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MIPCOM & MIPJUNIOR 2017 - SPECIAL ISSUE

Are we prepared for our kids & teens?

Every year we develop this special Kids & Teens edition, in addition to our Mipcom main issue. And we describe the specific evolution of the segment, with animation on the one hand, live action on the other hand, while new media, multiplatform experiences are the emerging factor. It is a very strong market with natural advantages that the global content community would love to have: 365 franchises, etc.

But at the same time, we detect some specific challenges faced by this part of the business; that become more complicated along time, while the industry seems to have few answers to revert these trends.

Being a father is a good way to search kids & teens evolution. On the one hand, products for younger audiences offer increasingly shorter time performance. Animated series that appealed to 4-8 year kids, now are for 3-5 year infants, and so on. Seven or nine year old girls, already behave as teenagers when choosing content.

On the other hand, kids & teens are leaving TV sets behind. They watch contents, but at smartphones and tablets, often shared with games. I have three children: a boy aged 15, another boy aged 12 and a girl of 9. I have to force them to switch-off smartphones or game consoles to watch TV, even promising a blockbuster T-VOD release.

The 9-aged lady watches quite old teen series through *YouTube* at her tablet, related with



others she had liked. Surprisingly the 12-year boy, is watching at present on his smartphone a Mexican melodrama through 10-minute briefs of its episodes, sharing time with game consoles. The elder one, mostly chats with friends and girlfriend, and plays games. His time is spent 60% on smartphone, 30% on PlayStation or computer, 10% TV.

Solutions? In my humble opinion, the content kids industry should move a good portion of it production to short content, multiplatform twists, capsules, and to create product for enhanced kids... targeting 6 but thinking for 9, etc. The new users are composing their own programming, but they can be attracted by fresh, smart, updated initiatives.

MIP JUNIOR 2017 - SCHEDULE

Event (*)	Date & Time
Binge Watching Session: Kids Success Across The Globe, Grand Theater	Oct. 14, 10am
View From The Top: World Screen Kids Trendsetter Awards, Grand Theater	Oct. 14, 10.45am
Cartoon Network: 25 Years Of Drawing On Creativity, Grand Theater	Oct. 14, 11.45am
The Growing Appetite For Short-Form Content, Grand Theater	Oct. 14, 3.15pm
MIPJunior International Pitch, Grand Theater	Oct. 14, 3.30pm
MIPJunior Keynote: Fred Seibert, Frederator Networks	Oct. 14, 5pm
World Premier TV Screenings: Thomas & Friends (Mattel), Grand Theater	Oct. 14, 6pm
Buyers & Commissioners Matchmaking, Matchmaking Room	Oct. 15, 9.30am
Canada Big on Shorts (CMF & Telefilm Canada), Grand Theater	Oct. 15, 10.45am
Snack & Screen: Fresh Russian Animation Screening, Grand Theater	Oct. 15, 12pm
When SVOD disrupts licensing schemes, Grand Theater	Oct. 15, 3.45pm
MIPJunior Keynote: Andy Yeatman, Netflix, Grand Theater	Oct. 15, 4.45pm

mipjunior.



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Lavalle 1569, Of. 405
C1048 AA K
Buenos Aires, Argentina
Phone: (+54-11) 4924-7908
Fax: (+54-11) 4925-2507

In the U.S.:
12307 SW 133 Court -
Suite #1432
Miami, Florida 33186-USA
Phone: (305) 890-1813

Email: info@prensario.com
Website: www.prensario.net

Editor:
Nicolás Smirnoff
Editorial Director:
Alejo Smirnoff
International Business Director:
Fabricio Ferrara
International Business Manager:
Rodrigo Cantisano

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BY RODRIGO CANTISANO



Kids content: the experience of being a kid is universal

Prensario analyzes the kids content industry based on production, consumption and distribution of animated content within five key markets (Canada, Russia, Mexico, Australia and Spain)

Production

For many years, USA occupied a privileged place as a reference and center in the animation production scenario; but the need to strengthen the local industry and become owners of the IPs led to markets such as Canada, Russia, India, Brazil, Chile, and Australia among several others to bet on the development of content.

Russia

Besides of being one the most populous countries in the world with more than 143 million inhabitants, the Russian Federation is one of the main animation producers, developing about 4,200 minutes per year.

According to the **Russian Animated Film Association** (RAFA), there are 36 full-range animation studios currently working in the local industry, including **Melnitsa Studio**, **Riki Production Centre**, **Animaccord**, **Aeroplane** and **KinoAtis**, creating between 2-5 hours of animation per year.

As in other countries like Canada, Brazil or Korea, Government's presence is crucial in terms of source of funding for animation. Studios are annually allocated between USD 13 millions and USD 15.5 millions from the federal budget for debut, short and series animation, and feature length animated films;

while private investments make up around 35-50% of the animation budget.

In terms of windowing, according to the RAFA there has been an evolution of the exposure of animated films, going from less than 30% in 2008 (theatrical) to around 70-80% in 2013 (including new distribution platforms), which represented also a growth of 163% in terms of revenue (more than two-fold over 5 years). Between 3 and 5

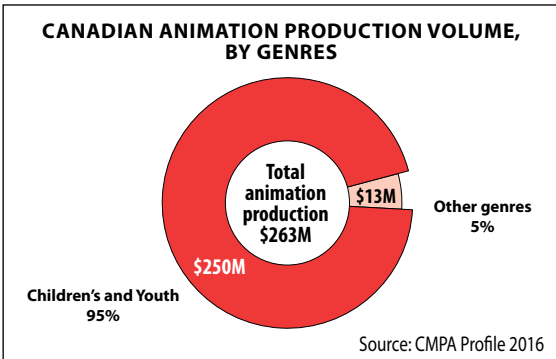
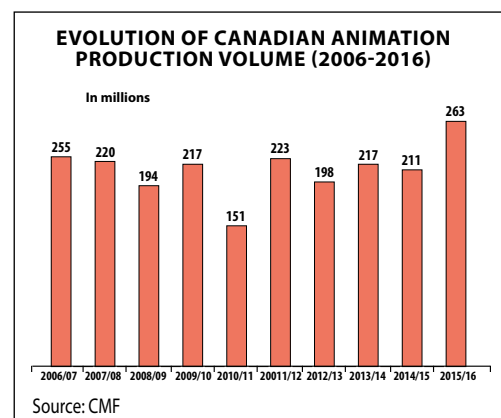
Russian animated movies and 2 short films are released in theatres every year, while in TV over 15 animation projects are broadcasted through 22 kids-dedicated channels within the market and with a penetration of 54M households on FTA and 37.6M on Pay TV.

Media law changes (2014) also had impact within the industry with some key modifications in terms of TV regulations. For example, foreign ownership restriction is up to 20%; advertising is banned for Pay TV channels featuring less than 75% of local content; 50/50 co-productions with Russia qualifies for local content.

In terms of kids programming exportation, the Russian animation generates an estimated of over USD 41 million per year.

Canada

When speaking about the importance of governmental support, one of the best example is Canada, where since 2010, the **Canada Media Fund** (CMF) has invested more \$364M in 514 children's and youth productions (\$39.2M in 2016-2017 alone), generating \$1.4B in production budgets; and over \$124M in 185 animation productions (\$14M in 2016-2017), generating \$629M in production budgets. In terms of digital media, production funding has grown from \$3.6M in 2010-2011 to \$5.8M in 2015-2016.



During the last two years, the local panorama changed much with the modification of the regulation that used to force the infantile signals to present local content in prime time. Now, although they must cover the fee (35% on Pay TV and 50% on Free TV), they are not required to have a specific slot.

In animation, production values goes from CAD 175,000 - 325,000 per half hour (USD 142,000 - 265,000) in low cost series and up to CAD 600,000 - 1M/half hour (USD 489,000 - 815,000) in high value formats; while live action shows for kids costs between CAD 400,000 and 600,000 each half hour (USD 326,000 - 489,000).

Consumption

Unlike older audience, experience of being a kid is universal, especially in kids up to 5-7 years old, making all the regions comparable at some point in terms of consumption. Another big difference is children don't need to adapt to changes: they are born at same time that changes occur.

Mexico

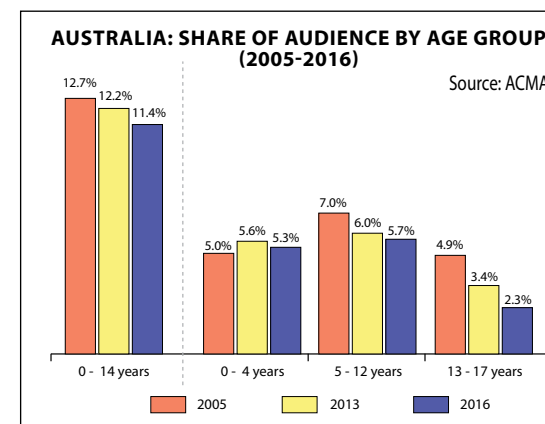
With a penetration of 97% of households with kids, linear TV is still core of consumption in Mexico. According to the **Instituto Federal de Telecomunicaciones** (IFT) about 75% of kids still watch Free TV; while this number drops to 49% when considering Pay TV.



Among the most watched shows are both international series like *Spongebob* and *Dragon Ball* and local shows such as *El Chavo del Ocho* (**Televisa**) and *CQ* (**Nick**).

From that percentage, only 14% watch TV without the presence of any parent, which shows how co-viewing is still a strong habit, especially in the youngest ones. Regarding digital, from the 36% of kids that consumes content via internet, 39% do it alone.

With **YouTube** as main platform (93%), music videos (12%) is the most watched content on digital, followed by cartoons (10%), YouTube videos (7%) and movies (4%), and cell phones are the most used device to watch online videos among kids (61%). PC/Laptop represents 29%, tablets 26% and Smart TVs 19%. Both in urban and rural cities -which represents over 20% of the total (24M/120M)- over 90% of houses has at least one TV. Most watched channels according to the survey are **Las Estrellas** (56%), **Azteca 13** (53%), **Canal5** (44%), **Azteca7** (39%) and **Canal Once** (11%).



Australia

Opposed to what happens in Mexico, Australia has shown a slow decline in the amount of total time children spend watching linear TV over the past 12 years (30' less viewing in 2016 vs. 2005 for children 0-14 years old). One of the reasons is the change of population composition, where in 2005 almost 19% represented kids between 0-14, but in 2016 the percentage declined to 11.4%.

According to the **Australian Communication and Media Authority** (ACMA), the decline in the average child audience numbers for total TV is being driven by declines in FTA TV viewing, with

a 16% decline between 2005 and 2016. For commercial TV, the average audience dropped by 33% between 2005 and 2016.

Another reason is the introduction of MCNs like **7TWO**, **9GO!** or **Eleven**, which between 2005 and 2013 has been a shift in children's destination viewing, particularly among pre-school children (aged 0-4). The commercial networks attracted more children aged 13-17, but for programming of a broader family appeal.

Like in older audiences, the way children watch TV and other screen content is changing, with use of multiple devices and platforms becoming the norm. On average, a child uses 3.2 devices and 2.9 different platforms to watch children's programs.

Daily use is most frequent for FVOD content through **YouTube** (27%), with subscription services, such as **Netflix**, and FTA catch-up services such as *iView*, used daily by 14% and 11% of children respectively. Live broadcast TV is the second most frequent platform used daily at 19%.

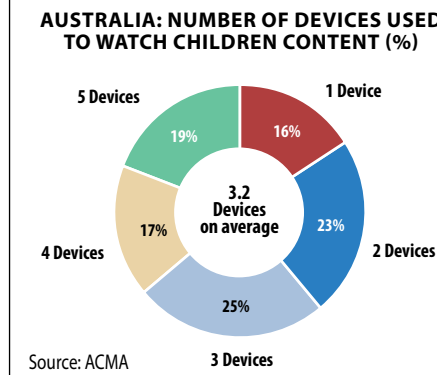
Multi-tasking is also a feature of children's viewing practices, with 55% of children doing other activities on another device while watching children's programs. It increases with age, with nearly three quarters of 10-14 year-olds doing other activities on another device while watching children's programs.

Lastly, parents like being involved in choosing the content their children watch and the majority of parents (83%) have rules or restrictions in place relating to their child's viewing. They find it increasingly difficult to monitor or limit their children's viewing

as the number of devices and platforms increase. In determining the suitability of content for their children, parents relied on the type of program, the time of day and the channel or service providing the program.

Distribution

In terms of distribution, the challenge relies on understanding that, even when audience is more homogeneous than adults, is necessary to know well that not all the regions are the same. Each daily reality of childhood differs: for example, in Germany, kids' prime-time is before



eight o'clock, whereas in Spain, it's around 11pm, when German kids are already in bed.

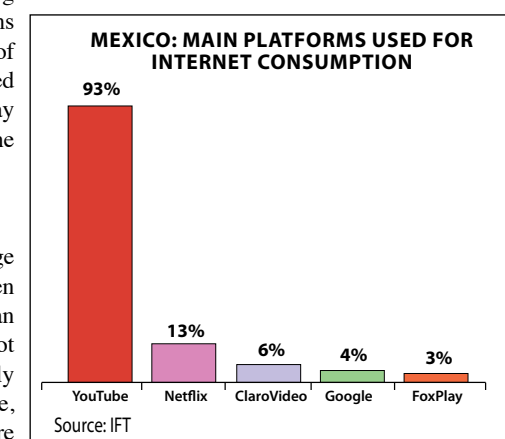
Spain

During the last years, and with the support of entities like ICEX and Animation From Spain - both in promotion and development-, the Spanish industry has gained recognition within the animation industry as a high quality developer with great acceptance among the public both nationally and internationally.

In this sense, the internationalization is key since the audiovisual products conceived only for the local market have a limited life.

That is why animation has always sought to promote and distribute outside our borders in markets as diverse as the UK, Thailand or Brazil and, thus, it has become the product of greater export in the audiovisual sector.

The importance of animation in Spain is reflected in the direct employment of 5,500 people, through more than 200 companies and with an annual turnover of more than € 300 million (USD 356M). Between 40 and 70% of this income comes from the export of its products and services, sold to over 170 countries worldwide.





TV TOKYO: 'Anime has become a multi-facet experience'

'The most significant change we have seen in the last decade is the proliferation of OTT platforms. Today, many of the shows we distribute can be watched with subtitles in many languages within an hour from the Japanese premiere. To ask in how many territories a show is available has hence become somewhat irrelevant, as the shows really travel across borders'.

PRENSARIO interviews **Yukio Kawasaki**, General Manager of the Animation Division at TV TOKYO, one of the most important broadcasters and one of the top animation producers in Japan. He continues: 'This change has also enabled us to market key ancillary products such as videogames in a more global manner, in closer coordination with the program's storytelling'.

According to the executive, the channel remains the best home for animation programming, as it continues to be the only FTA network that offers programming for children and youth every day of the week as well as on Saturdays and Sundays.

'Just in the last few years alone, we have been responsible for the launch of hit series such as *Yo-Kai Watch* and the new *Beyblade* series. Our flagship series *Naruto* saw a conclusion in March this year after 720 half-hours and its sequel *Boruto* carries on the grandiose fam-

ily saga into a new stage', adds Kawasaki.

He completes: 'Roughly speaking, we launch about twenty new shows a year and distribute a little more than a half of them internationally. We also distribute third-party products too'.

This month, TV TOKYO is launching a highly anticipated action adventure series entitled *Black Clover*. Based on the best-selling comic book series of the same title, the show follows the journey of two orphaned boys with completely opposite characters competing yet helping each other in their quest to become the most powerful of all mages.

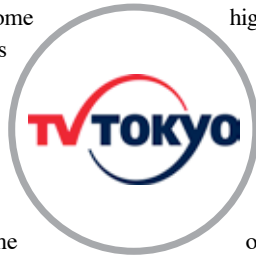
Regarding the evolution of the anime genre in the Japanese market, **Kawasaki** explains: 'In our country, we are clearly seeing a market trend for multi-facet experiences. An animated show does not end inside the small screen. Theatrical features, art exhibitions and concerts have become commonplace. Stage plays and cast talk shows are quite popular with the option of live viewing in cinemas. That trend will travel across the globe sooner or later'.

PRENSARIO wanted to know if the genre has conquered new territories. **Kawasaki** answers: 'More than anything, it has conquered the cyberspace. Especially for shows targeting teenagers and older audiences, the streaming is where the growth is. The success of Japanese animation on streaming will re-awaken interest in the genre among traditional broadcasters too'.

He concludes: 'In addition to conventional animated shows, we are also experimenting with a few live-shot "animated" shows in the coming months. The first one *Glitzy Dolls Go Dating* follows the hilarious "adventures" of two young women seeking relationships only to step upon a weirdo each time. What makes it unique is that all characters are made of pipe cleaners.

'We are also prepping *Four of a Kind*, a wire-puppet situation comedy about four boys living under one roof, who, in everyday life, "work" as a superhero, a dark hero, a monster and an extraterrestrial', concludes Kawasaki.

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



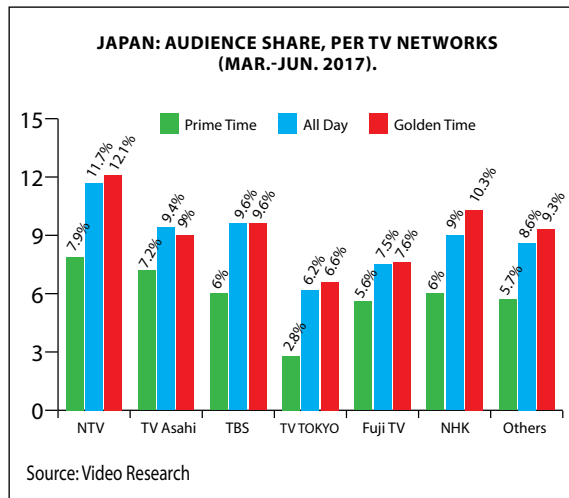
Four of a Kind, a wire-puppet situation comedy



The company is launching this MIPCOM a highly anticipated action adventure series entitled *Black Clover*



The channel flagship series *Naruto* saw a conclusion in March this year after 720 half-hours and its sequel *Boruto* carries on the family saga into a new stage



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Cartoon Network: profundización de la “Era Multipantalla”

Además de ser el principal canal de TV paga en América Latina, registrando a mediados de 2017 un market share promedio de 0,98% (Fuente: Kantar Ibope), **Cartoon Network** ha logrado crecer en mercados clave de la región en otras áreas como lo son el digital y la producción original local.

‘En los últimos años hemos visto y vivido una transformación que se ha multiplicado y profundizando, avanzando hacia la era multiplataforma. Pero 2017 también es un año en el que cambiamos nuestra forma de trabajo interno en la empresa’, explica **Pablo Zuccarino**, VP y Gerente para América Latina.

De acuerdo con el ejecutivo, pese a que desde la empresa ‘siempre se le dio importancia a la multipantalla’, la estrategia mutó: ‘Antes poníamos al canal lineal como centro y de ahí comenzábamos a construir todo el universo que lo rodeaba. Ahora entendimos que el lineal no es más el centro sino una pieza, que de todas formas sigue siendo importante para el negocio y el alcance. Pero a su vez entendimos la relación con la audiencia de otra forma, y los cambios en la narrativa, negocio y consumo’.

Uno de los factores más importantes para esta transformación de acuerdo con Zuccarino está relacionado con que las plataformas digitales han comenzado a generar negocio. ‘La producción audiovisual digital en América La-

tina está ganando madurez gracias al apoyo de emprendedores, pequeñas empresas, entidades gubernamentales y diversos players que permite a la región despegar’, señala.

Otra de las claves es la búsqueda de más contenido relevante local que permitiera a la empresa participar en este nuevo contexto de medios y al mismo tiempo desarrollar un negocio 360° de sus propiedades. ‘La audiencia es cada vez más fuerte y es el año de mayor volumen de producción regional pero también de original digital. En Chile estamos cerrando 4 o 5 proyectos, en México 3, tenemos más de 5 en Brasil, estamos produciendo en Argentina con el artista **Liniers** y cerrando una iniciativa en Colombia’. ‘Ser dueños de nuestro propio contenido nos permite participar en este nuevo contexto de medios y al mismo tiempo nos da



la facultad de desarrollar un negocio 360° de nuestras propiedades, algo que cada vez es más importante en la industria del contenido infantil’, señala el ejecutivo.

En cuanto a la audiencia, Zuccarino explica que el infantil se trata de un público cada vez más participativo, propositivo y con una idea más clara en lo que nos pide. ‘Los chicos no sólo consumen contenido; buscan conectarse con la marca, sentirse parte de su mundo, jugar e interactuar con los personajes de nuestras series’.

‘Miramos constantemente la performance de lo que ocurre en todas nuestras plataformas, y nos estamos enfocando en contenido original digital como *Toon Tubers* o *Cartoon Anything*, pensado especialmente para ese medio, más corto y con una narrativa con fuerte impronta de productos y propiedades. Muchos de estos contenidos incluso han llevado su éxito y a la audiencia a la misma TV lineal’, enfatiza.

Siguiendo con esta lógica. Zuccarino cree que no existe la canibalización entre digital y lineal, sino que el primero ‘es una herramienta, al menos en lo que respecta a los contenidos’. ‘Desde el punto de vista de negocio, la competencia existe, pero nos desafía a prestar más atención a la audiencia. Por otro, nunca hubo tanta competencia invirtiendo mucho en todas las pantallas, y aparecen nuevos competidores que en la may-

Pablo Zuccarino, VP y Gerente de Cartoon Network para América Latina



Villainous Group, serie animada producida en México



Explicaciones para Vivir, acción realizada con el artista argentino Liniers

oría de los casos son nativos digitales, pero aprendimos rápidamente el lenguaje y ese trabajo ya está rindiendo frutos’, completa.

Sobre el crecimiento en lineal concluye: ‘Brasil sigue siendo nuestro principal mercado, siendo líder de audiencia en TV lineal en toda TV paga (1,09% de market share), pero también con un fuerte desarrollo en digital y productos de consumo. Pero los países que más crecieron fueron Argentina y Chile, donde incorporamos la señal de **Boomerang** a nuestro portfolio de canales y donde el grupo **Turner** cuenta con una posición de privilegio y cuenta además con el 100% de la señal abierta **Chilevisión**’.

AMÉRICA LATINA: TOP 20 MARKET SHARE EN TV PAGA (JULIO 2017)

1	Cartoon Network	0,98
2	Discovery Kids	0,72
2	Fox	0,72
4	TNT	0,67
5	Disney Channel	0,57
6	Disney Jr	0,55
7	Disney XD	0,51
7	Space	0,51
9	AXN	0,45
10	Nickelodeon	0,44
11	TNT Series	0,36
11	Boomerang	0,36
13	Warner	0,35
14	Discovery Channel	0,34
15	Cinemax	0,33
16	Discovery Home & Health	0,31
17	Universal Channel	0,29
17	TL Novelas	0,29
19	Fox Sports	0,27
19	FX	0,27
21	ID	0,26

Fuente: Kantar IBOPE



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Nick EU: 'The need to be flexible, to be locally relevant'

With a business model that varies from market-to-market, **Nick**'s goal remains the same: to be the number player 1 for kids, as individual TV channels and as a family of services, which encompasses digital platforms, recreation partnerships and sales of content to 3rd party players.

'Besides of our strong position in the USA; we are #1 in Italy, Spain and France, and in the Middle East, Nickelodeon is the #2 channel on OSN overall', describes **Peter Flamman**, SVP for Kids & Family Brands for **VIMN**, Europe, Africa and MENA, and highlights that the key is 'to have an aligned global strategy that follows an International roll-out plan, based on a common pipeline of content'.

'Each market is empowered to adjust that plan according to their local needs, like market-specific viewing patterns, schedules of competitors, our business model (FTA vs PAY) and so on. We enjoy the benefit of scale, but have the flexibility to be locally relevant', remarks Flamman.

Programming

With a mix of live action and animated shows, predominantly fiction, supported by other entertainment formats, **Nick** and **Nick Jr** have been building during the last years very strong evergreen franchises, including iconic titles like *SpongeBob SquarePants*, *Teenage Mutant Ninja Turtles* and the preschool phenomenon

Paw Patrol. 'The strength of established shows makes it tough for new shows to make it on to the grid, so we support them with new seasons and episodes, including: *Paw Patrol Season 5* (co-prod. with **Spin Master**), *Alvin and the Chipmunks Season 3* (**PGS Entertainment**) and the reboot *Rise of the Teenage Mutant Ninja Turtles*'.

From the slate of new shows are *Nella the Princess Knight* (preschool series/own production), *Sunny Day* (preschool series/co-production with **Silvergate Media**), *Mysticons* (live action /co-production with **Nelvana**) and *Pinky Malinky* (animation). We get

most of our content through our International Nickelodeon pipeline, where many shows are produced at our studios in LA or Miami. We also have a state of the art animation studio in Burbank, California, a creative campus which is the cradle of worldwide hit shows like *SBSP* and *Loud House*. Additionally, more and more original content is conceived and produced in other International markets and shared across the world. One example from our cluster is *The Ludwigs*, a live action format produced in two phases: a local version for Benelux followed immediately by an English version for the rest of the world under the name *Hunter Street*. It was a smash hit both locally and globally, and a second season has been greenlit using the same back-to-back production model'. In trends, Flamman highlights three: formats that appeal to girls and boys in which the hero is not constrained by gender stereotypes; for preschoolers, co-viewing still strongly influences the choice of the programming at home, and lastly, Live-action that mixes romance/drama and music/dance, especially amongst tweens and teens.

Digital & tangible experiences

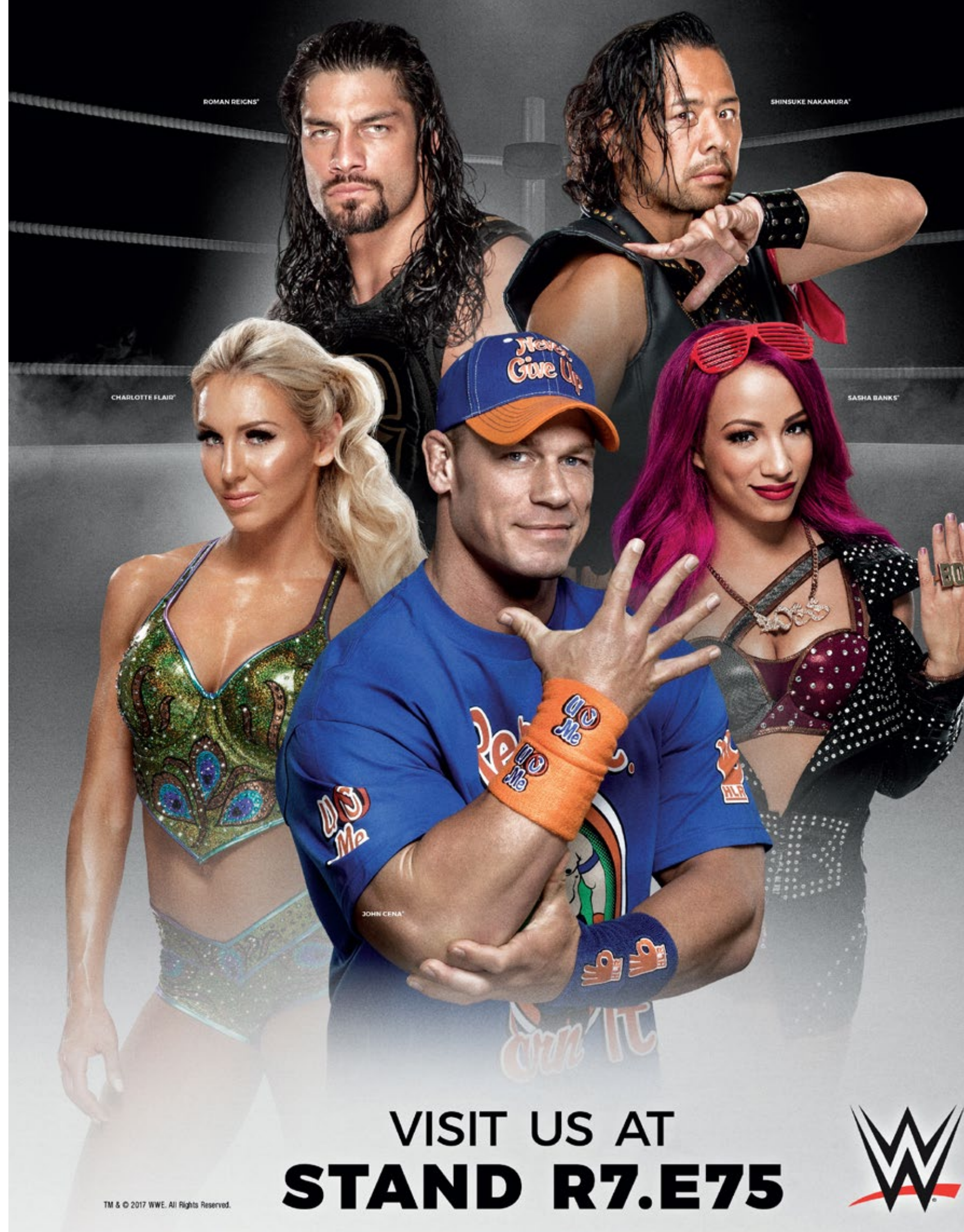
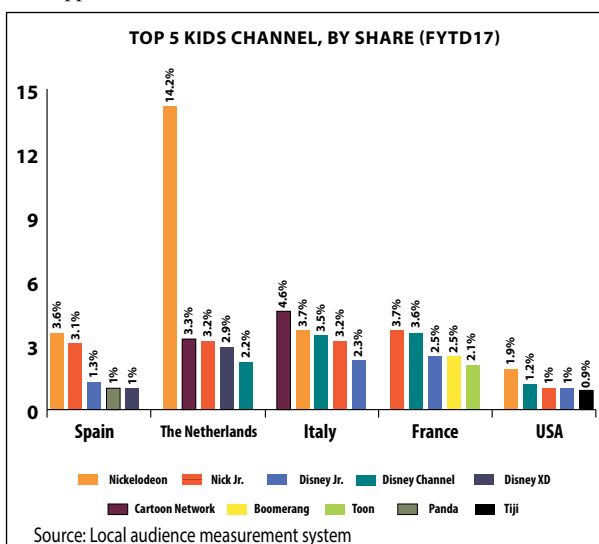
'For years Nickelodeon has not only been a TV channel, but a multiplatform brand. You need to know how to adapt to new media consumption habits and



The Ludwigs, live action format produced in two phases: a local version for Benelux and an English version for the rest of the world

trends. Our most successful digital Nickelodeon products are *NickPlay* and *MyNickJR*'. In order to push the growth of the company within the digital ecosystem, it has established a strategy based on prioritizing working with platforms that 'don't disaggregate the brands from its content', which means selling less to platforms like **Netflix** over time; as well as launching its own OTT branded products that allow to offer branded VOD services to existing Pay TV partners. A recent **Viacom** example is the launch of *Paramount+* across Scandinavia. The branded SVOD product will give subscribers access to a range of TV episodes from across VIMN brands, as well as a slate of movies from **Paramount**, while increasing the value of our PayTV partners' offerings.

He adds: 'Our priority is to support the pay TV 'bundle' for as long as possible because it's a commercial model that works well for us but, like other broadcasters, we are experimenting with different D2C distribution models to be able to adapt as the on-demand distribution model grows in popularity and apps increasingly become content windows themselves'.



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NRK Super: 'Rapid changes are a constant challenge'

NRK Super is a Norwegian public TV channel aimed to children, run by the Norwegian Broadcasting Corporation, launched in 2007. It includes a digital TV channel (6:30 am – 7:30 pm), digital radio (24 hours), an FVOD platform and an extensive website, apps and presence on social media and YouTube. 'We offer annually 5,000 hours of creative multi-genre content for our core audience of 2-12-year-olds, but also for parents that appreciate our channel. Average marked share for our linear television is 38% in target group 2-12year old, with the highest weekly use amongst that target', explains Trine Ruud, Programme Acquisitions.



NRK Super consists of some 25% in-house programming or produced by external Norwegian producers and 75% is quality acquisitions. Among the in-house and local co produced programs/series are *Zombie Lars*, *Snowfall*, *Girls*, *My Best friend Marlon*, which adds to top acquired series like *Twirlywoos*, *Rainbow Ruby*, *The Deep*, *Odd Squad* and *Wolfblood*. Regarding strategic alliances, Ruud highlights the partnerships with local production companies and others within the Nordic countries and the Nordvision, a cooperative venture established in 1959 between five Nordic pubcasters Denmark's DR, NRK, Iceland's RÚV, Sweden's SVT, and Finland's Yle. It also integrates Greenland's KNR, the Faroe Islands' Kringvarp Føroya, and Sweden's Utbildingsradio as associate members.



12 PRENSARIO INTERNATIONAL

Digital

'NRK Super must be present where the target groups are at all times and offer the content they are seeking; or maybe do not even know they are seeking yet. The kids are changing preferences for platforms, patterns and products faster than the distribution market are able to follow. We have to achieve a close dialogue with the children to be up front. Some examples are: *Flipp Klipp*, and *NRK Super*, two of our YouTube Channels. Our news concepts, *Supernytt*, are also posting news on Instagram and Snapchat', emphasizes the executive.

According to Ruud, the challenge for acquisitions is actually to get the rights they need for the multiscreen ecosystem. 'In the massive world of media content, the distribution companies must be able to offer content for all platforms. We still are offered rights only for the linear channel, and often very with limited catch up and FVOD rights, this is no longer an option for us. We are always negotiating for platform neutral rights'.

'In addition to our VOD platform – the NRK Super player are present on different platforms (PS4, AppleTV, SmartTVs, Android and iOS), we also have various Apps like *Fantorangen* (Play&Fun for preschoolers), *Svar-O-meter* (QuestionsApp) and have presence on Snapchat, Instagram and Facebook as well as various events. We also have a website with a player, blog, drama series, news, games etc', she adds.

Programming strategies

'Another challenge is the fact that it takes time to produce an animation series. If we make a pre-buy at an early stage, our scheduling needs may actually be changed before the series is completed. The demand to be able to make rapid changes is a constant challenge'.

'We acquire animated series and live action of all genres, factual, entertainment, edutainment, drama series, sit.com and reality. We have a mixed genre schedule of in-house, commissioned and acquired programs. All formats are considered', she continues and Trine Ruud, Programme Acquisitions, NRK Super



Zombie Lars, live action series co-produced with Tordenfilm



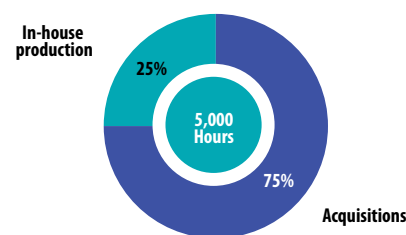
Twirlywoos, series from BBC (UK)

remarks: 'We are keen to increase the diversity of NRK Super's content. This way, the channel will be as representative of Norwegian society as possible, encompassing boys and girls of any race, religion, sexual orientation or disability'.

'We are trying to stock up on gender-neutral, animated and live action programming for 6-9 year-olds and 5-7 year-olds as well as preschool. Gender-neutral and not excessively violent, international content could always have a place on NRK Super. But still our biggest challenge in acquisitions at the moment is to find long running new live action series for the 8- 12 year olds'.

'One of the keys is to stand out with a mix of local and acquired content, a combination of video, games and interaction'. 'We are experimenting how radio can be a part of, and merge with, our presence on all our platforms including Social media. We are constantly looking to explore new content and events, which reaches the kids on their tablets, both emotionally and physically', completes Ruud.

SHARE OF IN-HOUSE PRODUCTIONS VS. ACQUISITIONS



LIVE ACTION
3 seasons for a total
of 180 x 45' Full Hd



Disney: 'Conexión con la audiencia'



Con la apuesta por el desarrollo de contenido regional como pilar, **Disney Channels Latin America** ha logrado afianzar sus señales **Disney Channel, Disney Junior y Disney XD** entre las 10 más vistas en toda la TV paga en la región de acuerdo con cifras de Kantar IBOPE.



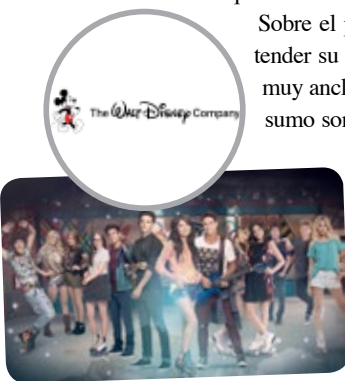
Cecília Mendonça, VP y General Manager, Disney Channels Latin America

Para **Cecilia Mendonça**, VP y General Manager, Disney Channels Latin America, la clave está en 'acercar a la audiencia historias que generen una fuerte conexión emocional, con un material relevante que resuene en sus vidas cotidianas'. 'Tenemos producciones con relevancia local pero que traspasan las fronteras geográficas por la universalidad de sus historias y que a su vez muestran diversidad en la representación de diferentes idiosincrasias culturales', señala.

Y agrega: 'Con estas producciones originales logramos una grilla de programación con contenidos que se complementan con los que produce Estados Unidos y con propuestas de terceros, sumadas por una necesidad de grilla o a veces de regulaciones como puede ocurrir en mercados como Brasil con la Ley SeAC'.

Entre esos contenidos están la nueva temporada de *Soy Luna* en colaboración con Disney Channel Europa, Medio Oriente y África; la segunda de *OIICE*, serie Disney XD que mezcla fútbol y tecnología de un modo orgánico, y la nueva temporada de *Junior Express* (Disney Jr.) 'Además estamos trabajando en proyectos digitales desarrollados desde la región para *Disney Junior Play* y en nuevas historias con formatos que buscan enriquecer las experiencias de nuestra audiencia'.

Sobre el público infantil, señala que es necesario 'entender su contexto y que sus modos de consumir están muy anclados a su época'. 'No solo los modos de consumo son fragmentarios y diversos, sino que las audiencias exigen y desean interactuar de modo real con los contenidos y personajes. El mejor modo de alcanzar a nuestro público y ofrecerle algo que sea relevante e interesante es ir a los lugares que le generan comodidad, estar en donde ellos están'. 'Cada vez que nos embarcamos en una producción original consideramos su presencia y relevancia en múltiples plataformas, y muchas veces estas plataformas son incluso parte de la historia. Lo fundamental es construir un conocimiento de estos nuevos hábitos aprovechando al máximo la interrelación proactiva de las plataformas que tenemos a nuestra disposición y este nuevo público que está siempre en movimiento y en un estado constante de creación, que toma lo que le gusta, lo comparte y lo moldea para generar cosas nuevas', finaliza.



Soy Luna, serie producida junto a Disney Channel Europa, Medio Oriente y África, emitida en 150 países y doblada a 15 idiomas



Junior Express, producto insignia de Disney Jr. en América Latina

CBeebies: Be wherever preschool children are



With 68% of in-house productions and 32% third-party acquisitions, **CBeebies** (UK) has become not only a key arm from **BBC** to reach the youngest audience (6 years old and under), but also 'a space where preschoolers learn through interactive play and a place where their questions about the world around them are answered in creative, energetic ways that keep them utterly enthralled', according to **Henrietta Hurford-Jones**, Director of Children's Programming.



Henrietta Hurford-Jones, Director of Children's Programming, BBC Worldwide

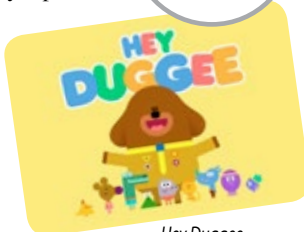
Outside UK, CBeebies' content is on key digital and SVOD partners such as **Netflix**, Pay TV operators like **Cox** and **Verizon**, and the *CBeebies app*, which offers complete episodes of CBeebies' renowned children's programming, educational games and parenting information in a secure digital environment. 'We are also in conversations with potential new affiliates to carry a high-quality Spanish-language preschool network, and we are launching a fully HD network and making programming changes to better reflect the way preschoolers are consuming content nowadays', she adds.

According to the executive, some of the main challenges when thinking the programming strategy as a kids' *pubcaster* is the 'responsibility which we face by developing and offering content designed to encourage learning through play in a consistently safe environment'.

Among the network's exclusive offer, which includes both animation and live action programming and brands, stands *Hey Duggee*, an animated series that encourages physical activity centered on a big dog and the leader of a weekly kid's activity group called the Squirrels. While *Sarah & Duck* features a seven-year old girl who lives with her best friend. Together they embark on simple but exciting adventures, exploring their world both near and far in their own wobbly and imaginative way.

We are always exploring new content that aligns perfectly to the mission and values of our channel; that is, award-winning, high-quality animation and live action programming that encourages learning through play in a consistently safe environment.

'Children are consuming content across all platforms, and as creators, broadcasters and distributors we are building new ways to tell stories that go beyond television to span multiple platforms. All our content is available across multiple platforms and formats, allowing children to interact by watching the channel, reading or playing on the app. We want to be wherever preschool children are, and are constantly looking at ways to make CBeebies content available in new ways to meet the needs of our young digital audience', highlights **Hurford-Jones**.



Hey Duggee Sarah & Duck



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Ubongo TV, Tanzania: 'the value of learning'



With a team of five co-founders, **Ubongo** (Tanzania) launched in January 2014 and rapidly started to gain a strong fan base across



Christina Bwana, Head of Production

the country 'teaching S.T.E.M (science, technology, engineering y mathematic) to kids aged 6-13 and making learning fun, through songs and animated story adventures', describes **Christina Bwana**, Head of Production.

Four years later, the company added almost 20 producers, creating several shows and products under its belts with a strong brand presence across Tanzania and Africa, with 5.1 million households watching weekly on Free TV and Pay TV. Among the top shows **Bwana** highlights *Akili and Me*, launched in 2016 and with great success among younger audience - 3-5 years old-, teaching pre-numeracy, pre-literature and English as a second language, also through song and story adventures.

Additionally, it has two related shows filmed as live footage: *Caregiver Engagement*, which targets parents and caregivers on matters concerning emotional, physical and cognitive development of the child, and *Umuhimu wa Elimu* ("the importance of education"), which targets all audience and diving deeper into how children learn. 'Based off our shows, we have launched two apps, available on *Play Store*; school kits, board games and eBooks as well as print books. Merchandize includes t-shirts, DVDs and posters', she adds.

'A part of our revenue stream comes from co-production partnerships. These are usually bigger international agencies such as the **U.N.** and the **Goodall Foundation** which want to convey a social message through one or two animated stories and can provide the funding and we provide the shows branding, the research, the production skills and the market. Our agreements with them are project based, for example, a four-episode agreement with the Goodall Foundation teaching character strengths lacking in Tanzanian children and the condition is that their social message is in line with the company mission and goals and is part of the show's seasons'.

'We also co-produce shorter PSAs, like the one with *Wild Aid*, using our characters' in the storyline and we take the lead in research and story and content creation, with the co-production partners playing a supportive role', remarks **Bwana**. Regarding non-linear presence, Ubongo has two channels on Youtube (*Akili and Me* and *Ubongokids*), apps with limited access to its content and it is also on some VOD platforms such as **Highbrow** and **Tango Tv**, with currently more in negotiations.

And completes Bwana 'We are in discussions with more TV stations across Africa to get our content into 7 new countries on FTV and we have started dubbing into Kinyarwanda and are looking into dubbing into Kikuyu and Yoruba next to increase audience reach for the non-english speaking audience outside of Tanzania'.

Hakka TV, Taiwan: culture and language



Hakka TV (Taiwan) is a channel of minority language, aiming at promoting and preserving Hakka culture and



Xue-lin Chen, head of production

language through intellectual shows such as language education, elementary science, among others.

'Hakka especially assigns children programs to form a native language teaching period of time that shows different accents, including south Sixian, Sixian, Hailu, Dabu, Raoping and Zhao An, at fixed hours in order to take care of viewers that speaks in different accents and cultivate a habit for primary school children to use native language' describes **Xue-lin Chen**, head of production.



Olympig, competition show

According to Chen, Taiwan currently has about 15 children's exclusive channels broadcasting programs for pre-school and school-age children all day. Among cable TV channels, **YOYO TV** and **MOMO TV** are the most watched local ones while other foreign-operated channels such as **Disney Channel**, **CN**, and **Animax** are also popular in Taiwan. 'The broadcasted content of children TV's is mainly animation; aside from that, they also broadcast knowledgeable, educational, musical children programs', she adds.

Regarding content, Hakka TV produces annually at least 90-hour children programs. Among them are *Olympig*, a competition program recording elementary school students playing games in the studio, and *Bilibolo Songs and Dances*, a show that presents elementary school students' performances and their music production. Meanwhile, *Hakka Gu Gu Gu* is a puppet show that pronounces different accents in Hakka and it fixedly show different accents on each day. In addition, Hakka TV also buys 60 to 80 hours of high-quality cartoon animation and children's programs dubbed into Hakka.

'We seek cooperation with other channels, such as producing children programs with Chinese Public Television, exchanging programs with other channels, and marketing programs at new media platforms'.

And completes about the new digital ecosystem: 'Hakka TV plans to set up a multi-screen media Working Lab to attract more audience through productions with scientific and technological innovation, large data analysis, video network optimization, social network marketing and other applications. Hakka TV's programs will also be on its video sites simultaneously for 14 days for audience who fail to watch them on TV. In addition, high-quality children programs will be selected from Hakka TV to be on Hakka TV's YouTube channel for viewers'.

'We are also actively seeking to broadcast at different platforms domestically and internationally which include telecommunications networks, videos applications, and video sites'.



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AUDIOVISUAL FROM SPAIN

BY LOUISE-MARIE MONNE (LMMONNE@EURODATATV.COM)



Kids' hits in Europe and the U.S. market

Across the five main European markets, animated series dominated the ranking in the beginning of 2017, taking over 73%. Animation performed particularly well in France, where all but one of the most watched programmes by children aged 4-14 were of this genre. Entertainment, educational and game shows were the second most watched genres.

They were particularly successful in Germany and in the UK, where **KiKA** and **CBeebies** promote their local educational productions. In Spain, the dynamic entertainment series *Lunnis de Leyenda* and *Wooala!* appealed to children, while the game show *Adventure Time Missione Finntastica* inspired by the **Cartoon Network's** animated series continued to perform well in Italy.

What is new in Europe?

Among the best performing programmes of the beginning of 2017, 20% were launched on their channel for the first time in the first semester of 2017. Most of these new shows were in Spain (22% of the top series) and where all broadcast on public channel **Clan**, benefitting from a good exposure on the channel's leadership. Meanwhile, only two new programmes managed to rank among the top titles in Germany.

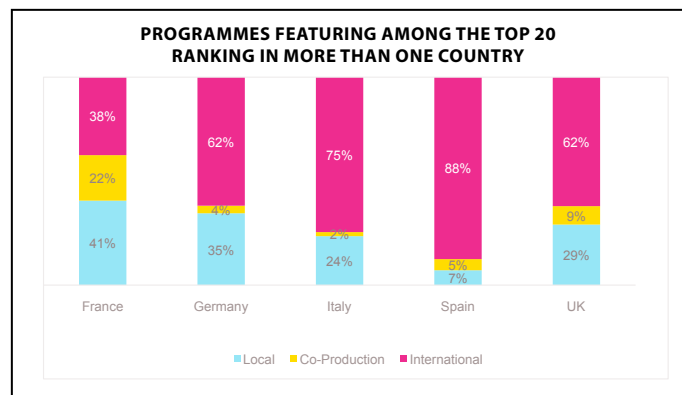
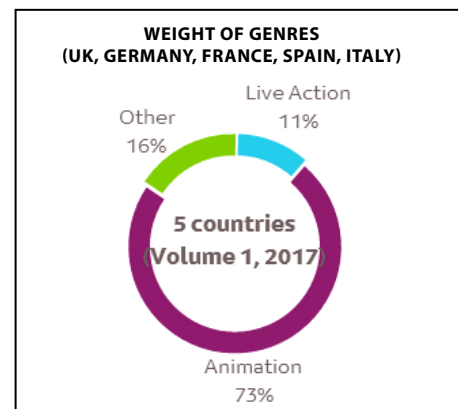
Eight programmes have succeeded in attracting a large part of the children's audience in several countries. In the first semester of 2017, the British preschool show *Ben & Holly's Little Kingdom* stood out as the only programmes to rank among the best series in four out of five countries, showing a remarkable longevity. Entertainment One's flagship series recorded great audience scores on **Channel 5** (UK), on **KiKA** (Germany), (Italy) and **Clan** (Spain).

In the same way, *Noddy Toyland Detective* by **DreamWorks Animation** and **Gaumont Animation** was one of the most highlighted programme of 2016. It continued to perform well in France and in the UK and entered **Clan's** programming in February 2017.

Other 2016 series remained extremely popular in several territories even though they didn't hit the top 20, such as *DreamWorks Dragons, Race to the Edge*, the third series of the company's franchise and a **Netflix** original, which ranked among the best performances of its channel in **Gulli** (France), **Super RTL** (Germany), **Neox** (Spain) and the **CBBC** (UK).

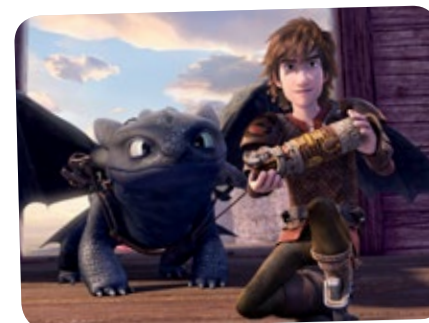
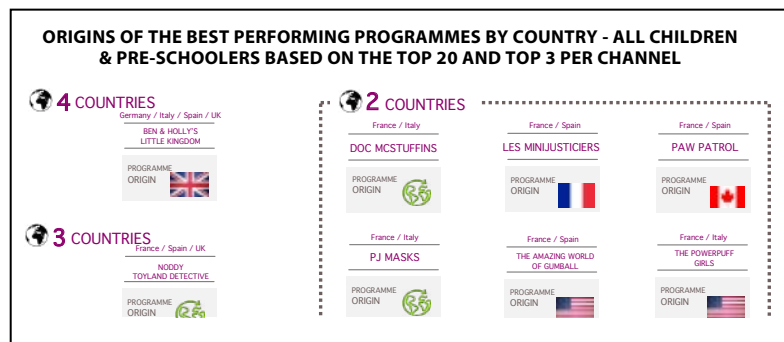
Regarding the girl-skewed titles, *Miraculous Ladybug*, the highest rated series in France since 2015, was also among the three best shows on the preschool target on the Russian and Spanish **Disney Channel**, on **POP** in UK and **Super!** in Italy. To a lesser extent, Argentinian teen telenovela *Soy Luna* also maintained good ratings in Italy, on public channel **Rai Gulp**, and on the **Disney** channels in Germany and Spain.

Series produced by **Turner** have also benefited from their exposure on the major European channels: newly launched on the French



top children's channel **Gulli**, *The Amazing World of Gumball* and *The Powerpuff Girls* have respectively become the 18th and 19th most watch series in the country since the beginning of the year. Both shows also ranked high in Spain and in Italy (**Boing**).

As for Disney series, they also confirmed their popularity across the five European countries. *Doc McStuffins* and *PJ Masks* met their audience on two preschool-oriented



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Regarding the girl-skewed titles, *Miraculous Ladybug*, the highest rated series in France since 2015, was also among the three best shows on the preschool target on the Russian and Spanish **Disney Channel**, on **POP** in UK and **Super!** in Italy



International collaborations such as **Motion Pictures' Pumpkin Reports** (Spain, Malaysia) and **Mir's Bat Pat** (Spain, Italy) also performed well

channels, the public channels **France 5** (France) and **Rai Yoyo** (Italy). For the third year in a row, *Dottie* and her stuffed friends' adventures from *Doc McStuffins* ranked among the top programmes in the 4-7 year-olds rankings in Italy.

Also continuing to thrive in **TF1** (France) and in **Clan** (Spain) were two series focusing on teamwork and rescue: *Paw Patrol* and its helpful dog characters, and the adaptation of the French comic book series *Les Minijusticiers*, which follows superheroes with a stutter or with uncommonly large ears fighting against their schoolmates' teasing.

Spain & Italy

Apart from *Les Minijusticiers*, all the travelling programmes above have known success in their countries of origin, but also have strong ties with major international networks, producers or distribution companies enabling them to anchor locally.

Considering the total market rankings as well as the best performing programmes per channel, in the five European markets studied, 67% of the series were not produced in the country they were broadcast in. Spain was the country with the most important part of international properties in the rankings (88%).

The Spanish market was marked by the success of international series such as *Gumball* (**Turner**), *Spongebob Squarepants* and *Henry Danger* (**Viacom**) or *Pokémon*. Out of the nine channels studied, **Boing** and **Clan** were the only channels on which local or co-produced titles attracted enough viewers to be featured among the best performing series.

Among them were the entertainment

show mixing songs and tales from the past *Lunnis de Leyenda* which began during the Christmas holidays on **Clan**. Launched in the same period, *Wooala!* was **Boing's** most watched programmes this semester. This entertainment show by the Spanish studio **Lucky Road Productions** teaches children the most simple but impressive magic tricks. International collaborations such as *Pumpkin Reports* (Spain, Malaysia) and *Bat Pat* (Spain, Italy) also performed well. Likewise, in Italy, ¾ of the titles were produced internationally.

France was where international titles were the less present in the rankings. In fact, most of the top watched series by children were either French-made (41%) or co-produced with French production companies (22%), a much higher score than its neighbours.

Local productions were indeed effectively highlighted on French TV channels, which are obligated by law to broadcast at least 40% of French programmes on their peak viewing times. Germany was the second country where children pushed local shows to the tops,

as they represented more than a third of the titles, including the top-rated kids' talent show *Dein Song 2017* on **KiKA**, followed by the UK, where *Peter Rabbit*, on **Cbeebies**, ranked #1 in children 4 to 15.

US & Russia

In USA, teen dramas and entertainment continued to pull in young viewers in the first months of 2017. The sneak peek of *Andi Mack's* second season, broadcast in July, produced a peak of audience on the **Disney Channel**, achieving nearly 25% market share.



The new teen drama *Hunter Street* is an adaptation of Dutch Nickelodeon series *De Ludwigs*

The second season of game show *Paradise Run*, aired on **Nickelodeon**, has been the best performing programme among children 2 to 11 in 2017 so far. It was followed by new teen drama *Hunter Street*, an adaptation of Dutch Nickelodeon series *De Ludwigs*, which was shot simultaneously. Two episodes scored above 1 million viewers on the target children 2-11. On the preschool target (children aged 2 to 5), *Rusty Rivets* ranked fourth and *Nella the Princess Knight*, launched in February, was sixth.

In Russia, preschool animated karaoke show *Burenka Dasha* made an excellent debut this summer, becoming the best rated programme in Russian children since the beginning of 2017, ahead of long-running hits *Spokoynoy Nochi, Malyshi!* and *Dinosaur Train*, respectively the second and third best performances on children 4-15.

On October 14, **Eurodata TV** presents at MIPJunior the TV trends with hot new children series at MIP Junior with its conference *What Kids Love: a superfast binge session*.

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

BOOTH #R7.K16

DHX Media taps Jerry Diaz for Distribution



Jerry Diaz, VP Distribution



Teletubies celebrates its 20th Anniversary

DHX Media (Canada) arrives to Cannes with a new distribution structure: the company **Jerry Diaz** as VP Distribution. In this role, Diaz will have direct responsibility for managing the global sales and distribution business at DHX Media, and will report to **Josh Scherba**, EVP, Content and Distribution, who holds overall responsibility for creating and selling winning kids' and family content for the Company.

Bringing more than three decades of experience, Diaz is a veteran of the global content distribution business. He joins **DHX Media** after more than seven years leading global sales and distribution at **Corus Entertainment's** animation arm, **Nelvana Enterprises**, where as VP of Worldwide Sales and Distribution, he also sold directly into

Canada, the US, the UK, Spain, Portugal and South America.

Prior to Nelvana, he ran his own distribution company for two years, representing various producers, including TV-Loonland (TVL), Evergreen Entertainment and Scholastic Entertainment in the U.S., Canada and Latin America.

'Jerry's reputation and relationships in the kids' content world are exceptional. I have had the privilege of knowing Jerry personally for over 15 years and am thrilled to have him bring his experience and talent to DHX Media. We anticipate he will bring great benefits working alongside our stellar distribution team and help to provide key insights into the global market for our leading content development team', said Scherba and completed Diaz: 'I've had a strong peer relationship with Josh and the DHX Media team for many years in the kids' content space.'

Manada de Dos, the true integration

Produced by **Manada de Dos** (Argentina) and distributed by Ezequiel Olzanski's **EO Distribution**, *Si, Solo Si* is a TV series with inclusion as main character. Available both as finished program and format, the series seeks to integrate people with disabilities and demonstrate to audience the importance of equal opportunities.

The series was nominated to the *Martín Fierro 2017, TAL América Latina Awards*, won the prizes "Cilsa – Best Inclusive TV show" and *INADI Ambassador*, and has a second season confirmed for 2018. 'We are also working in several crossmedia developments

that includes a film, a documentary, a book, exclusive content for the website, the chance to prepare an animated series and also a theater play', describes **Sebastián Suárez**, general director, **Manada de Dos**.

'Broadcasted in **TVP** in Argentina and sold to Uruguay, Bolivia and Cuba among other countries, *Si, Solo Si* is the first fiction in the history of world television that integrates people with and without disabilities in its cast. It's a unique product that shows how people with disabilities live and develop in relation to society. A comedy that speaks of the everyday, without talking about



Si, Solo Si

discrimination and without pointing fingers at anyone. Simply showing people with their loves, conflicts, jobs, fights, joys, frustrations and sorrows', completes the executive.

Welcome to Viacom

VIMN brings to Cannes **Nickelodeon's** newest animation series, *Welcome to the Wayne* (20x30'), the first ever linear animation series from the company adapted from a web series (Nick.com) that follows the adventures of two ten year olds as they explore their wild and wacky apartment building, *The Wayne*.

I Am Frankie (20x30') is the US adaptation of the of the Nickelodeon Latin America series format *Yo Soy Franky*, created by Catharina Ledebøer (*Grachi*, *Every Witch Way*, *Talia in the Kitchen*) and follows the story of experimental android, as she navigates through the perils and wonders of being a teenager. While *Sunny Day* (40x30') is an inventive new original pre-school series that follows a talented 10-year-old who runs her own hair salon.

Continuing in Comedy Central's tradition of ground breaking late night formats, comes *The President Show*; while **Channel 5's** *Wallis Simpson: the Woman Who Brought Down the Crown* (120') follows the drama-docs Britain's Bloodiest Dynasty and Britain's Bloody Crown.

Other highlights of the company are *Just Tattoo of Us* (6x60'), a fun and visual formatted reality series, drawing in 287k with a share of 9.6% in UK, and *A Rooster for Esculapio* (10x60'), drama produced by **Telefe** (Argentina) about a cockfighter as he goes in search for his brother, whom he suspects has been the victim of a truck-jacking gang.

Navigating through a tumultuous landscape with only a rooster for company, he finds that the bond between them grows strong, but this is put to the test when a violent and unexpected war breaks out between truck-jacking gangs and his initial search for his brother will turn into the beginning of a new journey that will change his life forever.



Caroline Beaton, SVP International program sales



Welcome to the Wayne, new animation series

BOOTH #R7.N7

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UPCOMING LIVE EVENTS



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CLUB MEDIA FEST!

OCTOBER, 14 ARGENTINA



OCTOBER, 21 PARAGUAY

BOOTH #P-1.M 2

Mondo TV: 'you have to grab the one ideal'



Matteo Corradi, CEO

Mondo TV (Italy) has managed to develop some solid relationships all over the past years, along with a new team structured on the Consumer Products division, increasing the properties also from 3rd party for L&M business. 'Global markets are so important in our business. You are in a middle of many opportunities, you have to grab the one ideal for you, and they are and will be always so relevant and important for us', describes **Matteo Corradi**, CEO.

'We are also consolidating our 360° business, especially in Italy, Spain, Portugal, Russia and Latin American, and adapting our choices of partners and projects, and also in the coming new development of our own IP's. Since our branch in Spain been listed in the stock exchange in the Stock exchange of Madrid, the expansion was wider and faster too, mainly on a front of production, where our alliance took-off with **Alianzas production** Argentina co-producing our first Teens live fiction comedy *Heidi, Bienvenida a Casa* (60x45' or 120x22').

On the digital side, Mondo announced a deal with **Amazon Video** for bunch of classics shows, and planning to expand territories and versions with them soon to have a reach into Germany, Italy and Latin America. 'Our library is immense and available in many languages. This help a lot in placing easily Digital deals', he adds.



Robot Trains, new series

Lastly, among the big projects for MIPCOM are 2 new shows: *Robot Trains* (84x11'), stand-alone episodes cinedt, and *Invention Story* (104x11'), the 1st season of a long sequel down the road for the coming 5 years with **York Animation**.

BOOTH #R7.E45

Jim Henson: live action for older audiences

The Jim Henson Co. (USA), keeps pushing its catalogue of strong brands but also arrives to the market looking to diversify its portfolio with additional new series in development. 'We have had great success working with **PBS Kids**, **Sprout**, **Netflix**, and **Hulu**, and we want to continue to develop preschool programming with these trusted partners', describes **Ian Lambur**, Management Consultant, Global Distribution.

'For example, *Doozers* was just greenlit as a **Hulu Original** for a second season. At the same time, we want to diversify our portfolio



Dot, targeted 4-7 year-olds



The Dark Crystal Age of Resistance, prequel of The Dark Crystal produced with Netflix

Mondo TV Iberoamérica: live action y 360°



Maria Bonaria Fois, general manager

Mondo TV Iberoamérica (España) sigue creciendo en el plano internacional y sobre todo en América Latina, especialmente en el desarrollo de los negocios relacionados con la producción de series de ficción juvenil. 'Contamos con varios partners importantes en la región y gracias a la calidad de las marcas de **Mondo TV** (Italia), y al crecimiento de nuestros productos multiplataforma, nos posiciona estratégicamente en el territorio', explica **Maria Bonaria Fois**, general manager.

Sobre la apuesta de la empresa en ficción juvenil, señala que se trata de 'una respuesta a una creciente demanda de productos de TV de este tipo'. *Heidi, Bienvenida a Casa*, el primer proyecto de la empresa en coproducción con **Alianzas Producciones**, se estrenó en marzo en **Nickelodeon Latinoamerica**, y fue fendida a Bolivia (**Red Uno**), Costa Rica (**Tele-tica**), El Salvador (**Megavisión**), y México (**TV Azteca**), que estrenó la serie en el recién estrenado canal **a+**, junto a la librería de animación de Mondo. 'Además estamos cerrando acuerdos con Perú y con los principales operadores de la región, y recibimos interés en España, Portugal, Italia, Francia, Grecia, Rusia y China', agrega la ejecutiva, y remarca la importancia de contar con un desarrollo 360° de dichos productos 'para crear experiencias en diferentes plataformas que atraigan a más espectadores'.

Finalmente, la compañía trae la segunda temporada de *Heidi* a MIPCOM mientras que la división **Mondo TV Producciones Canarias** está trabajando en nuevos proyectos de animación.



Heidi, Bienvenida a Casa, primera serie de live action



Ian Lambur, Management Consultant, Global Distribution

and explore new live-action and animated programming for older audiences for other television and digital platforms. We are currently in production with **Netflix** for *The Dark Crystal: Age of Resistance*, prequel to *The Dark Crystal* (1982) that takes place many years before the events of the film'.

'Industry is trying to address is how to incorporate short form content with long form programming. We are seeing demand for series that still have 52x11, but that are delivered as 48x11' and 44x1' with different story tracks for distribution across different platforms. We are also seeing a higher demand for gender-neutral programming for kids' ages 5 to 8 and 6 to 9'.

According to the executive, the challenge in the industry nowadays is how to break up the rights to accommodate all of them. 'You can have one big exclusive deal with a major SVOD platform or carve up the rights across different platforms', he completes.

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BOOTH #R7.D32

Hasbro Studios: storytelling with big characters



Finn Arnesen, SVP International Distribution & Development

Hasbro Studios (USA), company responsible for entertainment brand-driven storytelling and which develops, produces and distributes TV shows based on Hasbro's world class brands, including *Transformers*, *My Little Pony*, *Littlest Pet Shop* and *Family Game Night*, arrives to MIPJr. and MIPCOM 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. On October 6, 2017, 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*, a re-imagined series which will be premiering in Fall 2017 with all new digital content, followed by the full series in 2018 and *HANAZUKI Full of Treasures*, is a story-driven series that invites kids to discover which will return for a second season in 2018 after its successful launch earlier this year.



My Little Pony: Friendship is Magic, animated series on its 8th season

'Storytelling with great characters, heart and emotion are our key drivers in the new age of entertainment. Our mission is to use immersive, cross-platform storytelling to bring Hasbro's most iconic brands to kids and families', completes Arnesen.

BOOTH# P-1.B12

Ed Wells joins Sesame

Sesame Workshop appointed **Ed Wells** as new Head of International Media and Education. In this role, he will manage Sesame's international offices and expansion efforts focused throughout Europe, the GCC, Latin America, and Asia Pacific. He will oversee all production, distribution, themed entertainment, education and licensing businesses for the Workshop across these regions.

Most recently, Wells served as EVP and Head of International for **WWE**, and VP and General Manager of Nickelodeon.

Club Media Network: On the right path

It took only months for founders at **Club Media** to confirm their business model was on the right direction, when they first presented *Club Media Fest*, the event today considered to be the most important global event in its segment, having toured Latin America, registering the highest attendance. Today, less than three years after the company stepped into the entertainment arena, the company consolidates as the first media company connecting over 100M young fans throughout the Hispanic world.



José Luis Massa, Founder and CEO

'When building our business model, our background and expertise led us to immediately avoid becoming what, at that moment –and still today–, was known as MCN (Multi Channel Network). We never wanted to become that, as it was not our goal to become a "catalogue" of rights with no commercial potential. We understand young audiences and that has always been our focus: to speak their language, understand their code, the way they communicate and consume content, to entertain them. Also, having always been independent, it was essential for us that our business model was profitable from the very beginning. This implied a lot of hard work: training and certifying staff in the use of new platforms, and also, working closely with brands, becoming sort of 'translators' or 'consultants' for them to efficiently invest in these new media to which their audiences were migrating', said José Luis Massa, Founder and CEO at Club Media.



'Our network is not a network of digital channels, but of all media available. Every window young audiences choose to be in, we will be there. Social media are no longer mere marketing tools. They have become the screens audiences choose to consume content. Traditional media will never cease to exist, but we focus on accommodating holdbacks to this new reality. We still work on traditional media, paying careful attention to what, where and how we program it', he added.

Over 100 advertising campaigns; L&M deals; an e-commerce platform; original massive, theater and pocket format live events constantly touring the region; an original content distribution platform, and a communication strategy that created a never-ending dialogue with fans confirm the company is on the right path.



With editions in Argentina, Colombia, Paraguay and Peru, CMF is the main YouTubers festival in Latin America



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BOOTH #R7-L15

RTVE launches Clan TV



Rafael Bardem, International Sales

RTVE (Spain) attends MIPCOM where it presents **Clan**, RTVE's children's channel on a breakfast to be held on Tuesday morning. The aim of the new Clan channel recently presented for the Americas at Jornadas Internacionales, in Buenos Aires, is to meet the entertainment and education demands of children up to 12 years of age, paying special attention to both the preschool 2-4-year-old bracket and the 4-7-year-old bracket, which will be the targets for 80% of the schedule, including animated series such as *Pumpkin Reports* and *Yoko*, among several others

In terms of content, the company recommends the new fiction series *I'm Alive* (13x70'), a combination of the fantasy genre aimed at adults and the most authentic detective drama, *I'm Alive* begins with an unusual occurrence: a police inspector dies whilst pursuing the 'Midnight Butcher,' a serial killer who has already murdered five women. He will have the opportunity to come back to life, but not until five years later and in the body of another policeman.

Lastly, RTVE keeps pushing the historical series *Queens* (6x60'), the story of the rivalry that existed between two great European monarchs: Mary Stuart of Scotland and Elizabeth I of England; *Six Sisters* (65x50'), set in Madrid in 1913, and which follows the six Silva sisters are the life of Madrid's high society parties. And *Acacias 38* (65x50'), a daily series with a 'soap opera' structure with multiple protagonists. It is set in 1899 and tells the story of a group of maids and the bourgeois families they serve, in a single block in a distinguished neighborhood of a large Spanish city. In *Acacias 38* all lives converge in a single space.



Pumpkin Reports

BOOTH #R7.F25

The Tricky Band of Peekaboo

Peekaboo Animation, Barcelona-based company specialized in children content, arrives to Cannes with a slate of kids content headed by *Trip & Top* (52x3'30"), a musical edutainment show in 3D CGI.

Broadcasted by **TVA** (Canada), **Brasil TV** (Brazil), **SVT** (Sweden), **C-Media** (Russia), and **Ultra** (India), *Trip & Tropp* is a multimedia project targeted to preschoolers with the goal of approaching nature and animal life to kids in an informative but entertainment way.



The Tricky Band, edutainment series

Other highlight is *The Tricky Band* (28x4'), targeted kids 2-5 years old. With a 70's disco-esthetic, the series revolves around

Imira: 'We grew 60% in sales in 2016'

In the last two years **Imira** (Spain) has experienced an important growth in terms of distribution: In 2016 the company increased the agreements by 60% and in 2017 it's going the same way, according to **Sergi Reigt**, CEO. 'Much of that growth comes through the SVOD and Telcos platforms, in addition to pay TV, whose contents are in line with what our catalog offers; and having multiple language versions available is a plus', he remarks.



Sergi Reigt, CEO

Among the main deals completed this year stands the sale of *Vroomiz*, *MiniForce*, *Power Battle Watch-Car*, *Lucky Fred*, *Sandra The Fairytale Detective*, *Lola & Virginia* and *Hogie The Globehopper* to **Netflix**; **Disney Latam** acquired *Larva*, which will be aired in late 2017; **Turner** bought the preschool series *Badanamu* and *Vroomiz*; and **Nickelodeon** added *Larva* in Spain, Portugal and Portuguese speaking Africa.

In Latin America, the company closed a deal with **Canal 11** (Mexico) for *Zack&Quack* and *Yoohoo & Friends*; *Los Pitufos* was sold to **CEETV** (Colombia), **Novazul** (Dominican Republic) and **Telefónica** (Peru), which also bought another 6 titles.

In terms of production, in 2016 Imira launched *Bat Pat*, co-produced with **Atlantya**, **RAI**, **TVE** and **MondoTV**, is currently producing the second season of the comedy *Lucky Fred* (52x12'), in co-production with **Telegael**, **Toonz Media Group** and **Televisió de Catalunya**, with a first season already sold to 165 territories; and *Mondo Yan* (52x11'), a series for children from 6 to 10 years old that tells the adventures of three teenage heroes.



Zack&Quack, sold to Canal 11 Mexico



Iván Agenjo, executive producer

music and tries to make kids learn about musical instruments. It's thought as if it was a real talent TV show where the main protagonists are more than colorful egg-sized Russian dolls, and they have to guess which instrument it is by just hearing the notes', describes Iván Agenjo, executive producer.

'At Peekaboo we create, draw, write, produce and finance our own shows to surprise the international market. We produce those shows that we'd love to watch, as the big kids we are. Because we love television and entertainment and we are passionate about animation. We like to surprise kids and like to be surprised. We believe animation is a useful tool to make children enjoy their childhood', he completes.

Any ideas how to make him smile again?



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What do kids & teens buyers want?

Prensario publishes this special survey made by Reed Midem about what top kids and teens buyers from Europe, America, MENA and Asia-Pacific are looking for at MIPJr. and MIPCOM 2017




Telidja Klai, Content Manager, VRT
KETNET




Editorial Strategy
Ketnet is the children's channel of VRT, the public broadcaster in the Flemish-speaking part of Belgium. The target audience of the channel is children from 0 to 12 years old. Ketnet acquires programs if they are high-quality, innovative, refreshing and match the channel's values. Ketnet's program schedule does not apply a quota system with a percentage of air time for live action and a percentage for animation.

Types of programmes looking for...
Animation, Preschool, Kids, Tweens & Teens, Documentary for Kids, Education, Game Show, Kids Interactive, Live Action

What territories do you buy from?
Europe, Flemish speaking Belgium




Tiina Holsti, Senior Acquisitions, Sanomamedia




Editorial Strategy
Sanoma Media Finland is the leading Finnish multi-channel media company known for its leading brands. Our operations are focused on newspapers and magazines, television and radio, and online and mobile content. Nelonen Media operates four nationwide free-to-air TV channels and five pay TV channels. Our six radio channels make us the leader in radio. Our VOD-platform Ruutu gathers together the contents of Nelonen Media's channels and provides viewers with an opportunity to watch them on almost any terminal device. On Ruutu, we offer a strong selection of kids' animation to Finnish boys and girls. On our free-TV channel Nelonen we have a daily 3-hour kids' morning slot. The main target groups are preschoolers and kids. We're building strong partnerships with our content partners and we're very passionate about building the brands together for the best brand exposure and target group reach in Finland.

Types of programmes looking for...
Animation, Preschool, Kids

What territories do you buy from?
Asia, Australia / New Zealand, Europe, MENA, Americas




Michaela Sabolcakova, Programming Editor & Buyer, RTVS




Editorial Strategy
RTVS - Radio and Television of Slovakia is a public broadcaster with a strong tradition of the broadcasting for children and youth. Our target group is boys and girls aged 3-12 /core 4-6/. For our mainstream channel Jednotka (:1) we're looking for the animated programmes for the weekend morning slots from 7:30 to 8:30. Our more specific channel Dvojka (:2) has a one-hour daily slot for children every evening since 18:50. For our broadcasting, we're trying to find the valuable animated series, with strong moral and visual message to children as well as their parents (preferably 7', 13', 26'). We are also looking for the animated specials, educational documentary programmes for kids as well as the live-action series for the young audience.

Types of programmes looking for:
Animation, Preschool, Kids, Family, Documentary for Kids and Feature Film

What territories do you buy from?
Europe, North America, South America, Middle East / Africa, Asia, Australia / New Zealand



Kirsten Hurd, Acquisitions
TVO Kids



Editorial Strategy
We are always looking high quality educational animated and live-action programming for preschoolers through to school age.

Types of programmes looking for...
Animation, Preschool, Kids, Family, Documentary for Kids, Live Action, Education

What territories do you buy from?
Asia Australia / New Zealand, Europe North, Americas



Anne Dahlgren, Manager, Video Content & Programming
Rovio Entertainment / ToonsTV



Editorial Strategy
ToonsTV is a global AVOD channel viewed 90% on mobile devices, so the content needs to be short form (1-10 minutes). Among that, it should be entertaining for kids from 6 to 12 and their families. In a nutshell: Mischievous, fun, good quality, short and animated and/or live action is what we look for!

Types of programmes looking for:
Animation, Kids' Game Shows, Live Action

What territories do you buy from?
Australia / New Zealand, Europe, Americas




Mor Houbara-Rozi, Channel Manager
Talit Communications




Editorial Strategy
The Junior channel is aimed at children aged 5-10 in Israel. Our portfolio includes successful and popular titles as well as local productions, aired in Israel - Kofiko. With years of industry experience, The Junior channel offers our shows, full service brand management, marketing, promotion and strategic business development. We offer a "one stop shop" agency which is the best way to increase income and enhance brand equity: Media & New Media Distribution, Licensing and Merchandizing, Cooperation and Collaborations, PR, promotions and marketing.

Types of programmes looking for:
Preschool, Kids, Tweens & Teens, Arts, Music & Culture, Feature Film, Live Action

What territories do you buy from?
Middle East / Africa




Anuradha Javeri, Manager, Video Content Buyer & Programming
Hooplakidz / Yoboho




Editorial Strategy
License Pre-school 3D Animation shows (preferably Non Verbal) to be distributed across Digital Platforms for worldwide distribution. We are also actively looking at great library content (mainly Animation) which has been produced post 2011. We are also looking at commissioning shows to native Digital Producers who already have an existing Youtube channel targeted towards Preschoolers.

Types of programmes looking for...
Animation, Preschool, Kids

What territories do you buy from?
Asia, Australia / New Zealand, Europe, North America, South America



Linda Granath, Acquisitions Executive, Children, SVT



Editorial Strategy
SVT Barnkanalen Sweden's public broadcaster for children broadcasts 15 hours a day targets kids 3-11 years old. We are looking for gender-neutral content targeting kids 3-11 years old.

Types of programmes looking for:
Animation in general and live-action (drama and sitcoms) targeting 6-11 year olds. We are specifically looking for shows with strong female characters and great storytelling.

Types of programmes looking for:
Animation, Preschool, Kids, Tweens & Teens, Live Action

What territories do you buy from?
Europe

BOOTH #R7.B12

4K Media: Yu-Gi-Oh! VRAINS



Kristen Gray, SVP, Operations and Business & Legal Affairs

New York City-based **4K Media Inc.**, wholly owned subsidiary of **Konami Digital Entertainment**, is a brand management and production company best known for its management of the *Yu-Gi-Oh!* franchise outside of Asia. This year, the anime brand celebrates its 16th anniversary of entertaining through its TV series comprised of over 800 episodes, three feature films, consumer products, a mobile game and the immensely popular trading card game.

2016 through 2017 has been a big year for the brand with the highly anticipated film, *Yu-Gi-Oh! The Dark Side of Dimensions*, which opened into theaters in Japan, various countries across Asia, the US, Canada, Latin America, UK, Europe and the UAE, among others.

In addition 4K Media has continued to secure broadcast, home video and digital agreements across Europe, North America, Latin America and the Middle East.

At MIPCOM, 4K Media focus on the newest installment of the franchise: *Yu-Gi-Oh! VRAINS*, as well as the third and final season of the *ARC-V* series.

'It is a good time to be a rights holder of a strong brand since there are so many new platforms for program distribution', emphasizes **Kristen Gray**, SVP, Operations and



Yu-Gi-Oh! VRAINS, new series

Business & Legal Affairs, and adds: 'For us at 4KM, we have a massive library of offerings and a multitude of language availability through dubbed and subtitled versions of our program. The challenge, however, is in finding platforms that best meet our goal of reaching our audiences', she completes.

BOOTH #P-1.L.2

GoldBee: the best combination for kids

Barcelona-based distributor **GoldBee** (Spain) brings to MIPJunior/ MIPCOM a brand new slate of children's programs from German pubcaster **ZDF Enterprises**, highlighting very well known classic properties such as the new *Lassie* production and *The Jungle Book*, along with innovative series like *Marcus Level* or the fiction series for teenagers, the international hit *Mako Mermaids*.

The company has also signed a deal to launch *Scream Street* on **Discovery Kids**, and it is expecting to close more Free TV deals for this series produced for **CBBC** (UK). **Christophe Goldberger**, MD: 'All children face with the problem of how to fit in. *Scream Street* deals with this important subject, but the plot



School of Roars, sold to US and UK

Millimages: creative designs and HQ properties

Best known for its creative designs and high quality properties, **Millimages** (France) is recognized as a predominant producer with an acclaimed catalogue of animated TV series and features films. 'In 25 years Millimages has witnessed many trends and has always found a way to adapt itself to the kids industry. 1000 hours of animated contents have been produced including strong properties like *Molang*, sold to over 220 territories; *Louie* and *Mouk*, still broadcasting on top worldwide TV channels', highlights its CEO **Roch Lener**.



Roch Lener, CEO

Outside Europe, Millimages' presence has rapidly grown these two last years in Latin America and Middle East with major deals signed with pan-regional (**Disney Jr.**, **Al Jazeera**) and national TV channels: 'Latin America specially offers us many options for licensing and merchandising strategies as the market is booming. With *Molang*, we are now covering all Latin territories thanks to numerous licensees like **IMC**, **Panaderia**, **Agosin**, and **Mon Licensing**. We have also taken great care in how we address the Asian market focusing strongly on Chinese opportunities', he adds.

In digital, the company decided to develop an OTT service (*OkiDoki*) to address kids' new modes of consumption, offering over 3,000 original shows and soon available in 23 different languages.

'Channels are looking for strong proprieties with fierce potential in L&M. To answer this, we will keep developing our L&M division and keep looking for high quality collaborations', concludes **Lener**.



Molang, animated series sold in over 220 territories

is located in the world of Halloween and Carnival, something very popular in Latin America, especially'.

The executive also recommends the new preschool series called *School of Roars*, which was acquired by **Sprout** (USA) and **Cbeebies** (UK). It follows five mini monsters through their school day as they learn monastery lessons in maths, music, cookery and life.

Lastly, **GoldBee** promotes **Teletoon** (Canada) animated comedy series *ToonMarty*, which was acquired by **Nickelodeon International** for global broadcast, **CITV** (UK) and, most recently, **France Télévisions** (France).



Christophe Goldberger, MD



VISIT US AT MIPCOM #R7.B12

Jonitha Keymoore · jkeymoore@4kmedia.com · +1.212.590.2262
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