Following our kids & teens

Content business is evolving fast due to digital & mobile revolution. But Kids & teens content side is evolving faster.

I usually search my 8 years old daughter. She is watching contents at all times at her tablet, she looks for older teen series and when she gets involved in one, she watches all the episodes. She loves tween love & twist comedies, better with dance, or just comedies for any target.

The youngest kids also ‘develop’ new genres. A Belgium friend told me that his 1 year old baby, loves watching unusual short contents in her tablet: physical toys being opened from their envelope and being built, or toys acting in a simple story, moved by hands. The curious thing is that she doesn’t want to buy the toys, just watch the stories.

My 11 years old boy shares his watching time between TV and smartphone. On TV, he likes live action movies and tween series. On his phone, he loves very much videos of youtubers playing new videogames while making funny comments.

My elder son, 14 years old and already deeply teen, spends the day with his cell phone. If you take it from him, he starts shouting. He changes whatsapp messages with his friends and early girlfriend; he watches short bloopers, guys, funny stories; or he plays simple videogames, as Candy Crush.

First of all, of course, the two boys consume strongly games at the Playstation set and the PC computer. They deal each other to share time around both and if they are permitted, they spend all day there, 6-7 hours non-stop. FIFA (football) the elder, shoot ‘em up the younger. But more and more recently, they stop playing the boxes to be focused on their cell phones.

With my wife we urge them to switch off everything during dinner, to go shopping or to watch TV altogether. They are hard to disconnect, but when they are free, they love watching movies or premium series, as Walking Dead, Game of Thrones… nothing soft. Where is kids & teen content industry going?

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**By NICOLÁS SMIRNOFF, DIRECTOR**
According to Ampere Analysis’s Kids’ TV and the Future of Entertainment research, brought by MIPTV/MIPCOM, homes with young kids show the most dramatic shifts in content behavior of any demographic segment, embracing non-linear viewing, SVOD and multidevice TV consumption.

The first group, are significantly more likely to watch TV on a tablet than all other types of households, even more so than 18-24 year olds. Homes with young kids watch considerably less linear TV (40%) than other types of household but homes with older children watch slightly more linear TV than average (55%). By the late teens, however, there is a sharp swing away from linear TV than average (55%). By the late teens, a whole new set of video apps has emerged to become important. When placing content for young kids in an app environment, services like Netflix, Amazon or Google are potentially strong outlets. By contrast, when targeting older children, story is different. Teens are more likely to have an SVOD service than average changer. In Poland, all homes with kids are far more likely to have deserted pay TV than the average. In many European markets, like Denmark, France, and the Netherlands, homes that have changed pay TV provider and have young kids are less likely to have deserted pay TV than the average changer. In Poland, all homes with kids that changed provider went back to pay TV. Only in Spain and Italy there is a marked effect of pay TV desertion in homes with young kids, having Spain between 40 and 42% of desertion and Italy over 30%. While many broadcasters and independent producers are exploring new business like app development and embracing YouTube MCNs, the core business for major studios like Disney, Turner, Fox or Viacom, still lies with the linear channel. In some other countries, like UK, homes with younger kids watch the main broadcast networks (BBC, ITV, Channel 4) a little less than average and homes with older kids watch them more. Homes with young kids rate the major national broadcasters poorly, however, suggesting these channels are not servicing the children’s market as well as they could. Disney, Sony and Sky channels emerge as the most highly rated for young kids while older kids rate Fox channels and the major national broadcasters much better than average.

While pay TV-operator driven services have the most kids’ content driven by access to their suite of channel partners’ programming, kids programming makes up a good proportion of content in pure-play SVOD services like Netflix and Amazon too. A good example of success of kids’ content at VOD platforms is YouTube and the recently launched YouTube Kids’ app. The top fifty kids’ YouTube channels alone have nearly 28,000 programmes representing near 4,000 hours worth of children’s content between them. Duration and frequency of kids’ content on YouTube is growing. So while short-form still rules, there is a growing volume of compilation and longer-form videos that engage kids for traditional TV programme lengths or longer. That said, the average length of content on the top 50 YouTube channels for young kids is right and a half minutes. On average, the number of pieces of content produced per channel each month among the top 50 YouTube kids’ channels is more than 20, up over 25% since 2015 and four times the rate of just two years ago, making YouTube content, more similar to TV.

More than ever, kids have a huge impact on every aspect of life in the household, from what to eat to what weekend activities to choose, and entertainment consumption is no exception. Since last years, and with the expansion of online platforms led by YouTube, consumption patterns have been changing markedly, and service providers and content creators have been found themselves in a time of huge challenges in terms of attracting child audiences.

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Rai Ragazzi, Italy: the kids’ trendsetters

Rai YoYo and Rai Gulp are part of Italian public broadcaster Radiotelevisione Italiana (Rai), led by Massimo Liofredi, director of Rai Ragazzi. The first channel has 1.50% of share during the 24 hours and 6.57% in the target group 4-14, while the second has 0.65% share in the 24 hours and 4.77% in the target group 4-14.

Launched in 2006, Rai YoYo is a channel dedicated to preschool children with a target group focused on the 4-7 years old. ‘Education & entertainment is the key that better define the editorial channel’, explains Liofredi. It that was awarded as the best European channel by Eutelsat Awards in 2014 and by the Italian Association of parents for the quality of its programs.

The channel currently offers a wide of the best national and international animation series: Peppa Pig, Masha and the bear, Shaun the sheep, Doc McStuffins, The Barbapapas, Bob the builder, Ben and Holly’s little kingdom, Disney Mickey Mouse Clubhouse. ‘Beside there are many International coproduction, as Calimero, the Japanese animation series Mofy, The jungle Bunch, Tip the mouse, Mian the bee’. In Autumn the channel acquired the series Regal Academy, Postman Pat and new episodes of the popular series Pet Pals.

A year after Rai YoYo was launched appeared Rai Gulp, which is specialized in teen comedies, teen soaps, films, games and cartoons, offering children and teenagers shows with a target group focused between 8 to 14 years old. It offers a wide range of well-defined areas, such as entertainment, sports, music, entertainment, video games, etc. always through interactivity and direct participation.

‘It is a cross-media platform (48% of production dedicated channel), with an internal factory to produce in house format for the young generation of web natives. The main series broadcast are: big hit Violetta, co-produced by Disney Channels Latin America & Disney Channels EMEA, with production services by Polka (Argentina); teen series Alex & Co., Big time Rush, Un Nuovo Dìo.

The two big magazine in day time are Gulp Girl and Gulp Music very well integrated with Next TV 3.0 and Extra focused on juvenile themes such as science. Furthermore, there are in house production such as Gulp Cinema and Theater about entertainment and movies. Many animations series are acquired abroad: Kung fu Panda, Marvel’s Avengers Assemble, Star Wars Rebel, Heidi, Mia and Me and The house of Anubis. Liofredi concludes: ‘Rai Gulp is characterized as a source of ‘smart’ entertainment, which portrays values and positive elements in a fun and educating way.’
Disney: el verdadero suceso 360° y global

The Walt Disney Company Latin America seguirá durante 2017 apostando a los desarro- llos y producciones originales en la región, que tanto éxito le han dado en los últimos tiempos. Al suceso global de Violetta (3 temporadas, 49 millones de espectadores en Latinoamérica, discos, shows en vivo, productos de consumo) se sumó Soy Luna, estrenada en marzo con un casi internacional (México, Chile, Italia y Espa- ña) y emisión en casi 150 países. Cuenta con los mismos socios creativos: Disney Channel Latinoamérica en colaboración con Disney Channel EMEA, y servicios de producción de Pol-ka (Argentina). Música, hu- mor y romance son elementos centra- les, e incorpora el patinaje, que ha inspirado el hábito físico: solo en Argentina se vendieron más de 12,000 patines en menos de un mes, por ejem- plo.

Ha liderado alcanzando a más de 19,3 mil- lones de televidentes únicos en Latinoamérica (IBOPE MW Panregional, 18/3-8/4, 4+). Su fanpage global tiene más de 1.9 millones de seguidores, y más de 1 millo n en Instagram; se generaron más de 388,000 publicaciones; los videos de los canales de Disney Channel en YouTube llevan más de 160 millones de repro- ducciones, incluyendo más de 59.6 millones de vistas del video musical Aza, su primer conte- mpo, musical, que también fue FN en descargas en iTunes de Argentina, Chile y Colombia. Su dis- co tiene más de 15 millones de reproducciones en Spotify, y fue disco de Platino en Argentina (YouTube Analytics, Facebook Insights, Insta- gram. MAP. 15/6/2015 - 19/6/2016). Cuenta además con más de 100 productos de consumo desde junio de 2016.

Javier Castany, director de Producción para Disney Channel y Disney XD Latin Ameri- ca, señala a Prensario las ventajas de Latinoamérica para desarrollar este tipo de proyectos: ‘La región cuenta con excelentes talentos, flus- te como detrás de cámara, y productoras que pueden asegurar el patrón de calidad de Disney a nivel internacional. Hay también una ventaja presupuestaria que se aprovecha considerando que no interfieren si compromete en absoluto la calidad con la que se produce’.

‘Latinoamérica se encuentra en una posición estratégica, y otras regiones nos ven como una oportunidad, bus- cando coproduccio- nes con nosotros. El público conecta mucho con las pro- ducciones regionales por la empatía que genera el verbo reflejado en historias con características típicas de su lugar de origen’, completó.

Su nuevo proyecto es Once, desarrollado entre Disney Channels Latin America y Disney EMBA para Disney XD. La dirigida por Se- bastián Pivotto, y su producción está a cargo de Pegsa, con colaboración de Pol-ka y Non Stop. Sigue la historia de un adolescente de un pueblo remoto que ama el fútbol y que recibe una beca para estudiar en un colegio que tiene un prestigioso equipo. El sistema está previsto para comienzos de 2017 en Latinoamérica.

‘Para que Disney se involucre en un proyecto original, debe tener la fidelidad y los valores de nuestra marca. Nuestras producciones reflejan optimismos y valores inclusivos y están dirigida- das a toda la familia, conectan con audiencias globales a través de historias universales con relevancia local, incluyendo personajes trau- ceados, canciones y coreografías originales, y el- ementos innovadores’, describe Castany.

El ejecutivo dice que en todo Latinoamérica ‘se ha dado un proceso de crecimiento y de me- jora en las capacidades de producción de TV’, tanto en cuanto a tecnología como en talento actoral y producción. Y añade: ‘Hay muchos programas que han trascendido las fronteras y son comparables, en cuanto a su calidad, a con- tenidos de países tradicionalmente líderes y con presupuestos mucho mayores’.

En relación al mundo digital, comenta: ‘Buscamos estar presentes donde sea que esté nuestro público para acercarle las más diversas formas de entretenimiento en la plataforma que prefiera. Disney cuenta historias y después ve qué propuestas puede ofrecer para cada plata- forma’.

Y concluye: ‘Desde Junior Express y Morfo y Miti, de Disney Junior, hasta Soy Luna y FÍa- mo Party, de Disney Channel, nuestros pro- gramas conectan en distintas plataformas bus- cando oportunidades de engagement. Websites y redes sociales son componentes centrales que apoyan medios más tradicionales, como radio, cine y televisión. A ellos se suman shows en vivo, CDs y DVDs, y productos de consumo’. 
Turner APAC seals strategic alliances

Nickelodeon Play launched in Singapore

Turner Asia Pacific is moving fast on the original content production within the region, after rubber-stamping two strategic deals in China and Korea. First, with Tencent Pictures Culture Media it has agreed to develop a film starring Tuzki, the famous rabbit emoji used every day by millions. Production of the feature-length movie, which will fuse CGI and live-action content, is expected to begin in 2017, with a likely China release in 2018. It will be the first full-length movie project for Turner-owned Tuzki, who is currently celebrating his 10th anniversary. Created by Momo Wang in 2006, he is best known on social media platforms and instant communication apps, but has appeared in short animated projects before.

Tencent Pictures is responsible for leading the film’s production and distribution, while Turner will be supporting through its 360° licensing efforts with consumer products, live experiences and family entertainment centres. Clément Schwebig, Turner’s SVP of Business Development, Licensing & China, and Ron Lee, General Manager of Turner Korea, said: ‘It is a huge milestone as we look to grow the Tuzki franchise and reinforces our commitment to its growing business in China’.

From the Chinese company it was highlighted: ‘Through WeChat, we are very familiar with this character, which has already made a strong emotional connection with a generation of young Chinese.

In Korea, Turner APAC launched the new app, Adventure Time Run: The Ooo Expedition, created by game developer Tangent. It is the first time a Cartoon Network IP has been used as the complete landscape for a Korean-produced game. The release took place in Korea last September, it will have a regional rollout across Asia later in 2016, and finally in selected international markets in 2017.

Ron Lee, GM, Turner Korea: ‘Korea’s gaming industry is hungry for new IP that can provide a global competitive edge, and our titles like The Powerpuff Girls, Ben 10 and We Bare Bears already have a track record of popularity internationally. We look to secure further business with local talented pool of game developers and partners’.

Cast. Singtel’s OTT portal has given the Singapore debut for the Nickelodeon Play app for smartphones and tablets. Created for kids aged six and above and their parents and caregivers, this OTT is designed to be a new way for Singtel Mobile subscribers to enjoy entertainment on the go, offering thousands of hours of programs.

Nickelodeon Play is said to be a safe destination ‘jam-packed’ with the best and funniest Nickelodeon content including access to hundreds of show episodes. New content will be added to the app on a weekly basis.

The on-demand app is designed to promote discovery while allowing young users to connect to the content they already love. Kids can access first and exclusive content, selected full-length episodes, in-app-only content, content that premieres first on the app, short-form videos, games, and surprise elements from the network’s popular live action and animated series. These include SpongeBob SquarePants, Teenage Mutant Ninja Turtles, The Fairly OddParents, Game Shakers, Henry Danger and AL-VENN!!! and The Chipmunks.

‘We’re delighted to introduce Nickelodeon Play to fans in Singapore and are particularly thrilled to have Singtel to be the first in Asia to launch it’, said Syahrizan Mansor, VP, Nickelodeon brand, Asia, Viacom International Media Networks. ‘The immersive and interactive app is a great new way to experience Nickelodeon’s unique brand of funny at your fingertips’, she adds.

The app is now available for free download on Nickelodeon Play in Singapore.
Televisa + Pol-ka + Federation Kids & Family: Love, Divina

Televisa (México), Pol-ka Producciones (Argentina) y Federation Kids & Family (Francia) han convenido a rodar una nueva telenovela juvenil, Love, Divina 60''x45 con la protagonista de Patito Feo, Laura Esquivel, que se estrenará durante el primer trimestre de 2017 en eltrece (Argentina) y clam (México y Latinoamérica), para seguir con TV abierta en México. Los derechos europeos son gestionados Federation Kids & Family y Televisa, y los del resto del mundo, por Televisa.

Mara Brotter, directora general, Televisa Consumer Products: ‘El público adolescente se ha vuelto muy exigente: responde a historias de la vida real y no son telediarios fácilmente de confeccionar’.


Manuel Martí, gerente de Desarrollo y Negocios Internacionales, Pol-ka: ‘El desafío fue pensar este programa como un proyecto multiplataforma: establecemos y coordinamos varias unidades de producción para contenido lineal, digital, redes sociales y segundas pantallas. El resultado es una narrativa uniforme para varias plataformas al mismo tiempo, lo que ofrece diferentes niveles de interacción y crea contenido que forja una nueva clase de relación con la audiencia’.

ZDF, CBBC and Netflix co-produce The Worst Witch

The adventures of Mil-dred Hubble, a.k.a. The Worst Witch, based on the hugely popular children’s fictional works by Jill Murphy, have been freshly adapted for the screen. The series is being produced by CBBC Productions in collaboration with ZDF, ZDF Enterprises and Netflix as an extravagant fusion of real life and CGI. This latest adaption of the British children’s classic consists of 11 x30’ episodes plus an hour long first episode.

Norbert Himmler, Head of Programming, ZDF: ‘The series is a successful example of our strategy to join forces in an appropriate manner. The Worst Witch will delight children internationally’. Alexander Cordubes, president and CEO at ZDF Enterprises: ‘With our expertise in the international marketing of high-calibre programmes for children and teenagers, we are confident we will succeed in making the series another hit with viewers all around the world’.

The series will be broadcast by ZDF in Germany and by CBBC in the UK and will premiere exclusively on Netflix outside of Germany and the UK. ZDF Enterprises will eventually distribute the show internationally, as well.

The central character in The Worst Witch is ten-year-old Mildred, an ordinary girl who discovers she has the abilities of a witch. Despite her best intentions, she blunders from one disaster to the next because of her defining feature – clumsiness. Mildred is by far the worst student at Miss Cackle’s Academy for Witches, but still she never gives up. Thanks to her friends and to her cat, Tabby, she never loses her sense of humour and usually manages to resolve even the most hopeless of situations. The tumultuous exploits of the budding witch humorously exemplify the principle that “if at first you don’t succeed, try, try and try again”.

Filming for the latest adaptation will take place largely in the UK, although key exterior scenes of Miss Cackle’s Witches’ Academy have already been shot this June at Hohenzollern Castle in Germany.
Clan TV: ‘Marcamos nuestras propias tendencias’

Desde la creación de Clan en 2006, la llegada de nuevos canales ha sido exponencial en España, especialmente de competidores. También ha evolucionado la demografía, que afecta sensiblemente a los target infantiles. Pero hay algo que no ha cambiado: Clan ha sido siempre líder absoluto. En los dos últimos años alcanzó el 17,5% de share, duplicando las cifras de sus competidores.

Manuel Farelo Nin, director: ‘Estamos muy satisfechos con los programas de producción propia y coproducción: Desafío Sandokai, Pocoyo, Cuentos Animados, Micromamis, Irrompibles, Clay Kids, Bad Pat, Pumking Reports, Yoko. Por otro lado, nuestro acuerdo con Viacom (Paw Patrol, Bob Esponja, Happy! Happy), o series como Pippi Pin y Ben & Holly’. Clan cuenta ‘grandes especialistas’ en sus franquicias: Mila Mayí, Alessia Di Giacomo, Fernando Hernández y Yago Fandiño. ‘Nuestro fin, nuestra tendencia en conexión está focalizada en los objetivos de TV pública. De alguna manera, marcamos nuestras propias tendencias. Somos rigurosos en promover igualdad de género o no establecer roles preconcebidos. Buscamos que la programación sea diversa, per una estandarización y que contenga valores que hagan de Clan un lugar seguro para nuestro público objetivo, su programación sea divertida, pero sin estridencias y que contenga valores públicos. De alguna manera, marcamos nuestras propias tendencias. Somos rigurosos en promover igualdad de género o no establecer roles preconcebidos. Buscamos que la programación sea diversa, pero no existan estandarizaciones y que contenga valores que hagan de Clan un lugar seguro para nuestro público objetivo, su programación sea divertida, pero sin estridencias y que contenga valores públicos. De alguna manera, marcamos nuestras propias tendencias. Somos rigurosos en promover igualdad de género o no establecer roles preconcebidos. Buscamos que la programación sea diversa, pero no existan estandarizaciones y que contenga valores que hagan de Clan un lugar seguro para nuestro público objetivo, su programación sea divertida, pero sin estridencias y que contenga valores públicos. De alguna manera, marcamos nuestras propias tendencias. Somos rigurosos en promover igualdad de género o no establecer roles preconcebidos. Buscamos que la programación sea diversa, pero no existan estandarizaciones y que contenga valores que hagan de Clan un lugar seguro para nuestro público objetivo, su programación sea divertida, pero sin estridencias y que contenga valores públicos. De alguna manera, marcamos nuestras propias tendencias. Somos rigurosos en promover igualdad de género o no establecer roles preconcebidos. Buscamos que la programación sea diversa, pero no existan estandarizaciones y que contenga valores que hagan de Clan un lugar seguro para nuestro público objetivo, su programación sea divertida, pero sin estridencias y que contenga valores públicos. De alguna manera, marcamos nuestras propias tendencias. Somos rigurosos en promover igualdad de género o no establecer roles preconcebidos. Buscamos que la programación sea diversa, pero no existan estandarizaciones y que contenga valores que hagan de Clan un lugar seguro para nuestro público objetivo, su programación sea divertida, pero sin estridencias y que contenga valores públicos.

Gulli: linear feeds, non-linear and vice versa

La plataforma de tv Gulli: linear feeds, non-linear y vice versa. The most popular series on linear meet success on non-linear. Since Chica Vampiro arrived it yielded about 34 million views on Gulli Replay, which kept a record of 244 million total views (all platforms & programs, Sept. 2015-Jul. 2016). The Group operates the free app Gulli’s (48 million downloads) and the paid Gulli Max (500,000 downloads), which gives access to 26 games and more than 3,000 videos, the SVOD Pass on Bouygues Telecom. No mercable and Wuaki: and its available on Pay TV & OTT. ‘We have to be on every platform. Last July, we launched on YouTube our first original webserie, Les Tactiques d’Emma’. Cochaux concludes: ‘The international is an integral part of our strategy. We launched Gulli AFRICA last year and we are working on a new one to be launched soon. In Africa, the programming is in complete harmony with the local pace of life. We are collaborating with local producers to create originals for the African viewers.’
Discovery Kids coproduce Lilybuds con Zodiak Kids

Discovery Kids Latin America y Zodiak Kids Studios anunciaron a mitad de este año un acuerdo para la coproducción de la nueva propiedad Lilybuds (52x11), una serie con fuerte presencia digital que sigue las aventuras de una colorida comunidad de pequeños jardineros mágicos conocidos como. Muestra a un grupo de niños con una gran personalidad, se unen con el propósito de cuidar tanto el jardín que habitan como las criaturas que viven cerca. Ha sido desarrollada por Eryk Casemiro, quien será el productor ejecutivo para Zodiak Kids Studios, con el apoyo editorial de Discovery Kids Latin America y Jean-Philippe Randisi, CEO Zodiak Kids y Carolina Lightcap, EVP y CCO de Discovery Networks Latin America & US Hispanic.

Tijiji Lagardère France Télévisions confirmó que se sumará al proyecto, mientras que la escritura y también oficiará como co-productora ejecutiva. La animación será llevada por un estudio francés. A comienzos de 2016, la escritura y también oficiará como co-productora ejecutiva. La animación de CGI estará a cargo de un estudio francés. A comienzos de 2016, la escritura y también oficiará como co-productora ejecutiva. La animación de CGI estará a cargo de un estudio francés.

Stephen L. Hodge, CEO de Mondo TV, anunció a mitad de este año un acuerdo con Discovery Kids Latin America y Jean-Philippe Randisi, CEO Zodiak Kids: ‘Esta alianza de coproducción nos da una gran oportunidad de crear una serie muy especial para los más chicos que encierra perfectamente con nuestro ya importante catálogo de contenido preescolar. Esta serie es una demostración de tener como socios a Discovery Kids, así como también a TV5 y Lagardère, para enfocar nuestras energías creativas y alcanzar a una mayor cantidad de chicos con el mundo de Lilybuds’.

Carolina Lightcap, EVP y CCO de Discovery Networks Latin America & US Hispanic: ‘Esta coproducción nos permite continuar ofreciendo la programación de calidad que se espera de Discovery Kids, destacando un mensaje positivo como el amor y el cuidado a la naturaleza.

Zodiak Kids tendrá los derechos de distribución y licencia de la serie a nivel global, mientras que en América Latina, la licencia y merchandising será representada por Discovery Consumer Products.}

Toon Goggles expands in all ways

Since its launch in 2012, the children’s digital content platform Toon Goggles (USA) has been working aggressively to establish a presence as a hub of consumer-electronics devices as possible. With content available in 4K, it also delivers games, animated and live-action series and music, while it has deals with Verizon’s mobile service go90, Smart TV manufacturers VIZIO and Hisense and tablet makers such as Sony, among others. It is not only expanding technologically, but geographically, too: it has now established itself in more than 190 countries. ‘This extensive reach has been key to the platform’s growth’, says CEO, Stephen L. Hodge, who notes: ‘We are the only children’s service on VIZIO, and one of two children’s services on Panasonic. On a lot of those devices we are preloaded and on others we have buttons on the remote (Sony), and we are on the packaging’.

‘We have focused on being where children are consuming content; others just exist in the App Store. That has helped us with a lot of our consumer recognition. We haven’t been spending capital on user acquisitions’, he adds.

‘To propel the company forward to its next stage, Hodge is now focusing on more original IP development and ramping up its licensing and merchandising activities. ‘We want to separate ourselves from others in this space. We’d like to build our service into a destination where more engagement can happen. The easiest way is to be in control of the IP, so that we can quickly make a decision to turn an IP into a show, game, interactive book, etc., and then licensing and merchandising comes into play’.

One of TG’s most recent ventures is the development of their own original programming Eddie & A Livi, targeted to children ages 4 to 7. This animated, short-form children’s series is being co-produced with international giant Mondo TV (Italy), which is handling overseas distribution and merchandising.

‘Eddie’s non-dialogue, action based format easily allows for worldwide accessibility and vast audience reach. The show was recently featured on the White House front lawn during their annual Easter Egg Roll event, and was selected out of over 1,000 properties nationwide to be one of the lucky 40 characters chosen to participate. It has just received approval for a second season-(26 extra episodes being developed). Five episodes can now be viewed on ToonGoggles.com’, concludes Hodge.
While children TV consumption was down by two minutes compared to 2015, it reached 1:57 in the period January-June 2016, across France, Germany, Italy, Spain and the UK. Animation remains their favorite genre overall. What was especially hot this semester were new musical series, shows restyled into brand-new series. While children’s tastes in genres did not change much, they have shown interest in new shows. 22% of the shows featured new characters or settings. In Italy, the American animated sitcoms Four and a Half Friends and The Furchester Hotel. In France, the 2015 animation Miraculous Ladybug is still at the top on attracting children. Long-running series keep on attracting children. In Germany, Unser Sandmännchen and Die Sendung mit der Maus still gathered an impressive average number of viewers. In Italy, the American animated sitcoms Fu-turama and The Simpsons ranked 1st and 2nd in children.

Musical series: a thriving live-action genre
Talented kids were once again in the spotlight as the stars of live-action series to which viewers may identify with. Among the best performing programs in children were two notable Disney productions: Soy Luna and Alex & Co. Both series feature music fan teenagers as their main characters. Soy Luna is a Latin American musical telenovela, an emblematic genre that, after the popular series Virfetta and Chica Vampiro, once again showed how powerful it was in Europe. In Soy Luna, the main protagonist moves from Mexico to Buenos Aires (Argentina), where she discovers her talent for singing and roller skating. The series was an immediate success in Spain: aired on the Disney Channel since April 2016, 145,700 children 4-12 followed Luna’s adventures. South America is not the only region where popular live-action series come from. In the Italian show Alex & Co, the protagonists play music behind their parents and their high school’s staff backs. Launched in Italy in 2015, the series travelled successfully. It has not only been a success on Rai Gulp this semester (19 on the channel), it also appears among the children’s top 20 shows in Spain. Among Italian live-action series, a brand nuovo & Bianca Fashion Friends launched in late August 2016 in the country. Revolving around teenagers’ creativity, music and fashion in Milan, the show shares with Alex & Co the focus on talented youngsters. Young boys may identify better with male characters on screen. Indeed, musical series are particularly appreciated by girls. The proportion of boys was however slightly more important for shows where males were among the main protagonists. While they represented 19% of the 4-12 audience for Soy Luna in Spain, they made 25% of Alex & Co’s audience in Spain on the same channel. The same in Italy where their share of Alex & Co’s viewership is 10 points above Violeta’s.

Iconic heroes back on screen
While new characters were successfully introduced to the public, some well-known faces also made a comeback on screen in reboots and spin-offs. This semester was marked by the presence of new versions of older popular stories and heroes. In Italy, in the Russian series Mashiny Sla-robi, Mashla from Mosca J Medved told the tales of Little Red Riding Hood, Cinderella and Ali Baba in her own entertaining way. This spin-off was well introduced to viewers: launched as a national exclusive on Rai Yo in May 2016, it was the 4th most watched series by Italian preschoolers and gathered 78,000 children 4-7. This success is to be correlated with the popularity of Mashla I Medved in this country. Indeed, the original series has been one of Rai Yo’s most broadcast shows, one of the leaders on the preschooler market and has regularly ranked among the most performing shows in Italy. A year after Disney’s TV movie Descendants featuring the family of its iconic characters, children met Cinderella’s granddaughter and other fairy tales’ characters in Royal Academy. This Italian animated series produced by Rain-bow Studios and Rai ranked 14th in its home country in preschoolers.

In Italy, another familiar story was brought back on TV in a modern-day adaptation. Inspired by the famous Arabian Nights’ tales, the live-action Jamilah and Aladdin follow the young Lomonde Jamilah who meets a genie living in a magic lamp. She takes her to ancient Baghdad, where she lives extraordinary adventures with her new friend Aladdin. The series was launched on the BBC children channels CBBC and C‘Bebies, and was the 24th most watched program by British preschoolers. Along with these renewed tales, some popular, more recent TV heroes were also restyled into brand-new series. Kids have watched a redressed version the 47-year-old character Scooby Doo in Be Cool, Scooby-Doo! The new series gathered an average of 166,000 children 4-14 between January and June 2016. Be Cool, Scooby-Doo! was launched in October 2015 on France 3, a channel on which French kids have been following the dogs’ adventures in various productions for years. In Spain, kids also discovered a new version of The PowerPuff Girls. The series was well welcomed, as it was watched by an average of 108,200 children 4-12 on Boing, ranking 18th among the top 20 shows. 18 years after their first appearance on TV, the three heroes now completely fit into children’s contemporary environment. In this 2016 re-boot, they receive alerts on their smartphone whenever their town needs to be saved from evil monsters. They even use meme gener-
Smilehood Media, strong 360° products

Smilehood Media (Argentina), distribution and production company led by Silvana D’Angelo, director, promotes at MIPCOM a slate of fiction and entertainment programs, but is also putting special emphasis on its kids programming offer, which includes the show Panam and Circus (26’x30) and the educational and entertaining pre-school series Plim Plim, a Hero of the Heart (60’x7, 13’x3 & 20’x22). Panam and Circus is one of the most popular Argentinean kids shows, which over 15 years since its debut. Hosted by popular star Laura Franco, the episodes are plenty of music, video clips, dance and circus performers.

On the fiction side, Hearts (13’x28) is centered in a devoted event host, owner of a small entertainment company, who when his new bigger competitor comes into the market and begins to take most of his clients is forced to keep his and his staff’s work by all means.

From Loli Miraglia’s SDO Entertainment is Alchery for Ana (30’x26), the story of a woman who lives in harmony but, her best friend dies, so she has to take care of her two children. Ultimatum (13’x26) is a dramedy format where a couple with a 15-year-old widowed marriage decide to let their children ten days at their grandparents’ while they left alone to find again their lost love or to go their separate ways for good.

Regarding formats Smilehood highlights the game show Cooking at the Supermarket, which offers the singularity of being settled within a supermarket as a distinctive feature, and Dilemma (Sinapsis Production) in which players will win money by showing how much they know about the famous guest interviewed. Lastly, the sitcom According to Rosi (27’x24 & 8’x10).

Hasbro, world-class brands

Hasbro Studios (USA), the production division of Hasbro Inc., introduces at MIPCOM its catalogue of animation series for kids based on some of the Hasbro’s world-class brand. Highlighting Transformers Rescue Bots (10’x22’), an animation series targeted to 6 to 10 years old boys that follows the story of Transformers years after the defenders of the Earth leave the planetan and Bumblebee must assemble a rogue team of young Autobots.

Also based on Transformers’ brand, Transformers Rescue Bots (10’x22’), the adventures of four young Transformers and their human counterparts, tasked to study the ways of humanity and protect mankind on the island of Griffin Rock. While Blazing Team (52’x22’) is a new boys comedy action series where a group of heroic teens is assembled to harness the awesome mystical power of Yi Koon Do.

Targeted to girls between 6 and 11 years, Hasbro launches L’Etoile Pet Shop (10’x22’), an animated comedy-adventure that centers around the life of a fun-loving tween girl, Blyth and the fantasy adventures of the pets that she cares for.

Lastly, the company keeps pushing My Little Pony, one of its most famous girls franchises, with two new series: Equestria Girls (6’x22’), oriented to 6 to 12 years girls, narrates the adventures of Twilight Sparkle to the thief of the crown of the Crystal Empire that ends into an alternate world turning her into a human teenager, and Friendship is Magic (16’x22’), that follows Twilight Sparkle with through funny, offbeat experiences and exciting, enchanting adventures, learns about the most powerful magic of all, the magic of friendship.

GFX: edutainment & 360°

GFX (South Korea) has been creating and producing TV programs for children based on educational purposes. With an education research lab where it develops new media contents, it is expanding to offer business areas to produce related products, such as board games, books, musicals and interactive media exhibitions.

With Astro Lab Motion (Argentina), the company has produced two seasons of Mind Blowing Breakthroughs for EBS. Based on the series, we also have produced a family musical and a science experience performance with board game, played in different theaters in Korea. The series received awards from the Prime Minister, KOFAC, KOCOA, etc., explains Tony Hong, CEO & creative director.

The series is a mixture between illusionism and scientific demonstration, where everything is possible. ‘Since 2014, it was distributed to over 20 channels such as Amazon, Curiosity Stream, Hoopla, TV Brazil, Novasat, Telecole, ACEBP, Da Vinci Media, among others. It was quite beneficial to find potential market for both. New season will come to audience in Spring 2017.’

GFX is also producing silhouette animation Friends2 (76’11), supported by SBA and financed by educator EBS. It was already sold to Cartoon Network, TV Chonburi (Khonkaen) and VTV7 (Vietnam). ‘We have also have Let’s Play With Yo Kwon Do, a 3D animation sold to KBS, KidsTV, SK BH, KT, Asiana Airline, Al Jazeera Children’s Channel, Broadcast Thai, Celestial Movie Channel’, says Hong, and last concludes: ‘With all our properties we are targeting Europe and China for next year and wish to establish our content as an educational brand’.
Animation from Spain renews expectations

Animation from Spain promotes at MIPJunior a series of visibility actions and product promotion at the screening zone at the Hotel Martinez in order to reach international buyers and push the Spanish producers’ catalogues. The objective is to maximize the key programs in every space, and strengthening the brand “Animation from Spain” as a common place for all Spanish companies of the sector. At Who is who 2016 Animation from Spain guide, the buyers can discover Spanish content and companies at a glance. It offers a picture of the animation industry and highlights its values and its talent, introducing companies of various sizes, reliable partners for the coproduction, studios working with some of the biggest names in global broadcasting, producers and distributions. Under the Spanish umbrella, sponsored by España Exportaciones e Inversiones (ECEx), are Anima Kitchent highlighting Play, Institute of New York (52x11’), a transmedia series that mix fashion, life style and animation; Arait Multimedia, which brings Me and Smokey (52x13’); about a little white elephant; and TV3 with Dinamiks (70x25’), a fast paced program about science.

Other companies are Motion Pictures, with Pumpkin Reports (52x11’); Planeta Junior, with Muscat Busters (52x11’); Baleuko, with Farm Friends (26x11’), and Fullcrum Partners, with Glob! (52x7’). Lastly, Blue Dream Studios with Hero Dad (52x7’), about a dad with his 2 year old daughters, and Peakaboo Animation, with Elvis Riboldi (52x11’).

VIMN, for all audiences

VIMN (USA) is powering into MIPCOM 2016 with a unique portfolio of high quality, captivating titles spanning the entire Vizcom brand pack (MTV, Nickelodeon, Comedy Central, Spike, Channel 5) and appealing to audiences of all ages.

From Nickelodeon’s kids and family portfolio, the company launches its brand new animation series The Loud House, centered in the misadventures of a only brother in the house with five older sisters and five younger sisters, and the live action series School of Rock, based on the hit movie starring by Jack Black.

For fans of comedy, the company introduces three brand new series including the popular show Roast of... this time, starred by Rob Lowe (The Outsiders, Oxford Blues), The Goddamn Comedy Jam, hosted by Josh Meyers, and where in each episode, comedian tell a story about a song that’s important to them, then get to live out their rock star fantasy by performing that song with the help of a live band and a few special guests. Also from the Comedy Central’s slate is South Park, in its 20th anniversary, more lacking in manners, obscene and ironic than ever.

Lastly, Vizcom highlights at MIPCOM two new TV formats. The first one is MTV’s Stranded with a Million Bucks, where ten cast members are stranded on an island with nothing but the clothes on their back and a million dollars in cash. While the other hot title is That’s bolward Game Show, Spike’s very first game show where parents and their adult children compete to win a large cash prize while learning some of the most ridiculously shocking truths about their next of kin.
Mondo TV: worldwide and 360° expansion

Mondo TV SpA (Italy) launches the second season of Sissi the Young Empress (26x’11), which will be ready in Spring 2017. Season 1, inspired by the adventures of the free-spirited empress who exits etiquette to follow her heart, was sold to 30 countries worldwide.

Other highlights are its first co-produced live action teen series Heidi, Bienvenida a Casa (60x’45), and the 3D CGI animated series of 52x’11 Yoohoo & Friends, Bag Rangers, Cafi Zoo, Nori, The Treasure Island (26x’26) and Invetion Story (30x’11), the 2D 52x’11 series: Adventures in Duckport, Putnik, Drakor and Secret Wings (26x’11).

‘Based on an original idea from legendary Argentinean writer Marce- la Citterio (Potto Fcio), it is co-pro- duced by Mondo TV Iberoamerica and Alianzas Producciones. It will launch in January 2017’, says Matteo Corradi, CEO. ‘We will be distributing exclusively a new property from a South Korean group in Benelux, MENA and Israel. Besides selling our pro- ductions, we aim to distribute third party contents and that’s why we are expanding globally’.

‘We are restructuring our CP division and we foresee a fast development on this front. We want to expand worldwide and in 360°. A big part of 8-16 years old girls are today only searching for music, fashion and trendy live shows, so we will dedicate within the next three years big budgets to pro- duce this kind of shows’.

He continues: ‘We have deals with almost every of the major OTT digital players in the world. The evolution in this field is so important. We have co-produced with Toon Goggles (USA) the series Eddie is a Yeti (52x’11), which is a perfect non-dialogue comedy format ideal for a quick watching on your mobile device. It has a strong potential for web-episodes on any OTT’.

‘The next steps are to reinforce our presence in the existing territories and to position ourselves among the top quality producers of the world’, concludes Corradi.

Panam y Circo

Laura Panon Franco está celebrando 15 años de carrera, en los que ha creado y desarrollado varias producciones infantiles en Argentina, incluyendo programas de TV, obras de teatro y CDs. En mayo pasado anunció un acuerdo de distribución con Smile- hood Media por Panam y Círcos, que busca competir mercados internacionales. El acuerdo, liderado por Sil- vana D’Angelo, se concretó para los LA Screenings de este año y continúa en MIPJunior/MIPCOM.

Hari: Grizzy And The Lemmings

Hari International (France) announces the MIPJunior World Pre- miere TV Screening of Grizzy and The Lemmings to take place on October 16 at 5.30pm at the Martinez Hotel. Produced by its mother company Studio Hari, it is scheduled to debut in fall 2016 worldwide on Boomer- ang, and then on France Televisions. Adeline Turmo, Head of Sales: ‘Our aim is to bring together the largest number of national terrestrial partners to establish the brand. It is essential to differentiate us from the competition in our first participation in a major trade show’. 
Thanks to recognized globally brands such as Teletubbies, Caillou or Inspector Gadget, and with 10 years since its launch, DHX Media (Canada), has become a key player in the distribu- tion of entertainment content for families and children.

"We have evolved hugely in the past decade, partly through acquisition, but the company has maintained its core focus throughout this time, creating engaging, original content for kids and families across the world. Our focus has led us to a point where we now have a broad footprint in family entertainment with a number of core business units - and the largest independently owned library of kids content in the world," explains Steven DeNure, president and COO.

"Our current divisions are the best representation of how we have grown and diversi- fied: DHX Studios and DHX Distribution represent the two founding tenants of our business: original production and international sales and acquisitions; DHX Brands was created to expand our licensing and mer- chandising business across key DHX properties; and the creation of DHX TV (Family Channel, Family Jr., Family CHOG and Telemagin) spring from our acquisition of four major Canadian kids’ channels. “With a di- verse library, we are ideally positioned as a go-to supplier for established linear and emerging AVOD and SVOD channels. China represents a sig- nificant opportunity, too, and there our brands have performed particularly well; we currently have 3,000 half hours of Mandarin-dubbed program- ming. We’re looking at building on all these foundations with further or- ganic growth as well as forging more strategic partnerships in the vein of continuous expansion – with two more confirmed-, while Ben 10, based on the franchise about the alien-powered kid hero. Powerpuff Girls’ first season is already available with two more confirmations, while Ben 10 is expected to be launched in 2017. In addition, the company keeps pushing some of the new series that have succeeded in giving an ‘inherent’ identity to children’s channel. Among those titles are the six seasons of Adventure Time (202x11'), one of the most successful series in terms of L&M since its launch in 2013; four seasons of The Amazing World of Gumball (136x11'), centered in a twelve-year-old cat; We Bare Bears (25x11'), about three bear siblings. Other highlights are Uncle Grandpa (52x11'), Steven Universe (80x11') and Chowder (95x11').

Lastly, Turner presents some classic series such as Courage, The Cowardly Dog (104x11'), about an easily frightened dog who must de- fend an old retired couple from paranormal elements; Doctor’s laboratory (202x17'), Cow and Chicken (87x7'), and Johnny Bravo (178x7').
Imira: 300 new half hours

Imira Entertainment (Spain), a Tonsut Media Company (India), is going through a very interesting moment. On one side, it signed several deals in Latin America, Europe, Nordic and Middle East, and on the other it has recently added 10 new series, 300 half hours in total, which are being launched at MIPJunior/MIPCOM.

It sold eight titles, including Lucky Fred, whose second season is in production, and Jamillah & Aladdin, a modern version of 1001 Nights, to Mitelevisa (Mexico). The former live action series was sold to Clan TVE (Spain), Al Jazeera Media Network, SVT (Sweden) and NRK (Norway). It also lubricated a distribution deal for Alisa Knows what to do! in UK and Ireland with Anznome.

Sergi Reitg, CEO: ‘We aim to incorporate only premium content and global or pan-regional rights. That is, maximum quality and potential for exploitation rights to supply the growing complexity of today’s market, both in digital and linear’.

Among its new titles, which in most of the cases Imira represents globally, are the preschool series Hogie El Trotamundos (52’x11’); the 6-9 years old comedy DinoCore (39’x15’), produced by Tuba (Larva!); and Badanamu (52’x8 and 100’x2). Cantajuego (21’x13 & 100’x7) mixes education and music; Vroomiz (52’x13) and MiniForce (52’x13), from Samg (Korea), and some titles from Zodiac Kids for the Hispanic market: Zack & Quack, Tickety Tock, Mister Maker, Waybuloo and Little Princess.

‘Today, distribution has to be more efficient. Taking advantage of each of the multiple windows, being very agile in identifying and meeting the needs of customers and anticipating market needs in terms of formats and type of content’, completes Reitg.

The Jim Henson Company: ‘Success is all about great content’

The Jim Henson Company (USA) is going through great times across its different areas: it has begun to produce four new series in 2016, and, in terms of distribution, it experienced record distribution sales in the first half of the year. Two of our series have been licensed to Netflix: Word Party, for young preschoolers produced with Henson Digital Puppetry Studio; and Julie’s Greenroom, starting the award-winning actress Julie Andrews, which features an all-new puppet cast of kids experiencing the performing arts, explains Richard Goldsmith, EVP, Global Distribution.

Splash & Bubbles was sold to PBS Kids (USA) and it uses a combination of humor, Motown-themed music and great stories to inspire 4- to 7-year-old viewers to explore marine-life and care for the ocean. The technology-themed Dot., based on the book of the same name by digital lifestyle expert and author Randi Zuckerberg, was sold to CBC (Canada) and NBCUniversal’s Sprout.

‘We increased the number of productions and we are looking to develop content for older kids and tween. A specific focus for our distribution group is to have robust businesses in developing markets like China and India’, emphasizes Goldsmith.

Regarding to the kids market, he explains: ‘Both the competition and the opportunity in the kids TV market has never been greater. That said, success is all about great content and we have demonstrated that we deliver stands out programming and solid production values, the engagement of our characters, and the hard work that has gone into our brand for over 60 years’.

Media I.M.: adventure & edutainment

Media I.M. (UK), led by Maria Ulland and Irina Nazarenko, launches at MIPJunior the non-dialogue series Sunny Bunnies (52x30’), Charlotte and Frogson (26x7’) that follows an 8 year old detective and Rosa & Dora and Their Great Adventures (26’ & 26x11’), a fantasy series designed to entertain kids and, in a playful, to offer explanations about the world. Lastly are Flying Animals (26x6’30’), with a second season in production, and the sci-fi series Robot(3; 26x11’). Seven episodes have been already produced and finalisation date is estimated in mid 2018.

Bejuba! Entertainment (Canada) has tapped industry veteran Emilie Pasquet as its new director of sales for the kids’ distribution and executive production company. Based in France, her appointment marks Bejuba’s expansion into Europe. Pasquet comes from Spanish kidsco BRB Internacional, and previously she worked for Mundo TV Iberoamerica with focus in Latin America.

Emilie Pasquet, Director of Sales