Children & smartphones, the stronger couple

At every Kids & Teens special issue we prepare for MipJunior and Mipcom, I write about the evolution of my kids’ content consumptions, as good examples of the market. Now they are 18, almost 15 (boys) and 12 (a girl) years old. In the past I told how the younger ones were skipping stages, watching 10 alike series when they were 6, and so on.

Now, it is more and more difficult to see the three of them watching linear TV. The boys just for the soccer matches, the three for a very famous movie or TV series. But if not, they prefer their own routines, above all the smartphone to: interact with friends; watch social networks, mainly Instagram; play games; watch short videos in YouTube; watch TV series at Netflix.

It is difficult to set up an order of above options. The boys prefer to play games, the lady prefers to watch videos. About series, she looks for her own options, no matter if they are new or old. If she likes a series, then she looks for similar ones. They boys of course spend a lot of time at the computer and the Sony PlayStaion set to play games, but the phone is first in global time.

About the competition of big OTTs, Netflix is first. My kids don’t want to know other OTT apart from Netflix, they are not interested in what the whole market is offering. For them is usually enough to check what’s new in Netflix.

So? If they use mainly the phones, there is a strong potential for short form content, which a professional development is just appearing in the market. If a good offering of short series is launched, they will be caught for sure. And there is a good opportunity for new genres, twists. For instance, the 15 years old boy loves watching videos of others playing games and making funny comments.

There are a lot of veins to develop, thankfully.

MIP International

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The kid’s industry: moving forward to new experiences

With the insertion of digital players in the content industry, broadcasters have had to migrate their gaze to new formats and new consumer habits. And the children’s content industry has not been stranger to this.

One of the key challenges for broadcasters is that children are shifting their viewing from television to online. For many broadcasters, audiences have been measured as unique blocks, but now, broadcasters are segmenting these audiences into different categories, ranging from socioeconomic status, gender, race and geographic location, to more specific segments such as how they were brought up, their developmental stage and their aspirations, and from this, the producers and distributors know what content will impact the children’s audience most successfully.

According to a whitepaper published by the Reed MIDEM Insights team, content is crossing the gender barrier showing how important gender is in contrast with age. Cross-gender audiences have been measured as unique for many years, but now, broadcasters are segmenting these audiences into different categories, ranging from socioeconomic status, gender, race and geographic location, to more specific segments such as how they were brought up, their developmental stage and their aspirations, and from this, the producers and distributors know what content will impact the children’s audience most successfully.

Across ages, tweens and boys like action/adventure but girls show a clear preference for music. In UK humor and wildlife/animals is also a genre preferred by kids of 2-10 years old, whilst action/adventure appeals the most to 11-13 year olds. In all these territories, kids are prone to consume made-for-children animation with global distribution or entertainment shows with a global look, like Steve Universe, SpongeBob SquarePants. A survey made by Dubit, showed that 80% of the children are interested in the world outside the limits of their own country, and 86% feel that is important for them to know what is happening in the world. Nevertheless, only 29% knows much about other countries. Although in countries like Brazil, where local content holds the upper hand, content that.Black and white is the content most viewed among kids in Brazil according Parrot Analytics.

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Most of the children’s content industry has not been stranger to this. The kid’s industry: moving forward to new experiences. With the insertion of digital players in the content industry, broadcasters have had to migrate their gaze to new formats and new consumer habits. And the children’s content industry has not been stranger to this.

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Gulli: ‘The challenge of tomorrow is clearly digital’

After the acquisition of M6 Group, the French leading kids network Gulli has expanded its programming offer mainly targeted to 4-10 year olds and enriched its expansion in the whole family.

Philippe Bony, President of Gulli and Jeanne Thématiques: ‘Gulli has established itself in the hearts of children and is part of everyday life in the home. With Canal J and TiJi, we can now accompany children from 3 to 12 years old. This power confers a great societal and civic responsibility but also that of offering an ever-increasing number of original and diversified programming’.

The three networks represent 36% of audience share on the segments 4-10 and 4-14 years old, becoming the first combined offer for youths in France. For Bony, the challenge is to strengthen this leadership position, audience and attractiveness to children. ‘We will have to renew ourselves within this environment? The executive highlights that by watching 4,000 cartoons, series, films and brands over 6,000 hours of French animation each year from Xilam or Marathon. At M6 we also have production activities on Asterix, and we initiate projects each year with French animation studios, we will very quickly develop synergies in order to open an even larger and richer catalogue in Gulli’, says Philippe Bony.

Bony completes: ‘The rise of new digital players is obviously a major challenge for us in the development of our services. But we are convinced of the relevance of combining the power of an free-to-air channel that reaches a very wide audience with associated channels and services that target more specific audiences and provide them with innovative functionalities for use’.

Regarding programming strategy, the executive highlights that by watching are the backbones of Canal J and TiJi, the channel is aimed at children aged 7 to 12. ‘This season the grid will be even more diversified and stimulating with the arrival of series, movies and even more comedy with Oscar and Matilda, Squish or Osvaldo’, says Philippe Bony.

Last but not least is TiJi, the tender and mischievous channel for 3-6 year olds which gives prominence to heroines, with Arthur or My Little Pony, but also to heroes with Arthur and the MiniMoys or Core Bears unlock the magic.

Bony: ‘Kids is the only target one that evolves so quickly, changes its consumption habits as fast as it grows. All major players in the sector have understood this well: the challenge of tomorrow is clearly digital. Visibility in TV is crucial, but the arrival of platforms is changing the game for producers and broadcasters. New opportunities are emerging for IPs but financial challenges await us all as well’.

But, how does a kids channel to stand within this environment? The executive answers: ‘Being more than a channel – a reference brand for parents and their children and must offer them an ultra-secure and innovative space, GulliMax, our SVOD offer will have since Summer 2020 more than 13,000 hours of French animation each year from Xilam or Marathon. At M6 we also have production activities on Asterix, and we initiate projects each year with French animation studios, we will very quickly develop synergies in order to open an even larger and richer catalogue in Gulli’. 'Kids is the only target one that evolves so quickly, changes its consumption habits as fast as it grows. All major players in the sector have understood this well: the challenge of tomorrow is clearly digital. Visibility in TV is crucial, but the arrival of platforms is changing the game for producers and broadcasters. New opportunities are emerging for IPs but financial challenges await us all as well'.

To reach the entire family, ‘Gulli is clearly digital’.

Gulli, Canal J or TiJi, children know that they will find their favourite and a whole universe of reference brands. ‘We work with the top animation studios like Dreamworks, Viacom, CartoonNetwork, eOne but we also promote French expertise with more than 13,000 hours of French animation each year from Xilam or Marathon. At M6 we also have production activities on Asterix, and we initiate projects each year with French animation studios, we will very quickly develop synergies in order to open an even larger and richer catalogue in Gulli’.

Gulli: ‘The challenge of tomorrow is clearly digital’

Gulli: ‘The challenge of tomorrow is clearly digital’
CCTV: ‘Animation as a decisive factor for success’

Founded in 1958, China Central Television (CCTV) is the national TV station of the People’s Republic of China, including a programming grid focused on news, public opinion institutions and ideological and cultural positions, with the dissemination of news, social education, cultural entertainment, information services and other functions. In March 2018, CCTV and China International Broadcasting Station set up the Central Radio and Television Station. After integration, a cross-platform holding media organization has been formed, including television media, network media, mobile media, paper media, radio media and so on. As China’s state-owned and top-level TV media broadcasting platform, CCTV has reached 97.3% coverage in the face of nearly 1.4 billion Chinese audiences, with animation as a core component and profit growth point of cultural consumption industry.

‘Chinese consumers are increasingly critical of animation content as their purchasing power increases. They are more willing to spend more money to buy better animation content and related products, while intellectual property protection is gradually strengthened, the overall animation industry business environment is becoming better’, explains Arthur Zhang, Chief Director, Strategic Investment and Operation Management Department.

And he adds: ‘therefore, it can be said that high-quality animation content is now the main business goal of Chinese and foreign animation practitioners; China has a vast territory, and the consumer market is also the first in the world. Therefore, how to make high-quality animation content and widely disseminate it in a vast territory of China is the decisive factor for success’. According to Zhang, ‘the Chinese market is the largest and most potential market in the world’. People have strong consumption capacity and are eager to have better entertainment content available. Faced with such a situation, the overall consumption capacity is stronger than the overall supply capacity of cultural and entertainment products, the Chinese market needs to import more and more excellent cultural and entertainment content products.’

‘For me, more than 12 years of experience in the operation of the animation industry, the best mode of operation for domestic and foreign practitioners is joint creation, joint investment, and joint production’.

Other key factor is related to the rapid development of China’s economy and the prosperity of people’s lives. ‘Cultural consumption in China is also growing rapidly. From the released Chinese cultural consumption index of 2018, the comprehensive index of cultural consumption in the country continues to rise, from 73.7 in 2013 to 83.2. Among them, the cultural consumption environment and level index have increased compared with 2018, the satisfaction index is basically the same’. ‘For Chinese people, the most significant changes in recent years are the diversification of access to information and the diversification of purchasing channels. When people want to watch their favorite animated content, the way to get programs has extended from traditional TV screens to computer screens, smartphone screens, etc. And when people want to buy related products, more than two-thirds of people now choose not to go out for online shopping’. ‘In order to adapt to these changes in viewing habits and consumption habits, we as animation practitioners are also making corresponding changes. From the creative aspect, animation creation has appeared each episode of short animation in each episode (about 5-7 minutes); from the promotion aspect, more attention was paid to the promotion and interaction of an animation in the Internet field’. And completes Arthur Zhang: ‘according to the original animation clips 1-3 minutes of short video, and in the Internet strong mutual media platform release, such as TikTok, Youku, Watermelon video, Toutiao and so on; from the marketing aspect, pay more attention to the licensee of the Internet sales channel operation capabilities; from the strategic aspect, adopt the integration of media sales, when consumers will watch the video, combining content with online purchasing port to promote explosive growth in sales’.

Artz Zhang, chief director, Strategic Investment and Operation Management Department, China Television Industrial Group

CHINA: POPULARITY OF ALL KIND OF CULTURAL PRODUCTS (2018) 

Source: CCTV
Since its foundation in 1945, Mattel has become a leading global children’s entertainment company specialized in design and production of quality toys and consumer products. Through iconic franchises such as Barbie, Hot Wheels, American Girl, Fisher-Price and Thomas & Friends, it has not only conquered the toys global market but also the film and TV industries, gaming, music and live events. With a global workforce of approximately 32,000 people, it operates in 40 countries and territories and sells products in more than 150 nations in collaboration with key leading retail and technology companies.

Back in 2016 the company brought content production under one umbrella, Mattel Creations, to drive premium content across multiple platforms including theatrical, TV and digital.

That year, Mattel recruited Christopher Keenan from HIT Entertainment, as the new SVP Content Development and Production. But after three years in operation, the division was rebranded as Mattel Television, headed since February 2019 by Adam Bonnett, a 21-year channel veteran, who is the executive producer and responsible for global episodic content development and production for live action and animated concepts. We are always moving into new segments, preschoolers, kids, teens-family, having powerful brands which can target any age group, pre-schoolers, kids, teens-family, but we are also creating new products based in non-existing brands such as animation and being the best place for content creators and we are welcoming them in Mattel to generate the brands of the future.

Our doors are opened for executives and creative from different sectors: animation, live action, movies. We want to lead the way and being the best place for content creators and storytellers’. Adam Bonnett, 21-year Channel veteran, who is the executive producer and responsible for global episodic content development and production for live action and animated concepts.

Mattel continues working in those 22 titles. We have powerful brands which can target any segment, pre-schoolers, kids, teens-family, and we are also creating new products based in non existing brands such us animation series, game shows and live action, he comments.

Keenan believes the future of Mattel is driven by the IPs not only toys: ‘Theatrical, branded or digital content. Diversity, inclusion and sustainability have been our key concepts. We are always moving into new challenges’. Mattel Films also confirmed a new slate of 4-5 live action theatrical productions such as Barbie that is celebrating its 60th Anniversary this year: along with Warner Bros. Pictures Group, Mattel has announced a partnership to bring the world-renowned franchise in its first ever live-action feature film, starring Academy Award-nominated actress Margot Robbie, who is co-producing the film under her LuckyChap Entertainment, alongside Tom Ackerley and Jemima McKnamara. ‘We are also working in new Barbie dolls with disabilities, and an interactive web series showing how girls are affected nowadays’, adds Keenan.

On a second deal with the same studio, it will be producing Hot Wheels, the iconic and timeless toy racing car which debuted in 1968 and has sold more than six billion individual cars in his history. With MGM and Picturestart’ Erik Feig is launching the live action movie of American Girl, whose production will be overseen by Cassidy Lange, MGM’s co-president of production and Robbie Brenner, Mattel Films’ executive producer. The brand, first introduced in 1986, has offered an inspiring world of dolls, original content and experiences. More than 32 million dolls and 177 million books have been sold. Keenan concludes: ‘It is a great time for creators and we are welcoming them in Mattel to generate the brands of the future. Our doors are opened for executives and creative from different sectors: animation, live action, movies. We want to lead the way and being the best place for content creators and storytellers’. Adam Bonnett, 21-year Channel veteran, who is the executive producer and responsible for global episodic content development and production for live action and animated concepts.

Mattel: changing the mindset of kids-family business
Kevin Feige, President, Louis D’Esposito, Co-President, and Victoria Alonso, Head of Physical Production, all from Marvel ...

Kevin Feige, President at Marvel Studios, will further expand the Marvel Cinematic Universe (MCU) through Disney+, the streaming service from The Walt Disney Company to be released on November 12 in the USA, Canada and The Netherlands, followed by Australia and New Zealand on November 19.

According to Feige, the Burbank Studio seeks to become not only a player of weight in a market that is growing every year, but one of some of the most iconic brands in the entertainment business as axes.

And without doubts, the MCU has become a pillar of the company in recent years, especially in blockbusters, where its latest film, Avengers: Endgame, raised more than USD 2.79 billion.

Among the new series and movies announced at the San Diego Comic-Con 2019, it stands blade, with Mahershala Ali, who fathered with Anthony Mackie and Sebastian Stan, the return of ‘high school musical: The series’, which include, among other things, the return of ‘high school musical: The series’, with 10 chapters and with the performances of Joshua Bassett, Olivia Rodrigo, Matt Corr...
Nick India: evolving to new genres of entertainment

As part of Viacom18, Nickelodeon India has established itself as a thought leader by being the #1 entertainment franchise reaching across 320+ million households operating four networks: Nick, Sonic, Nick Jr and Nick HD+ catering to kids across all age groups from tots to teens and gathering a market share of 35%. Nick has been the #1 kids channel for the sixth year in a row, Sonic has been the #1 kids channel for the fifth year in a row, and Nick Jr. has been the #1 kids program box on the strength of TFI Video, a player in DVD publishing and distribution in France, leader in the youth animated series market (Dora l’Exploratrice, La Pat’ Patrouille, etc.) and finally on TFI licences, which manages major youth brands like Les schtroumpfs and Bobapapa.

“Today we have the largest original content library in the country with over 500+ hours of content and plans to add over 200 hours this year, including the most legendary characters like Motu Patlu, Radha, The Golmaal Jr, Pukumal Pukki, and Shivu on Nick and Sonic, and Dora The Explorer, Paw Patrol and Peppa pig on Nick Jr., as well as other marquee international properties like Kung Fu Panda, Adventure, Perils of Madagascar on Nick HD+,” describes Anu Sikka, head of content, entertainment cluster.

In terms of demographic, the multiple channels are catered to different age groups: the primary target for shows on Nickelodeon India franchise are kids on 2-14 years, while Nick Jr targets 3-5 years, Sonic kids to 6-10 years, and Sonic shows like Ninja Hattori, Golmaal Jr and Shiva that fall under the category of 10-13 years. “Our channels engage and entertain kids across India through large scale experiential formats that extend beyond television to now include consumer products, digital and online presence adds Sikka.”

But for the executive, kids are now ‘very challenging’ and discerning audience with a lot more choices as compared to few years ago, when choices were limited to a few channels: ‘Through a good mix of immersive storytelling, relatable content and endearing characters coupled with unique engaging and empowering experiences for kids, it is possible to build affinity for characters as well as a significant brand equity’, she summarises.

“The first step in creating such dynamic and immersive content is to understand kids, their preferences and lifestyle trends. It is important to manifest their imagination into reality through stories that range from bringing alive their super heroes to taking them into a magical world of their favorite characters’.

In terms of production, Nickelodeon focussed on relevant compelling story telling and enhanced quality of animation that appeals to kids. ‘Humor and adventure is an integral part of our content proposition, We have been pioneers in the category introducing eight indigenous shows over 8 years. From Motu Patlu to Shiva, Radha or Gutu Butu and now the newest entrant Golmaal Jr, all characters have introduced kids to new genres of entertainment’.

However, while the company continues to create IPs, it’s open towards co-producing content that will universally appeal to our audiences. And the evolution of the Indian kids’ animation industry and the expansion from just a few channels a decade ago to over 150 channels today, accommodates this.”

Doris Vogelmann, VP of program and acquisitions, Vme Media inc.

“With the proliferation of local IP’s by all broadcast channels partly based on the quality and exclusivity of each platform, it’s open towards co-production”, adds Léoré about the platform that is based on a dual marketing model: stand alone at a price of €3.99 per month and bundled within certain premium offers. The offer is based on three pillars: 1) the power of the youth brands broadcast on the TFI channel such as Africabuzz, Loopy, or Paw Patrol; 2) an offer with top licenses such as ‘TF’ characters, Pelling Pig or Captain Terrific, the cockroaches, and 3) a strategy of investing in a range of programs with a high entertainment value. New releases in 2020 include manga Ronja, daughter of a brigand (Ghibli, Japan) and the new season of Oliva and Tom.

‘The evolution of content consumption patterns has led to the emergence of multiple SVOD offers on the international market and in France’, says Léoré and remarks that ‘youth programs form an important part of the offer proposed by these platforms’. ‘The challenge of brand preference is partly based on the quality and exclusivity of each platform’s youth offer. For this reason, the market for acquiring the rights to top youth licenses is very competitive’.

“Our strategy is to continue this expansion with other distributors. In terms of content, our goal is to continue to be the one platform that offers all of children’s favorite licenses’, completes Léoré.

Vme TV is a premium national Spanish language television network that provides a quality alternative to Latino families by selecting programming that is engaging, empowering, educational and entertaining. It is available in 15.5 million households in USA, distributed via DirecTV, DISH Network, AT&T U-verse, and AT&T TV Now.

The group also operates two networks geared towards a younger audience: Vme Kids, a Spanish offering geared towards the preschool audience (2-6 years old), and Primo TV, an English based channel targeted to bilingual Gen Z viewers (6-16 years old). Vme Kids offers educational content to 1.5 million homes via Comcast Xfinity, AT&T U-verse and Sling/Dish, combining the best educational programs and providing kids with the necessary tools for the learning. Primo TV was launched in 2017 and reaches 8 million homes via Comcast Xfinity.

The programming is diverse as it is geared towards wider audiences: our programming grid is divided in 6-10, 10-12 and 12-16 years old.

There are three strategies for Primo TV’s growth: a wider distribution within the US market, more original programming and co-productions. “We are in constant conversations with Pay TV and OTT platforms to expand our footprint, while we are putting strong emphasis on original programming, like Fireflyows. We have 3% of our grid with originals and we plan to reach 20% in the following years”, remarks Vogelmann.

Among the top shows on Vme Kids are L’Exploratrice, La Pat’ Patrouille and Olive and Tom. ‘The challenge of brand preference is partly based on the quality and exclusivity of each platform’s youth offer. For this reason, the market for acquiring the rights to top youth licenses is very competitive’.

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Fernando Collaço, head of content and communications at PlayKids (Brazil), is one of the largest content production and curation platforms for kids, with presence in over 180 countries and 5 million active users, being children from 0 to 8/9 years. The company also has Leiturinha, the largest readers club for children in Brazil with over 350,000 subscribers, and Explorer, hybrid product that mixes online and offline to give children an adventure experience through AI.

"Our content prioritizes children’s safety and learning, so we have rigorous cura- tion and parents’ confidence to be quiet while their children access our content," describes Fernando Collaço, head of content and communications. About the PlayKids app, he highlights that there are more than 4,000 contents, including videos, books, activities and games.

Contents are divided by age group and theme. All are educational and child-oriented and work on three fronts: interpersonal (emotions), interpersonal (relationships) and cognitive (school subjects).

"All content can be downloaded and accessed offline, we have no ads in our app, can be accessed on multiple devices, has an exclusive area for parents to track access time and what content their children have contact," remarks Collaço.

The investment in PlayKids originals has a process that goes through the pillars of the brand (affection, care and commitment), the lack of what already exists in the content market for children and feedback from the brand’s already local audience. "We constantly produce originals with the support of early childhood education and psychology experts. All grades can help family and school in educational formation as well as in the cultural and socio-emotional development of the little ones. Animations come in a variety of styles, with original music that helps set learning in a fun way. Also, manual activities and scientific experiments help in the development of motor coordination and creativity."

New highlights are Kanto, trilingual series that teaches classic songs with Brazilian, American and Peruvian characters; Skole Skole, which puts children to dance, and Beyb’-d’lu, which brings the Leiturinha gang to the app, so the children have the first contacts with the alphabet and phonemes of the Portuguese language.

"We are always looking for new content to increasingly diversify our portfolio, further enhance our curation and ensure that children learn through fun", completes Collaço.

Jaime Jiménez, director of contents for Cartoon Network Latin America, says: "We are experimenting with one of the most modern moments of the industry. Each time we can find opportunities and trends dedicated to children. With this new PlayKids app, which has close ties to the channel Cartoon Network: Latin America, we set out to create a content experience between the platform and the channel that more effectively involves parents. We have much content that can be downloaded and accessed offline, which we believe is increasingly important in the current situation." For Jiménez, what is important is "to make the channel’s content accessible to all, even without an internet connection, because our fans are fans of the content, and not just of the channel itself."

"We believe that children need to be engaged in a healthy, balanced and entertaining way. We believe that the content that children watch should take into account all aspects of their cognitive, physical, social and emotional development. We believe in the power of edutainment, a product that mixes learning and entertainment, to improve children's development."

For the Latin America region, Jiménez says, "we have a new PlayKids app that is an extension of the channel's content, which will complement our existing content and enable us to reach new audiences. The PlayKids app will offer a wide range of content, including videos, games, and learning activities, all designed to be engaging and fun for children."

Jiménez adds, "we are committed to providing children with content that is educational, entertaining and safe. We believe that children should have access to high-quality, age-appropriate content that supports their development."

"Our content prioritizes children’s safety and learning, so we have rigorous cura- tion and parents’ confidence to be quiet while their children access our content," describes Fernando Collaço, head of content and communications. About the PlayKids app, he highlights that there are more than 4,000 contents, including videos, books, activities and games.

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HASBRO + eONE: stronger

One of the top news Hasbro’s brings to MIPTV is the recent purchase of Canadian company eOne. The acquisition is significant for the company’s growth in family-oriented TV, movies and consumer products because the show’s Inland-based toyco takes ownership of eOne’s entire film and TV production slate, which includes hit blockbusters Pipsqueak Pig and PJ Masks. The acquisition of eOne adds beloved stories-driven global family brand ownership to Hasbro’s family-focused storytelling, which will now include Hasbro’s IP, said Brian Goldner, chairman and chief executive officer.

The acquisition, the company’s fillip for audiovisual content, highlights this year’s figures. At Cannes, Marky’s Pony Friendship is Magic (222x’23). This story follows magical Princess Twilight Sparkle and her trusted assistant, Spike who live in Ponyville in the enchanted land of Equestria, along with her colorful pony friends – Applejack, Fluttershy, Rarity, Rainbow Dash and fun-loving Pinkie Pie. As parts of the famous franchise, Hasbro also presents Power Ranger Beast Morphers (929x’22) a live-action show that shows how scientists have created technology to harness the power of the Morphin Grid, but the tech is corrupted by the evil Evox, an evil computer vi- rus and only one force can stop him and his army: the Power Rangers. Part of one of the largest franchise of the company, Transformers Cyberverse: the animated series is a story that will tell kids about courage, strength and mysterious new abilities, including the power to convert Earth vehicles into sparkling Armor: the battle-ready gear they need to defeat the Decepticons and their growing appetite for the medium, and view- ers, wants engaging video effects and realistic animation. As parts of the famous franchise, Hasbro also presents Power Ranger Beast Morphers (929x’22) a live-action show that shows how scientists have created technology to harness the power of the Morphin Grid, but the tech is corrupted by the evil Evox, an evil computer virus and only one force can stop him and his army: the Power Rangers. Part of one of the largest franchise of the company, Transformers Cyberverse: the animated series is a story that will tell kids about courage, strength and mysterious new abilities, including the power to convert Earth vehicles into sparkling Armor: the battle-ready gear they need to defeat the Decepticons and their continuing mission.

Mondo TV diversifies

Mondo TV Group (Italy) keeps bringing to the market key animated and live action properties for its global clients. Matteo Corrada, President & CEO, remarks the company’s diversification and highlights the new co-production partnerships in many continents, like the one with the new German kids and family entertainment company Toonz Tampo.

Corrada: “It is a very important alliance, and help us to build a stronger presence in Northern Europe. Co-production allows us to partner with some of the best names in production and distribution in areas as diverse as Korea (Roboc Trains), China (Invention Story) and Latin America (Field Bienvenida).”

“Working as a third-party licensor on Peety Pets, a highly original plush property, help us to further build our fast-growing licensing business, in which we are enjoying success in many territories and across new categories, including AR products, using both multimedia marketing strategies and traditional retail partnerships.”

Our shows have made inroads into social media, YouTube and OTT as well as linear TV. Hour of Talent brings together over 20 of the most followed influencers on Instagram and Tik-Tok in Italy’s teen market in a new web series composed of 26 episodes of approximately 10 minutes each, co-produced by Mondo TV with YouTube influencer, Marco Micheloni, the Talent Sels. This highly innovative, interactive live show started on 9 September this year. During the teaser campaign the trailer reached over 55,000 views in very few hours ranking third among the Youtube top trending list, he adds.

Corrada completes: “Our kids’ shows have also focused on topical modern issues such as the environmental: Yoovio to the Rescue and Robot Train 93, an animated series for children aged between four and seven years in Train World, where all the cities are trains, but some can transform into robots. Also MetaLoves (542x’7), co-produced with Italy’s Metro Center, Italy’s leading weather forecasting group. Scheduled to launch in May 2020, this animated comedy-adventure, about six kids who discover that they can control a different weather phenomenon:

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The Jim Henson Company: Classics and new IP

To Claudia Scott Hansen, SVP of global distribution on The Jim Henson Company, animation content is finding its biggest audience: ‘Now, global consumers have a growing appetite for the medium, and view- ers, want engaging video effects and realistic animation. As parts of the famous franchise, Hasbro also presents Power Ranger Beast Morphers (929x’22) a live-action show that shows how scientists have created technology to harness the power of the Morphin Grid, but the tech is corrupted by the evil Evox, an evil computer virus and only one force can stop him and his army: the Power Rangers. Part of one of the largest franchise of the company, Transformers Cyberverse: the animated series is a story that will tell kids about courage, strength and mysterious new abilities, including the power to convert Earth vehicles into sparkling Armor: the battle-ready gear they need to defeat the Decepticons and their continuing mission.

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From DHX Media to WildBrain

DHX Media (Canada) evolved to WildBrain and has begun rolling out a new corporate brand identity since the end of September. At the same time, it reported revised results for the period ended June 30, 2019. In fiscal 2019, it created premium content, growing its AVOID business, improving its cash flow and strengthening its balance sheet, while in Q4 revenue rose 12% to USD 108.8 million and adjusted EBITDA was up 26% to USD 20.2 million.

Eric Ellenbogen, new CEO and Vice Chair: ‘This rebranding emboldens our commitment to creativity, innovation and imagination, and our 360º approach to business. For many years, our group has been at the leading edge of the digital media business. As that landscape continues to rapidly evolve, now is time to unify all the parts of our Company under both the name and entrepreneurial culture that WildBrain represents’.

As part of the Business of Sus- tainability, during the third quarter, the Company launched JAMPRO and the Office of the Prime Minister of Jamaica launched its environment and sustainability projects from eight local ani- mation studios to MIPCOM. This will help the local economy by providing work to local talent and companies.

MIPCOM, WildBrain launches new live-action series, Malory Towers (13x’30), which has been greenlit by Channel 5 (UK) and Family Channel (USA) to premiere on both channels. The series is expected to premiere in the second half of 2020.

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Zodiak Kids: strategic partnerships

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Animación Iberoamericana: fuerte expansión global

El Libro Blanco Premios Quirino de la Animación Iberoamericana se lanzó a comienzos del mes pasado en ocasión del Festival-Pixelatl, en Cuernavaca, México. Este documento único refleja al sector en los 23 países que comprende la región integrada por América Latina, España, Portugal y Andorra.

La realización del documento cuenta con el apoyo de CECX España Exportación e Inversiones, Diibos, EGEDA, Crea SGH, Safe Creative, Telefilm Film Commission, La Liga de Animación Iberoamericana, Walaw y Latam Cinema. Y en él también han participado la Confederación de Autoridades del Audiovisual y la Cinematografía de Iberoamérica (CAAC), Programa Ibermedia, entidades de Argentina (INCAA), Brasil (ANCINE), Chile (ICCA), Colombia (Instituto de Cultura y PinaCMagines), Ecuador (ICCA), Perú (DABF), Portugal (ICM), República Dominicana (DOCINE), Uruguay (Ejido) y Uruguay (XDD).

Datos

El Libro Blanco de la Animación Iberoamericana propone una fotografía general del sector de la industria de la producción de animación, e incluye una base de datos de asociaciones, productoras, centros de formación y eventos de animación, siete anexos y, por primera vez, incluye de formación y eventos de animación, de asociaciones, productoras, centros de formación, e incluye una base de datos de la industria de la producción de cana (52x/53) y es una de las animaciones de destacadas de la región por técnica (paper motion) y narrativa. Creado con el apoyo de Groot (Brasil), PákuPáku (Argentina), Señal Colombia y TVN (Chile), tuvo ventas internacionales (a cargo de Millimagenes, Francia) en España, Portugal, Austria, Italia, Suecia y otros.

En Colombia, FodensMedia es el primer estudio de animación de Chile, y sus fundadoras Marisa y Marcela Binsen lucharon con proyectos como El Libro de Libros, primer largometraje de animación en Colombia es critico y dirigido por una mujer. El filme tuvo su estreno mundial en el Festival de Reconocimiento Mejor en Kidscreen o MIPJunior, este año está presentando 23 proyectos que conforman su primer catálogo internacional; de esos títulos están disponibles en la librería online del evento.

En tanto, Trinidad y Tobago tiene una in- dustria de animación "en estado embrionario", según el documento. Aquí, el tamaño pequeño de la industria, así como a las estrechas relaciones entre los profesionales que la integran, los estancan optar por la dinámica de realizar asociaciones colaborativas e incorporar los servicios de animadores independientes, se destacan el rol de Trinidad y Tobago Animación Network (TTAN) con la Universidad de Trinidad y Tobago (UETT) y el Animae, evento que exhibe trabajos de animación tanto de lugares del Caribe como internacionales.

Imágenes destacadas del documento incluyen:
- Una representación de las mujeres directo-
- El Libro Blanco Premios Quirino de la Animación Iberoamericana emitido en más de 20 mercados internacionales.
- Animación Iberoamericana 'vive una brecha de género', donde las cifras de lanzamientos y de proyectos en desarrollo pide un 'refinamiento' para lograr la igualdad de género en este campo.
- La subraya iniciativas como 'Girl Power Pitch Me the Future' por parte de Cartoon Network o la asociación abierta fundada en España, mujeres en la industria de la animación (MIA). También pone en el centro de los espacios regionales que se han abierto y que han ayudado al futuro de la animación 'En los últimos años, en toda la región han florecido un puñado de espacios de formación y desarrollo de proyectos de animación con varios formatos, algunos más vinculados a la autoría y otros con hilo en el mercado'.
- Estos "Laboratorios de desarrollo" son entornos donde se ponen en marcha proyectos en conjunto con una mayor carga horaria y una dinámica de trabajo person- alizada. Muchos de ellos proponen actividades intensivas que congregan un número reducido de participantes que son seleccionados a través de convocatorias con expertos nacionales e internacionales en los paneles docentes, donde exigen tiempo y dedicación para lograr fortalecer estos proyectos.
- Ejemplos como Adrián Cali o Animación, curado por Asmy (Francia), o Bridging the Gap, integrado por profesionales españoles. En América, como parte de la cooperación de países en la región, se destacan los laboratorios de proyectos TFA Andine, financiado por Ibermedia que se enfoca en Colombia, Ecuador, Perú, Bolivia y Venezuela, donde han destacado animaciones como Nuna, el gorrión (Perú), El Gñol (Ecuador) o los (Colombia, O APF LAB, que este año será del 8 al 13 de diciembre en Córdoba, Argentina, reconocido por Asociación de Productores de Animación (APAA); Animación, encuentro formativo en Perú, o espacios de formación como MrCool o Media Training & Consulting.
- Animacine, destaca los mercados como Roost Camp, dirigido a realizadores donde reciben asesoras y retroalimentación de profesionales. En este encuentro, varios proyectos han sido seleccionados por empresas como Cartoon Network, Discovery Kids, Amazon Studios y Netflix; estudios como Animae, Animación, con Groot, y Guacamole, que tiene series en producción derivadas de este encuentro.

Caso de éxito

Puerto Papel, la organización de producadores de animación (CAACI), Autoridades del Audiovisual y la Cinematografía de Iberoamérica, AICA, Ibermedia, en el proyecto de Libro Blanco en sus Premios Quirino en el marco del Festival-Pixelatl en Cuernavaca, México.

Para Marta García, gestora cultural, periodista y una de las responsables del documento, la realización de animación en Iberoamérica 'vive una brecha de género', donde las cifras de lanzamientos y de proyectos en desarrollo pide un "refinamiento" para lograr la igualdad de género en este campo.

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A Viacom study reveals how Generation Z appropriates its collective power and how brands take advantage of this to gain the loyalty of this demographic target. According to the report, 61% of Generation Z (people born between 1995-2010) feel that their generation is more powerful than any of the previous ones. This concept is obtained by the study that was conducted globally by the Global Consumer Insights research team of Viacom and Viacom Velocity, which provides information of the Generation Z and their perception of individual and collective power, their vision of other generations and how brands can harness this power.

“Young people live in a complex world, where culture, economy, media and politics are constantly changing. There is no doubt that the ups and downs of recent years have transformed the way which this generation conceives power and institutions”, explains Christian Kurz, SVP of Global Consumer Insights at Viacom Media Networks. “Despite these changes, young people are convinced that they can achieve their goals and change the world. To connect with this powerful new generation, brands must show a genuine commitment to continue to gain their trust.”

This power has had negative connotations, historically. It is related to exercising power over someone or something, and is often seen in individual terms. For Generation Z, however, power is increasingly seen as a collaborative and beneficial exercise for many and not for one. Likewise, today connected-world makes power more accessible to all, thus increasing the possibilities regarding how it is expressed and transmitted information. Gen Z people have widespread access to the Internet at early age. According to US consultants Sparks and Honey, 42% of them spends more than three hours a day using computers for other purposes than schoolwork. And on the other hand, an investigation by the Annie E. Casey Foundation shows that young people of Generation Z had lower teenage pregnancy rates, lower substance abuse and higher graduation rates compared to Millennials, concluding that this may be due to the good information that our children find online today.

The study yields three key models of power for Generation Z: a) Built-in power: power is integrated into the identities of today’s youth, they can take advantage of power on social networks, as this group grew as digital and social natives with different role models for personal power; b) Power gained: Generation Z is at the forefront of inclusion movements, in which they come together to boost historically underrepresented voices and claim to be heard. They also come together to reject people and opinions they don’t share; c) Power is transforming: Due to its age, for Generation Z power is a work in progress. As a result, brands now have greater significance within their conception of the world.

Dario Spina, Director of Viacom Velocity Marketing, concludes: “Viacom is built on the basis of youth culture. With more than 35 years of connection with generations of young people and hundreds of our own studies, we understand not only our audiences, but also the way in which culture is configured and why it is important for brands.”