



riverman
studio

€600,000 TO HYPER-SCALE
ANIMATION PRODUCTION

Teaser pitch deck - 2022

PROBLEM WITH ANIMATION PRODUCTION

18 - 30 months delay*

Animation is slow to produce

4.5M€ TO 7M€*

Animation is expensive to produce

FORDISM IS UN-CREATIVE

The linear production model used in animation is from industrial era, it is not a creative process.

RIGID VERTICAL INTEGRATION

Slow decision-making because of established workflow with technical debt.

Established studios rarely have the opportunity to question the very nature of the production process.

* these numbers can vary a lot depending on the project

TIGER BALM

Using our tech
we are
~30% ECONOMIC

For internal margin and negotiations.

... and agile, this
making our production
~ 40% FASTER

... also, it makes the team
EMPOWERED & EFFICIENT

2
/11

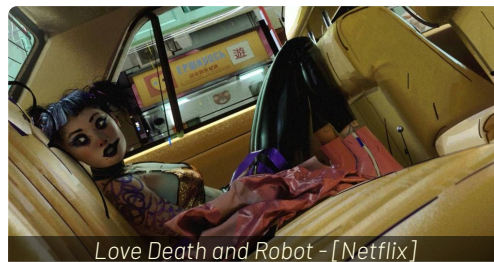
*In order to create rupture, we are aiming for a x10 performance to capture a fast emerging market.
Agile has **proven its efficiency in the game's** and software development, but never fully adopted in animation industry.
We created two innovation : a **motion-capture stylisation tool** and **A.I. to accelerate art direction**.*



The Midnight Gospel - [Netflix]



Tuca & Bertie - [Adult Swim]



Love Death and Robot - [Netflix]



Vermin - [Blackpills/Netflix]



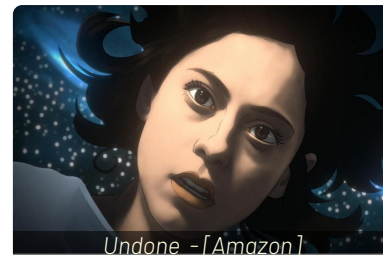
Final Space - [Adult Swim]



Lastman - [Netflix]



Rick et Morty - [Adult Swim]



Undone - [Amazon]

THE RISE IN ADULT ANIMATION

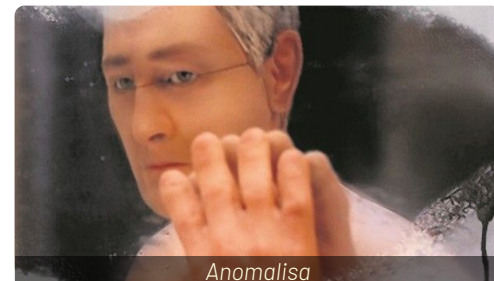
KIDS WHO GREW UP ON ANIMATION ARE NOW ADULTS !



Bo Jack Horseman - [Netflix]



Mary and Max



Anomalisa



Steven Universe - [Cartoon Network]

ADULT ANIME MARKET

25B \$

Projection for 2025

18-35 age

Target demographics

x2 increase

projects per year



An episode on Russian invasion in 6 days !



The Simpsons predicted the election of Donald Trump

BE RAPID, BE POP-CULTURE: Reinterpreting current events & themes as entertainment is **a proven strategy**.
As per Netflix programmers: the best way to “hack” into a young adult audience is via adult animation.

COMPETITION

90% OF PRODUCERS IN FRANCE ARE FOR KIDS, SO...

FEW FRENCH COMPÉTITION *

* Well funded, but seriously low on tech



BOBBYPILLS

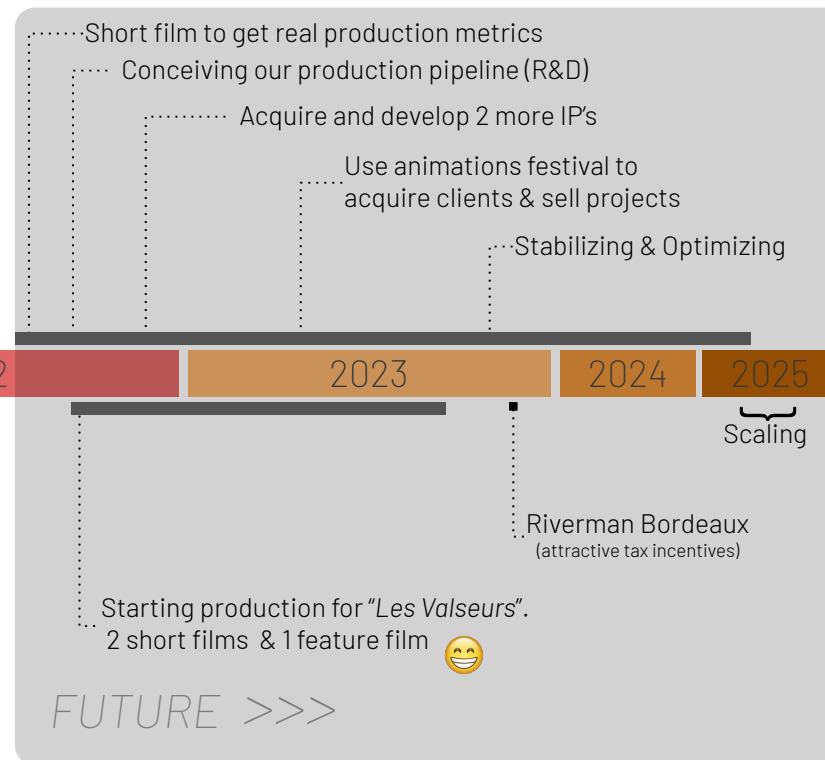
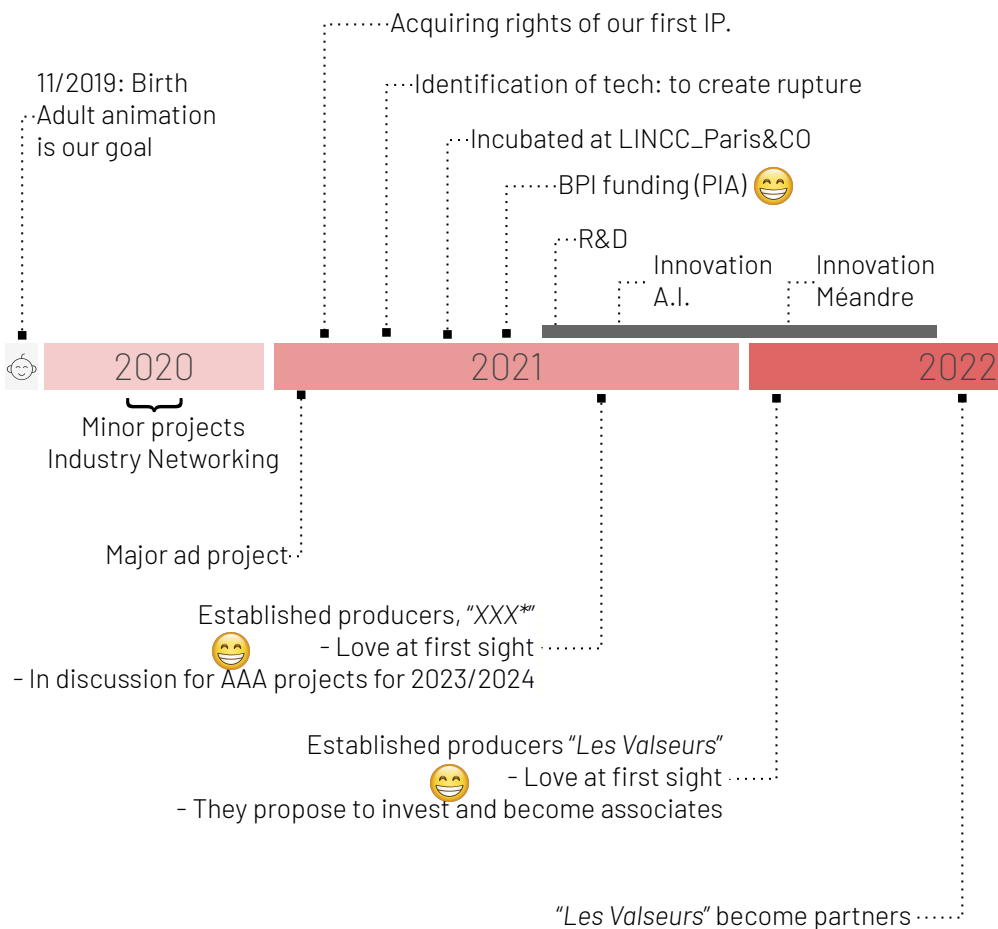
Shareholder : **XAVIER NIELS + DANIEL MARHELY**



Shareholder : **RIOT GAMES**

For comparison: Trioscope, a California based **adult animation studio** startup, has raised 5.2M\$.
As usual, established actors in Europe are way too conservative to seize the opportunity.

TRACTION

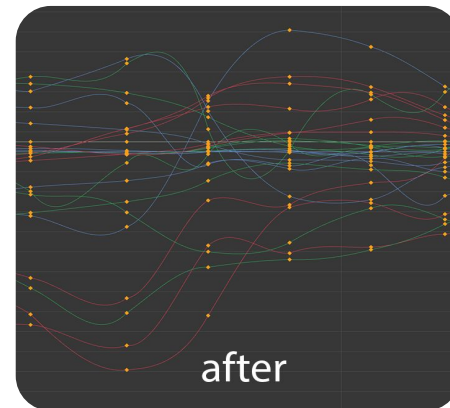
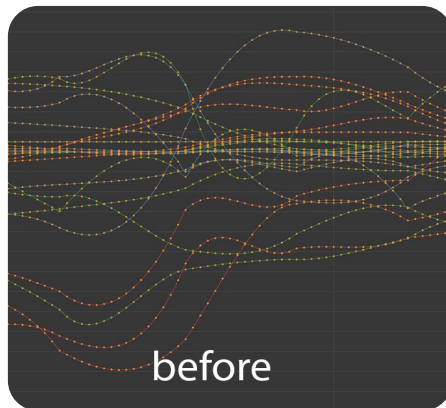


TECH MAGIC

OUR TOOL: MÉANDRE, IS THE KEY TO SHIFT TO AGILE.

Dense motion capture data is reduced to artist friendly logical points

Thus cutting down time by 50%-70%.



We have started to use A.I. in production at an industrial scale.

For Ex: a faithful 3D set of rue Saint-Marthe in Paris, made from one photo in just 0.5 day instead of 3-4 days.



FOUNDERS



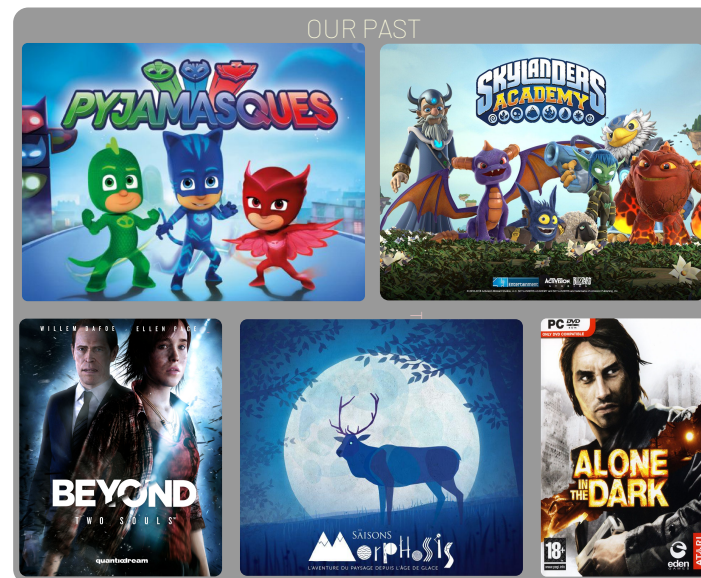
MATTHEW GEORGE
Producer + CTO

14 years experience
! Animation & video game industry
Technical director + producer
Animation, cinema and art engineer

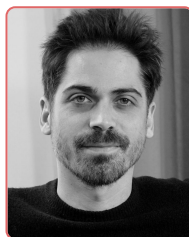
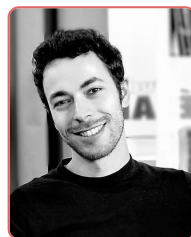


XAVIER PIVETEAU-GUYOMARCH
Creative Director

Graduated from reputed school: Gobelins
! Animation & video game industry
2D and 3D expert
CG artist / Animator



INVESTOR-PARTNERS



DAMIEN MEGHERBI & JUSTIN PECHBERTY
Les Valseurs production
AWARD-WINNING EXECUTIVE PRODUCERS

TEAM



FLORIAN PICHON
Development Director
(Editorial)



HYUN AH JUNG
Technical Director
(animation)



BRUNO GORE
Art Director

REVENUE MODEL - SERVICE

€13k to €18k

Average cost per minute
varying from 40 mins to 300 mins

~17%

Transparent Margin

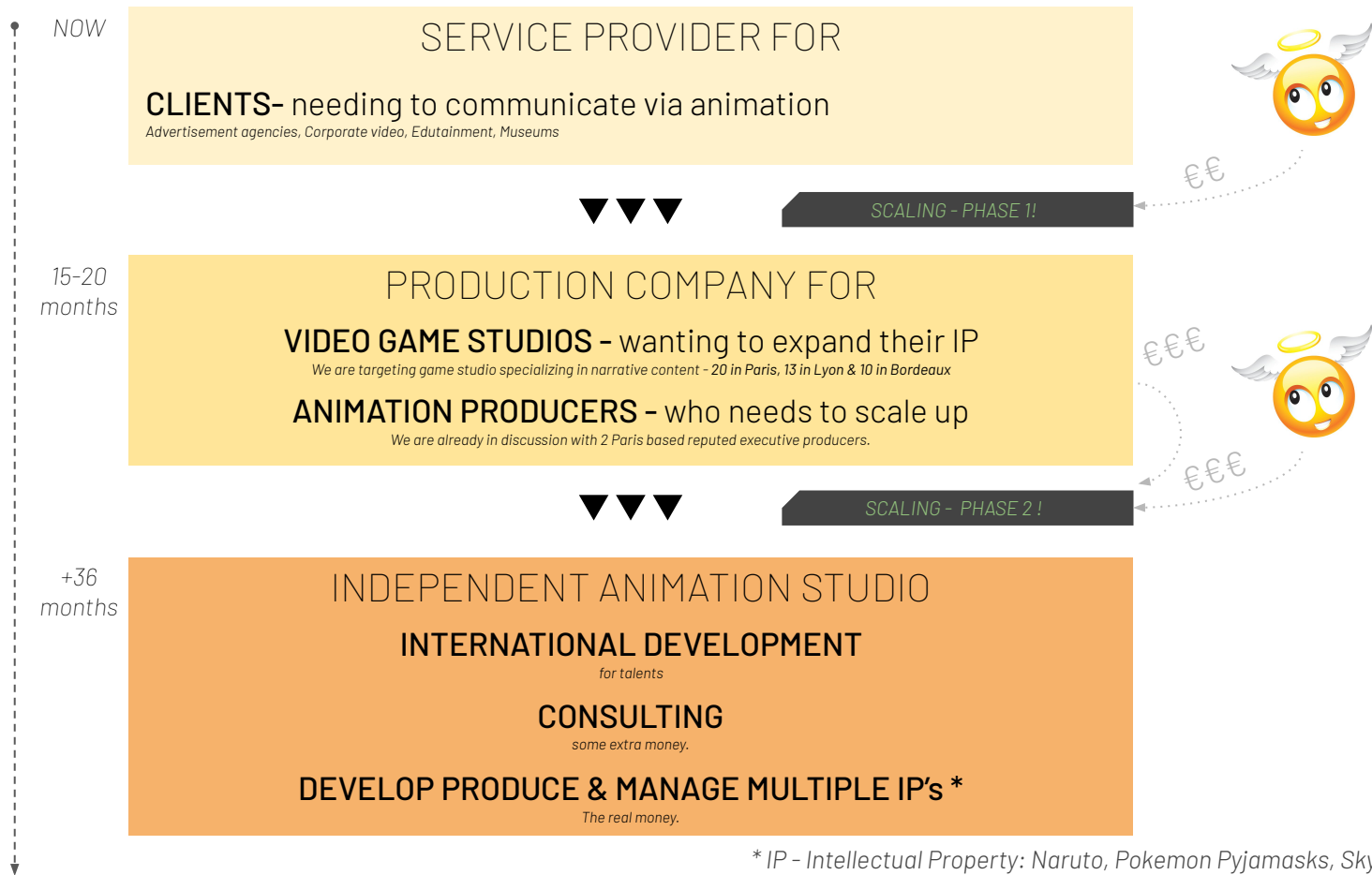
+10%

Internal Margin

*Low budget mini animated project costing €800k with 20 episodes of 2 mins in 16 weeks. With 2 projects a year, ARR = +1.6M€
Typical adult animation project size are 10 episodes of 30 mins, costing from 3M\$ to 5M\$.*

Long-term strategy: Develop and manage IP (intellectual property). Ex of high value IP: Naruto, Pokémon, PJmasks, etc.

BUSINESS STRATEGY

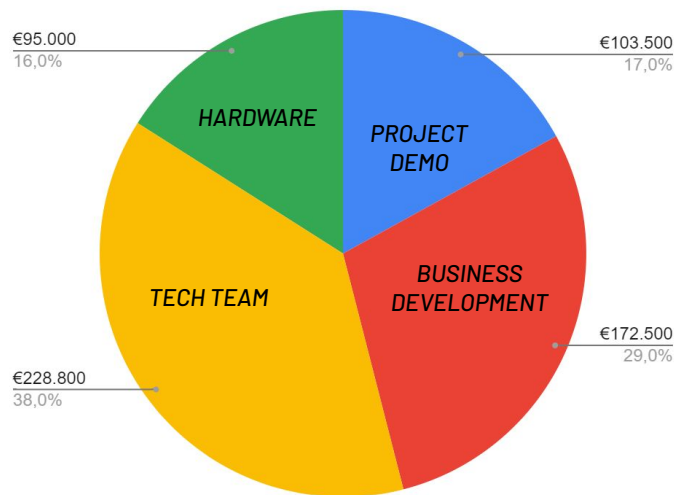


* IP - Intellectual Property: Naruto, Pokemon Pyjamas, Skylander

€600.000 TO PROVOKE CHANGE



Yes, we intend to bring a technological rupture
to an established creative industry



At Riverman, we firmly believe **technology and art have to be co-developed**, one cannot exist without the other.
In addition to the €600k, we will be requesting public funds from BPIFrance & CNC

OUR IP IN EARLY STAGE

YOUNG-ADULT ANIMATED SERIES & VIDEO-GAME

Based on an award-winning novel by **Karim Berrouka**



Satirical young-adult IP that is a fiercely SOCIO-POLITICAL. The series is a metaphor to the current global political climate: PEOPLE VS POWER. The series has a Heavy use of POP-CULTURAL REFERENCES.



SIMULATION PRODUCTION

| Week N° | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 |
|-------------|------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| Team | Team | | | | | | | | | | | | | | | | | | | | | | | | | | |
| DESIGN | 3 | DE | DE | | | | | | | | | | | | | | | | | | | | | | | | |
| MODELING | 5 | | | MO | MO | | | | | | | | | | | | | | | | | | | | | | |
| SURFACING | 5 | | | | | SF | SF | | | | | | | | | | | | | | | | | | | | |
| RIG | 1 | | | | | | | RG | RG | | | | | | | | | | | | | | | | | | |
| LAYOUT | 1 | | | | | | | LO | LO | LO | LO | | | | | | | | | | | | | | | | |
| ANIMATION | 5 | | | | | | | AN | AN | AN | AN | AN | AN | AN | AN | AN | AN | AN | AN | AN | | | | | | | |
| LIGHTING | 2 | | | | | | | | | | | LI | LI | LI | LI | LI | LI | LI | LI | LI | | | | | | | |
| RENDERING | 1 | | | | | | | | | | | | | | | | | | RND | RND | RND | RND | | | | | |
| COMPOSITING | 3 | | | | | | | | | | | | | | | | | | | | CMP | CMP | CMP | CMP | CMP | CMP | CMP |

Traditional production model

FOR AN ANIMATED MINISERIES

20 Episodes at 2 mins each

5 Decors + 3 characters + 15 props

Traditional method: 26 weeks

Agile method it: 16 weeks

Fabrication cost gain: 30%

| Week N° -> | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 |
|-------------|------|----|----|----|----|-----|-----|-----|-----|-----|----|-----|----|-----|----|-----|-----|
| Task | Team | | | | | | | | | | | | | | | | |
| DESIGN | 2 | DE | DE | DE | | | | | | | | | | | | | |
| MODELING | 1 | | MO | MO | MO | MO | MO | MO | MO | MO | MO | | | | | | |
| SURFACING | 1 | | | SF | SF | SF | SF | SF | SF | SF | SF | SF | | | | | |
| RIG | 1 | | | RG | RG | RG | RG | RG | | | | | | | | | |
| LIGHTING | 1 | | | | LI | LI | | | | | | | | | | | |
| COMPO | 2 | | | | | CMP | CMP | CMP | CMP | CMP | | CMP | | CMP | | | |
| LAYOUT | 3 | | | | | LO | LO | LO | LO | LO | LO | LO | LO | | | | |
| ANIMATION | 3 | | | | | | | AN | AN | AN | AN | AN | AN | AN | AN | AN | AN |
| LIGHTING | 1 | | | | | | | LI | LI | LI | LI | LI | LI | LI | | | |
| COMPOSITING | 1 | | | | | | | | | | | CMP | | CMP | | CMP | CMP |

Riverman production model