one another through community, story, song and silliness; and *My Home, My Life* invites the audience into the homes of children from diverse backgrounds to share a snapshot of their lives and families.

**Kate Sanagan**, head of sales and distribution: 'We are looking to expand *Alma's Way* brand across Latin America, while working on a few new titles in development including the new series aimed at 10 - 14 year olds, *Dance Spies* with **Northern Pictures**. We expect the shows brought to Cannes to be of great interest to our international buyers'.

SSE arrives at MIPJunior with strong deals closed recently: a new licensing agency partnership for *Dino Dana* with **Exim Licensing** in Mexico, and **Mon Entertainment** for Central America; and new productions, the live action series *Jane* with the **Jane Goodall Institute** for **Apple TV +**, and a new animated series, *The Builder Brothers*, in partnership with **Scott Brothers Entertainment** for **Corus Entertainment**.



Kate Sanagan, head of sales and distribution



Alma's Way, big launch at MIPJunior



Odd Squad Mobile Unit

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## Sesame Workshop: more friendship and adventures



Whit Higgins, SVP of International Media and Education and Distribution and Celia Musikant, Director International Media Distribution

Sesame Workshop (USA) is the nonprofit educational organization behind *Sesame Street*, the pioneering television show that has been reaching and teaching children since 1969. With presence in 150 countries, the company is an innovative force for change, with a mission to help kids everywhere grow smarter, stronger, and kinder.

The company has just attended its very first VIRTUAL SCREENINGS WORLDWIDE, showing good results on two titles, *The Not Too Late Show with Elmo: Game Edition* (S1: 13x15 and S2: 16x15), and *Furry Friends Forever: Elmo & Tango Mysterious Mysteries* (13x5) and now is ready to attend MIPCOM Virtual, where it will promote them again plus several of its new properties for the global marketplace.

Distributor is pushing the new season of *The Not too Late...*, where Elmo returns as "the host with the most," introducing more games, more musical

guests, and lots of surprises. At *Furry Friends Forever...* Elmo and Tango's friendship blossoms in this new animated series: the pair follow clues to help their Sesame Street besties solve their biggest mysteries.

Sesame Workshop is bringing the audience favorite monsters back with Catch Elmo, Abby, and Cookie Monster as the team takes on playful problem-solving by exploring how you learn at *Sesame Street*.

*Mecha Builders* will see the beloved friends like audience has never seen them before: as CGI-animated robot superheroes-in-training. The Mecha Builders problem-solve out of this world situations. And *Bea's Block* is a brand-new, CGI-animated series follows five-year-old Bea and her best friends Ty and Lexi as they model kindness, friendship, and empathy through their playful adventures.



Mecha Builders: the beloved friends as CGI-animated robot superheroes-in-training

## Studio 100: new international series

Studio 100 Media (Germany) has closed a fashion collaboration deal with Danish sports brand **hummel** for *Maya the Bee* for the German-speaking territories, Nordics and France. The first apparel collection will hit the stores under the **hummel KIDS** label in May 2022 with three more exciting collections planned over the following 18 months.

'*Maya the Bee* shares these values in everything she represents. **hummel** is a well renowned worldwide brand and for the second year in a row it has been named Denmark's most sustainable clothing brand in the annual "Sustainable Brand Index". Consequently, this licensing partnership is a perfect match', underlines **Joachim Knödler**, Head of Licensing Distribution at Studio 100 Media.

After a successful VIRTUAL SCREENINGS WORLDWIDE, the company is heading MIPJunior promoting *FriendZSpace* (52x11) that follows three kids as they jet into space in their unpredictable star cruiser, accompanied by a half puppy and half high-tech Swiss army knife in their mission to locate planets, finding alien kids and introducing themselves, and make friends. The series is produced by **T&B Media Global** and **Flying Bark Productions**.

Also, *100 % Wolf - Legend of the Moonstone* (26x22) about a 13-years old boy that will become the most fearsome werewolf ever. It was produced by Flying Bark Productions in association with **ABC Australia**, **SUPER RTL** Germany as commissioning broadcasters, and **Studio 56**. The story was adapted from Australian best-selling children's books *100% WOLF*, which along with the TV series, a feature film has been produced as well and successfully released theatrically worldwide throughout 2021. The TV series has been the most screened program at MipJunior twice in a row 2019 and 2020.



Joachim Knödler, Head of Licensing Distribution at Studio 100 Media



FriendZSpace, CGI animated series

## Leader: nuevas producciones y más alianzas



Roberto "Kuky" Pumar, presidente, Leader Entertainment

Con más de 46 millones de suscriptores y 50.000 millones de visitas acumuladas, **El Reino Infantil** (ERI) es el tercer canal de **YouTube** más visto del mundo en el segmento infan

til, según **Tubular** (Agosto), que además ubica a **La Granja de Zenón** en el puesto número 11. En Brasil, **O Reino Infantil**, recibió un botón de diamante, superando los 10 millones de suscriptores. Ambos canales forman parte de la network operada por **Leader Entertainment**, que actualmente tiene más de 150 millones de suscriptores y más de 100.000 millones de vistas diarias. En total, acumulan cinco botones de Diamante de **YouTube**.

'Los tres objetivos principales en MIPCOM/MIPJunior y para 2022 son: seguir sumando nuevos socios de contenido para la network; potenciar el negocio de distribución entre los SVODs & AVODs globales; y sumar proyectos de contenido original en alianza con grandes players', resume **Roberto "Kuky" Pumar**, presidente.

En cuanto al último punto, destaca dos: por un lado, Bartolito será un especial de 22 minutos para un SVOD de reciente lanzamiento en América Latina; y por otro, dos nuevos proyectos de IPs originales con explotación 360, que incluyen dos series de 12 episodios + canciones.

'A **ERI** en **Pluto TV** le está yendo muy bien tanto en América Latina como en Brasil, donde lanzamos recientemente. Esperamos sumar nuestro contenido pronto a **Pluto TV** USA tanto en español como en inglés. Queremos aprovechar esta experiencia para aplicarlo en otros mercados europeos', agregó Pumar. Recientemente ha sumado al equipo el ejecutivo mexicano **Miguel Trigo Benítez** como director de Consumer Products para potenciar el negocio panregional de licencias, merchandising y eventos en vivo. 'Otro mercado que estamos apuntalando fuerte es Europa, con la llegada de **Pablo Lacroix** a la oficina de España. Se ocupará del hemisferio norte, sumando USA', completa Pumar, quien concluye que ha comenzado a doblar contenido en varios idiomas como alemán, francés, italiano, rumano, etc. a la búsqueda de expandir la pisada global.



Bartolito tendrá un spinoff en 2022: un especial de 22 minutos para una flamante plataforma SVOD

## SMF Studio: pre-school musical comedies



Yuliana Slashcheva, Chairman of the Board of the SMF Studio

*Rockoons* (52x7), a pre-school musical comedy for 2-4 year old kids, is part of the high end line up of Russian centennial animation studio SMF, which shows seven playful raccoons like seven musical notes perform different musical gigs using things in unusual ways, and offering funny song lyrics with elements of absurd and unexpected twists encourage the viewers' imagination.

Premiered on April 2021 in Russia's **Carousel** TV channel, the series performed very well with 10,6% of share (+14% higher than average share of SMF's YouTube channel) adding 284,000 views in 10 days (VTR: 90%).

*Meowmagic* (52x7) is another pre-school musical comedy for 3-5 years old kids, which premiered in April 2021 in Russia. *The Secrets of Honey Hills* (78x7) is a 3D detective comedy with genius detective Sophie together along with her young assistant that solves exciting mysteries. Funny but simple detective stories for kids which develop logical thinking.

*Coolics Cool Comics* (52x11) is a comic, Sci-Fi and adventures series to premiere in Russia on Q3, 2021. Chasing a sentient asteroid through space, alien hamster and squirrel accidentally give superpowers to a cat and a dog from Earth.

Lastly, *The Adventures of Peter and Wolf* (52x11) is a 2D comedy with a geeky and rather timid schoolboy Peter has an unusual friend - the talking Wolf who travels to the parallel universe inhabited by folk characters and solves their problems.



Meowmagic and Rockoons, two brand-new pre-school musical comedy

## Media IM: trio of animated series at MIPJunior



Irina Nazarenko, Joint Managing Director, Media IM

**Media IM** is a London based international content distribution company, specialised in selling top quality programming with the focus on family entertainment and animation. Covering sales to both linear and non-linear channels and platforms, the company catalogue includes all types of digital media, and are active in finding product licensing partners for our animation brands.

**Irina Nazarenko**, Joint Managing Director: 'We have entered both, VIRTUAL SCREENINGS WORLDWIDE and MIPCOM, with one of our strongest shows *Sunny Bunnies*, which already has its global audience and fans. With continuing focus on North America, Europe, Latin America and South East Asia: we hope to further expand the popularity of the series in these regions across TV

and digital. It is a very positive and happy show which makes kids laugh out loud and non-dialog nature of the program makes it travel easily across borders'.

'At MIP, we are presenting six episodes of the new spin-off show called *Sunny Bunnies Sing-Along* that will feature some of the most beloved and familiar children's songs dedicated to Sunny Bunnies characters. This will be followed by a production of further 26 episodes. Another show, *Flying Animals*, is also being featured at MIP and we hope to find more partnership internationally for this show with a unique charitable nature', she concludes.



Sunny Bunnies

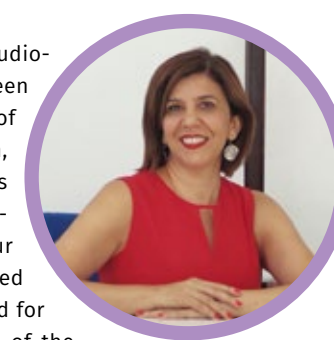
## Mondo TV Studios was born

Combining two of the most dynamic and prominent businesses of the Italian **Mondo TV Group**, **Mondo TV Studios** was born ahead of MIPJunior. It merged the group brands operating in Spain: **Mondo TV Iberoamerica** (Madrid) and **Mondo TV Producciones Canarias** (Tenerife) and is commanded by **Maria Bonaria Fois**, CEO.

**Mondo TV Studios** aims to strengthen the company's position in the global market, offering a wide range of animation services as well as production, co-production and distribution, aiming to be an international point of reference for high-quality content productions. Among its top co-productions are *Bat Pat 2* and *Nina & Olga*, while it had entered on new business areas

such as videogames.

**Bonaria Fois**: 'The audiovisual industry has been experiencing a wave of accelerated innovation, one that has inspired us to strengthen our business model and boost our production capacities. We created a company much better positioned for the challenges and opportunities of the future'.



Maria Bonaria Fois, CEO

