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OCTOBER 2018 | YEAR 27 | # 339

Prensario Kids & Teens International

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TELEVISION • DIGITAL PLATFORMS • LICENSING

INVENTION STORY

THE CRAZY
ADVENTURES OF A FOX
IN CARROT TOWN

SEASON 1
104 EPS XII'



MIPCOM: VISIT US AT BOOTH P-1 N1 / P-1 M2

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MIPCOM & MIPJUNIOR 2018 - SPECIAL ISSUE

BY NICOLÁS SMIRNOFF, DIRECTOR

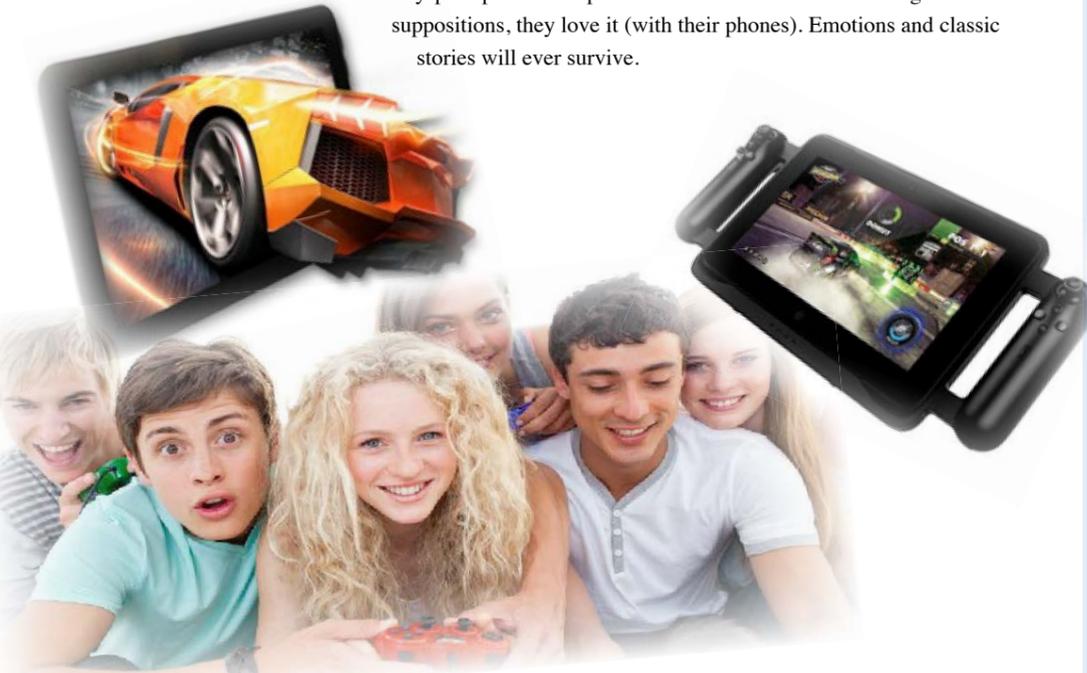
Our Children?

At every Kids & Teens special issue we prepare for events as MipJunior/Mipcom, I take the opportunity on this column to reflect about my kids' content consumptions. Now they are 17, almost 14 (boys) and 11 (a girl) years old. In the past I told I was surprised with the way the younger ones were skipping stages, watching 10 alike series when they were 6, and so on.

Later, I said how strange was to see them watching TV, as they were with their computers or cell phones choosing videos and series on demand. Now I claim what hard is to share any action with them, as watching a movie on Friday night or to follow together a TV series that last year they liked. Today their 'own world' takes all their time, unless you push strongly to bring them around.

The kids & teens industry is one of the most powerful of the content arena, so the situation is not so bad. The business segment handles what is needed nowadays: 360 developments, multiple screen experiences, etc. But for sure what I see at home is taking place —strongly or slightly— everywhere, so content kids industry must evolve and redefine itself for the 'new' children we have.

A tip: both my 14 years old boy and my 11 years old daughter are caught these days by 'Rosa de Guadalupe', a Mexican old-fashioned telenovela that provides one story per episode: deep dramas with a tale at the end. Against the suppositions, they love it (with their phones). Emotions and classic stories will ever survive.



MIP JUNIOR 2018 - SCHEDULE

Event	Date & Time	Place
The Creators' Superpanel	Oct. 13, 10am	Grand Theater
Introducing the magical new Cartoon Network original	Oct. 13, 11am	Grand Theater
The future of public funding in kids content	Oct. 13, 2.45pm	Grand Theater
Navigating the OTT landscape	Oct. 13, 6.40pm	Grand Theater
30' with... Lev Makarov, CTC Media (Russia)	Oct. 13, 5.30pm	JW Marriot
World Premiere TV Screening Gigantosaurus (Cyber Group)	Oct. 13, 6pm	Grand Theater
Opening party hosted by Millimages	Oct. 13, 7pm	Grand Hotel Beach
Animating for the GEN Z: Rise of the TMNT (Nick)	Oct. 14, 9.50am	Grand Theater
How well do you know your fans By Turner	Oct. 14, 10.30am	Grand Theater
Made in Russia: Future hits	Oct. 14, 12pm	Grand Theater
China Outstanding Animation Showcase	Oct. 14, 2pm	JW Marriot, Renoir
Cookies & Screen: Digital Short Form - Korean IP	Oct. 14, 4.15pm	Grand Theater
MIPJunior Keynote: Margie Cohn (Dreamworks)	Oct. 14, 5pm	Grand Theater
World Premiere TV Screening: Moon and Me (Sutikki)	Oct. 14, 6pm	Grand Theater



Prensario International

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MIPCOM R7.K5 + R7.N7

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BY RODRIGO CANTISANO

Kids' industry: watch, listen and feel the content



Kids' content industry is evolving faster every year, and the gap between younger and elder audiences seems to be reduce. While trends for audiences +20 are quite similar than before (changing the length of the formats or the genres on top), when speaking about children we need to understand that the equation is totally different.

First, because each new generation of children are born with new technologies and new skills attached to them. And secondly, because those skills give them access to the interaction to the external world in a different way, awakening their curiosity about social issues more in advance

Consumption

On the business side, even when the irruption of digital services seemed to change game, linear broadcasters are still key for some areas of the kids market. For many companies, binge-watching on streaming platforms doesn't encourage brand loyalty, as young viewers move onto the next thing too fast, and loses the feeling of desire and estrangement of their favorite challenges.

And in this industry, License and Merchandising (L&M) occupy a key place when doing businesses (see special report on this topic in this edition). Good proof of that is the launch of new



Masha and the Bear, global success especially on YouTube and digital platforms, mixing some of the main trends: short forms, female leading roles and adventures.

channels like **Universal Kids** (USA), **Malysh** (Russia), **CTC Kids** (Russia), **OSN Kid Zone** (UAE) or **RTVE's Clan TV** (Spain), released last year in the Americas.

But if we think from a home environment perspective, it has evolved significantly since last years: According to a survey from Ampere, young kids' households are still more likely to have traditional pay TV than homes with older kids of childless homes, but the likelihood of having SVOD is roughly equal across all segments.

However, the shift to non-linear viewing in homes with younger kids' remains very significant and young kids' homes are far more likely to be substituting for SVOD as a main form of TV. Catch-up TV is becoming increasingly important for homes with younger kids, particularly in primetime, while online video is used heavily throughout the afternoon and into primetime.

'Overall SVOD penetration has risen from 30-40% to 60-70% and the homes without kids have caught up with the early adoption of SVOD in child driven home. What's also clear is that there is a stark difference in the viewing patterns and behaviour of homes with young kids, with almost 60% of viewing being on a non-linear basis, compared to 40% in homes with no kids or where an older child is present', describes the report. Another important figure shows that the majority of kids' digital originals are aimed at young kids (60%), with equal weight given to pre-school kids (20%) and the combined tween/teen audiences (20%).

What do the kids want?

Even when animation is still very much

king, partly because it has become as real to kids and as relevant to them as any live action show, with more sophisticated and aspirational characters, long form live action is also experiencing a renaissance.

Younger audiences are having more and more access to services like **Netflix**, where dramas are series are on top, and the race for the high-end that **Reed Hastings's** service started with **Amazon** and **HBO**, started to impact on kids as well at an earlier age.

Federation Kids & Family (France), **ZDF** (Germany) and **Hulu** are working on a series called *Find Me in Paris*, with a budget of more than USD 540,000 per episode, while **Zodiak Kids** is working on two drama projects positioned at the international market.

Stories that centre on a family, team or group as the lead 'character' rather than an individual are an increasingly important area to explore, and themes of friendship and magic are growing areas for exploitation. But overall, there is a move to more gender-neutral content outside of pre-school across content for young kids, with strong female leading roles. Adversity, challenges, adventures, and mysteries are some of the main topics that kids want. Kids, as no other target, need to engage with content, need to feel that shows understand their needs and feelings. They are on a learning process, what means that they do mistakes, and face adversity everyday; learning how to walk, how to speak, how to feel... Educational elements have always been a part of children's entertainment, but for today's children see themselves as highly independent, with the need to learn by their



Find Me in Paris, high budget coproduction for tweens between ZDF and Federation Kids & Family, acquired by Hulu in the US



Nella (Nickelodeon) revolutionized the concept of classic princess



Sunny Bunnies (Media I.M.), non dialogue show, with 3' episodes

own, giving entertainment a more importance than ever.

Shorter, better

Another clear trend is the big appetite for shorter episodes, both on linear broadcasters and digital platforms, with a 'mobile friendly' structure, between 3-11 minutes.

For audience, this gives the possibility of watching a same show multiple times, and on the device they want, while from the programming perspective, the access to short formats opens the game to other schedule models, where the shows can be aired either as interstitials or as compilations of several episodes together. And on digital platforms this is even stronger: Kids are mobile first, and watch a lot of different content on services like **YouTube**, especially when they want to get to know their favourite characters in a more immersive way. Supporting short form business and developing content that can speak to more than one platform and different time lengths is also essential.

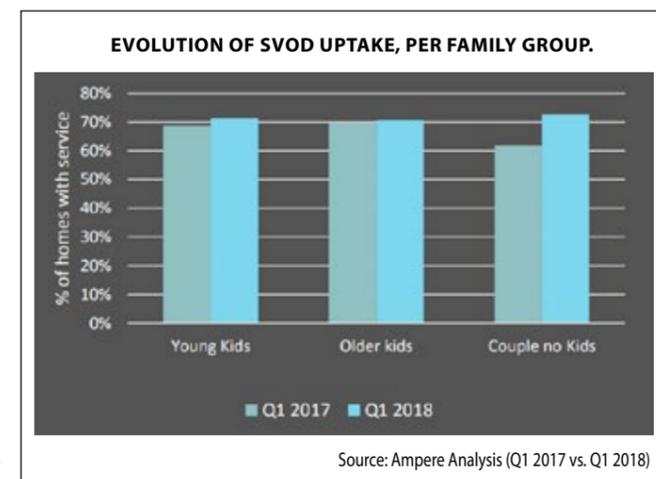
In 2017, short-form video consumption

was the most common (73%) online activity for kids across websites and apps in Australia, according to **Turner Asia Pacific's** report.

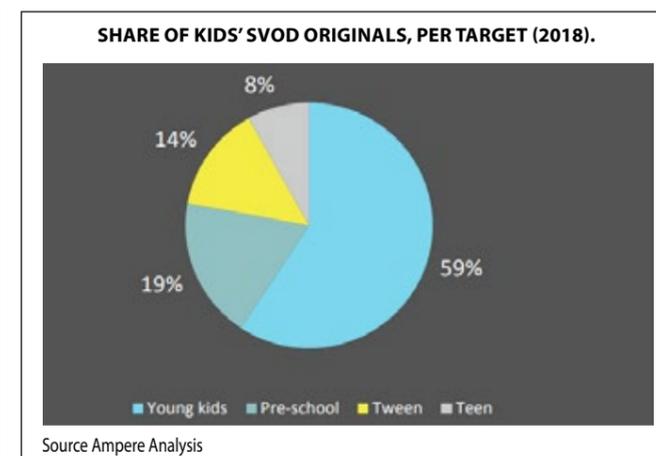
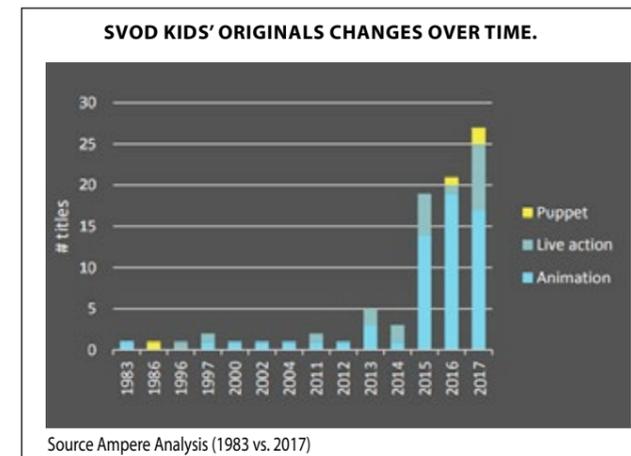
Be the content

Just watching content is not longer enough. As we said above, the need of being part of the experience of a more active way is key for kids. Kids content should allow kids to be part of the narrative, and evolve along with the story, learning new skills, improving their knowledge and giving them the feel of adventure.

And videogame industry is probably closer to achieve that engagement. Cinema, TV and Videogames are three different industries, but



they all have one thing in common: a good storytelling is key to stand out. But unlike the first two, videogames where created on a digital and interactive environment. Mixing the experience of videogames, added to new technologies like Virtual Reality/Augmented Reality, can improve the storytelling and help to future creators to connect with audience in a different way. Become relevant is key.





TV Asahi: 'There are new opportunities for anime outside Japan'

TV Asahi is not only an important broadcaster of the Japanese TV market, but also a key player on the animation field. Home of global successes such as *Doraemon* and *Shin Chan*, the company continues to offer some of the best Japanese anime, locally and internationally.

Doraemon and *Shin chan* have been broadcast for 39 years and 27 years, respectively, including thousands of episodes and theatrical movies, while *Yuri!!! on ICE* is the brand new sports anime and *Ninja Hattori*, another popular franchise from the 80s, is returning with a new season.

For young adults it is currently producing the theatrical movie *YURI!!! on ICE the movie: Ice Adolescence*, which is scheduled for release next year. With the TV series being hugely successful and popular the company is now planning to launch it on an international scale.

Ninja Hattori is an interesting project for two reasons: first, it is the first project TV Asahi is primarily developing for the international market; second, it was the first time its own studio **Shin-ei Animation** collaborated with overseas studios in a real way, for example Korea, Malaysia and India, where the show has been ranked in the Top 10 for the last 10+ years.

Last but not least **TV Asahi** is presenting the animated series *Barangay 143* at this year's MIPCOM. This feel good, coming

of age series with its gritty storyline is co-produced with **Synergy88 Group** (Philippines) and **August Media Holdings** (Singapore). It will be the first *Filipino* anime series designed and produced in Manila with the help of an artistic crew from across Japan as well as South Korea, USA, Malaysia, and Singapore.

The show will premiere on **GMA7** one of the biggest networks in the Philippines in October and **TV Asahi** will be distributing the title internationally. We believe being part of *Barangay 143* is another great achievement/evolution for us, which we hope will give us various opportunities in the future.

TV Asahi has been working on different types of animation shows targeted for broader audiences. 'From a corporate strategy point of view having **Shin-ei Animation**, one of the major animation studios in Japan within our group producing

Doraemon, *Shin chan* and many other shows the anime genre is a core part of the company and has a very promising future', explains **Takahiro Kishimoto**, Head of Animation, International Business Department of TV Asahi.

Regarding trends, he adds: 'In Japan there has been a high demand for anime titles targeted at young adults for the midnight timeslot. The number of production hours has been the highest ever and there has been concern due to the shortage of talents and animators. On the other hand, for the kids and family genre, the situation is stable but not really proactive except for a handful of major titles including *Doraemon* and *Shin chan*'.

'In fact, they are two of a few remaining animations bring broadcast in prime time on Japanese FTA channels. When I was a child in the 80s, every channel aired kids' animation shows in primetime but the good old days have gone as the number of kids continues to decline. It would therefore be very important for us to explore new opportunities outside of Japan in one way or

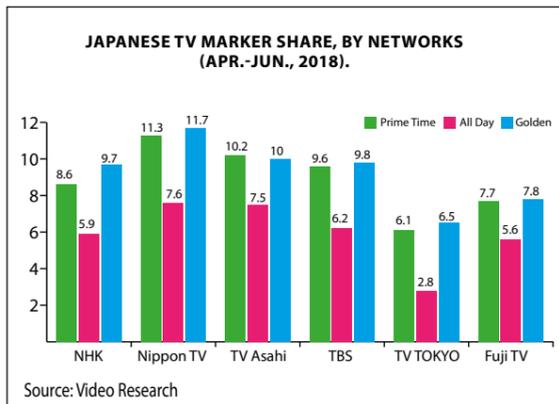
Yukio Kawasaki, General Manager of the Animation Division at TV TOKYO



Yuri!!! on ICE, brand new sports anime (© Hasetsu Townspeople)



Barangay 143 is TV Asahi brand new anime co-produced with Synergy88 Group (Philippines) and August Media Holdings (Singapore)



another', adds **Kishimoto**.

TV Asahi has been exploring new ideas from co-development/production of new projects, through to business ideas and strategic partnerships. 'We are working on a major project, which should be ready for presentation probably at the next major trade event'.

About digital, the executive says is becoming 'more and more important' as the industry continues to evolve. 'Besides closing the deals with major global and regional SVOD platforms, last year we released *Doraemon* on **YouTube** in Vietnam, in collaboration with **POPS Worldwide**, the leading MCN in the region. It was the very first deal of this kind for us and has been performing great so far. In fact, **POPS Kids** which carries *Doraemon* is now among top 3 of kids channels on **YouTube** globally', he concludes.



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Panini Group: how to maximize the revenues

The Panini Group is the only international publisher of collectables of its kind, and its global presence had made the company Panini the unrivalled leader in terms of three key aspects: the value of business it can generate within the sector, the level of service it provides to the licensor and the market support for the franchise as well as the consumer.

Panini is the only publisher of collectables that can boast of having a presence with its own offices in all key markets: 150 countries. All its subsidiaries have specialist sales, marketing and distribution staff that promote and control all aspects of our business.

The company works with all major licensors and agents both on local or multiterritorial basis. Key partners such as NBA, FIFA, Nascar, Disney (Marvel, Lucas Film), Warner Bros., Fox, Nickelodeon, Cartoon Network, Mondo TV, Hasbro, Toei, Mattel/Hit, Televisa, Pokémon, Ubisoft, Penguin Random House, etc.

Regarding trends, Licia Dallolio, licensing manager at Panini Group, describes: 'International sport events are growing in

terms of visibility and impact embracing a wider fan base including older target groups and within some emerging markets. Pre-school titles are growing and gaining relevant continuity on an overall scale. Boy properties are quite challenging since the TV broadcasting fragmentation is not substantial to grant sufficient fuel to let them grow or turn into successful/ steady mass phenomena'.

According to the executive, publishing and collectibles remain the solid business areas of the company along with distribution, new media and customized sales and services, this is Panini's promotional sales division. 'We have been following both the maximization of revenue streams as an element of its digital strategy as well as its use to promote and support physical products', she adds.

The Group develops revenue opportunities from additional online channels by supplying content, and through partnerships with major "Fast Moving Consumer Goods-FMCG" companies with the focus on: *Digital Versions* that brings value added and new collectors/readers to traditional collectable and publishing products, attracting new categories of consumers; *Digital Games* that can be experienced by themselves and classified as "casual games" with a high number of downloads/users but limited revenue stream; and *Digital-Only Collectibles* that are not backed by any physical product; they are available on App Store for a more senior audience than the products above.

Panini Customised Sales and Services (PCSS) primary customers are FMCG companies and major retail chains seeking exclusive programs and rewards

Licia Dallolio, licensing manager

Panini Group in numbers

- 2017 turnovers for €536 millions
- +1,100 employees in 150 markets worldwide
- Collectibles: more than 400 released a year
- Publishing: more than 7,700 released a year

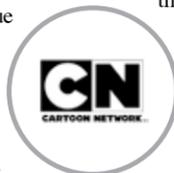
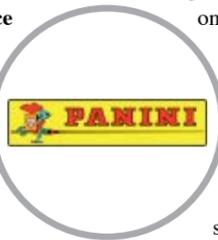
involving collectables for their customers.

Dallolio: 'Although there are hundreds of existing collections to choose from if desired, our creative teams are fully dedicated to design and product concept innovation. We hold rights for hundreds of franchises, offering tailor made solutions such as original and exclusive themes; customised design and innovative printing features; rights management; stickers/Cards/Comics (magnetic, 3D, photo cards, autograph cards etc.); online integrations (AR/app/site)'.

To conclude the executive refers to the future of the licensing market: 'We rely very heavily on licensed IP with well over 90% of what we work on being entrusted to us by our licensors. We ensure that the best possible conditions are provided to support licensed products so that they flourish and to protect them in the market from any unofficial exploitation'.

'We see the present trend of physical and digital products working together to enhance end users experiences and to provide longer term value. As Retail trends continue to challenge there will continue to be the need to ensure our products are packaged and made available through an increasing number of trade routes to add to consumer convenience. Social media

is also being seen as an advantage to aid marketing and promotional schemes. Plenty of change to keep us game fully occupied and to ensure that the industry as a whole remains strong', concludes **Dallolio**.



PRESENTS



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Turner EMEA: bespoke content for each platform

Turner has bet in the last decades on putting fans at the centre, creating tailor-made content and making it available in all the places that kids want to watch and engage with it. But, not all the regions are the same, and within them, EMEA is a good example of the need to understand to stand out.

Describes **Patricia Hidalgo**, CCO Turner EMEA Kids: 'the entertainment landscape across the region is highly competitive and fragmented, with many channels and an increasing number of other platforms and brands vying for kids' attention. However, across EMEA, TV is still the main medium for kids and for discovery of new brands – and in some markets, such as France, Africa, Turkey and the Middle East we are still successfully launching linear channels'.

On the other hand, the executive sees big opportunities in building a strong multiplatform offer right across the region, for both of flagship brands, **Cartoon Network** and **Boomerang**, as well as other kids brands – **Boing**, **Cartoonito**, **Toonami** and **Toonix**, which is the first foray into a standalone OTT service for kids.

'Diversity and inclusion are very much top of mind right now globally, but this is something that has been the case for many

years at Cartoon Network. Relatability has always been key, and it's great that we're now seeing more and more diverse characters, from different ethnic backgrounds to more female superheroes', remarks Hidalgo, and highlights the greater demand for local content. 'We're creating more than ever to put local kids on screen

and create characters that they can identify with even more. Whether that's through a live action game show like *Ben 10 Challenge*, for which we created eight local versions using local kids and families, or locally-produced animation like *Mansourand Kralşakirin* the Middle East and Turkey'.

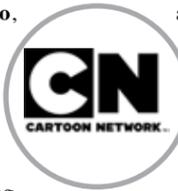
'Content that incorporates the language and style of YouTube is another trend we're focusing on at Turner. Our team in Latin America has produced and launched two formats which have worked incredibly well – *Another Week* on Cartoon, which started on YouTube and has since become one of the top-rating shows on the linear channel, and *Toon Tubers*. We're now looking at rolling these out across EMEA too. We're also excited to have recently introduced our very own Cartoon Network YouTuber in EMEA, called *Toony*'.

To keep up with behavioural trends in today's entertainment landscape, the company recently conducted an extensive research project across nine EMEA markets with almost 10,000 kids, to better understand what they are doing in their spare time. As result, the company identified that, even when kids in EMEA are consuming a wider variety of content than ever, animation is still very much king. 'This is partly because animation has become as real to kids and as relevant to them as any live action show. Characters have become more sophisticated and aspirational, and stories have become

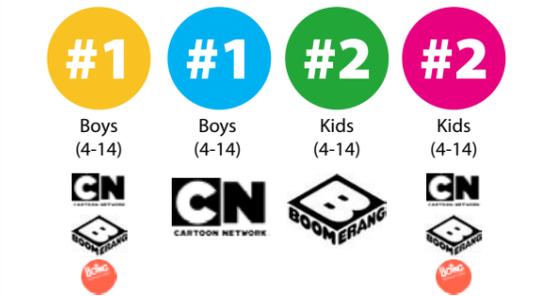
Patricia Hidalgo, CCO Turner EMEA kids



The Happos Family, original series co-developed with Cyber Group



FRANCE: CN'S PERFORMANCE DURING FIRST HALF OF 2018



Source: Regular Capital

more reflective of their everyday lives by dealing with situations that are more complex and representative of "the real world"', adds Hidalgo.

Currently, the company is rolling out three new shows from Cartoon Network Studios across international: *Summer Camp Island*, which will be showcasing at MIP Junior, the buddy comedy *Apple & Onion*, from British creator George Gendi, and *Craig of the Creek*, recently greenlighted for a second season.

'For Boomerang, we acquire a lot more content and we are also looking for partners to develop and coproduce with. To this effect, together with **Cyber Group Studios** we have been producing a new show called *Taffy*, and we're also developing the second season of our first Boomerang Original, *The Happos Family*'.

'We work hard to ensure they can have this experience with our brands across all our platforms, including digital, in a seamless way. The content we create is bespoke for the platform, because we know this is what kids expect of us', completes Hidalgo.



Bejuba! Entertainment 15 Years Making Kids Content. The Hive. Wishfart. Flora and Fauna. Ruff-Ruff Tweet & Dave. Big Block SingSong. Olly the Little White Van. Circle Square. Tutu.

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Disney Interactive: 'Evolucionamos con el contexto'



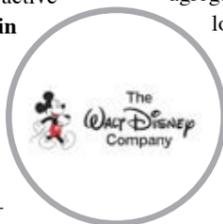
Ezequiel Abramzon, VP and General Manager, Disney Interactive

A través de su división de Interactive & Creative Services, **Disney Latin America** apuesta por fortalecer el vínculo con la audiencia y la experiencia de consumo.

Explica **Ezequiel Abramzon**, VP and General Manager: 'Desde hace 20 años, comenzamos a explorar el mundo digital y crear acciones en varios de los países en los que estamos presentes: Lanzamos los primeros sitios para la empresa desde Argentina por medio de agencias y fuimos expandiendo nuestro desarrollo en todo sentido. En 2013, lanzamos la red de bloggers *Disney Babble* como propuesta digital inspirada en Estados Unidos, y comenzamos a trabajar en juegos móviles, adaptados a la actualidad de cada tecnología en las diferentes etapas de la in-

dustria'.

Pero desde sus orígenes, la empresa apostó por la sinergia entre el mundo online y el contenido: Genera contenido short-form contents para **YouTube** y redes sociales inspirados en todas las historias de **Disney**, creó la app de *Radio Disney América Latina* hace 10 años, y desarrolló *Disney Scan*, una aplicación de realidad aumentada. 'Hoy muchos productos de la marca integran el AR. Estamos frente a una generación de chicos que no solo ven videos, les gusta filmarse y subirlos, juegan a videojuegos que les permiten crear sus mundos y experiencias propias, customizar sus avatars... La creatividad es parte de la naturaleza de esos niños', agrega el ejecutivo y enfatiza: 'Hoy los chicos son creadores, productores, y nosotros tenemos que generar productos que fomenten su creatividad'.



Si bien Abramzon existe una gran brecha entre la región y otros mercados como el europeo o Estados Unidos, señala que 'la creatividad en América está a la par de los grandes polos creativos del mundo'. 'Como en todo el mundo, hay consumidores que tienen acceso a la tecnología a través de las IoT y son globales, sin ningún tipo de limitante, y también están aquellos que no tienen acceso. Por ello debemos ser cuidadosos de tener la mayor cantidad de opciones con socios estratégicos para llegar a todos los consumidores'. 'Estamos hablando de "crealidad": creatividad con realidad. Nosotros siempre estamos creando cosas pero contemplamos la realidad de la región'.

En lo que respecta a las tendencias, señala que hace unos años pensar en proyectos a largo plazo era más sencillo, pero los tiempos cambian. 'Los éxitos hay que saber cuándo finalizarlos. Las revoluciones son cada vez más veloces y es muy difícil planificar. Quien dice que sabe lo que viene en el mundo digital probablemente este mintiendo'.

Principales desarrollos globales de Disney Interactive & Creative Services

Club Penguin: mundo interactivo en línea lanzado en 2005

Moana, una aventura en el mar: basado en el film Moana, mezcla el entretenimiento con el aprendizaje de programación

Disney Scan: app mobile permite escanear en realidad aumentada diversos productos de la marca Disney

Frozen Free Fall: Snowball Fight: juego mobile basado en el film que supero los 1,2 mil millones de dólares en recaudación

Disney Crossy Road: juego de 8 bits con más de 120 millones de descargas

Disney LOL: app con contenido short-form para toda la familia

Y concluyó: 'Disney no busca ser revolucionario, sino sumarse y evolucionar dentro de cada cambio de paradigma. Desde la empresa no buscamos inventar nuevas tecnologías, sino aprovecharlas para generar experiencias de la mejor forma posible, lo que nos permite tener un mejor negocio, una mejor relación con el consumidor y medir y aprender constantemente. Aprovechar lo que sucede en la industria para crear e innovar, esa es nuestra misión'.



Disney babble conectando mamás

Disney Babble, blog para madres



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An Argentine Cluster of Animation, VFX and Immersive Technology Companies

We work together to enhance our experience in providing services, contents, productions, co-productions and distribution of TV series, feature films and transmedia projects



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animarcluster@gmail.com

Amazon + Gaumont = Do, Re, Mi



Vme Media: bilingüe y bicultural

Back in 2014, Amazon Studios began introducing Prime Original Kids series, starting with Emmy award-winning series, *Tumble Leaf*. Today, subscribers to Amazon Prime Video enjoy 20 originals including *Just Add Magic*, *Annedroids*, *Dino Dana*, *The Dangerous Book for Boys* and Emmy award-winning series *Niko* and the *Sword of Light* and *Lost in Oz*.



Melissa Wolfe, Head of Kids Programming, Amazon Studios, and Nicolas Atlan, President of Animation, Gaumont

Recently, Amazon Studios has greenlit the animated lyrical series for preschoolers, *Do, Re & Mi* (52x'11), from Gaumont, Jackie Tohn, Michael Scharf, Ivan Askwith, and Kristen Bell, jointly announced Nicolas Atlan, President of Animation, Gaumont, and Melissa Wolfe, Head of Kids Programming, Amazon Studios.



Wolfe explains: 'This series will be such a wonderful addition to our preschool portfolio and we couldn't ask for better creative partners and the musical talents of this producing team. In addition to its beautiful storytelling and character design, the show takes an innovative approach to musical curriculum which will inspire our youngest customers to create their own language around music'.



Do, Re, Mi, new Amazon Studios original developed with Gaumont Animation

'Do, Re & Mi is a series that takes kids music to another level that both kids and their parents will be excited about. The creative vision of our partners combined with the hard work of Gaumont's Terry Kalagian and Amazon's Michelle Sullivan molded this project into an amazing series', adds Atlan.

Executive producers Bell, Tohn, Scharf, and Askwith remarked: 'What excites us most is helping kids discover the power of music in more engaging ways: through storytelling, singing, and ultimately, by making music themselves. When kids are exposed to music education at a young age, it doesn't just make them more musical – it can actually help in areas ranging from critical thinking and collaboration to creativity and self-confidence'.

Doris Vogelmann, VP de programación y adquisiciones de Vme Media, describe a PRENSARIO las tendencias infanto-juveniles del US Hispano, donde el grupo maneja dos canales: Vme Kids en español con foco en preescolar, y Primo TV, en inglés y dirigido a televidentes biculturales de la Generación Z (6-16).



Doris Vogelmann, VP de programación y adquisiciones de Vme Media

El primero ofrece contenido educativo y preescolar a través de TV de paga, combinando los mejores programas a base de un currículo de enseñanza divertido, y ayuda a equipar a los pequeños con las herramientas necesarias para que puedan construir un amor duradero hacia el aprendizaje. El segundo promueve una programación inspiradora y educativa, de relevancia cultural y está disponible en toda la Unión a través de Comcast Xfinity.



Vogelmann: 'Tayo, Pororo, Chirp, Los Fixis son las propiedades principales de Vme Kids, que este mes estrena Robocar Poli, una serie preescolar de Corea del Sur, y nuevos episodios de una de nuestras series más populares. En noviembre tendremos nuevos episodios de Plaza Sésamo'.

Primo estrenó Captain Tsubasa, la nueva serie japonesa basada en la manga del mismo nombre. Y nuevos episodios del género de historia natural de las series Deadly Art, Deadly Nightmares of Nature y Deadly Top Tens. Asimismo regresa la serie de live action Leonardo con nuevos episodios, todas de la BBC, y nuevos capítulos de Kids Flix. 'Estrenamos Deadly Mission: Madagascar y Deadly 60 (BBC), y regresa la serie original Five @ 305', completó la ejecutiva.

Sobre el futuro, completó: 'Estamos diseñando una app para que los niños puedan llevarse el canal donde vayan. También trabajamos con Platinum Films en el desarrollo y lanzamiento de un videojuego basado en una animación que estará disponible a principios del próximo año, y en pre-producción de nuevo contenido para Primo'.

Nick Jr. refreshes

Nick Jr. inaugurated a refresh global on-air brand for its preschool programming block. The redesign follows Nickelodeon's previous refresh from March 2017, and ties into the network's mission to "make the world a more playful place".



Anne Mullen, EVP, Nickelodeon preschool brand creative and marketing

The refresh was launched last May across all USA on-air, social and digital platforms and then rolled out internationally consisting of more than 400 assets, including

bumpers, IDs, lower thirds, and parent-directed curriculum messages that highlight each show's educational component.

'Our little ones really regard our characters as superstars, and see them as real. It's what every kid imagines in their own hearts and minds', explains Anne Mullen, EVP, Nickelodeon preschool brand creative and marketing. 'We wanted to show our audience at play with our characters. Nick Jr. has always been about the power of play, and little kids learn through play', she concludes.



FROM THE CREATORS OF KATE AND MIM-MIM



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Super heroes and live action, big trends on European kids TV

Europe's top kids broadcasters have initiated their new programming seasons with brand new, original or third party, series based on key values, super heroes and live action. Take a look of the main programming launches and trends.



Clan RTVE (Spain)

Voltron, premiered in September

Clan is the kids network of Spanish pubcaster RTVE, which has begun this season full of news: on one side, it has re-launched its image and structure, and on the other it has reorganized its grid through "containers" focused in different targets, and timeslots.

Targeting kids of 7-9 years old, "Club Despertador" offers series like *Pocoyó*, *Ben y Holly*, *Peppa Pig*, *Bob Esponja* and *Tutu*; the rest of the morning is focused on preschoolers with *Masha and the Bear*, *Tin y Tan*, *Cleo*, *Yoko*, *Superwings*, *Paw Patrol*. "Club Clan" arrives in the afternoon with *SpongeBob*, *Monchichi*, *Robot Trains*, *Blaze*, *Rusty* o *Zak Storm*. And "Max Clan" is a space for kids and youngs that brought the two first premiers of September: *Voltron* and *Dragons*.

The new channel programming aims to build a space of participation to promote infant and family values to its audience. Being Clan a public TV channel, these are very important: the strategy this month is to fight over bullying for which it will be creating and promoting monthly campaigns.



Gulli (France)

Kally's Mashup, Nickelodeon's most recent Latin American telenovela

French kids TV channel Gulli, a joint venture between Lagardere Active and France Télévisions, is betting on a key property this new season: Nickelodeon youth series *Kally's Mashup*, produced by musical producer of the *Glee* series in Argentina. The series is a telenovela that has already received recognitions in Argentina such as "Best Children's Fiction" at the "Premios Tato (2017) ceremony".

The channel has also launched a new version of *Beyblade Burst*, and animation series to be aired from Monday to Friday at 4.30pm; S2 of *Bienvenue chez les Loud*, from Monday through Friday at 6pm and Saturday and Sunday at 9.30am; and the animated series *Spirit: galloping freely*, adapted in synthetic image that reserve breathtaking landscapes and adventures at full gallop every Wednesday at 3.30pm.



Rai Ragazzi (Italy)

Gormiti The Legend is Back, big co-production

Rai Ragazzi is the structure inside Italian Rai focused on the kids business for which the pubcaster offers three networks: Rai 2, Rai YoYo and Rai Gulp. The leading kids programmer in the country is launching new titles this month, including a big co-production.



It is a new series of *Gormiti*, a very popular property first launched in 2005, becoming the leading boys action property throughout Europe distributed in +50 countries; more than 500 million figures have been sold with a result of €1.5 Billion in retail Sales.

Premiered on October 1 on Rai Gulp and Rai YoYo, *Gormiti: The Legend is Back* (52x'11) is a brand new production with new characters and graphics. Initially, the series was focused for smaller kids of 4-8 years old, but this one is for older kids, and its business model includes different media, collectibles, stickers, toys etc. The 3D CGI action comedy is a co-production between toy maker *Giocchi Preziosi* (Italy), *Planeta Junior* (A Planeta & De Agostini company) and *Kotoc* (Catalonia).



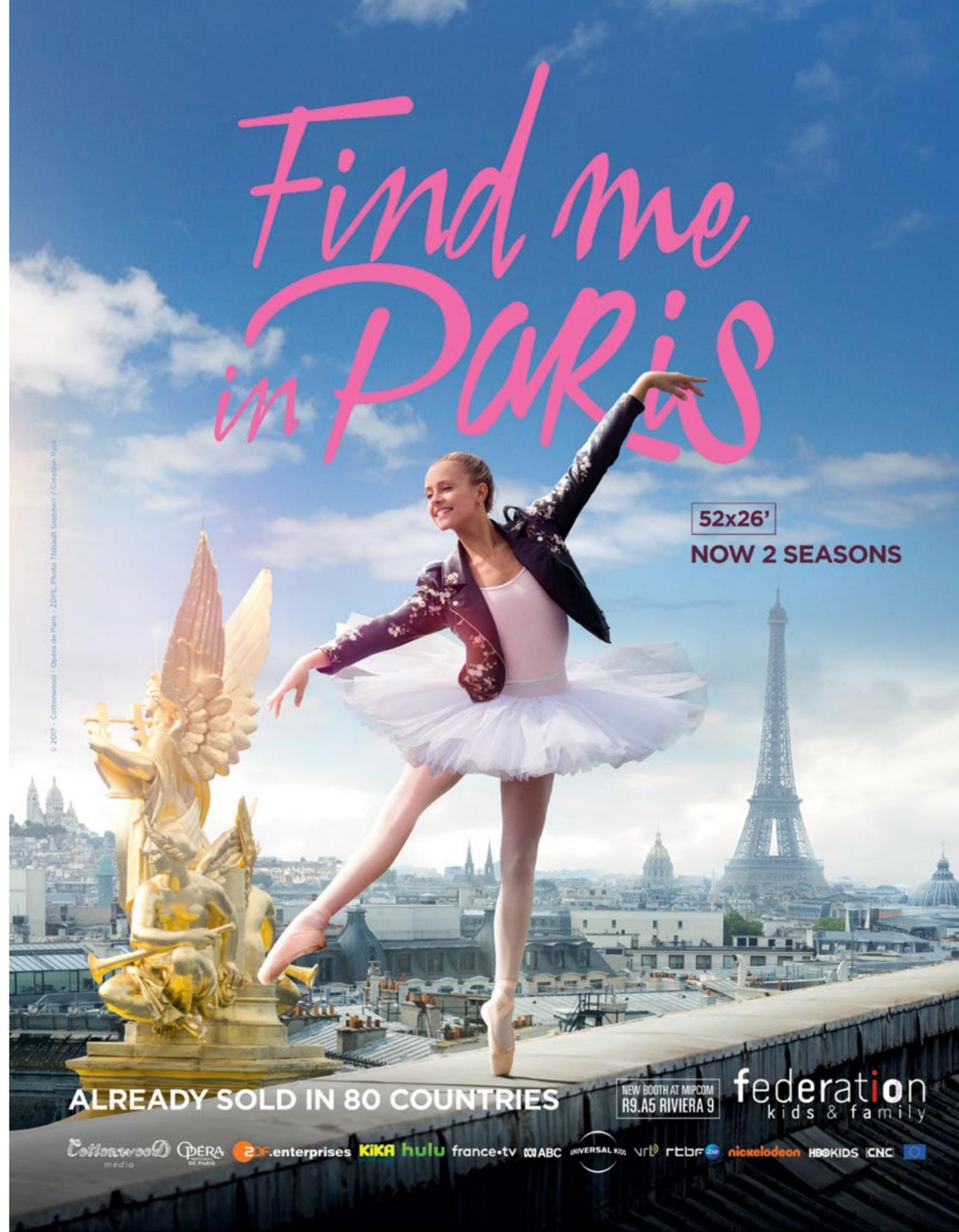
BBC ALBA (Scotland)

BBC Studios has inked a deal with Scottish channel BBC ALBA to bring content from CBeebies and CBBC into Scotland having started last September 17. The Gaelic-language channel is run by Gaelic media service MG ALBA in partnership with the BBC.

Preschool channel CBeebies will run on ALBA for an hour every evening, ending with a nightly bedtime story, and followed by an hour of Gaelic CBBC content. The partnership effectively quadruples the amount of original Gaelic children's content on BBC ALBA, where the CBeebies and CBBC branded blocks will have a similar look and feel to their English-language versions, but with some new talent presenting in the Gaelic children's zones alongside existing BBC personalities.

BBC ALBA is celebrating its 10th anniversary this month, as well as 40 years of Gaelic-language programming on the BBC. It is available on Sky (UK), Freeview/YouView (Scotland), Virgin Media (UK), Freesat (UK) and BBC iPlayer (UK) and features youth programming such as *Igam Ogam*, *Alpha* and *Omega* (pictured) and *Strange Hill High*.

Source: Kidscreen.com



BY FABRICIO FERRARA



Licensing business: the multiple ways to create value

When creating new IPs, a key decision from rights owners and producers is to plan the best way to exploit that property in multiple “windows”. In the last years, the 360-degree business has become a fundamental aspect of the entertainment industry, especially on the kids & family content sphere.

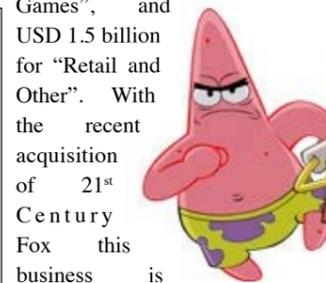
A property could come from everywhere and could be transformed in anything. It could be a successful TV show, a movie or a videogame. And from that point it could transform in many formats to reach a wider audience through different vehicles. Or vice versa.

Nintendo's *Pokémon* (Japan) initiated in 1995 as a videogame, but then become a global franchise on TV series, cloth, collectables, and 20 years later was launched as the first Augmented Reality videogame by US Niantic: 24 hours after its release in USA, it was the #1 download from iTunes. The most popular videogame of 2012 on Apple Store and Google Play (1 billion downloads) Rovio Entertainment's *Angry Birds* (Finland) become four years after in a movie.

Toy makers are big players in this field, transforming famous toys in audiovisual pieces, including TV series, specials and movies. The biggest examples are, of course, Mattel's *Barbie* and Hasbro's *Transformers*. In Europe, Lego (Denmark) is the #1 company followed by Giochi Preziosi (Italy).



On the US major sector, The Walt Disney Company has acquired key assets such as *Marvel* (2009) and *Lucas Films* (2012), whose movies based on comics *Avengers: Infinity War* (2018) became the fourth highest-grossing films with a total earnings of USD 2.04 billions, and *Star Wars: Episode VII* the third with 2.06 billions, respectively. As of September 30, 2017, the company had revenues for USD 3.2 billions for “Licensing, Publishing and Games”, and USD 1.5 billion for “Retail and Other”. With the recent acquisition of 21st Century Fox this business is expected only to increase.



Warner Bros.' *DC Comics* with *Superman*, *Batman*, *Wonder Woman* among many more that become from comics character to movies, TV series, toys, collectables, etc. *Viacom's* *SpongeBob* that has generated

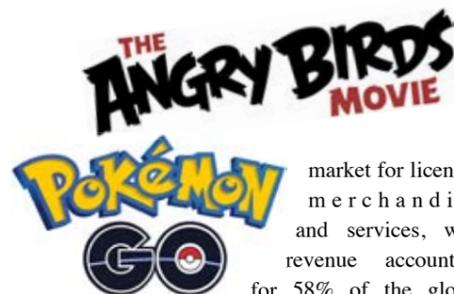
from 1999 to 2017 USD 13 billions in merchandising for *Nickelodeon* and is now celebrating 20 years of life. Also *NBCUniversal's Minions* (*Illumination Entertainment*) and *Shrek* (*Dreamworks*), *Sony's Spider-Man*, or *MGM's James Bond*, just to mention a few of them.

Italian *Panini Group* is the world's largest publisher of collectibles active in over 150 countries with 2017 turnovers of USD 643 millions. Employing more than 1.100 people it launches more than 400 new collectibles and 7.700 publishing per year. It works with brands such as *NBA*, *Nascar*, *Cartoon Network/Turner*, *Dreamworks*, *Viz Media*, *Toei*, among others.

About the publishing business, it must be highlighted the key role of Germany's *Penguin Random House* (*Bertelsman*), France's *Hachette Livre* (*Lagardere*), Spain's *Grupo Planeta* (# in Latin America and Spain), Italy's *De Agostini*, all them with interest in TV channels, Pay TV and other businesses.

According to results from the Annual Global Licensing Industry Survey released by *Licensing Industry Merchandisers' Association* (LIMA), “Retail” and related revenue generated globally by the trademark

licensing business in 2017 rose 3.3% to USD 271.6 billions. Royalty revenue from sales of licensed merchandise and services rose 2.6% to USD 14.5 billion. Entertainment/Character licensing remains the largest industry category, accounting for USD 121.5 billion, or 44.7% of the total global licensing market. USA/Canada remains the largest



market for licensed merchandise and services, with revenue accounting for 58% of the global total.

APAC: anime

This genre evolution from an exclusively Japanese category to a global sensation remains one of the most fascinating case studies in modern branding history, according to the Licensing Industry Merchandisers' Association (LIMA). Right before MIPCOM, Brand Licensing Europe highlighted this topic on a panel starred by *Toei Animation* and *Viz Media Europe*.

The first has introduced the world to *Dragon Ball*, *One Piece*, *Sailor Moon* and *Saint Seiya*, while the second is celebrated for *Doraemon*, *Captain Tsubasa*, *Yo-kai Watch*, *My Hero Academia* and *One Punch Man*. *Dragon Ball Super* gained new broadcasters worldwide, it has a licensing partnership with *Adidas*: seven pairs of shoes were designed to highlight each of the series' main characters. They have been available since September and new pairs will be unveiled through December.

One Piece celebrates its 20th anniversary in 2019 with new licensing deals: *Skechers* will develop six unisex pairs of sneakers (available from Q4 2018) featuring the most famous characters in the series; *Bandai Namco* is following up from their award-winning *Dragon Ball FighterZ* videogame with the upcoming release of *One Piece World Seeker*, massive adventure game. The game will be available for *Xbox One*, *PS4* and PC digital.

Meanwhile, *VIZ Media Europe* looks to launch *Captain Tsubasa* reboot, the most popular anime franchise that initially was launched in the 80's. Big TV channels in Europe have already signed on to air the series. *My Hero Academia* has reached a milestone number

of selling 2 million copies across Europe, making it officially the largest manga launch ever. Leading TV & OTT networks along with major licensing partners will be announced during the panel presentation.

Latin America

If we talk about licensing in Latin America, we has to mentioned *Exim*, funded by *Elias Hofman* in Argentina back in 1982. It became a leader agency with regional offices in 14 countries, headquartered in Miami, Florida, since 2002. In 2014, the executive sold the licensing business to each of its regional offices/partners and exclusively dedicated to the Entertainment business, this is musicals and live shows.

Exim Entertainment has produced in the last year a big number of shows in different countries, including *Elvis Sinfonico* or exhibitions such as *BrickLive* for *Lego* fans. ‘Since we begun to exclusively produce shows, we’ve done almost 100 of them, visiting several times many Latin American cities. The big step we’ve done is opening business offices in Spain and Portugal, where we are already producing. During 2018 and 2019 we’ll be initiating a couple of shows in the different States of the US’, explains *Hofman*.

Some of the brands *Exim Entertainment* is working with are *PJ Masks*, *Peppa*

Pig (*Entertainment One* both), *Masha and the Bear* (*Animaccord*) and *Angry Birds*. ‘We’ve worked for the most important licensors in the world such as *Nickelodeon*, *Mattel*, and others’, concludes the executive.

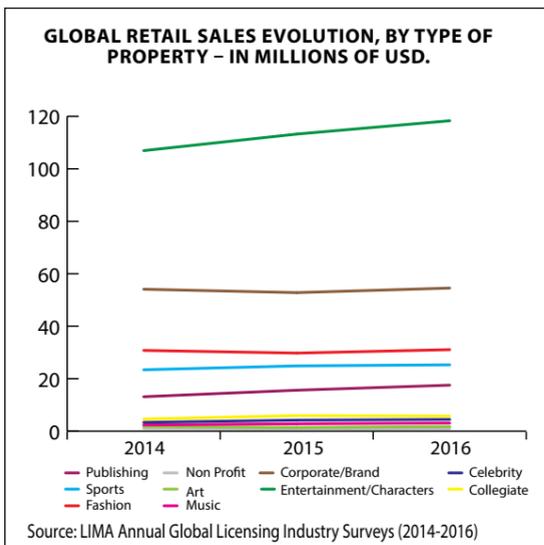
LIMA's 2017 Annual Global Licensing Industry Survey highlighted an important evolution of Latin America in this business segment: the region



showed a growth of +7.6%, (pushed by Brazil) having earned last year USD 10.7 millions. It is the second region with the biggest increase behind North Asia, which grew 6.2% to USD 26.20 millions.

“Character & Entertainment” continues to be the top property type, accounting for USD 121.53 billion in retail sales, a 44.7% share of the market. “Corporate Trademarks” follow in second place with USD 55.77 billion in retail sales for a 20.5% share of the total.

Apparel led all product categories with USD 40.67 billion in revenue, which accounts for 15% of total global licensed retail sales, followed by “Toys” at USD 36.12 billion (13.3% share), and “Fashion Accessories” at USD 31.04 billion (11.4% share).



R7.D32

Hasbro: connecting with kids



Finn Arnesen, SVP International Distribution & Development

Hasbro Studios (USA) is the company responsible for entertainment brand-driven storytelling and which develops, produces and distributes TV shows based on Hasbro's world class brands, arrives to Cannes with a slate headed by *My Little Pony: Friendship is Magic*, now on its 8th season.

'The *My Little Pony* franchise remains a cherished brand worldwide by fans of all ages. Its popularity is boosted by the successful hit animated series *Friendship is Magic*, broadcast in more than 193 territories around the globe. The show was launched in 2010 to much acclaim from fans of all ages and launched its seventh season in April 2017. One year ago, kids, fans and families connected with the *My Little Pony* brand in a new way, through the full-length animated film, *My Little Pony: The Movie*', describes **Finn Arnesen**, SVP International Distribution & Development.

Additional programming highlights include two further animated series: *Littlest Pet Shop, A World of Our Own* (52x11'), a re-imagined series, and *HANAZUKI Full of Treasures*, a story-driven series that invites kids to discover which returned for a second season this 2018.

Lastly, are *My Little Pony Equestria Girls* (2x44'), which follows the Little Ponies as they learn what it means to be superheroes while they take on their biggest challenge yet: high school; *Transformers Cyberverse*, centered on Bumblebee on a critical mission, and



Rescue Bots Academy

Transformers Rescue Bots Academy, where a group of young Bots fresh from Cybertron have the honor of being the first-ever class to enroll in Earth's Rescue Bot Training Academy and learn how to become Earth heroes through hands-on experience.

Onceloops: VIP projects and own label record

Onceloops (Argentina), production company that has gained recognition in the regional music and television markets for participating in productions with massive success, goes to the next level: By one hand, is working on projects with a big OTT player, **Disney, Fox and Dopamine** (Grupo Azteca, Mexico). And by the other, is launching Onceloops Records, its own record company, to promote figures that emerge from the productions and Sebastian Mellino's artistic academy, where for the last 15 years 800 students from Argentina and the region have studied.

Mellino explains: 'We have our first teen series for the OTT with **Kuarzo**, along with the music of a new show for **Disney**, as we did with *Highway, Violetta* and *Soy Luna*. We are in charge of the musical production of *Talento Fox*, and with **Dopamine** we already have three projects: *Nikky*, already with the trailer ready for +7, *Mentirosas* for 17+ and *Maleducadas* +13. Our specialization in children and adolescents differentiates us'.

R7. K16

DHX: fully charged

DHX (Canada) arrives to Cannes with a reinforced slate headed by the new 3D animation show *Rev & Roll* (52x11'), about an eight-year-old boy and his best friend, a rambunctious anthropomorphic truck with all the personality of a loyal and enthusiastic dog. Amped up and always raring to go, they are an energized pair of truck-powered pals who are living the childhood dream on their family's ranch, Accelerator Acres.



Josh Scherba, president

For girls, the company recommends *Polly Pocket* (26x22'), about an 11 year-old Polly Pocket shrinks to four inches tall: she discovers a world of unlimited adventures where the smallest person can make the biggest difference. While for 6-11 boys is *Mega Man: Fully Charged* (52x11'), the story of a regular robo-kid that discovers secret programming that transforms him into Mega Man.

On *Bajillionaires* (20x22'), twelve-year-old Max Graham is President and CEO of a tiny start-up company, which he runs out of his parents' garage with his neighbourhood pals. Their goal: to invent an amazing product, change the world and maybe even make a bajillion dollars. And *Spongo, Fuzz & Jalapeña* (26x11') is set in Champignon, whose state-of-the-art stadium plays host to a never-ending parade of weird and wonderful world championships.

Last but not least, is *Fireman Sam: Set for Action* (60'). When Hollywood comes to town, Fireman Sam stars in the blockbuster

movie remake of one of his most daring rescues. Sam's safety concerns seem justified when 'accidents' start to happen during filming. When he loses his job as safety consultant and Firefighter, Pontypandy must find a way to survive the biggest fire it's ever seen.



Mega Man: Fully Charged, 3D animation

Regarding Onceloops Records, he says: 'By working with highly successful teen musical productions and having the academy with students from all over the region, we have a platform that very few have available to develop young artists - systematic castings, etc. - and ensure quality in all processes. In addition, linking our musical tradition with the great present on TV, they are all synergies. With the protagonist of *Nikki* we have already closed **Warner Music Mexico** to promote it.

'We are launching new bands like *Crash*, three young Argentines who have a very regional appeal; we made a first video clip in Miami and we are going to promote them in one of the TV series. We have artists from Ecuador, Bolivia and Paraguay, who have excelled in our castings and we are going to launch them. Everything is integrated and powered'.



Dartha, María Eugenia Muci and Sebastián Mellino



LIVE ACTION 51x22'



TV SPECIAL 26'

The star of Andra & Tati



ENGLISH SPELLING & LANGUAGE SKILLS

THE FUMBLES

68 EPS + 57 PILLS + 30 SONGS



Dixiland

PRESCHOOL 52x5' EPS + 13x3' SONGS

BOOTH #R7.D5

RaiCom: strong focus on kids & family



David Bogi, Head of International Distribution & Business Development

Among a very large catalog focused on international distribution of entertainment contents, **Rai Com** (Italy) is putting special emphasis this MIPCOM to bring to the market various brand new kids & family products of partner **Rai Ragazzi**, together with the latest international acquisitions.

Dixiland series aims to introduce to the preschool audience with an extremely gentle touch, the way to discover the world with joy overcoming small challenges like the embarrassment of the first love! Its spin-off series *Dixi' Simple Songs* is entertaining with the revisited rhymes of the most famous children's songs in the world, like *Dixi's Twinkle Little Star*.

The Star Of Andra & Tati is a touching TV special commissioned by Rai Ragazzi and MIUR (Ministry of Instruction, of the University and Research) to raise youngsters' awareness on the drama of the holocaust.

Rai Com is the worldwide distributor of live action series *Alex & Co*, produced by **The Walt Disney Company Italia** and **3zero2 TV**, and composed of 3 seasons for a total of 51 episodes. The story narrates to tweens and teens the daily life and the musical adventures of high scholar Alex and his companions. The series is a huge success on **Disney Channel**, as well as on **Rai Gulp**.



Alex & Co, live action series broadcast on Disney Channel and Rai Gulp

Regarding acquisitions, it highlights the Russian CGI animated comedy *Woof-Meow* (26 eps.) from **AA-Studio** featuring a group of dogs and cats that invent new games, and the series *Fumbles*, aimed to improve the English spelling and language skills of the audience: it mixes learning and didactics in a 3-level program that gradually introduces the children to the knowledge of the language.

BOOTH #P1.N51

MISTCO/TRT pushes Turkish animation

TRT owns a kids channel named **TRT Cocuk** and it is the only Turkish institution investing in Turkish animation and spreading an effort on developing the industry.

Its animated series are produced in international standards both for pre-school and school kids and they are educational and entertaining. During their production process, the series go through the controls of very successful editors minute by minute.

Globally distributed by **MISTCO** the company launches

two new animation series this year. First new one is *Momo*, the name of the main character, Momo the bunny. He is a very smart bunny gifted with a special ability of finding lost items.

Momo and his friends go on adventures while searching for these



Momo, brand new animated series

Viacom: reimagining stories

Viacom International Studios launches in Cannes *Rise of the Teenage Mutant Ninja Turtles*, the reimagined series of its iconic and global franchise.

The brand new series follows the band of brothers, Leonardo, Raphael, Donatello and Michelangelo, on all-new adventures as they encounter new allies and villains in a magical world they never knew existed beneath the streets of New York City – all while enjoying their favourite slice of pizza. An all-star cast will voice the series characters, helping to bring the show bang up-to-date, including: Josh Brener (*Silicon Valley*) as Donatello; Ben Schwartz (*Parks and Recreation*) as Leonardo and Kat Graham (*The Vampire Diaries*) who will be the first ever African American to play April O'Neil. *Rise of the Teenage Mutant Ninja Turtles* will premiere on Nickelodeon US this autumn and will roll out internationally shortly after.



Rita Herring, SVP, Content Distribution



Butterbean's Café, Nick Jr.'s newest animated preschool series

Nick Jr.'s newest animated preschool fantasy series, *Butterbean's Café* opens up shop at Mipcom. The series follows a fairy named Butterbean who runs a small local café and magical bakery. She and her fairy friends serve up the healthiest snacks and sweetest treats in Puddlebrook, a small town of fairies and anthropomorphized animals called Brookies. Butterbean's café is the most incredible eatery in town, one that's always much busier than the greedy and competitive Ms. Marmalady's.

Viacom also attends with reality gameshow like *True Love or True Lies?*, a show with a twist, and *Comedy Central Roast of Bruce Willis*, during the roast of international film superstar.



Aysegul Tuzun, VP Sales & Marketing

items and improve their problem solving skills, get to know more about their environment and find out what things can be valuable while having lots of fun. It is a hit on **TRT Cocuk** and distributor believes that it will be loved just as much globally.

Second animation to be launched at MIPJunior is *Aslan*, about the story of a young boy who causes some trouble while inventing new stuff but always takes valuable lessons after each trial. It is for the preschool age group and very appealing among children.

Aysegul Tuzun, VP Sales & Marketing, highlights: 'Since they are very international and entertaining, our animation catalogue is receiving interest worldwide. We are closing deals for both TV channels and streaming platforms very often'.



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TO SCREEN



BOOTH #P-1.C81

Animar Cluster, a top animation production hub

Animar is a brand new Argentine cluster of animation, VFX and immersive technology studios that decided to join forces to have a better approach to the international markets. The group provides services, contents, co-productions of TV series, feature films and *transmedia* projects.

The newly created association counts with the support of the **Agencia Argentina de Inversiones y Comercio Internacional** and the **Fundacion Banco ICBC**. It has designated **Maria Laura Gagliesi** as its general coordinator with the objective of working together adding resources and elevating the productivity levels, competitiveness and cost-effectiveness.

Six of the most important animators of the country are together at **Animar Cluster** ready to show their productions to the world. **Nuts** is a *transmedia* company with more than 15 years in the market. It was the first studio to produce a 3D stereoscopic feature film in Argentina, and it highlights two 13x'11 series *Krakatoa* and *No tan distintas*, both in co-production with **Paka Paka**; *Verdeo, El Bife* (26x'11), in production and *Pueblo Chico*, movie in pre-production with Uruguay, Brazil and France.

Malditomaus is a VFX company specialized in building visual worlds that involve the public in a transmedia scenario: it has participated in more than 30 international movies. **Malabar** is a CG animation studio that began in 2001 with a vast experience on the development and production of series and projects for kids. It highlights *Robotia S1-S2* (26x'13), *Monstruos de la Guarda* (13x'11), *Mati y Rocco* (13x'7), *Minimalitos* (91x'13), all in co-production with **Paka Paka**.

2D & 3D animation studio **Hook Up Animation** is one of the most prestigious animation and visual effects studios in Latin America, having served **Cartoon Network**, **Disney**, **Fox**, **Nickelodeon** and **Warner Bros**. It introduces *El Canal de Gina* (26x'7), *Go-Yello*



(26x'11), *Rock D' House* (26x'11), and *Baloca* (26x'11).

Founded in 2005, **Caramba Estudio** is a 2D and artist-driven animation studio that has produced more than 200 episodes of long format animated series for **MTV**, **NBC Universal**, **Discovery**, **Coca Cola** and **Paka Paka**. It launches *King of the Worlds* (52x'11) in co-production with **Copernicus Studio** (Canada), winner of "New Latam Animation Series" for **Cartoon Network** in Chilemonos 2016; and *Mystery Network* (26x'11) in co-production with Split Studio (Brazil).

Can Can Club is since 2008 a key stop motion studio positioned itself as a global reference in this technique. It is the producer of TV Series *The tiniest man in the world* (**Juan Pablo Zaramella**), co-produced with **France Televisions** (France) and **Paka Paka** (Argentina). For MIPJunior, it presents *Mandinga* (26x'2:30), *2 Meters Tales* (26x'7), *WawiPox* (26x'5), *2 Little birds* (26x'3), in co-production with **Palermo Estudio** (Uruguay).

The recent improvements in the exchange ratio of Argentine peso vs. US dollars, along with the high-qualified experience of more than 10 years in business of **Animar Cluster's** companies contribute to the viability of their projects, most of them focused to the children and youth audiences.

Sésamo celebra 50 años



Lewis Kofsky, VP para Latinoamérica

Sesame Workshop (USA) comienza el "count down" de la celebración de los 50 años de *Sésamo*, que ocurrirá en noviembre de 2019. Ha sumado nuevas líneas de negocios en contenido digital, licencias y merchandising, y parques temáticos.

Sesame Street o *Sésamo*, como se conoce en Latinoamérica, ha lanzado su tercera serie televisiva, produciendo contenido de formato corto para las plataformas digitales, abriendo nuevos parques temáticos, y buscando nuevos acuerdos con marcas a nivel global. En lo audiovisual, ha sumado contenido específico de sus personajes de mayor resonancia, como Abelardo Montoya (Big Bird) o el Monstruo de las Galletas (Cookie Monster).

Subraya **Lewis Kofsky**, VP para Latinoamérica: 'Es un momento muy dinámico y enriquecedor. Estamos más activos que nunca: hemos complementado esta estrategia con una mayor presencia física ya sea en parques propios como en eventos en vivo'.

BOOTH #R7.D18

Cake launches Total Dramarama

Cake launches *Total Dramarama* (52x'11), the prequel to the multi-award winning *Total Drama* franchise at MIPCOM. Aimed at 6-11 year olds, it re-introduces favourite cast members like loveable Owen and uptight Courtney ageing them down from teenagers to toddlers. The series premiered first in the US and more recently in Canada. Distributor has also announced the release in Cannes of the preschool series *Kiri and Lou* (52x'5) aimed at 3-6 years old with gently humorous storylines that will also entertain parents and siblings.



Total Dramarama

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BOOTH #R5.09

Federation Kids & Family: 360-degrees



Monica Levy, VP International Sales

Federation Kids & Family (France) brings to MIPJunior the tween live action drama *Find Me In Paris* (52x'26) that follows the saga of a time-travelling ballerina and princess from 1905 trapped in modern day Paris. It was sold to **Hulu** and **NBCUniversal** (USA) and **Nickelodeon UK**; **Disney** (France & Italy), **France Television**; **ZDF**, **VRT** (Belgium), and **ABC** (Australia).

Squish (52x'11) is a hilarious animated comedy for 6-11 year olds starring an Amoeba looking to survive life in the cutthroat world of single cell organisms. First episode is being unveiled at MIPJunior, and was presold to **Gulli** (France and Russia) and **Teletoon** (Canada). *The Ollie & Moon Show* (104x'11) is a slapstick upper preschool comedy starring two animated cats who travel across the live-action world showing kids the joys of friendship, food and fun. Currently broadcasting in 150+ markets including **Discovery Latin America**.

Monica Levy, VP International Sales: 'With the growth in global platforms and the finance and creativity it has brought to the industry buyers have very high expectations: they want well-made shows, original concepts and high production values. In *Find me in Paris*, the additional elements of music and dance have an added appeal which should be especially appealing in Latin America where these types of shows have a solid history'.

Federation Kids & Family and its production arm **Cottonwood Media**: 'We are also looking to further ground the success of our shows with other platforms: for example, through our digital partnership with **Little Dot Studio**, and an extremely promising licensing program around *Find me in Paris*. Our partner in France has already negotiated licensing deals across publishing, apparel, homewares, back to school and more', she concludes.



The Ollie & Moon Show, preschool comedy

P3.B 6

LEGO: big brands

LEGO arrives to Cannes with a slate of TV shows based on big brands, including *LEGO Marvel Super Heroes*, with over 60 Million views across linear and digital platforms, and set on the Marvel Universe of super heroes. From Spider-Man to the evil Ultron.

LEGO Jurassic World is set three years before the events of the Jurassic World movie, and *LEGO Star Wars* combines the force of the empire with the fun of LEGO in an all-ages animated adventures. Also are the properties *Nexo Nights* (40x22') a smash hit on all linear and digital platforms with four seasons; *LEGO Ninjago*, *LEGO Friends: Girls on a Mission* (42x11'), following the adventures of five best friends in the stunning city they live in, and *LEGO City*, with a long form series for the first time in 2019. Both *Ninjago* and *Firends* will include new content for 2018

BOOTH #P-1.A 0

Bejuba!: animated comedies

Bejuba! Entertainment (Canada) is a leading executive production and distribution company representing producers from around the world to bring top quality children's entertainment properties to the global marketplace. Headquartered in Ottawa, Canada, it has offices in France and USA.

It is specialized in distribution, co-productions, financing (closing-gap financing) third-party acquisitions, licensing and merchandising, and brings to MIPCOM a catalogue of over 450 half hours of children and family-oriented animated and live-action programs.

For MIPJunior, **Bejuba!** highlights the fully Canadian new comedy animated series *WishFart* (20x'30 or 40x'11) for **Teletoon**, in which is taking part as executive producer with **Wishfart Production Inc.** and global distributor. It counts with the funding and support from **Shawn Rocket Fund** and the **CMF**, while the company already sold it to **CITV** (UK), **Cartoon Network** (UK) and **Discovery** (Italy).

Commissioned by **Channel 7** and **ABC** Australia, *Awesome Magical Tales* (26x'30 or 52x'11) is a 2D animated comedy produced by **Anima Estudios** (México) and **SLR Productions** (Australia) already sold to **HBO Asia**, **Hub** (USA) and **RTVE** (Spain).

For preschoolers, the distributor offers live action series *Where in the World?* (20x'15), produced by **Evans Woolfe Media**, which celebrates the lives of eight young children living in eight different countries around the world. Featuring children from Africa, Latin America, Asia, Europe and North America, each '15 program offers the **CBeebies** audience a unique insight into the innocence and magic of childhood across the planet.



Emilie Pasquet, head of sales



Wishfart

BOOTH #R7.F25

9 Story: Dr. Panda at MIPJunior

9 Story Distribution International (Canada) is launching at MIPCOM the new 3D animated preschool series *Dr. Panda* (39x'7) for which it has worldwide distribution rights excluding China, Hong Kong, Macau, Taiwan and select rights within MENA. Based on the popular, award-winning app franchise that has over 95 million downloads and 5 million active users per month, the program is *Dr. Panda's* first 3D series and has a targeted completion date of December 2018.



Dr. Panda

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BOOTH #R7.E71

Millimages: groundbreaking



Roch Lener, CEO

Millimages (France) hosts at MipJr. the opening party, as reflection of the big moment that the company is going through from the hand of big properties like *Molang*, with 2 seasons sold over 190 countries.

'*Molang* systematically delivers spectacular audience ratings when broadcasters program 3 to 5 episodes back to back, preferably over two slots a day. Such is the case with **Rai** which started airing the show in Italy in December 2017

(**Rai Yoyo**), **Sony** launched the show on **Tiny Pop** on September and **Karousel** acquired the rights for Russia', describes **Roch Lener**, CEO.

In Latin America, the show was sold to **Disney Junior** on Pay TV and also to free TVs like **Canal 5** (Mexico), **Señal Colombia** and **TV Cultura** (Brazil). The toy line by **Jazwares** is already available in the main territories. Furthermore, a live show is in production', Lener adds.

The company is also producing exclusive digital content for *Molang*, as a way to 'adapt to the codes and grammar of each and every viewing experience'. 'In terms of production, the outcome of the tech breakthroughs over the past 25 years simply is that any significant player today is in a capacity to produce state of the art animation and make it available worldwide. More than ever the biggest challenge is to sustain Millimages' DNA: groundbreaking concepts'.



Molang, series sold to over 190 countries

Other big shows that the executive recommends this season are *Pirata and Capitano*, with season 2 starting on production early October, for 52x11' each, *Louie & Yoko Build* (78x7'), which will be delivered Q4, 2019 and depicts the adventures of Louie and Yoko engineering, and *Truck Games* (26x5'), about the adventures of four young Mini Trucks.

BOOTH #C20

Zodiak Kids: Benoit di Sabatino, new CEO



Benoit di Sabatino

Banijay Group appointed **Benoit di Sabatino** as the new CEO of **Zodiak Kids**, a highly experienced executive that joins the company from French **Moonscoop Group**, where he was responsible for the creation and production of over 1,500 hours of programming across 100 titles in 160 countries including. The executive leads **Zodiak Kids** productions, consumer products, digital content and TV sales. He oversees and

grows one of the world's largest, high-quality kids catalogues, with titles including *Mister Maker*, *LoliRock*, international hit *Totally Spies!*, *Floogals*, BAFTA-winning *Secret Life of Boys*, **CBBC** ratings-hit *Millie Inbetween*, and international animation series, *Kody Kapow* and *Lilybuds*.

BOOTH #P-1.M 2

Mondo TV: always expanding

Mondo TV (Italy) has initiated new strategies in terms of both production/distribution and of its overall focus in the coming months and years. While the company aims to further expand its programming offering, it has also had a number of big successes with some of its properties this year.

At MIPCOM it launches *MeteoHeroes* (52x7'), an edutainment + ecological series featuring the amazing adventures of six children who transform into superheroes with power over the weather; *Invention Story* (104x11), about an intelligent fox who, in each episode, comes up with an amazing new invention; and *Robot Trains S2* (52x11), co-production with **CJ E&M** (Korea) with new episodes available at the market.

From **Mondo TV Iberoamerica**, it highlights two seasons of *Heidi Bienvenida* (60x45), co-produced with **Alianzas Producciones** (Argentina) whose S3 is on the way plus a film. **Matteo Corradi**, CEO, highlights that the **Rai Gulp** (Italy) launch of its first-ever live action drama was a 'huge success' and he announces that at MIPCOM it will be launched the second original from **Mondo TV Iberoamerica**.

'We are expanding our offer far beyond our core kids content. We'll be exploring different genres, too. We also intend to carry on with our successful projects, producing more episodes and new seasons of our existing IPs. We also intend to continue developing licensing and merchandising'.

Corradi: 'There are more superhero comedy adventure starring (and for) either boys or girls seems to be coming into the market. There's also a continuing and growing demand for new fiction for kids and teens', he concludes.



MeteoHeroes, new release at MIPCOM

BOOTH #R7.F25

Motion Picture *El Rubius, virtual Hero*

Motion Pictures (España) trabaja en la primera serie de animación de **Movistar+**, *El Rubius, virtual hero* de la productora **Zeppelin TV** que estará lista para fines de este año. 'Es un proyecto que nos han encargado y estamos felices de participar en él en alianza con un estudio coreano. Tendrá 12 episodios de 22 minutos', adelanta **Tony Albert**, CEO. Además, produce *Miyago* (122x'6) que lanza en coproducción con **Piraña Bar** (Irlanda), en alianza con **RTE** (Irlanda) y **RTVE** y **TV3** de Cataluña por parte de España. 'Se ha sumado como guionista **Sam Morrison** (*Peppa Pig*, **eOne**)', confirma el ejecutivo.



Tony Albert, CEO

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<p>MARIELA BESUIEVSKY Partner and Producer Tornasol Films</p>	<p>KAROL CONKA Singer, Composer and TV Show Host</p>	<p>IZA Singer</p>	<p>ZAHRA RASOOL Editorial Lead for Contrast VR Al Jazeera Digital</p>
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What do the kids buyers want?

Special survey made by Reed Midem about what the top kids' buyers are looking at the international markets

1) Editorial Strategy

2) Genres & Programme Typologies?

3) Acquisition Territories



Dominique Christina Neudecker
senior manager acquisition & production Disney Channels Germany

- 1) The Disney Channel Germany pre-buys and acquires animated comedy programmes for girls and boys aged from 3 to 13. We look for compelling characters, inspiring and character-driven stories as well as strong humour, always encouraging the audience to follow their dreams and believe in themselves.
- 2) We look for compelling characters, inspiring and character-driven stories as well as strong humour, always encouraging the audience to follow their dreams and believe in themselves. For co-productions we want reliable partnerships.
- 3) Austria, Germany, Switzerland



Janine Weigold
Head of Children's Content, Super RTL (Germany)

- 1) Innovative, high-quality content for a core demo of 6-9 year olds and preschoolers, that appeals to boys and girls equally and meets their parents' approval. Content that is exploitable on various platforms.
- 2) Attracting kids with engaging and inspiring content. SUPER RTL's main goal is to entertain children with adventurous stories, relatable and loveable characters, big portions of goodspirited humour on verbal and visual levels, and creative storytelling. On co-production, projects in development or fully produced
- 3) Europe, North America, Japan



Deirdre Brennan
General Manager, Universal Kids (USA)

- 1) As a kid-focused ecosystem, Universal Kids is programmed for the 2-12 year old audience, with a fresh mix of animation, unscripted entertainment and proven international hits. We offer daily preschool programming from 3am to 6pm and primetime content for kids & families.
- 2) Core preschool animated series that represent the diverse and modern world in which we live. Social-emotionally driven, non-formulaic, and feature aspirational and relatable characters. Girl-skewing concepts are preferred. In the 6-12 space, Universal Kids is looking for unscripted formats that celebrate kids living life to the fullest in ways big and small.
- 3) USA



Adina Pitt
VP Content Acquisitions & Co-Production, Cartoon Network (USA)

- 1) We look for content (animation) for kids that can work across our vast ecosystem. We build brands and look to balance our originals with high quality 3rd party IP.
- 2) Children's Programmes (primarily animated) Animation for kids 6-11 as well as 4-7 years old.
- 3) France, Germany, Italy, The Netherlands, Poland, Portugal, Spain, Sweden, Turkey, UK, India, Malaysia, North America, Argentina, Brazil, Mexico



Jackie Edwards
Head of BBC Children's Acquisitions and Independent Animation (UK)

- 1) Our children's channels, CBeebies and CBBC, are populated with a mixture of commissioned and acquired content, which covers live-action drama, animation, factual entertainment, magazine shows and everything in between.
- 2) We acquire and pre-buy material from production companies in the United Kingdom and internationally. We only acquire fictional programming. Strong themes, USP and shows with a slightly educational slant to them. For CBBC we acquire both live-action and animation, and we pre-buy and acquire 'off the shelf' completed programming. We are now also looking at content for the 13-16 age group.
- 3) Worldwide

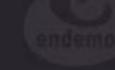


Cecilia Persson
VP of Programming and Content Strategy, Turner (UK)

- 1) We manage the business of Pay- and Free-TV-channels, as well as Internet-based services, and oversees commercial partnerships with various third-party media ventures; teaming with Warner Bros. and HBO to leverage Time Warner's global reach. Turner operates more than 180 channels showcasing 46 brands in 34 languages in over 200 countries.
- 2) Content for our channels outlined below; For CN, comedy and action/adventure animation that is smart, contemporary, surprising and fun for kids (boyfocused, girl-inclusive) aged 6-12. For Boomerang: Fast-paced, character-driven comedy animation for kids aged 4-7 (gender neutral).
- 3) Worldwide



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