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MIPJunior 2021: there’s not need to “return to normal” for animation

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 KingstOn (April), Annecy (June) and Pixelatl (September) to its calendar, as well as Animation / Ventane 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 in 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.
The kids’ industry: present & future

Prensario Kids & Teens summarizes in this report key opinions from top global animation industry leaders, who 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 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+ (+150 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 (+5 million) grew and the first one started, recently, its international roll out with Latin America coming first and Europe in the fall. But they are not alone: discovery+ was launched on January 4, 2021 and Paramount+ expanded, first in Latin America and then in Europe and worldwide, completing the major players map.

Most 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 Maleba’s release 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 confined force society to seek entertainment within their homes, generating an increase of more than 70% in experiences linked to digital connections.

Trends

Production 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 Singalling Ship Entertainment for Apple TV+, combining live action and Cés 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 (UK) broadcast by Sky Kids for children 6-11 years old, which mixes real images with Cés animation.

In animation, preschool content is more in demand, and better if it is short and multipurpose. One of the reasons has to do with the fact that, after 6-8 months, 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 Amney 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 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, CBC Kids 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 platform 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 Baclelyr, 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 target audience and parental approval is very important to us.’

Luca Millano, Director of Rai Kids (Italy), completes: ‘We have two main TV channels for young audiences, Rai Yoyo, the children’s television channel Italian leader, for preschoolers, and Rai Gulp (children 7-8 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’.

Despite the pandemic and the production stop, live action continues to be relevant on Kids & Teens segment: from May by Jo Sc Jane Goodall and Singalling Ship Entertainment for Apple TV+ was announced at the beginning of 2021
Founded in 1998, Tencent Holdings Ltd. is a Chinese multinational technology conglomerate operating in China and in many global markets, providing various internet-related services and products, including entertainment, artificial intelligence, and other technologies such as videogames.

**Tencent Games: opening the way to new creative industries**

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 disembar into the industry started ‘as a passion as a child, drawing and watching content’. Then appeared the curiosity of not only consuming, but 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.
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 strategy 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 Zambara 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 Integral 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 multiplatform 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.
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, 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’.

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. ‘We aim to reflect the world the children live in’.

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 operational 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. "We aim to reflect the world the children live in".
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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, including those producing for our platform. Our current focus is on development projects. Our content strategy for development includes original series for preschool-age children, preschool and primary school, as well as adult only. We include series in the development pipeline with the potential to become future programs. Our focus is content that is unique, strong, and new in class content that is more than just entertainment. We are already working on S2. Our strategy focuses on innovation and development through existing formats and genres. Our programs are not only entertainment, but they also engage the audience on various levels of narrative and emotional depth.

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. Our strategy includes the acquisition of series that are original, innovative and strong in character, with a unique perspective. We are looking for animated series, TV specials/movies, and fiction series for children ages 3 to 6 and ages 6 to 10 and above.

Nathalie Chamberland
director of youth programming at CBC

We are looking for co-creators that CBC can help close any funding gap. Releasers should take into account the fact that projects on CBC's lists include original series, live-action series, and animation. A big goal in the coming year is to show Canada to its audiences and to 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. (S5), 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 stories that we can handle at an early stage to build on the success of our live-action and animated series.

Qing Fan
Qing Fan, producer, Tencent Video

We are looking for animation to buy and/or coproduce for girls ages 7-9. We target series channel for the children’s segment in China. The series are aimed at children from 3 years old. In 2018, we also focused on series with a strong female lead, including Bravest Petals and Sheep’s Heart, which we acquired in 2019. We are looking for series that are unique, original, and strong in character, with a unique perspective. We are looking for animated comedy for children under the age of six, series that are considered a hit for the Chinese audience, and series that are considered a hit for the Chinese market. We are looking for series that are unique, original, and strong in character, with a unique perspective. We are looking for animated comedy for children under the age of six, series that are considered a hit for the Chinese audience, and series that are considered a hit for the Chinese market.
Iryna Kostyuk
producer at FILM.UA Group

Ukraine is a strategic hub for development animations 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 the world, and in-production projects like India Arie with Romania, and an upcoming series with India. The former has been distributed with many mini-syndication licensing deals across the world and is currently looking strong with many new markets interested in it. We are currently developing it with several partners globally and have received strong interest from various markets interested in it. The series is currently in production with several international partners. We are also looking at new partners for the project.

Jo Allen
Producer at BBC - Children's Acquisitions and Animation

The BBC channel, dedicated to children aged 4 to 12, exists solely on the BBC iPlayer and is available on our digital platforms. We have a range of programmes and services for our audience, including programmes aimed at children and young people. We aim to create content that is both fun and educational, and we pride ourselves on our strong relationship with our audience. We also have a range of programmes aimed at older teenagers and young adults. We have a strong focus on children's content, and we believe that it is important to create content that is suitable for children of all ages. We have a wide range of programmes and services for our audience, including programmes aimed at children and young people. We aim to create content that is both fun and educational, and we pride ourselves on our strong relationship with our audience. We also have a range of programmes aimed at older teenagers and young adults. We have a strong focus on children's content, and we believe that it is important to create content that is suitable for children of all ages.

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

Our purpose is to always look for good quality kids content, but we have a focus on local content. Our target audience is the Southeast Asian market and we have a strong focus on local content. We have a range of programmes and services for our audience, including programmes aimed at children and young people. We aim to create content that is both fun and educational, and we pride ourselves on our strong relationship with our audience. We also have a range of programmes aimed at older teenagers and young adults. We have a strong focus on children's content, and we believe that it is important to create content that is suitable for children of all ages. We have a wide range of programmes and services for our audience, including programmes aimed at children and young people. We aim to create content that is both fun and educational, and we pride ourselves on our strong relationship with our audience. We also have a range of programmes aimed at older teenagers and young adults. We have a strong focus on children's content, and we believe that it is important to create content that is suitable for children of all ages.

Telidja Klaï
Programme Acquisitions & Co-productions 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 from the Italian leading children’s TV channel for preschoolers, and Rai Gulp for children from 6 to 10 years old. Our production, mostly carried out in the Rai studios in Turin, is especially interesting and engaging for children. In addition, we produce and acquire animation and children’s dramas co-produced or acquired by independent producers in our digital ecosystem. TV is integrated to the general RaiPlay VOD platform and the Free-to-Air TV platform. Animation and children’s drama are the genres that use the most, and we are also interested in children’s documentaries.
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 income 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 on the region’s massively mobile-first games territories, according to the Newzoo study, highlighting China, a market that capitalized on the region’s massively mobile-first games territories.

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 declined -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 one, the consulting firm assured that their overall revenue shares will increase toward one.

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 an affordable internet infrastructure, and affordable smartphones and mobile internet data plans, especially in emerging markets like MENA and Latin America, which showed an increased 10.1% and 6.2%, respectively.

While the gaming segment markets is dominated by Smartphone games with 79Bn, followed by console games (49.2 billion), downloaded based 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 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 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 current trends is the mobile as a principal device. Newzoo commented on the report that gaming companies are using this for brand identity 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 97 companies, which raised the value Fortnite and the Unreal game engine used in production by 88.4 million dollars.

Prensario sponsors have understood this and have started to increase their budgets in this sector. Prensario sponsors have understood this and have started to increase their budgets in this sector. Prensario sponsors have understood this and have started to increase their budgets in this sector.

Many games and even Hollywood studios, at USD 28.7 billion, are watching how top media representatives are watching gaming as the new source of income are being analyzed in this special report.

In addition, the consultancy firm expects growth to continue throughout 2022, with 8.7% year-on-year growth, ending the year with 240.0 million of 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 439.9 million.

In addition, the consultancy firm expects growth to continue throughout 2022, with 8.7% year-on-year growth, ending the year with 240.0 million of 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 439.9 million.

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

Leading Russian animation company Riki Group has teamed up with Alibaba Group’s Youku Kids to 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. 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 preschoolers’ interest that we’ve chosen for the next season. We plan to deliver S2X5’, 10/10 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.

Zodiac Kids bets on live action

Zodiac Kids (Banijay Group) brings to MIPCOM/US its 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 (78x1’), based on ‘Magic Adventures of Mumfie’ created by Britta Aicraft. For kids 6+, two animation series: When I Was Your Age (52x1’) starring Paul, who wants to know what his parents were like at his age, and Street Football (52x26’) showing the entries for the qualifiers for the next street soccer world cup in Port-Maria.

On live action, Silverpoint 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.

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 16-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 Ufoong Media (China) that follows the adventures of a curious 8-year-old girl named Tea 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.

Lastly, the 20 animation series prestiged School of Magic (52x1’) from TeamTO in co-production with Panache Productions and La Compagnie Cinématothaque, Find Me In Paris (3 seasons of 26x26’) and The Paper & Moon Stories (10X26’), a 2D animation mixed with live action, upper preschool series based on the best-selling books by author and illustrator Diane Kredensor.

Delphine Dumont SVP of Sales, Acquisitions & Co-Production

Silverpoint live action series for kids 6+

Silverpoint: live action series for kids 6+

The fixies

TV series 156x6’ Let’s connect: international@riki.team en.riki.team

Mark Zavadskiy, CEO of RIKI Group
ICAA: Spain and LatAm build the future of animation

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 DIBOD.

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 are 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 CO-VID-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.

Sinking Ship: Alma’s Way takes the global scene

Sinking Ship Entertainment (Canada) is highlighting at MiPju-

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 cabinet 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, a new animated series, the live action series Alma’s Way, starring six-year-old Bronx-born Puerto Rican girl Alma Rivera and her fast-paced city life. Produced by Fred Rogers 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 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 Bronn-born Puerto Rican girl Alma Rivera and her fast-paced city life. Produced by Fred Rogers 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).

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Sesame Workshop: more friendship and adventures

Sesame Workshop (USA) is the non-profit educational organization behind the iconic children’s television program Sesame Street, a 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, the annual “Sustainable Brand Intensive” that has been reaching and teaching children since 2011. Inspired by the 2015 United Nations’ Sustainable Development Goals, the initiative aims at raising awareness of the children about the importance of sustainability and encouraging them to take the lead in spreading this message. The annual event takes place in one of the most sustainable clothing brand in the world, hummel.

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Studio 100: new international series

Studio 100 Media (Germany) has closed a striking collaboration deal with Studio 100 America, a company dedicated to the development, production and distribution of children’s TV shows and movies, for the distribution of their new international series “Mecha Builders”. Studio 100 Media is the leading international children’s entertainment company with a serious of hit shows such as “Flying Animals”, “Mighty Express”, “Superbook”, “Ben 10”, “Mighty Max” and more.

cept was founded in 2005 and is based in Trier, Germany. The company has produced and distributed over 1,000 episodes of TV series and 8 feature films to date, and is currently developing more than 60 licenses and formats in 70 territories worldwide. The company’s portfolio includes a wide range of entertainment content, from preschool to adult, targeting audiences of all ages.

The company has also announced the launch of its new global licensing brand, “Friends Forever: Elmo & Tango Mysteries”, which will debut in 2022 with a 22-minute special for a SVOD platform in Latin America. The series is based on the popular children’s book series “Elmo & Tango Mysteries” and will feature the beloved characters Elmo and Tango as they model kindness, friendship, and empathy through their adventures.

Media IM: trio of animated series at MIPJunior

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 has just presented three brand-new CG-animated series at MIPJunior.

Intra Nazarenko, Joint Managing Director, Media IM: “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-stop.

Another show is “Bobby & Friends Forever”, another brand-new CG-animated series which features the beloved friends as they explore how you learn at the annual “Sustainable Brand Intensive”. This week, co-founder Bartolito will present the series at Studio 100 Media in a live event, highlighting the company’s commitment to sustainability and its role in educational entertainment for children.

Leader: nuevas producciones y más alianzas

Robert Yulka, President, Leader Entertainment

Con más de 46 millones de suscriptores y 50.000 mille- llones de vistas acumuladas, la serie “El siento infinito” es el tercer episodio más visto del mundo en el segmento infante, según Tubular (Agosto), que además ubica a “La Granja de Zen” en el puesto número 11. En Brasil, “El Reino Infantil” recibió un botón de diamante, superando los 10 millones de suscriptores. Ambos canales forman parte de la red parte de la red de distribución de “Mundo TV” (MIPJunior y MIPJunior-Para), y para 2022 son seguir sumando nuevos Santos de contenido para la net- work, potenciar el negocio de distribución entre los SVODS y AVODS globales, y sumar proyectos de contenido original en alianza con grandes lugares, resumen Roberto Yulka, Presidente.

SMF Studio: pre-school musical comedies

Rockoons (52x7), a pre-school musical comedy for 4-6 years old kids, which premiered in April 2021 in Russia. The series follows three kids as they jet into space, alien hamster and squirrel accidentally give superpowers to the viewers’ imagination. With presence in 150 countries, the company has just presented its new slate of shows, including “Mundo TV Stu- dio: Mondo TV Producciones Canarias (Tenerife) and Mondo TV Producciones (Madrid)”, 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 ani- mation services as well as production, co-production and dis- tribution, aiming to be an international point of reference for high-quality content productions. Among its top co-productions are “Bot Pet” and “Nino & Olio”, 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 busi- ness model and boost our production capacities. We created a company much better positioned for the challenges and opportunities of the future.”