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OCTOBER 2016 | YEAR 21 | # 283

Prensario Kids & Teens International

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TELEVISION • DIGITAL PLATFORMS • LICENSING



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BY NICOLÁS SMIRNOFF, DIRECTOR

Following our kids & teens

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

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

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

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

My elder son, 14 years old and already deeply teen, spends the day with his cell phone. If you take it from him, he starts shouting. He changes whatsapp messages with his friends and early



girlfriend; he watches short bloopers, gags, funny stories; or he plays simple videogames, as *Candy Crush*.

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

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



MIP JUNIOR 2016 - SCHEDULE

Event (*)	Date & Time
Conference: What kids love: a superfest binge session (Eurodata TV)	Oct. 15, 10am
Producers Toolbox: Licensing Hits, from Brands to TV Series	Oct. 15, 11.30am
Trends: It's All About Imagination! (Canadian Media Fund & Telefilm)	Oct. 15, 12pm
MIPJunior International Pitch (Majid Entertainment - Abu Dhabi Media Co.)	Oct. 15, 2.30pm
Trends: How devices can help (re)connect parents & kids	Oct. 15, 4pm
Keynote: Deirdre Brennan (VP of Content, Corus Kids)	Oct. 15, 4.45pm
MIPJunior Premier Screening: Splash & Bubbles (The Jim Henson)	Oct. 15, 5.45pm
Hot Norwegian TV for Kids	Oct. 16, 8.45am
Trends: Meet Gen Z: The future of children's media	Oct. 16, 9.30am
Trends: From Virtuality to Immersive Reality: narrative meets experience	Oct. 16, 10.15am
Trends: On the rise: high-profile teen drama	Oct. 16, 11.15am
Producers Toolbox: Creating contagious content for streaming platforms	Oct. 16, 11.45am
Producers Toolbox: Japan: Producing in the land of The Rising Sun	Oct. 16, 2.15pm
Keynote: Catherine Balsam-Schwaber (CCO, Mattel)	Oct. 16, 4.30pm

mipjunior.



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BY RODRIGO CANTISANO



Kids and TV consumption: the young audiences as behavior setters

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

According to Ampere Analysis's *Kids' TV and the Future of Entertainment* research, brought by MIPCOM/MIPTB, 'homes with young kids show the most dramatic shifts in content behavior of any demographic segment, embracing non-linear viewing, SVOD and multi-device TV consumption'.

The first group, are significantly more likely to watch TV on a tablet than all other types of household, even more so than 18-24 year olds. Homes with young kids watch considerably less linear TV (40%) than other types of household but homes with older children watch slightly more linear TV than average (55%). By the late teens, however, there is a sharp swing away from linear with the 18-24 age group watching even less linear TV (30%) than homes with young kids.

This shows that traditional pay TV still remains highly relevant in homes with young kids and only in a small number of markets there's evidence that SVOD may be taking homes away from pay TV because of kids.

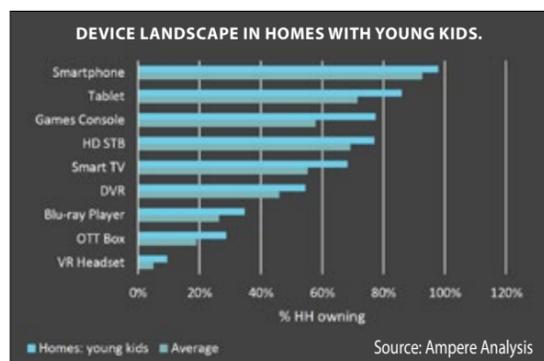
In terms of devices and the way in which content is consumed, kids, and younger in particular, have a huge impact, either what is

known according to Ampere as 'baby-sitting electronics' –those devices that allow either a one-on-one video/content consumption experience like tablets, games consoles, smart phones- or the 'plonk and play' devices, where child in front, press play (Blu-ray players, OTT boxes, Smart TVs).

According to the report, homes with young kids are significantly more likely to watch TV on a tablet on a regular basis than all other types of household, even more so than 18-24 year olds. 'In some European markets 90% of young kids have access to a tablet in the home compared to 68% of homes in which there are no young children, while in US, the number of kids with access to a tablet is estimated in 85%. And overall, 30% of homes with young kids watch TV on a tablet daily or weekly, compared to the typical home without kids where 20% view with this regularity', it explains.

For content owners this means, by one hand, that they must consider tablets and other one-to-one devices as a key part of the development process. And, by the other, that option for short-form content is growing in both apps and tablet environment, and interactivity and personalization are possible, which opens a wide range of possibilities.

Video app consumption
In the video app environ-



ment, there is a similar behavior arc: homes with young children are relying on o video apps from the main international service providers and YouTube. While those with older children are either trending back to average behavior or even using video apps less than average.

By the late teens, a whole new set of video apps has emerged to become important. When placing content for young kids in an app environment, services like Netflix, Amazon or Google are potentially strong outlets. By contrast, when targeting older children, story is different. Teens find in local broadcasters and Pay TV a place to search for content that represents the same 'transition' from childhood to adulthood that they are going through. For older teens social media becomes the axis of entertainment media.

The impact of kids on the in-home device and content consumption landscape generates at same time that homes with young kids are far more likely to have an SVOD service than average. According to Ampere's studio, 30% average homes has access to a SVOD service, while in homes with young kids this numbers grows up to 45% and with 18-24



year olds, to 50%.



At same time, traditional players are also slightly more likely to have a linear subscription pay TV service. Homes with both young and older kids, both with 70%, are also much more likely to have premium linear channels than average (65%).

What is necessary to analyze is that, homes with young kids are, with a couple of exceptions, far more likely to change pay TV service provider, looking for a landscape with options more suitable for the entire group. This effect is particularly noticeable the USA, where near the 40% of homes with young child changed its pay TV provider, according to Ampere. But "change" don't mean "desert". In many European markets, like Denmark, France, and the Netherlands, homes that have changed pay TV provider and have young kids are less likely to have deserted pay TV than the average changer. In Poland, all homes with kids that changed provider went back to pay TV.

Only in Spain and Italy there is a marked effect of pay TV desertion in homes with young kids, having Spain between 40 and 42% of desertion and Italy over 30%.

While many broadcasters and independent producers are exploring new business like app development and embracing YouTube MCNs,

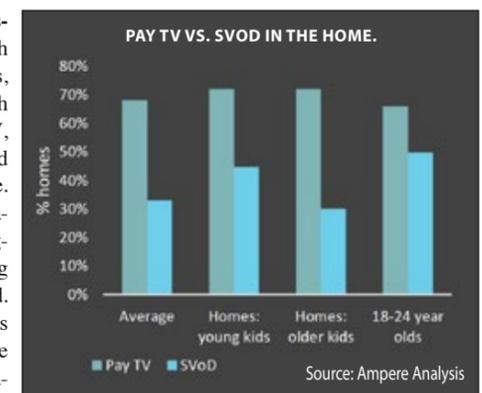


the core business for major studios like Disney, Turner, Fox or Viacom, still lies with the linear channel. In some other countries, like UK, homes with younger kids watch the main broadcast networks (BBC, ITV, Channel 4) a little less than average and homes with older kids watch them more. Homes with young kids rate the major national broadcasters poorly, however, suggesting these channels are not servicing the children's market as well as they could. Disney, Sony and Sky channels emerge as the most highly rated for young kids while older kids rate Fox channels and the major national broadcasters much better than average.

SVOD

While pay TV-operator driven services have the most kids' content driven by access to their suite of channel partners' programming, kids programming makes up a good proportion of content in pure-play SVOD services like Netflix and Amazon too.

A good example of success of kids' content at VOD platforms is YouTube and the recently launched YouTube Kids' app. The top fifty kids' YouTube channels alone have nearly 28,000 programmes representing near 4,000 hours worth of children's content between them. Duration



and frequency of kids' content on YouTube is growing. So while short-form still rules, there is a growing volume of compilation and longer-form video that can engage kids for traditional-TV programme lengths or longer. That said, the average length of content on the top 50 YouTube channels for young kids is eight and a half minutes.

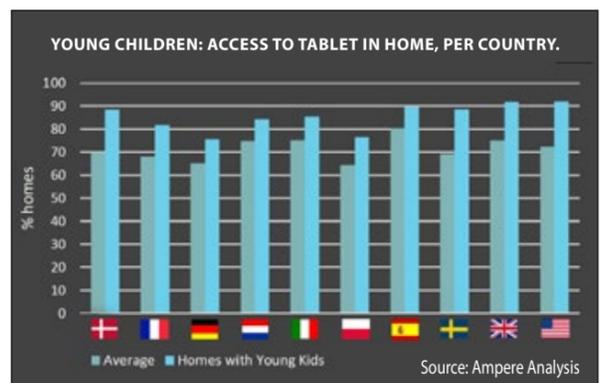
On average, the number of pieces of content produced per channel each month among the top 50 YouTube kids' channels is more than 20, up over 25% since 2015 and four times the rate of just two years ago, making YouTube content, more similar to TV.



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Rai Ragazzi, Italy: the kids' trendsetters

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

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

The channel currently offers a wide of the best national and international animation series: *Peppa Pig*, *Masha and the bear*, *Shaun the sheep*, *Doc*



McStuffins, *The Barbapapas*, *Bob the builder*, *Ben and Holly's little kingdom*, *Disney Mickey Mouse Clubhouse*. 'Beside there are many International coproduction, as *Calimero*, the Japanese animation series *Mofy*, *The jungle Bunch*, *Tip the mouse*, *Maya the bee*'. In Autumn the channel acquired the series *Regal Academy*, *Postman Pat* and new episodes of the popular series *Pet Pals*.

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

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

The two big magazine in day time are *Gulp Girl* and *Gulp Music* very well integrated with Next TV 3.0 and Extra focused on juvenile themes such as science. Furthermore, there are in house production such as *Gulp Cinema* and *Theater* about entertainment and movies. Many animations series are acquired abroad: *Kung fu Panda*, *Marvel's Avengers Assemble*, *Star Wars Rebel*, *Heidi*, *Mia and Me* and *The house of Anubis*.

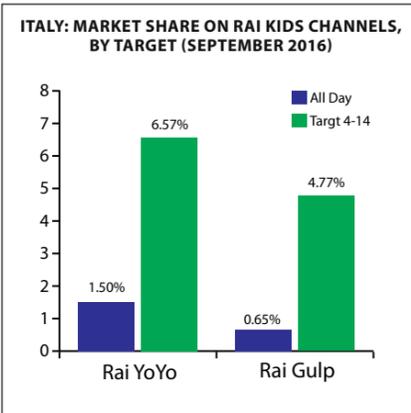
Liofredi concludes: 'Rai Gulp is characterized as a source of 'smart' entertainment, which portrays values and positive elements in a fun and educating way.'

Massimo Liofredi, director, Rai Ragazzi

BY MARIA CHIARA DURANTI - FORMATBIZ



Original productions: *Le stori di Gipo*, on Rai YoYo, and *Next TV 3.0*, on Rai Gulp



Mini Cuccioli, by Grupo Alcuni co-produced with Rai Fiction, DQ Entertainment (India), Alphanim (France) and Agogo Media (USA), on Rai Gulp; and *Calimero*, a Japanese-Italian animation by Organizzazione Pagot co-produced with Gaumont Animation (France), Calidra, Studio Campedelli (Italy), TV TOKYO and Kodansha (Japan), on Rai YoYo

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Disney: el verdadero suceso 360° y global

The Walt Disney Company Latin America seguirá durante 2017 apostando a los desarrollos y producciones originales en la región, que tanto éxito le han dado en los últimos tiempos. Al suceso global de *Violetta* (3 temporadas, 49 millones de espectadores en Latinoamérica, discos, shows en vivo, productos de consumo) se sumó *Soy Luna*, estrenada en marzo con un cast internacional (México, Chile, Italia y España) y emisión en casi 150 países.

Cuenta con los mismos socios creativos: **Disney Channel Latin America** en colaboración con **Disney Channel EMEA**, y servicios de producción de **Pol-ka** (Argentina). Música, humor y romance son elementos centrales, e incorpora el patinaje, que ha inspirando el hábito saludable de la práctica regular de la actividad física: solo en Argentina se vendieron más de 12.000 patines en menos de un mes, por ejemplo.

Ha liderado alcanzando a más de 19.3 millones de televidentes únicos en Latinoamérica (IBOPE MW Panregional, 18/3-8/4, 4+). Su fanpage global tiene más de 1.9 millones de seguidores, y más de 1 millón en **Instagram**;

se generaron más de 308.000 publicaciones; los videos de los canales de Disney Channel en **YouTube** llevan más de 160 millones de reproducciones, incluyendo más de 59.6 millones de vistas del video musical *Alas*, su primer corte musical, que también fue #1 en descargas en **iTunes** de Argentina, Chile y Colombia. Su disco tiene más de 13 millones de reproducciones en **Spotify** y fue disco de Platino en Argentina (YouTube Analytics, Facebook Insights, Instagram. MAP. 15/6/2015 - 19/8/2016). Cuenta además con más de 100 productos de consumo desde junio de 2016.

Javier Castany, director de Producción para **Disney Channel** y **Disney XD Latin America**, señala a **PRENSARIO** las ventajas de Latinoamérica para desarrollar este tipo de proyectos: 'La región cuenta con excelentes talentos, frente como detrás de cámara, y productoras que pueden asegurar el patrón de calidad de Disney a nivel internacional. Hay también una ventaja presupuestaria que se aprovecha considerando que no interfiere ni compromete en absoluto la calidad con la que se produce'.

'Latinoamérica se encuentra en una posición estratégica, y otras regiones nos ven como una oportunidad, buscando coproducciones con nosotros. El público conecta mucho con las producciones regionales por la empatía que genera el verse reflejado en historias con características típicas de su lugar de origen', completó.

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

'Para que Disney se involucre en un proyecto

Javier Castany, director de Producción para Disney Channel y Disney XD Latin America,

mipjunior.



Violetta y *Soy Luna*, dos producciones originales desarrolladas por Disney Channels Latin America y Disney Channels EMEA y producidas por Pol-ka que fueron un éxito global y 360°



Once, nueva producción original para Disney XD

original, debe tener la fidelidad y los valores de nuestra marca. Nuestras producciones reflejan optimismo y valores inclusivos y están dirigidas a toda la familia; conectan con audiencias globales a través de historias universales con relevancia local, incluyendo personajes atractivos, canciones y coreografías originales, y elementos innovadores', describe **Castany**.

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

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

Y concluye: 'Desde *Junior Express* y *Morko* y *Mali*, de **Disney Junior**, hasta *Soy Luna* y *Pijama Party*, de **Disney Channel**, nuestros programas conectan en distintas plataformas buscando oportunidades de engagement. Websites y redes sociales son componentes centrales que apoyan medios más tradicionales, como radio, cine y televisión. A ellos se suman shows en vivo, CDs y DVDs, y productos de consumo'.



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Turner

BY M. CHIARA DURANTI (WWW.FORMATBIZ.IT)

Turner APAC seals strategic alliances



Turner Asia Pacific is moving fast on the original content production within in the region, after rubricating two strategic deals in China and Korea. First, with **Tencent Pictures Culture Media** it has agreed to develop a film starring *Tuzki*, the famous rabbit emoticon used every day by millions.

Production of the feature-length movie, which will fuse CGI and live-action content, is expected to begin in 2017, with a likely China release in 2018. It will be the first full-length movie project for Turner-owned *Tuzki*, who is currently celebrating his 10th anniversary. Created by **Momo Wang** in 2006, is best known on social media platforms and instant communication apps, but has appeared in short animated projects before.

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

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



The *Tuzki*, animated movie co-produced between Turner Asia Pacific and Tencent Pictures (China) to be released in 2018.



Adventure Time Run: The Ooo Expedition, new app created by game developer Tangent along with Turner APAC

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

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

Nickelodeon Play launched in Singapore

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



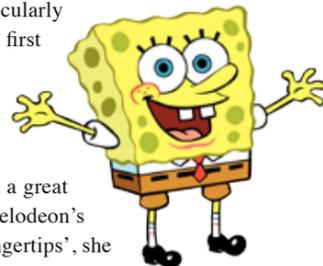
Syahrizan Mansor, VP, Nickelodeon brand, Asia, Viacom International Media Networks

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

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

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

The app is now available for free download as *Nickelodeon Play* from the **Apple App Store**, **Google Play**, and can be accessed via the Kids Pack section of the **Cast** app.



SpongeBob SquarePants and *Teenage Mutant Ninja Turtles* available on Nickelodeon Play in Singapore



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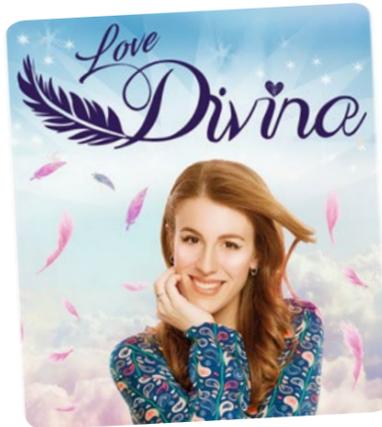
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Televisa + Pol-ka + Federation Kids & Family: *Love, Divina*



Televisa (México), Pol-ka Producciones (Argentina) y Federation Kids & Family (Francia) han comenzado a rodar una nueva telenovela juvenil, *Love, Divina* (60x'45) con la protagonista de *Patito Feo*, **Laura Esquivel**, que se estrenará durante el primer trimestre de 2017 en **eltrece** (Argentina) y **blim** (México y Latinoamérica), para seguir con TV abierta en México. Los derechos europeos son gestionados **Federation Kids & Family** y **Televisa**, y los del resto del mundo, por **Televisa**.



Love, Divina, nueva coproducción de Televisa, Pol-ka y Federation Kids & Family

Maca Rotter, directora general, **Televisa Consumer Products**: 'El público adolescente se ha vuelto muy exigente: responde a historias de la vida real y no son televidentes fáciles de conquistar'. **David Michel**, director general, **Federation Kids & Family**: 'Nos asociamos a expertos del campo internacional de series para preadolescentes. Con *Love, Divina* estamos tomando vuelo como el jugador más nuevo en la producción y distribución de contenido infantil premium', señaló.

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

Love, Divina cuenta la historia de una adolescente que creció sin una familia, pero que toma a un grupo de chicos sin hogar bajo su cuidado. Una misteriosa persona, que resulta ser la abuela que perdió hace mucho tiempo, ansía reparar sus errores del pasado y lleva a todos ellos a vivir a su mansión.



Maca Rotter, directora general, Televisa Consumer Products; Manuel Martí, gerente de Desarrollo y Negocios Internacionales de Pol-ka Producciones, y David Michel, director general de Federation Kids & Family

ZDF, CBBC and Netflix co-produce *The Worst Witch*



The adventures of *Mildred Hubble*, a.k.a. *The Worst Witch*, based on the

hugely popular children's fictional works by **Jill Murphy**, have been freshly adapted for the screen. The series is being produced by **CBBC Productions** in collaboration with **ZDF**, **ZDF Enterprises** and **Netflix** as an extravagant fusion of real life and CGI. This latest adaptation of the British children's classic consists of 11 x30' episodes plus an hour long first episode.



Norbert Himmler, Head of Programming, ZDF (@ZDF und Carmen Sauerbrei)

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

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

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

Filming for the latest adaptation will take place largely in the UK, although key exterior scenes of *Miss Cackle's Witches' Academy* have already been shot this June at *Hohenzollern Castle* in Germany.



13 X 22'



52 X 11'



40X11'

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Clan TV: 'Marcamos nuestras propias tendencias'



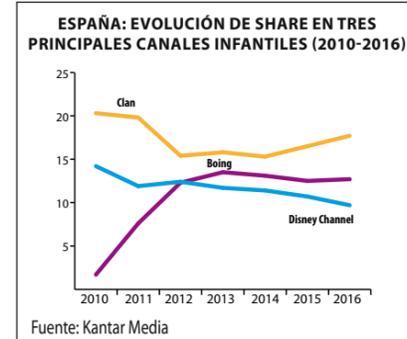
Desde la creación de **Clan** en 2006, la llegada de nuevos canales ha sido exponencial en España, especialmente de competidores. También



Manuel Farelo Nin, director, Clan TV

ha evolucionado la demografía, que afecta sensiblemente a los targets infantiles. Pero hay algo que no ha cambiado: **Clan** ha sido siempre líder absoluto. En los dos últimos años alcanzó 17.5% de share, duplicando las cifras de sus competidores.

Manuel Farelo Nin, director: 'Estamos muy satisfechos con los programas de producción propia y coproducción: *Desafío Sendokai*, *Pocoyo*, *Cuatro Amigos*, *Megaminimals*, *Invizimals*, *Clay Kids*, *Bad Pat*, *Pumking Reports*, *Yoko*. Por otro lado, nuestro acuerdo con **Viacom** (*Paw Patrol*, *Bob Esponja*, *Henry Danger*), o series como *Peppa Pig* y *Ben & Holly*'.



Clan cuenta 'grandes especialistas' en sus filas: **Mila Mayi**, **Alessia Di Giacomo**, **Fernando Hernández** y **Yago Fandiño**. 'Nuestro fin, nuestra tendencia en contenidos está focalizada en los objetivos de TV pública. De alguna manera, marcamos nuestras propias tendencias. Somos rigurosos en promover

igualdad de género o no establecer roles preconcebidos. Buscamos que la programación sea divertida, pero sin estridencias y que contenga valores que hagan de Clan un lugar seguro para nuestro público objetivo, sus padres o educadores', dice **Farelo Nin**.

'Desde hace muchos años nuestros proyectos son trabajados desde el inicio por sus cualidades transmedia. Fuimos y somos pioneros en 360°, pero seguiremos esforzándonos para sostener ese liderazgo digital. Continuaremos trabajando en parámetros cualitativos, ya que no estamos obsesionados con los resultados cuantitativos', comenta.

'Estamos incorporando más producción europea y la haremos llegar más allá de los porcentajes de obligaciones de ley. Queremos seguir siendo un motor impulsor de la industria española mejorando las sinergias y los objetivos en común. Buscamos ser una palanca de promoción del conocimiento, lectura, amistad y valores en la infancia. Ese es nuestro plan de futuro', completa **Farelo Nin**.

Bad Pat, junto a Imira Entertainment, y *Pumking Reports*, junto a Motion Pictures, son dos de las series coproducidas por Clan más exitosas del canal

Gulli: linear feeds, non-linear and vice versa



Lagardère Active's TV hub is the #1 kids group in France with the leader **Gulli**, **Canal J** & **Tiji**, which escort kids



Caroline Cochaux, Managing Director of Lagardere Active's TV and CEO of Gulli

from 3 years old to teenagers. **Gulli** is also the most trusted by the parents. This summer it reached around 18.4% (4-10) on day-time, and it has recorded peaks up to 48% since the start of the school year.

Caroline Cochaux, MD, **Lagardère Active's** TV and CEO, **Gulli**: '2015/2016 was marked by the Colombian telenovela *Chica Vampiro*, which has been a real landslide: platinum disc, 7 books in the "20 Best Sellers for Youth", a sold-out tour and another one coming this fall'.

The new cartoon *Yo-Kai Watch* gathered 1.6 million views on its first 2 weeks. *Zig & Sharko* (S2) was up to 50% for the 4-10 years old and 42% for *Objectif Blake*. 'Our success is based on strong licenses, *Pokemon* or *My Little Pony*, but also originals as *The Day my Butt Went Psycho*, *Looped*', she adds.

'Digital is at the center of our strategy. Linear feeds, non-linear and vice versa. The most popular series on linear meet success on no-linear. Since *Chica Vampiro* arrived it yielded about 34 million views on *Gulli Replay*, which kept a record of 244 million total views (all platforms & programs, Sept. 2015-Jul. 2016).

The Group operates the free app **Gulli** (4M downloads) and the paid **GulliMax** (+ 500,000 downloads), which gives access to 26 games and more than 3,000 videos; the SVOD **Pass** on **Bouygues Telecom**, **Numericable** and **Wuaki**; and its available on Pay TV & OTT. 'We have to be on every platform. Last July, we launched on **YouTube** our first original webserie, *Les Tactiques d'Emma*'.

Cochaux concludes: 'The international is an integral part of our strategy. We launched **Gulli AFRICA** last year and we are working on a new one to be launched soon. In Africa, the programming is in complete harmony with the local pace of life. We are collaborating with local producers to create originals for the African viewers'.



Yo-Kai Watch, launched in August, gathered 1.6 million views only two weeks after its start



Les Tactiques d'Emma, first Gulli webseries on YouTube

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Discovery Kids coproduce *Lilybuds* con Zodiak Kids



Discovery Kids Latin America y Zodiak Kids Studios anunciaron a mitad de este año un acuerdo para la coproducción de la nueva propiedad *Lilybuds* (52x'11), una serie con fuerte presencia digital que sigue las aventuras de una colorida comunidad de pequeños jardineros mágicos conocidos como.



Jean-Philippe Randisi, CEO Zodiak Kids, y Carolina Lightcap, EVP y CCO de Discovery Networks Latin America & US Hispanic

Muestra a un grupo gracioso amigos, cada uno con una gran personalidad, se unirán con el propósito de cuidar tanto el jardín que habitan como las criaturas que viven cerca. Ha sido desarrollada por Eryk Casemiro, quien será el productor ejecutivo para Zodiak Kids Studios, con el apoyo editorial de Discovery Kids Latin America.

Kate Boutilier (*Rugrats*, *Poppy Cat*, *The Mr. Men Show*) encabeza la escritura y también oficiará como co-productora ejecutiva. La animación en CGI estará a cargo de un estudio francés. A comienzos de 2016, France Télévisions confirmó que se sumaría al proyecto, mientras que Lagardère adquirió los derechos para Pay TV para el canal Tiji.

Jean-Philippe Randisi, CEO Zodiak Kids: 'Esta alianza de coproducción nos da una gran oportunidad de crear una serie muy especial para los más chicos que encaja perfectamente con nuestro ya importante catálogo de contenido preescolar. Estamos encantados de tener como socios a Discovery Kids, así como también a FTV y Lagardère, para enfocar nuestras energías creativas y alcanzar a una mayor cantidad de chicos con el mundo de Lilybuds'.

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

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



Lilybuds

Toon Goggles expands in all ways



Since its launch in 2012, the children's digital content platform Toon Goggles (USA) has been working



Stephen L. Hodge, CEO

aggressively to establish a presence on as many consumer-electronics devices as possible. With content available in 4K, it also delivers games, animated and live-action series and music, while it has deals with Verizon's mobile service go90, Smart TV manufacturers VIZIO and Hisense and tablet makers such as Kurio, among others.

It is not only expanding technologically, but geographically, too: it has now established itself in more than 196 countries. 'This extensive reach has been key to the platform's growth', says CEO, Stephen L. Hodge, who notes: 'We are the only children's service on VIZIO, and one of two children's services on Panasonic. On a lot of those devices we are preloaded and on others we have buttons on the remotes (Seiki), and we are on the packaging'.

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

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

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

'Eddie's non-dialogue, action based format easily allows for worldwide accessibility and vast audience reach. The show was recently featured on the White House front lawn during their annual *Easter Egg Roll* event, and was selected out of over 1,000 properties nationwide to be one of the lucky 40 characters chosen to participate. It has just received approval for a second season (26 extra episodes being developed); five episodes can now be viewed on ToonGoggles.com', concludes Hodge.



Eddie Is A Yeti, original animated series co-produced with Mondo TV

Heidi

60 eps x 45'

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BY KHADY SO - RESEARCH EXECUTIVE (KSO@EURODATATV.COM)



Eurodata TV: new kids shows, several recipes for success

While children TV consumption was down by two minutes compared to 2015, it reached 1:57 in the period January-June 2016, across France, Germany, Italy, Spain and the UK. Animation remains their favorite genre overall. What was especially hot this semester were new musical series, shows restyling well-known characters or popular tales. Technology has also modernized children's series.

Since the beginning of 2016, animated series remained children's favorite genre in these main 5 European countries. 72% of the best performing programs in children belonged to the genre, most of them being successfully broadcast in France, Spain and Italy. In the UK and in Germany, live-action, games and educational programs continued to thrive. Among all these genres were older popular programs as well as new launches.

While children's tastes in genres did not change much, they have shown interest in new shows. 22% of the shows featured among the best performing series in both children and preschoolers were launched this year. In Spain, channels were particularly successful in the renewing in the programming. Among them, some of the

biggest successes of the leading broadcaster **Clan** —see special interview in this edition— were exclusive series in the country, such as *Blaze* and the *Monster Machines*, *Four and a Half Friends* and *The Furchester Hotel*. In France, the 2015 animation *Miraculous Ladybug* is still at the top.

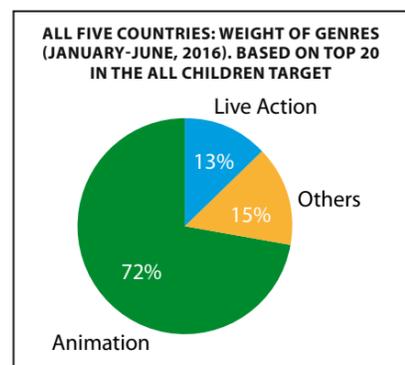
Long-running series keep on attracting children. In Germany, *Unser Sandmännchen* and *Die Sendung mit der Maus* still gathered an impressive average number of viewers. In Italy, the American animated sitcoms *Futurama* and *The Simpsons* ranked 1st and 2nd in children.

Musical series: a thriving live-action genre

Talented kids were once again in the spotlight as the stars of live-action series to which viewers may identify with. Among the best performing programs in children were two notable **Disney** productions: *Soy Luna* and *Alex & Co*. Both series feature music fan teenagers as their main characters.

Soy Luna is a Latin American musical telenovela, an emblematic genre that, after the popular series *Violetta* or *Chica Vampiro*, once again showed how powerful it was in Europe. In *Soy Luna*, the main protagonist moves from Mexico to Buenos Aires (Argentina), where she discovers her talent for singing and roller skating. The series was an immediate success in Spain: aired on the **Disney Channel** since April 2016, 145,700 children 4-12 followed Luna's adventures.

South America is not the only region where popular live-action series come from. In the Italian show *Alex & Co*, the protagonists play music behind their parents and their high school's staff backs. Launched in Italy in 2015, the series travelled successfully. It



has not only been a success on **Rai Gulp** this semester (#1 on the channel), it also appears among the children's top 20 shows in Spain. Among Italian live-action series, a brand *Maggie & Bianca Fashion Friends* launched in late August 2016 in the country. Revolving around teenagers' creativity, music and fashion in Milan, the show shares with *Alex & Co* the focus on talented youngsters.

Young boys may identify better with male characters on screen. Indeed, musical series are particularly appreciated by girls. The proportion of boys was however slightly more important for shows where males were among the main protagonists. While they



In Germany, *Die Sendung mit der Maus* still gathered an impressive average number of viewers on ARD



Another familiar story was brought back on TV in a modern-day adaptation was the live action series *Jamillah and Aladdin* (Toonz/Imira), launched on CBBC and CBeebies (UK) and becoming the 15th most watched program by British preschoolers

represented 19% of the 4-12 audience for *Soy Luna* in Spain, they made 25% of *Alex & Co*'s audience in Spain on the same channel. The same in Italy where their share of *Alex & Co*'s viewership is 10 points above *Violetta*'s.

Iconic heroes back on screen

While new characters were successfully introduced to the public, some well-known faces also made a comeback on screen in reboots and spin-offs. This semester was marked by the presence of new versions of older popular stories and heroes.

In Italy, in the Russian series *Mashiny Skazi*, Masha from *Masha I Medved* told the tales of Little Red Riding Hood, Cinderella and Ali Baba in her own entertaining way. This spin-off was well introduced to viewers: launched as a national exclusive on **Rai Yoyo** in May 2016, it was the 4th most watched series by Italian preschoolers and gathered 78,100 children 4-7. This success is to be correlated with the popularity of *Masha I Medved* in this country. Indeed, the original series has been one of **Rai Yoyo**'s most broadcasted show, one of the leaders on the preschooler market, and has regularly ranked among the most performing shows in Italy. A year after **Disney**'s TV movie *Descendants* featuring the family of its iconic characters, children met Cinderella's granddaughter and other fairy tales' characters' relatives in *Regal Academy*. This Italian animated series produced by **Rainbow Studios** and **Rai** ranked 14th in its home country in preschoolers.



Kids discovered a new version of *The Powerpuff Girls* on Boing Spain, which was watched by an average of 108,200 children 4-12

In the UK, another familiar story was brought back on TV in a modern-day adaptation. Inspired by the famous Arabian Nights' tales, the live-action *Jamillah and Aladdin* follows the young Londoner Jamillah who meets a genie living in a magic lamp. He takes her to ancient Baghdad, where she lives extraordinary adventures with her new friend Aladdin. The series was launched on the **BBC** children channels **CBBC** and **CBeebies**, and was the 15th most watched program by British preschoolers. Along with these renewed tales, some popular, more recent TV heroes were also restyled into brand-new series.

Kids have watched a redesigned version of the 47 year-old character Scooby Doo in *Be Cool, Scooby-Doo!* The new series gathered an average of 168,000 children 4-14 between January and June 2016. *Be Cool, Scooby-Doo!* was launched in October 2015 on **France 3**, a channel on which French kids have been following the dogs' adventures in various productions for years.

In Spain, kids also discovered a new version of *The Powerpuff Girls*. The series was well welcomed, as it was watched by an average of 108,200 children 4-12 on Boing, ranking 14th among the top 20 shows. 18 years after their first appearance on TV, the three heroines now completely fit into children's contemporary environment. In this 2016 reboot, they receive alerts on their smartphones whenever their town needs to be saved from evil monsters. They even use meme genera-



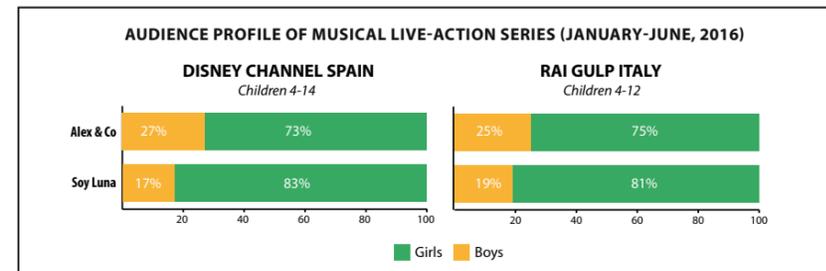
Be Cool, Scooby-Doo! gathered an average of 168,000 children 4-14 between January and June 2016 on France 3

tors to make fun of their enemies and play games on their tablets.

Tech-savvy heroes for tech-savvy kids

Technology —through the use of smartphones, tablets and other screens— are more and more important in kids' lives. High tech was indeed another widely appreciated theme. In *Get Ace*, the main character gets special braces that introduce him to the spies of high technology and to his teammate, a computer hologram. Children have recognized themselves in other new series featuring the extensive use of electronic devices. In *Noddy Toyland Detective*, Noddy —another franchise hero back on TV in a new show!— solves mysteries using many tools, including a tablet.

Sources: EurodataTV Worldwide / BARB-Kantar Media / Médiamétrie / Auditel - Nielsen Television Audience Measurement / AGF in Zusammenarbeit mit GfK / Kantar Media.



Don't miss us on October 15th, as Eurodata TV will be presenting the Top TV Trends in children's programming during our conference "What Kids love: A superfast binge session" at MIP Junior". For more information about this conference or our kids TV report do not hesitate to contact: Francois Lhomme - LatAm Sales Director (flhomme@eurodatatv.com).

BOOTH #P-1.C1

Smilehood Media, strong 360° products



Silvana D'Angelo, director

Smilehood Media (Argentina), distribution and production company led by **Silvana D'Angelo**, director, promotes at MIPCOM a slate of fiction and entertainment programs, but is also putting special emphasis on its kids programming offer, which includes the show *Panam and Circus* (26x'30) and the educational and entertaining pre-school series *Plim Plim, a Hero of the Heart* (60x'7, 13x'3 & 20x'22).

Panam and Circus is one of the most popular Argentinean kids show, which over 15 years since its debut. Hosted by popular star Laura Franco, the episodes are plenty of music, video clips, dance and circuses performers.

On the fiction side, *Hosts* (13x'48) is centered in a devoted event host, owner of a small

entertainment company, who when his new bigger competitor comes into the market and begins to take most of his clients is forced to keep his and his staff's work by all means.

From **Loli Miraglia's SDO Entertainment** is *Alchemy for Ana* (30x'26), the story of a woman who lives in harmony but, her best friend dies, so she has to take care of her two children. *Ultimatum* (13x'26) is a dramedy format where a couple with a 15-year-old withered marriage decide to let their children ten days at their grandparents' while they left alone to find again their lost love or to go their separate ways for good.

Regarding formats **Smilehood** highlights the game show *Cooking at the Supermarket*, which offers the singularity of being settled within a supermarket as a distinctive feature, and *Dilemma (Sinapsis Produccion)* in which players will win money by showing how much they know about the famous guest interviewed. Lastly, the sitcom *According to Roxi* (27x'24 & 8x'10).

GFX: edutainment & 360°



Tony Hong, CEO & Creative Director

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

With **Astro Lab Motion** (Argentina), the company has co-produced two seasons of *Mind Blowing Breakthroughs* for **EBS**. 'Based on the series, we also have produced a family musical and a science experience performance with

board game, played in different theaters in Korea. The series received awards from the Prime Minister, **KOFAC**, **KOCCA**, etc.', explains **Tony Hong**, CEO & creative director.

The series is a mixture between illusionism and scientific demonstration, where everything is possible. 'Since 2014, it was distributed to over 20 channels such as **Amazon**, **Curiosity Stream**, **Hoopla**, **TVBrazil**, **Novasur**, **Telecaribe**, **ACERP**, **Da Vinci Media**, among others. It was quite beneficial to find potential market for both. New season will come to audience in Spring 2017. 1 & 2 is a perfect educational series for 7 to 12 year old kids', adds **Hong**.

GFX is also producing silhouette animation *FrienZoo* (78x'11), supported by **SBA**

BOOTH: # R7.D32

Hasbro, world-class brands



Gustavo Gómez, sales director, Latin America, Hasbro Studios

Hasbro Studios (USA), the production division of **Hasbro Inc.**, introduces at MIPCOM its catalogue of animation series for kids based on some of the Hasbro's world-class brand, highlighting *Transformers Robots in Disguise* (71x22'), an animation series targeted to 6 to 10 years old boys that follows the story of Transformers years after the defenders of the Earth leave the planets and Bumblebee must assemble a rogue team of young Autobots.

Also based on Transformers' brand, *Transformers Rescue Bots* (104x22') narrates the adventures of four young Transformers and their human counterparts, tasked to study the ways of humanity and protect mankind on the island of Griffin Rock. While *Blazing Team* (52x22') is a new boys comedy action series where a group of heroic teens is assembled to harness the awesome mystical power of Yo Kwon Do.

Targeted to girls between 6 and 11 years, **Hasbro** launches *Littlest Pet Shop* (104x22'), an animated comedy-adventure that centers around the life of a fun-loving tween girl, Blyth and the fantasy adventures of the pets that she cares for.

Lastly, the company keeps pushing *My Little Pony*, one of its most famous girls franchise, with two new series: *Equestria Girls* (4x72'), oriented to 6 to 12 years girls, narrates the persecution of Twilight Sparkle to the thief of the crown of the Crystal Empire that ends into an alternate world turning she into a human teenage girl, and *Friendship is Magic* (169x22'), that follows Twilight Sparkle who through funny, offbeat experiences and exciting, enchanting adventures, learns about the most powerful magic of all, the magic of friendship.

BOOTH #P-1.D80



Mind Blowing Breakthroughs is a good example of 360° development: TV broadcast on EBS, board game, interactive media exhibitions (theater and science and music shows)

and financed by **educaster EBS**. It was already sold to **Cartoon Network**, **TV Chosun** (Korea) and **VT7** (Vietnam). 'We also have *Let's Play With Boomchiki Boom*, a 3D animation sold to **KBS**, **Kids1TV**, **SK Btv**, **KT**, **Asiana Airline**, **Al Jazeera Children's Channel**, **Broadcast Thai**, **Celestial Movie Channel**', say **Hong**, and he concludes: 'With all our properties we are targeting Europe and China for next year and wish to establish our content as an educational brand'.

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PANAM Y CIRCO

Genre: Children/musical
Format: 3 seasons / 26x30'

CREATORS
Virtually Fantastic

Genre: 3D+2D Transmedia
Format: 26 x 24' live action + 3D HD

RISPAS

Genre: Animation
Format: 26x10' / 13x22'

X-HEART

Genre: Animation
Format: 26x11'

CUBY ZOO

Genre: Animation
Format: 52x11'

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BOOTH #R8. A4

Star Media's Mad Animals



Bill Peck and Vlad Ryashin, Star Media



Hood's Mad Animals, new animated film

Founded ten years ago by Vlad Ryashin, **Star Media Group** (Russia) produces and distributes theatrical movies, TV-series and docudramas of the high quality. Since 2013 the company produces TV content and feature films for the major Russian and Ukrainian broadcasters, but today Star Media produces content not only for its local market but also projects for worldwide distribution in English language.

Heading the slate for this season is the new animated movie *Hood's Mad Animals* (75'), set in a Kingdom lying amid dried up rivers and torrid forests, where birds do not sing, goats give no milk and people live in constant fear and misery.

Other new titles are the 12 episode historical drama *Mata Hari*, centered in a penniless woman out on the streets after her husband leaves her and gains custody of her only daughter; the melodrama *Oriental Sweets*, where, after ten years of marriage, a woman's family life has fallen far short of the expectations that she had on her wedding day.

Maestro is an adventure drama set in the year 1986, *Ancestral Land* (16 eps.), an epic family saga set in the Russian Urals before, during and after the WWII, and *Under Correction* (12 eps.), an adventure drama that unfolds in 1946, the first year after WWII.

Lastly are the drama / sci-fi series *Detective Anna*, where a nineteen-year-old girl, living at the end of the nineteenth century in the town of Zatonk, unexpectedly discovers that she possesses supernatural powers; *Life After Life* (16 eps.), which follows two lifelong childhood friends who own a successful business together, and *Sorge* (12 eps.), about a Soviet secret agent in Japan which works in Tokyo disguised as a German journalist.

BOOTH #R7.J11

Animation from Spain renews expectations

Animation from Spain promotes at *MIPJunior* a series of visibility actions and product promotion at the screening zone at the Hotel Martinez in order to reach international buyers and push the Spanish producers' catalogues. The objective is to maximize the key programs in every space, and strengthening the brand "Animation from Spain" as a common place for all Spanish companies of the sector.

At *Who is who*

2016 Animation from Spain guide, the buyers can discover Spanish content and companies at a glance. It offers a picture of the animation industry and highlights its values and its talent, introducing companies of various sizes, reliable partners for the coproduction, studios working with some of the biggest names in global broadcasting, producers and distributors. Under the Spanish umbrella, sponsored by **España Exportacion e Inversiones** (ICEX), are **Anima Kitchent** highlighting *Piny, Institute of New York* (52x11'), a trans-media series that mix fashion, life style and animation; **Arait Multimedia**, which brings *Me and Snowy* (52x13'), about a little white

elephant; and **TV3** with *Dinamiks* (70x25'), a fast paced program about science.

Other companies are **Motion Pictures**, with *Pumpkin Reports* (52x11'); **Planeta Junior**, with *Mutant Bustes* (52x11'); **Baleuko**, with *Farm Friends* (26x11'), and **Fuillerat Partners**, with *Glob!* (52x7'). Lastly, **Blue Dream Studios** with *Hero Dad* (52x5'), about a dad with his 2 year old daughters, and **Peekaboo Animation**, with *Elvis Riboldi* (52x11').



Piny, Institute of New York, Anima Kitchent

mipjunior.

BOOTH: # R7.N7



School of Rock, remake of Jack Black's movie



Roast of Rob Lowe

VIMN, for all audiences

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

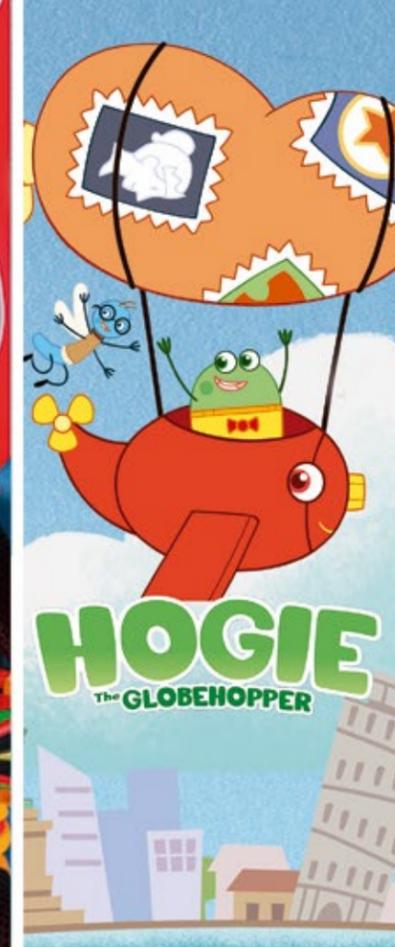
From **Nickelodeon's** kids and family portfolio, the company launches its brand new animation series *The Loud House*, centered in the misadventures of a only brother in the house with five older sisters and five younger sisters, and the live action series *School of Rock*, based on the hit movie starred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

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

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



39x15'



52x11'



52x8' / 100x2'



52x13'



52x13'



52x11'



52x11'

Descubre el nuevo catálogo de Imira



BOOTH # P1.M2

Mondo TV: worldwide and 360° expansion



Matteo Corradi, CEO

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

Other highlights are its first co-produced live action teen series *Heidi, Bienvenida a Casa* (60x'45), and the 3D CGI animated series of 52x'11 *YooHoo & Friends*, *Bug Rangers*, *Cuby Zoo*, *Nori*, *The Treasure Island* (26x'26) and *Invention Story* (104x'11); the 2D 52x'11 series *Adventures in Duckport*, *Partidei*, *Drakers* and *Secret Wings* (26x'11).

'Based on an original idea from legendary Argentinian writer **Marcela Citterio** (*Patito Feo*), it is co-produced by **Mondo TV Iberoamerica**

and **Alianzas Producciones**. It will launch in January 2017', says **Matteo Corradi**, CEO. 'We will be distributing exclusively a new property from a South Korean group in Iberia, MENA and Israel. Beside selling our productions, we aim to distribute third party contents and that's why we are expanding globally'.

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

He continues: 'We have deals with almost every of the major OTT digital players in the world. The evolution in this field is so important. We have co-produced with **Toon Goggles** (USA) the series *Eddie is a Yeti* (52x'3), which is a perfect non-dialogue comedy format ideal for a quick watching on your mobile device. It has a strong potential for web-episodes on any OTT'.

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

BOOTH # P-1.C1

Panam y Circo

Laura Panam Franco está celebrando 15 años de carrera, en los que ha creado y desarrollado varias producciones infantiles en Argentina, incluyendo programas de TV, obras de teatro y CDs. En mayo pasado anunció un acuerdo de distribución con **Smilehood Media** por *Panam y Circo*, que busca conquistar mercados internacionales. El acuerdo con la distribuidora, liderada por **Silvana D'Angelo**, se concretó para los LA Screenings de este año y continúa en MIPJunior/MIPCOM.

BOOTH # R7.K28

Mondo TV Iberoamérica: Heidi, Bienvenida a Casa

Con *Heidi, Bienvenida a Casa*, **Mondo TV Iberoamérica**, subsidiaria de **Mondo TV S.p.A** liderada por **María Bonaria Fois**, gerente general, se consolida como player estratégico: por un lado, le aporta al catálogo global de la compañía su primera serie de coproducción live action; y por otro, se convierte en una atractiva opción para desarrollar alianzas internacionales.

La serie (60x'45) es una coproducción con **Alianzas Producciones**, a partir de una idea original de la reconocida autora argentina **Marcela Citterio** (*Yo Soy Franky*, *Chica Vampiro*, *Patito Feo*). Inspirada en la novela de 1880, es una adaptación original y moderna de la famosa historia.

Se estrenará en enero 2017 en cable panregional de América Latina, y luego a escala mundial. 'Es nuestro producto estrella para MIPJunior. Un proyecto muy especial para el cual estamos invirtiendo mucho. Tenemos derechos para todo el mundo, excepto Argentina, Chile, Paraguay y Uruguay. *Heidi* tiene el potencial para ser una marca global: óptima narración y desenlace original, personajes interesantes y un mix de comedia, música y aventura', dice **Bonaria Fois**.

La compañía trabaja además en la serie *Candela, una chica real*, escrita por **Patricia Maldonado**, y en la que **La Usina de Migré** y **Cine Cinco**, de **Arnaldo Limansky**, son socios en la búsqueda de financiación. Y sigue distribuyendo series animadas como *YooHoo & Friends*, *Cuby Zoo*, *Sissi La Joven Emperatriz*, *Treasure Island*, *Adventures in Duckport*, *Eddie is a Yeti*, *Invention Story*, etc. 'Con la explosión de plataformas, hay mucho más contenido y la competencia es alta: hay que saberse mover en el nuevo entorno y aportar ideas originales para diferenciarse', completa.

Finalmente, la compañía lanzó **Mondo TV Producciones Canarias** que, desde Tenerife, producirá contenido animado. Tiene cuatro ilustradores y espera convertirse en el hub de pre-producción de la mayoría de las series de **Mondo TV S.p.A**, además de crear un estudio 3D y producir series de ficción.



María Bonaria Fois, gerente general



Heidi Bienvenida a Casa se estrenará en Latinoamérica en enero 2017

BOOTH # P-1.A75

Hari: Grizzy And The Lemmings

Hari International (France) announces the MIPJunior World Premiere TV Screening of *Grizzy and The lemmings* to take place on October 16 at 5.30pm at the Martinez Hotel. Produced by its mother company **Studio Hari**, it is scheduled to debut in fall 2016 worldwide on **Boomerang**, and then on **France Télévisions**. **Adeline Tormo**, Head of Sales: 'Our aim is to bring together the largest number of national terrestrial partners to establish the brand. It is essential to differentiate us from the competition in our first participation in a major tradeshow'.



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BOOTH #R7.A11

DHX Media: 10 years of continuous expansion



Steven DeNure, president and COO

Thanks to recognized globally brands such as *Teletubbies*, *Caillou* or *Inspector Gadget*, and with 10 years since its launch, **DHX Media** (Canada), has become a key player in the distribution of entertainment content for families and children.

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

‘Our current divisions are the best representation of how we have grown and diversified: **DHX Studios** and **DHX Distribution** represent the two founding tenants of our business: original production and international sales and acquisitions; **DHX Brands** was created to expand our licensing and merchandising business across key **DHX** properties; and the creation of **DHX TV** (Family Channel, Family Jr., Family CHRGD and Telemagino) sprung from our acquisition of four major Canadian kids’ channels’. ‘With a diverse library, we are ideally positioned as a go-to supplier for established linear and emerging AVOD and SVOD channels. China represents a significant opportunity, too, and there our brands have performed particularly well; we currently have 3,000 half hours of Mandarin-dubbed programming. We’re looking at building on all these foundations with further organic growth as well as forging more strategic partnerships in the vein of our recent co-production and distribution deals with the likes of **Mattel** and **DreamWorks Animation**’, completes **DeNure**.



Teletubbies

BOOTH P0.A 2

Turner reboots *Powerpuff Girls* and *Ben 10*

With more than 45 years since it first took on the broadcasting industry, **Turner Broadcasting System** arrives to Cannes with a portfolio of over 100 recognizable brands and compelling content in more than 200 countries, including a blend of entertainment, news, animation, young adult and sports media and multiplatform brand extensions.

From the slate of kids’ content, the company highlights two reboots of some of its most successful series. The first one is *Powerpuff Girls*, the animated series centered in three girls born in a lab with superpowers, and the second one is *Ben 10*, based on the franchise about the alien-powered kid hero. *Powerpuff Girls*’ first season is already available –with two more confirmed–, while *Ben 10* is expected to be launched in 2017. In addition, the company keeps pushing



Powerpuff Girls, reboot of the classic series produced by Nick Jennings and Bob Boyle

BOOTH #R7.K16

Xilam, animación inteligente

Xilam Animation (Francia) es uno de los estudios más reconocidos en animación de Europa, creado por **Marc du Pontavice**. Se destaca por tener varias series cómicas para niños sin diálogos, como cuatro temporadas de *Oggy y las Cucarachas* (270x’7 o 91 medias horas) de gran éxito mundial. En total hay 18 series, con 1.500 episodios, y 3 largometrajes.

Leyla Formoso ha sido nombrada VP de distribución para Iberia, el US Hispanic y América Latina. Tiene gran trayectoria en estas regiones. Señala: ‘Pese a lo grande que es **Xilam** en el mundo, en América Latina está casi todo por hacer. Varios de los productos llegaban a la región a través de **Imira** (España), pero ahora vamos directo y queremos establecer un mercado, que se reconozcan el nombre y la identidad de la marca’.

Entre 2016 y 2017, hay seis series nuevas con 200 medias horas. Entre ellas están *Paprika*, pre school también sin diálogo, y *Zig Sharko*, cuya primera temporada está en **Disney Latin America**. De *Oggy*, la primera serie está en **Discovery**, y se ofrecen la 2,3 y 4, aunque pronto llegan las 5, 6 y 7.

‘*Oggy* tiene 20 canales con 1 millón de abonados en **YouTube**, y 2,3 millones en **Facebook**. Se está por lanzar una aplicación móvil. Es un éxito mayúsculo, totalmente actual. *Zarko* tiene 200.000 abonados en **YouTube**. Queremos imponer ambas series en todas las plataformas, incluyendo TV abierta y VOD’. ‘Lo bueno de **Xilam** es que es universal, aplica muy bien en todos los territorios. Series sin diálogos no las hace cualquiera, hay que contar con ingenio. Brindamos productos frescos, divertidos y formativos a la vez. Personalmente busco sumar atención detallada y ponerme siempre del lado de los canales’.



Leyla Formoso, al frente para América Latina



Oggy y las Cucarachas

some of the new series that have succeeded in giving an ‘irreverent’ identity to children’s channel. Among those titles are the six seasons of *Adventure Time* (202x11’), one of the most successful series in terms of L&M since its launch in 2013; four seasons of *The Amazing World of Gumball* (136x11’), centered in a twelve-year-old cat; *We Bare Bears* (25x11’), about three bear siblings, *Clarence* (52x11’), a show that celebrates the best of childhood, and six seasons of *Regular Show* (185x11’), a show that follows two grounds keepers. Other highlights are *Uncle Grandpa* (52x11’), *Steven Universe* (80x11’) and *Chowder* (95x11’).

Lastly, **Turner** presents some classic series such as *Courage, The Cowardly Dog* (104x11’), about an easily frightened dog who must defend an old retired couple from paranormal elements; *Dexter’s laboratory* (202x7’), *Cow and Chicken* (87x7’), and *Johnny Bravo* (178x7’).



Angel Zambrano, SVP, Content

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BOOTH # R7.E45

The Jim Henson Company: 'Success is all about great content'



Richard Goldsmith, EVP, Global Distribution



Splash & Bubbles

The Jim Henson Company (USA) is going through great times across its different areas: it has begun to produce four new series in 2016 and, in terms of distribution, it experienced record distribution sales in the first half of the year.

'Two of our series have been licensed to **Netflix**: *Word Party*, for young preschoolers produced with **Henson Digital Puppetry Studio**; and *Julie's Greenroom*, starring the award-winning actress Julie Andrews, which features an all-new puppet cast of kids experiencing the performing arts', explains **Richard Goldsmith**, EVP, Global Distribution.

Splash and Bubbles was sold to **PBS Kids** (USA) and it uses a combination of humor, Motown-themed music and great stories to inspire 4- to 7-year-old viewers to

explore marine-life and care for the ocean. The technology-themed *Dot.*, based on the book of the same name by digital lifestyle expert and author Randi Zuckerberg, was sold to **CBC** (Canada) and **NBCUniversal's Sprout**.

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

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

Media I.M.: adventure & edutainment

Media I.M. (UK), led by **Maria Ufland** and **Irina Nazarenko**, launches at MIPJunior the non-dialogue series *Sunny Bunnies* (52x3.30'), *Charlotte and Frogson* (26x7') that follows an 8 year old detective and *Rosa & Dara and Their Great Adventures* (26' & 26x11'), a fantasy series designed to entertain kids and, in a playful, to offer explanations about the world. Lastly are *Flying Animals* (26x6.30'), with a second season in production, and the sci-fi series *Robodz* (26x11'). Seven episodes have been already produced and finalization date is estimated in mid 2018.

BOOTH #R7.F25

Imira: 300 new half hours



DinoCore



Sergi Reigt, CEO

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

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

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

Among its new titles, which in most of the cases **Imira** represents globally, are the preschool series *Hogie El Trotamundos* (52x'11); the 6-9 years old comedy *DinoCore* (39x'15), produced by **Tuba** (*Larva*); and *Badanamu* (52x'8 and 100x'2). *Cantajuego* (21x'13 & 100x'3) mixes education & music; *Vroomiz* (52x'13) and *MiniForce* (52x'13), from **Samg** (Korea), and some titles from **Zodiak Kids** for the Hispanic market: *Zack & Quack*, *Tickety Tock*, *Mister Maker*, *Waybuloo* and *Little Princess*.

'Today, distribution has to be more efficient taking advantage of each of the multiple windows, being very agile in identifying and meeting the needs of customers and anticipating market needs in terms of formats and type of content', completes **Reigt**.

BOOTH # P-1.A0

Emilie Pasquet joins Bejuba!



Emilie Pasquet, director of sales

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

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