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OCTOBER 2019 | YEAR 28 | # 373

# Kids & Teens Prensario International

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# Children & smartphones, the stronger couple

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

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

videos in **YouTube**; watch TV series at **Netflix**.

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

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

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

There are a lot of veins to develop, thankfully.



## MIP JUNIOR 2019 - SCHEDULE

Event	Date & Time	Place
Kids Audience Success Across the globe	Oct. 12, 9.30am	Grand Theatre
The Creators Superpanel	Oct. 12, 10.10am	Grand Theatre
MIPJunior Networking Launch	Oct. 12, 1pm	Hotel Majestic
OTT Content Brief: Playkids	Oct. 12, 2.45pm	Renoir, JW Marriott
View from the Top: rewriting the rules of the game	Oct. 12, 3.30pm	Grand Theatre
Keynote Superpanel	Oct. 12, 5pm	Grand Theatre
MIPJunior Opening Party	Oct. 12, 7pm	Hotel Majestic
Matchmaking with buyers and commissioners	Oct. 13, 9am	Level+1
The New Ways Children consume content	Oct. 13, 9.50pm	Grand Theatre
Made in Russia: the next animation boom	Oct. 13, 12pm	Grand Theatre
OTT Content Brief: iQiyi	Oct. 13, 3pm	Renoir, JW Marriott
MIPJunior Closing Party	Oct. 13, 6.30pm	Carlton Hotel



## Prensario International

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AWESOMENESS



nickelodeon





# The kid's industry: moving forward to new experiences

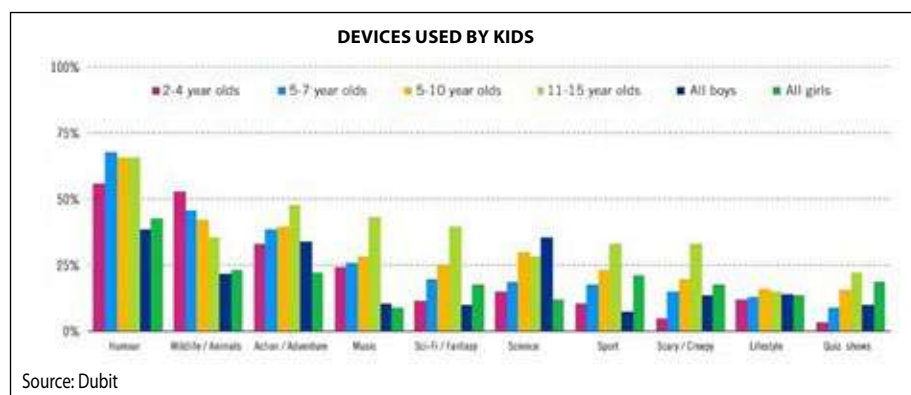
With the insertion of digital players in the content industry, broadcasters have had to migrate their gaze to new formats and new consumer habits. And the children's content industry has not been stranger to this.

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

According to a whitepaper published by the Reed MIDEM Insights team, content is crossing the gender barrier showing how unimportant gender is in contrast with age. In Brazil, Action / Adventure shows are the most popular among children of all ages, along with comedy shows, music shows and science fiction shows. While in South Africa, humor and wildlife / animals are the genres with most appeal



Galinha Pintadinha is the content most viewed among kids in Brazil according Parrot Analytics



Source: Dubit

across ages. Tweens and boys like action/adventure but girls show a clear preference for music.

In UK humor and wildlife/animals is also a genres preferred by kids of 2-10 year olds, whilst action/adventure appeals the most to 11-15 year olds. In all these territories, kids are prone to consumes made-for-children animation with global distribution or entertainment shows with a global look, like *Steven Universe*, *SpongeBob SquarePants*.

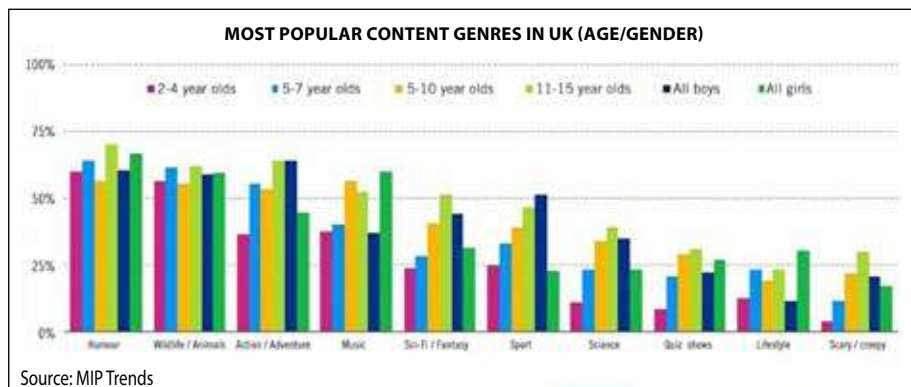
A survey made in UK by Dubit, showed that 80% of the children are interested in the world outside the limits of their own country, and 86% feel that is important for them to know what is happening in the world. Nevertheless, only 9% knows much about other countries. Although in countries like Brazil, where local content is highly demanded (*Galinha Pintadinha* is the content most viewed among

kids in Brazil according Parrot Analytics), exist a need of a global view on contents. In several of these regions, even when the aforementioned genres prevail with popularity, children are migrating to other content with more mature or global vision like *Doctor Who* or *The X Factor*, making children or tweens to consume content made for elder audiences.

The top motivation in countries like UK for watching this kind of shows is that they have action/adventure or encourage kids to use their imagination or be creative have appeal across the groups, as do music format and shows where presenters explore or go on journeys. Also the report finds out that in South Africa kids prefers shows where presenters finding out about things, solving mysteries and programs that profile other cultures resonate strong with the Afro-Caribbean audience. This also motivates kids to move to mobile devices, watching streaming services to get more interesting content.

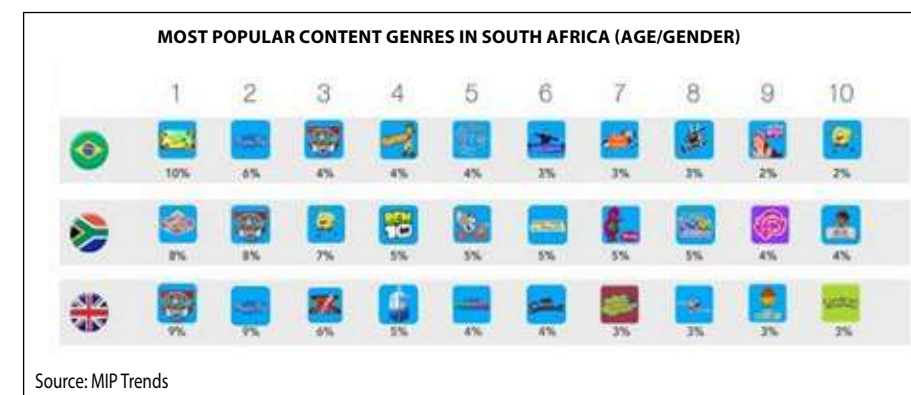
Kids are becoming familiar with brands at a young age, mostly driven by parents who are willing to pay for content they perceive will benefit or support their child development, and sometimes older siblings have influence as well. Once children get to school the influence of parents change and friends become a key source of content discovery and they get more influential as children get older.

Kids in UK are driven by friends and TV advertising whereas in Brazil, *youtubers* and social networks are more effective



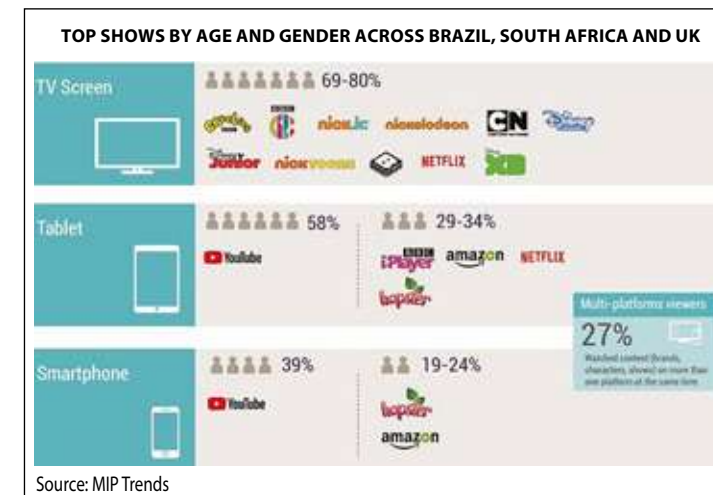
Source: MIP Trends

at driving awareness, especially amongst older children. While South Africa remains its taste of traditional platforms, with TV and word-of-mouth being most effective. There is a strong influence of trusted sources for children's either want to validate something about a brand they've become familiar with or actively search for something new to watch or play with. Broadcasters and brands need to place their content where kids are. This motivates broadcasters to create interesting and catchy content for children, and it's there where broadcasters and the branded departments play a fundamental role in the realization of a content. For that reason, more kids' contents are made it for various platforms. Companies



Source: MIP Trends

are using emotional scheduling begins even to identify patterns of what device a child is likely to choose at any particular time, where they're likely to be using it, and whether they're likely to be alone or with others. TV and programs content is what can make the difference and is for many children the starting point for building awareness and engagement in a brand. Franchise like *Spiderman*, *SpongeBob SquarePants* and *Batman* are the consumed the most across different platforms. These brands by tv-shows are generally consumed the most on the original distribution platform.



Source: MIP Trends

## How are kids watching content?

According to Dubit, mobile devices and tablets are taking control of the way kids consume content, with 91% of kids having access to these devices to see YouTube, Hopster, Amazon Prime Video and BBC iPlayer. While digital devices dominate, there is still a huge contingent using TVs (79% have access to standard TVs and 74% to smart TVs) to consume SVODs like Netflix and traditional kidcasters like CBeebies. And almost 27% watch content on more than one platform at the same time.

Children have access to a wide range of



Spiderman and SpongeBob SquarePants are two of the licensing most consumed on the most across different platforms

and YouTube have a sustained leadership in the demand for content expressed by children. Among the studied, says that use and spend an average of one hour and 54 minutes per day during the week and two hours and five minutes on weekends. Netflix came in second at one hour and 43 minutes, and two hours and one minute, respectively, and then CBeebies, Amazon, CBBC, Disney Channel, Disney XD, Cartoon Network, Disney Junior, Nick Jr., Nickelodeon, Nicktoons, BBC iPlayer and Boomerang follows them. There are contrasts in consumption time based on age mostly. Younger children, for instance, watch CBeebies longer than they do Netflix during the week (1 hour 29 minutes vs. 1 hour 22 minutes), but this trend is inverse on the weekend when kids watch Netflix for an average of seven minutes more than CBeebies. (the 8 to 16-years old set watch Netflix longer than CBBC on both weekdays and weekends).

Once they're on the platform, kids use each for difference purposes. Some kids say they prefer to watch CBeebies, Disney Junior, Cartoon Network, Disney XD, BBC iPlayer, Boomerang, Nickelodeon, Disney Channel and CBBC for a short period of time. And the otherside, the places they prefer to consume content for a long period of time are Netflix, YouTube, CBeebies, Amazon and BBC iPlayer. This fluctuates slightly within each age group. While many children are going online, it is notable that TV-channels which provide content for family viewing are still popular, as are dedicated children's channels. The most popular content for children, both online and on TV, is entertainment which feels relevant to children's lives and content which makes them laugh. Boys are more drawn to gaming and sport. Girls are more drawn to fashion, crafts and 'how to' videos. Online platforms provide the benefit of a huge range of content which appeals to niche interests, but it is fragmenting the audience further, so there are fewer standout 'hits' nowadays.



In countries like UK, kids are starting to choose for more mature shows like Doctor Who

# 🇫🇷 Gulli: 'The challenge of tomorrow is clearly digital'

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

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

The three networks represent 36% of audience share on the segments 4-10 and 4-14 years old, becoming the first combined offer for youths in France. For Bony, the challenge is to strengthen this leadership position, audience and attractiveness to children. 'We will have to renew ourselves while keeping the fundamentals, and the values so dear to the teams: respect, tolerance and open-mindedness', he ensures.

On Gulli, comedy is a genre that unites and outperforms. It stands GulliGood after school box, and S3 of The Loud's House or Zig & Sharko, and Gumball S4. In the fall, the channel launched a new preschool series, Ricky Zoom, by the creator of the Pyjamasques and Peppa Pig, and also live action with the return of Kally's Mashup, from Nickelodeon.

With iconic heroes Pokemon and Power Rangers, action and adventure

are the backbone of Canal J. The channel is aimed at children aged 7 to 12. 'This season the grid will be even more diversified and unifying with the arrival of series, movies and even more comedy with Oscar and Malika, Squish or Oswaldo', says Philippe Bony.

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

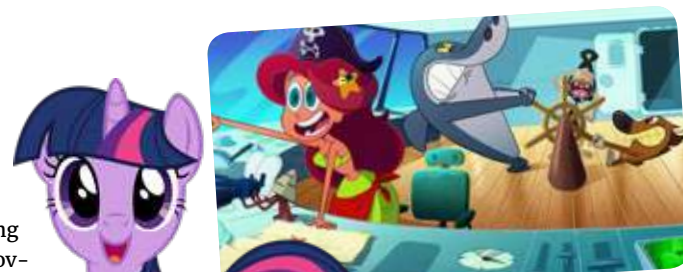
Bony: 'Kids is the only target one that evolves so quickly, changes its consumption habits as fast as it grows. All major players in the sector have understood this well: the challenge of tomorrow is clearly digital. Visibility in TV is crucial, but the arrival of platforms is changing the game for producers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

But, how does a kids channel to stand within this environment? The executive answers: 'Being more than a channel... a reference brand for parents and their children and must offer them an ultra-secure and intuitive space. GulliMax, our SVOD offer will have since Summer 2020 more than 4,000 cartoons, series, films and brands previously unreleased in France. Digital development also includes the arrival of Gulli on Android TV this year'.

'This power combined with 6Play, M6 Group's digital platform, will allow us to work for properties on new innovative 360 models that can improve usage for producers, broadcasters and especially consumers. But we must also moderate, if digital consumption continues to grow, the linear has still a bright future ahead of it and remains the preferred way of consumption for children who can share it with their families', warns Bony.

Regarding programming strategy, the executive highlights that by watching

Philippe Bony, President of Gulli and Jeunesse Thématiques (credit: Ade Adjou/M6)



At Gulli, comedy is a genre that unites and outperforms: Zig & Sharko



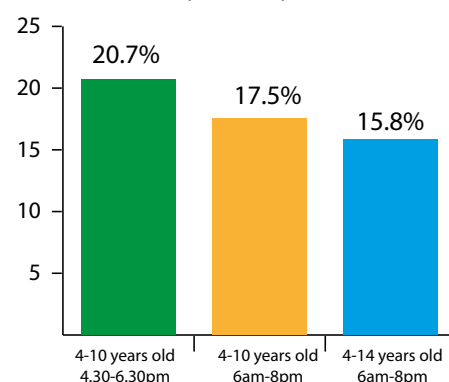
Iconic heroes like Pokemon at Canal J and heroines like My Little Pony at TiJi



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

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

GULLI: AUDIENCE SHARE, PER SLOT AND TARGET (2018-2019)



Source: Médiamétrie/Médiamat (July 2019)

## Zodiak Kids Presents Amazon Originals



# CCTV: 'Animation as a decisive factor for success'

Founded in 1958, **China Central Television (CCTV)** is the national TV station of the People's Republic of China, including a programming grid focused on news, public opinion institutions and ideological and cultural positions, with the dissemination of news, social education, cultural entertainment, information services and other functions.

In March 2018, CCTV and **China International Broadcasting Station** set up the **Central Radio and Television Station**. After integration, a cross-platform holding media organization has been formed, including television media, network media, mobile media, paper media, radio media and so on. As China's state-owned and top-level TV media broadcasting platform, CCTV has reached 97.31% coverage in the face of nearly 1.4 billion Chinese audiences, with animation as a core component and profit growth point of cultural consumption industry.

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



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

And he adds: 'therefore, it can be said that high-quality animation content is now the main business goal of Chinese and foreign animation practitioners; China has a vast territory, and the consumer market is also the first in the world. Therefore, how to make high-quality animation content and widely disseminate it in a vast territory of China is the decisive factor for success'.

According to **Zhang**, 'the Chinese market is the largest and most potential market in the world'. 'People have strong consumption capacity and are eager to have better entertainment content available. Faced with such a situation, the overall consumption capacity is stronger than the overall supply capacity of cultural and entertainment products, the Chinese market needs to import more and more excellent cultural and entertainment content products'.

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

Other key factor is related to the rapid development of China's economy and the prosperity of people's lives. 'Cultural consumption in China is also growing rapidly. From the released Chinese cultural consumption index of 2018, the comprehensive index of cultural consumption in the country continues to rise, from 73.7 in 2013 to 82.2. Among them, the cultural consumption environment and level index have increased compared with 2018, the satisfaction index is basically the same'.

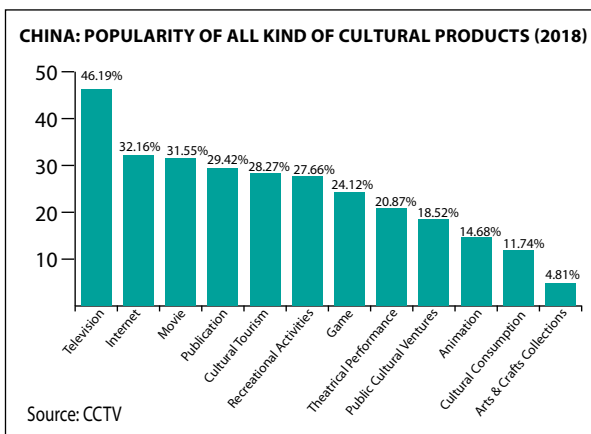
'For Chinese people, the most significant changes in recent years are the diversification of access to information and the diversification of purchasing channels. When people want to watch their favorite animated content, the way to get programs has extended from traditional TV screens to computer screens, smartphone screens, etc. And when people



Paw Patrol and Rainbow Chicks two key properties available in China through CCTV

want to buy related products, more than two-thirds of people now choose not to go out for online shopping'.

'In order to adapt to these changes in viewing habits and consumption habits, we as animation practitioners are also making corresponding changes. From the creative aspect, animation creation has appeared each episode of short animation in each episode (about 5-7 minutes); from the promotion aspect, more attention was paid to the promotion and interaction of an animation in the Internet field'. And completes Arthur Zhang: 'according to the original animation clips 1-3 minutes of short video, and in the Internet strong mutual media platform release, such as *Tik Tok*, *Taobao*, *Watermelon video*, *Toutiao* and so on; from the marketing aspect, pay more attention to the licensee of the Internet sales channel operation capabilities; from the strategic aspect, adopt the integration of media sales, When consumers will watch the video, combining content with online purchasing port to promote explosive growth in sales'.



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# Mattel: changing the mindset of kids-family business

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

Back in 2016 the company brought content production under one umbrella, **Mattel Creations**, to drive premium content across multiple platforms including theatrical, TV and digital. That year, Mattel recruited **Christopher Keenan** from **HIT Entertainment**, as the new SVP Content Development and Production. But after three years in operation, the division was rebranded as **Mattel Television**, headed since February 2019 by **Adam Bonnett**, a 21-year **Disney Channel** veteran, who is the executive producer and responsible for global episodic content development and production for live action and animation based on the Company's iconic brands.

Reporting to **Richard Dickson**, Mattel's President and COO, since its appointment **Bonnet** is working with **Keenan**, now SVP and executive producer, who has been responsible for animated content development and pro-

duction of short and long-form episodic TV for *Barbie*, *Thomas & Friends*, *American Girl*, *Monster High*, *Bob the Builder*, **Fisher-Price's Little People** and many other properties within the portfolio.

Following this appointment, **Mattel Television** announced a new slate of 22 animated and live-action TV programs based on the company's iconic and globally-recognized characters and franchises. The new programs were created for multi-platform distribution and are based on more than 20 own properties IP portfolio. **Mattel Television** works with the Franchise Management, led by **Fred Soulie**, SVP, Content Distribution and Business Development.

In talks with **PRENSARIO**, **Keenan** describes: 'We are going through deep changes in the industry, which has derived in a change of our business model based on the value of our IPs. Content has become an extension to our existing brands, such as *Barbie* or *Max Steel*, among many more'.

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

**Keenan** believes the future of **Mattel** is driven by the IPs not only toys: 'Theatrical, branded or digital content. Diversity, inclusion and sustainability have been our key concepts. We are always moving into new challenges'.

**Mattel Films** also confirmed a new slate of 4-5 live action theatrical productions such as *Barbie* that is celebrating its 60<sup>th</sup> Anniversary this year: along with **Warner Bros. Pictures Group**, Mattel has announced a partnership to bring the world-renowned franchise in its first ever live-action feature film, starring Academy Award-nominated actress **Margot Rob-**



*Barbie*, the most iconic brand from Mattel is celebrating its 60<sup>th</sup> anniversary with new dolls but also series and a live action movie

**bie**, who is co-producing the film under her **LuckyChap Entertainment**, alongside **Tom Ackerley** and **Josey McNamara**. 'We are also working in new *Barbie* dolls with disabilities, and an interactive web series showing how girls are affected nowadays', adds **Keenan**.

On a second deal with the same studio, it will be producing *Hot Wheels*, the iconic and timeless toy racing car which debuted in 1968 and has sold more than six billion individual cars in his history.

With **MGM** and **Picturestart**' **Erik Feig** is launching the live action movie of *American Girl*, whose production will be overseen by **Cassidy Lange**, **MGM's** co-president of production and **Robbie Brenner**, **Mattel Films'** executive producer. The brand, first introduced in 1986, has offered an inspiring world of dolls, original content and experiences. More than 32 million dolls and 157 million books have been sold.

**Keenan** concludes: 'It is a great time for creators and we are welcoming them in **Mattel** to generate the brands of the future. Our doors are opened for executives and creative from different sectors: animation, live action, movies. We want to lead the way and being the best place for content creators and storytellers'.

WORLDWIDE GROSS SALES, BY BRANDS - IN USD MILLION (1H 2019)



Source: the company



Christopher Keenan, SVP, executive producer, Mattel Television



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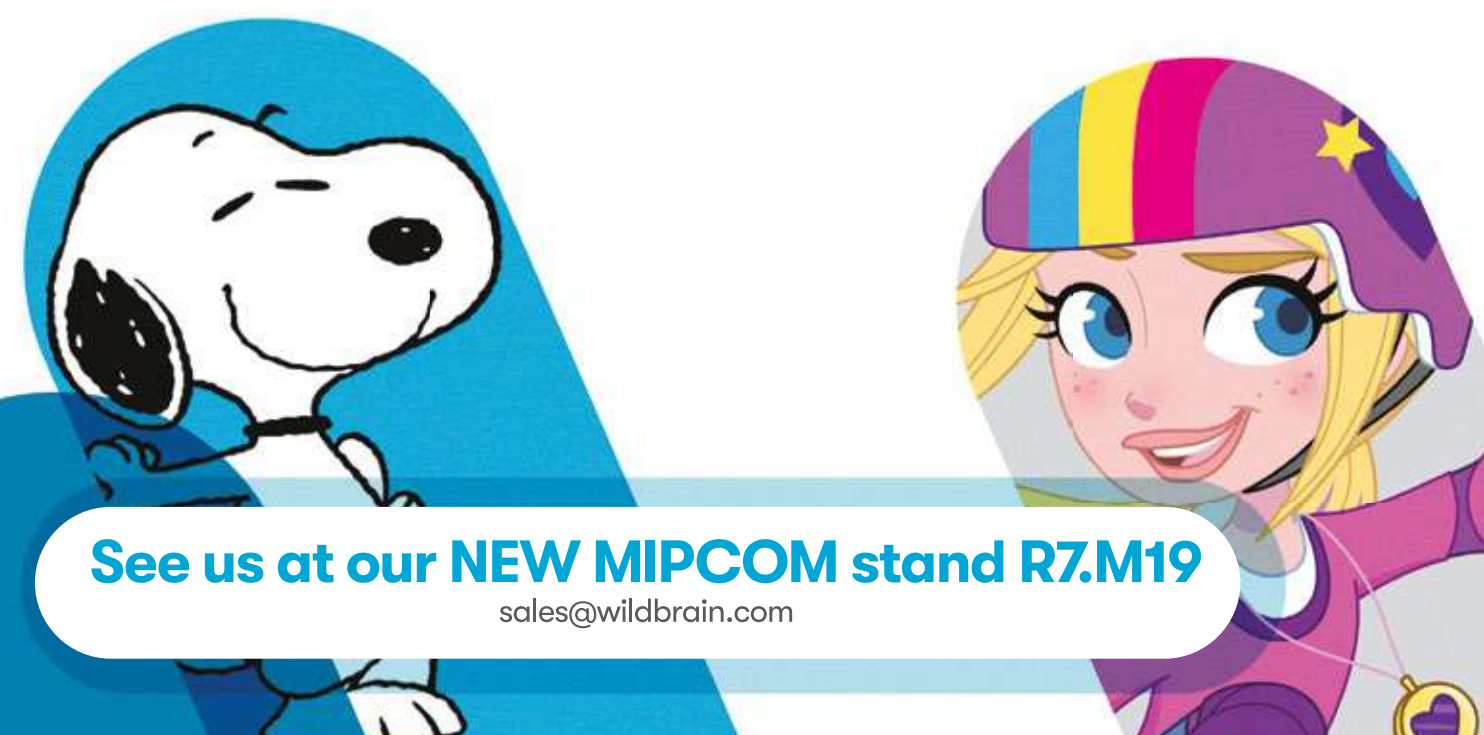
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# Disney+: the expansion of the Marvel Cinematic Universe



Kevin Feige, President, Louis D'Esposito, Co-President, and Victoria Alonso, Head of Physical Production, all from Marvel Studios, with Stephen Broussard, Trinh Tran, Nate Moore, Sara Smith, Brad Winderbaum, Mary Livanos and Jonathan Schwartz at the San Diego Comic-Con 2019 (Photo by Alberto E. Rodriguez/Getty Images for Disney)

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

According to Feige, the Burbank Studio seeks to become not only a player of weight in a market that is growing every year, but home of some of the most iconic brands in the entertainment business as axis. And without doubts, the MCU has become a pillar of the company in recent years, especially in blockbusters, where its latest film, *Avengers: Endgame*, raised more than USD 2.79 billion.

Among the new series and movies announced at the San Diego Comic-Con 2019, it stands *Blade*, with Mahershala Ali; *The Falcon and the Winter Soldier*, with Anthony Mackie and Sebastian Stan (*Avengers* and *Captain America*), and *Loki*, original series to be launched in 2021 with Tom Hiddleston. Also Disney+ originals



*Avengers: Endgame* become the highest grossing movie in history with over USD 2.79 billion of revenues

such as *Wandavision* with Paul Bettany and Elizabeth Olsen; *What if...?*, the first animated series in the MCU that present alternative realities in the MCU, and *Hawkeye*, with Jeremy Renner and Kate Bishop.

On the movie side, the *The Eternals* with Angelina Jolie, Richard Madden, Kumail Nanjiani, Lauren Rid-

loff, Brian Tyree Henry, Salma Hayek, Lia McHugh and Don Lee (November 2020); *Shang-Chi and the Legend of the Ten Rings* (February 2021), the second movie of the *Doctor Strange's* franchise, *Dr. Strange in the Multiverse of Madness* (May 2021); *Thor: Love and Thunder*, with Chris Hemsworth and Natalie Portman (November 2021), and *Black Widow*, the first solo movie starred by Scarlett Johansson (May 2020).

Disney Channels' *Ms. Marvel*, *Moon Knight* and *SheHulk* will also see their adaptation to the small screen, expanding even more the new phase of the Universe. Moreover, during the D23 Expo, Marvel Studios announced the non-scripted *Marvel's Hero Project* series heading to Disney. The first-produced non-fiction, unscripted series by Marvel New Media will premiere with the launch of Disney+. The remaining episodes will be released weekly on Fridays.

The 20-episode series shares the remarkable, positive change several young 'heroes' are making in their

own communities across the USA. These kids have dedicated their lives to selfless acts of bravery and kindness, and now, Marvel celebrates them as the true Super Heroes they are by welcoming them into *Marvel's Hero Project*. 'Taking the story of a normal kid who is living their life and now having them face these hurdles... That's

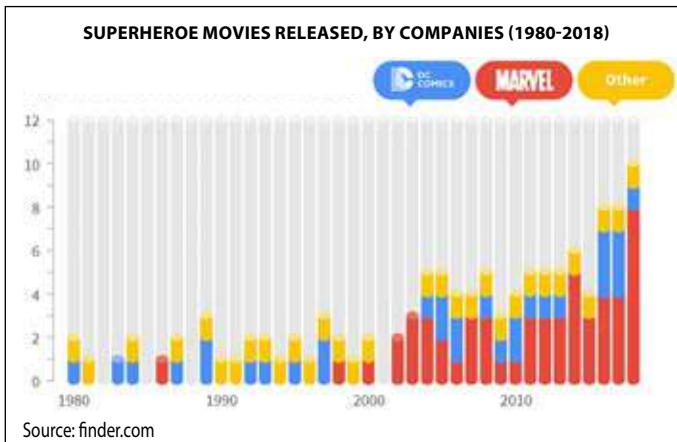


Disney Channel confirmed the production of *Marvel's Moon Girl* from Disney Television Animation, an original animated series based on the successful Marvel comics

what we do. We find out what all these kids' powers are', described executive producer Sana Amanat, and added: 'These special kids that were highlighted to prove that heroes and inspirations are everywhere around us, and you don't have to have any special powers to become a hero yourself'.

Along with the new Marvel projects, Disney+ will group the best series and movies of Disney Studios, Pixar, Star Wars and National Geographic in addition to original productions, which include, among other things, the return of *High School Musical: The series*, with 10 chapters and with the performances of Joshua Bassett, Olivia Rodrigo, Matt Cornett, which will premiere on November 12; the first Live Action series of the *Star Wars* universe, titled *The Mandalorian* and starred by Ewan McGregor, and the new short series, *Muppets Now*.

Regarding the technical details, the company also informed that its platform will include unlimited downloads for premium subscribers in a maximum of ten devices to view high definition content without an internet connection. The content display function can also be performed on up to four devices simultaneously.



## Team Jamaica will be at Mipcom 2019

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## Nick India: evolving to new genres of entertainment



Anu Sikka, head of content, kids entertainment cluster, Viacom18

As part of **Viacom18, Nickelodeon India** has established itself as a thought leader by being the #1 kids entertainment franchise reaching across 120+ million households operating four networks: **Nick, Sonic, Nick Jr** and **Nick HD+** catering to kids across all age groups from tots to teens and gathering a market share of 35%.

**Nick** has been the #1 kids channel for the sixth year in a row, while **Sonic** has been #2 since the last three months. The franchise has the highest reach and reaches out to 4.7 million unique kids week on week.

'Today we have the largest original content library in the country with over 500+ hours of content and plans to add over 200

nickelodeon..

hours this year, including the most legendary characters like *Motu Patlu, Rudra, The Golmaal Jr, Pakdam Pakdai* and *Shiva* on **Nick** and **Sonic**; and *Dora The Explorer, Paw Patrol* and *Peppa pig* on **Nick Jr.**, as well as other marquee international properties like *Kung-Fu Panda, Avatar, Penguins of Madagascar* on **Nick HD+**, describes **Anu Sikka**, head of content, kids entertainment cluster.

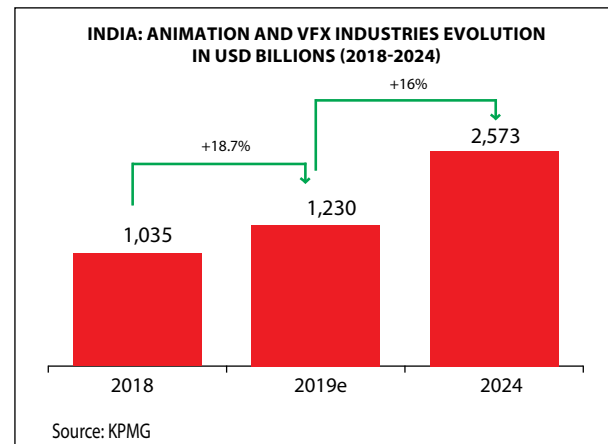
In terms of demographic, the multiple channels are catered to different age groups: the primary target for shows on **Nickelodeon India** franchise are kids on 2-14 years, while **Nick Jr.** targets of 2-5 years, **Nick** to kids of 6-10 years, and

**Sonic** shows like *Ninja Hattori, Golmaal Jr* and *Shiva* that fall under the category of 10-13 years. 'Our channels engage and entertain kids across India through large scale experiential formats that extend beyond television to now include consumer products, digital and online presence', adds **Sikka**.

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

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

In terms of production, **Nickelodeon** focused on relevant compelling story telling and enhanced quality of animation that appeals to kids. 'Humor and adventure is an integral part of our content proposition.



We have been pioneers in the category introducing eight indigenous shows over 8 years. From *Motu Patlu* to *Shiva, Rudra* or *Gattu Battu* and now the newest entrant *Golmaal Jr.*, all characters have introduced kids to new genres of entertainment'.

However, while the company continues to create IP's, it's open towards co-producing content that will universally appeal to our audiences. And the evolution of the Indian kids' animation industry and the expansion from just a few channels a decade ago to over 15 channels today, accompany this bet.

'Over the years Indian TV for kids has moved from characters that are global and international to characters that are "Made in India" with great stories, dimensions and traits that kids love and relate. They have emerged successful because they have traits that kids love. This has led to the proliferation of local IP's by all broadcaster i.e. characters from *Motu Patlu* to *Chota Bheem, Mighty Raju, Shiva* to *Little Singham* to *Golmaal Jr.* based on traits that kids identify with'.

'This momentum in local IP creation has provided great impetus to the Indian animation industry. According to the recent KPMG report the Indian animation and VFX industry now stands at USD 1.23 billion and will double in size in the next 5 years. The animation industry is not only boosted by the fact that broadcasters are serving audiences but also due to the advent of OTT. The emerging trend of creating IP's has opened the floodgates of demand for quality animation and storytelling', completes the executive.



## TFOU Max: the challenge of brand preferences

Launched in February 2015, **TFOU Max** (France) is **TF1's** SVOD service dedicated to youth, focused on building a premium offer for 3-12 year olds with a core target for 5-9 year olds. According to Jérôme Loré, director, with this service the French group responds to new video consumption uses. In 4 years, the platform has attracted more than 780,000 subscribers in France and Switzerland (+25% in 1 year) through services like **Bouygues Telecom, Free, Orange, Vitis** and very soon at **SFR** and a strong presence in OTT.

'On the channel side, we relied on the notoriety of the **TFOU** brand, **TF1's** youth program box; then on the strengths of **TF1 Video**, a player in DVD publishing and distribution in France, leader in the youth animated series market (*Dora l'Exploratrice, La Pat' Patrouille*, etc.); and finally on **TF1 Licences**, which manages major youth brands like *Les schtroumpfs* and *Barbapapa*'.



'We pay particular attention to the safety of our service, being a 100% parental configurable platform', adds **Loré** about the platform that is based on a dual marketing model: stand alone at a price of €3.99 per month and bundled within certain premium operator packages. The offer is based on three pillars: 1) the power of the youth brands broadcast on the **TF1** channel such as *Miraculous, Loup*, or *Paw Patrol*; 2) an offer with top licenses such as *T'choupi, Peppa Pig* or *Oggy and the cockroaches*, and 3) a strategy of investing in a range of programs with a high edutainment value.

New releases in 2019 include manga *Ronja, daughter of a brigand (Ghibli, Japan)* and the new season of *Olive and Tom*. 'The evolution of content consumption patterns has led to the emergence of multiple SVOD offers on the international market and in France', says **Loré** and remarks that 'youth programs form an important part of the offer proposed by these platforms'. 'The challenge of brand preference is partly based on the quality and exclusivity of each platform's youth offer. For this reason, the market for acquiring the rights to top youth licenses is very competitive'.

'Our strategy is to continue this expansion with other distributors. In terms of content, our goal is to continue to be the only platform that offers all of children's favorite licenses', completes **Loré**.



## Vme: original and coproduced

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

The group also operates two networks geared towards a younger audience: **Vme Kids**, a Spanish offering geared towards the preschool audience (2-6 years old), and **Primo TV**, an English based channel targeted to bicultural Gen Z viewers (6-16 years old). **Vme Kids** offers educational content to 1.5 million homes via Comcast Xfinity, AT&T U-verse and Sling/Dish,

combining the best educational programs and providing kids with the necessary tools for the learning. **Primo TV** was launched in 2017 and reaches 8 million homes via **Comcast Xfinity**, offering inspiring and educational programming of cultural relevance.

**Doris Vogelmann**, VP of programming and acquisitions: '**Vme Kids** fills a void for the Hispanic youth, while **Primo TV** reaches the English-speaking Hispanic market with links to their culture. The programming is diverse as it is geared towards wider audiences: our programming grid is divided in 6-10, 10-12 and 12-16 years old'.

There are three strategies for **Primo TV's** growth: a wider distribution within the US market, more original programming and co-productions. 'We are in constant conversations with Pay TV and OTT platforms to expand our footprint, while we are putting strong emphasis on original programming, like *Five@305*. We have 5% of our grid with originals and we plan to reach 20% in the following years', remarks **Vogelmann**.

Among the top shows on **Vme Kids** she highlights *Tayo* and *Pororo (Iconix)*, French animations *Molang (Millimages)* and *Little Malabar (MIAM! Animation)*; and on **Primo**, *Angelo Rules (Cake)*, *Matt Hatter Chronicles (Platinum Films)* and live action series' *Backyard Science (Beyond)* and *The Elephant Princess (ZDF)*. 'Both channels provide a safe environment for kids and parents', added the executive.

She concludes: 'Digital strategy is a key part of our business and reason for our expansion in the US. Both networks are also offered via free VOD channel on **Comcast Xfinity**. The audiences have changed in that they now control what they want to watch: they are not passive. The idea is to give kids a "sense of control".'



Doris Vogelmann, VP of programming, acquisitions and production, Vme Media Inc.



Millimage's *Molang* on Vme Kids, and ZDF's *The Elephant Princess* for Primo TV

## Play Kids: the power of edutainment



## Cartoon Network: experiencias de consumo



Fernando Collaço, Head of content and communications

**PlayKids** (Brazil) is one of the largest content production and curation platform for kids, with presence in over 180 countries and 5 million active users, being children from 0 to 8/9 years. The company also has *Leiturinha*, the largest readers club for children in Brazil with over 150,000 subscribers, and *Explorer*, hybrid product that mixes online and offline to give children an adventure experience through AI.

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

Contents are divided by age group and theme. All are educational and child-oriented and work on three fronts: *interpersonal* (emotions), *intrapersonal* (relationships) and *cognitive* (school subjects). 'All content can be downloaded and accessed offline, we have no ads in our app, can be accessed on multiple devices, has an exclusive area for parents to track access time and what content their children have contact', remarks **Collaço**.

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

New highlights are *Kantalá*, trilingual series that teaches classic songs with Brazilian, American and Peruvian characters; *Shake Shake*, which put children to dance, and *Bebel-á-ba*, which brings the *Leiturinha* gang to the app, so the children have the first contacts with the alphabet and phonemes of the Portuguese language.

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

**Jaime Jiménez**, director de contenido de **Cartoon Network** Latin America: 'Estamos experimentando uno de los mejores momentos de la industria. Cada vez hay más outlets y medios dedicados a los chicos. Y sobretodo cada vez más realizadores que buscan dejarse ver en alguna panta. Nosotros, como creadores y descubridores de nuevos talentos, perseguimos esas mentes creativas que quieran formar parte de nuestra familia'. El ejecutivo reafirma el compromiso de la marca de 'crear experiencias o situaciones de consumo de contenido únicos en cada plataforma. Detalla: 'Nuestros fans no siempre tienen el tiempo o la disponibilidad de sentarse a ver TV y pasar tiempo con nuestra señal. **YouTube**

no es lo mismo que TV lineal, ni las redes sociales pueden ser otra pantalla, o el gaming. Para estar actualizados, debemos tener en cuenta todas estas nociones en la creación de experiencias de consumo'. En cuanto a las tendencias, **Jiménez** remarca la tradición por 'abarcar' el mercado de la animación 2D y, aunque no desestima otra corriente, subraya que se mantiene 'abierto' ante nuevas formas de animación. 'Seguimos fieles a nuestro estilo desde hace 25 años. Aunque hemos tenido pruebas en animación 3D o en técnicas mixtas, la realidad es que el 2D y la animación clásica es lo nuestro. En donde más cómodos nos sentimos y donde nuestras apuestas han tenido el mayor de los éxitos en el target core (niños y niñas de 6-11 años)'. Como parte de la evolución, **Cartoon Network** se ha transformado en productor de contenido original en los principales mercados de Latinoamérica. El canal pone su conocimiento al servicio de la creación local con iniciativas como "Women in Animation" o "Girl Power", este último junto a *El Festival-Pixelatl*, buscando unir fuerzas con las creadoras más innovadoras e impulsar proyectos liderados por mujeres. **Cartoon Network** tiene este año *Mao Mao: Héroe de Puro Corazón*, *The Fungies* y la coproducción original de Brasil para Latinoamérica, *Ninjin*. **Jiménez** concluye: 'Ponemos a los fans en el centro de las estrategias y decisiones con nuestra marca presente en todo el ecosistema digital. El niño que es fan de **Cartoon Network**, espera que en cada uno de los puntos de contacto de que tenemos con ellos, tengan una experiencia que refleje nuestro ADN. Que puedan consumir contenidos entretenidos, divertidos y audaces en todas nuestras presentaciones'.



Jaime Jiménez, director de contenido para Cartoon Network



*Mao Mao: Héroe de Puro Corazón*, producción original de Cartoon Network creada por Parker Simmons



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## Viacom: a slate for kids and teenagers



Guillermo Borensztein, VP Sales & Coproductions

**Viacom International Media Networks (USA)** highlights at MIPJunior a slate of teenager's series and kids content headed by *Blue's Clues & You!* (20x'22) from **Nick Jr.**, which shows a reimagination of the 90's favorite of **Nickelodeon's** with a live-action version show that takes place in an animated world, with the presenter and the preschool audience working together during the show to solve clues to work out what Blue, the animated dog, wants to do. The show will be aired on **Nickelodeon** the next month.

*Corn & Peg* (13x'22) from **Nick Jr.** is a preschool animated series that follows the adventures of a unicorn and pegasus duo. The show was launched in March in USA and is scheduled to release internationally this year. From **Awesomeness TV**, **Viacom** presents a teenager's content offer with *The Unsettling*: it is a scripted drama about a 16-year-old girl, who arrives at her new foster home located in a remote area. Her foster siblings are less than welcoming but none more so than the 11-year-old biological son of their foster parents.

The show was sold to **HBO Europe**. From **MTV**, the company highlights a new cycle of the successful docuseries, *The Hills: New Beginnings*. The show reunites original cast members, alongside their children and friends and follows their personal and professional lives while living in Los Angeles.



*Blue's Clues & You!*, animated remake series

Season one welcomed returning and new faces like **Misha Barton**. Produced by **MTV Studios** and **Evolution Media**, *The Hills: New Beginnings* premiered in June on **MTV** and has been renewed for a second season.

BOOTH #R7.D18

## CAKE: Mush-Mush



*Mush-Mush & the Mushables*, CGI comedy

The leading kid's entertainment content company **CAKE**, France's **La Cabane** and Belgium's **Thuristar** announces at MIPCOM the launch of two new episodes of *Mush-Mush & the Mushables* (48x'11 & 2x'22), an CGI comedy for kids which follows the adventures of Mush-Mush as guardians of the forest, his best friends and the rest of the Mushable community, as they explore, grow and discover the joys of wildlife.

*Mush-Mush & the Mushables* will be launched in 2020 internationally on **Boomerang** (in addition to **Turner Kids** channels **Cartoon Network**, **Boing** and **POGO** in select markets), in France on **Canal+ Family** and **Piwi+**, in Belgium on **VRT-Ketnet** and **RTBF**, in Switzerland on **RTS** and in the Netherlands on **RTL Telekids**. The show was created by **Elfriede de Rooster** and directed by **Joeri Christiaan**

## Hasbro + eOne: stronger

One of the top news **Hasbro** is brings to MIPCOM is the recent purchase of Canadian company **eOne**. The acquisition is significant for the company's growth in family-oriented TV, movies and consumer products because the Rhode Island-based toyco takes ownership **eOne's** entire film and TV production slate, which includes hit preschool IPs *Peppa Pig* and *PJ Masks*. 'The acquisition of **eOne** adds beloved story-led global family brands that deliver strong operating returns to our portfolio and provides a pipeline of new brand creation driven by family-oriented storytelling, which will now include **Hasbro's** IP', said **Brian Goldner**, chairman and chief executive officer.

**Allspark**, the company's filial for audiovisual content, highlights this year in Cannes *My Little Pony Friendship is Magic* (221x'22). This story follows magical Princess Twilight Sparkle and her trusted assistant, Spike who live in Ponyville in the enchanted land of Equestria, along with her colorful pony friends - honest Applejack, generous Rarity, kind Fluttershy, loyal Rainbow Dash and fun-loving Pinkie Pie.

As parts of the famous franchise, **Hasbro** also presents *Power Rangers Beast Morphers* (929x'22) a live-action show that shows how scientists have created technology to harness the power of the Morphin Grid, but the tech is corrupted by the enemy Evox, an evil computer virus and only one force can stop him and his army: the Power Rangers. Part of one of the largest franchise of the company, *Transformers Cyberverse* (36x'11) arrives to MIPCOM with a story that pursuits The Autobots and how they will use incredible new powers from the Allspark to battle the Decepticons, while they'll wield incredible strength and mysterious new abilities, including the power to convert Earth vehicles into Spark Armor: the battle-ready gear they need to defeat the Decepticons and continue their mission.



Brian Goldner, chairman and CEO



*Transformers Cyberverse*, animated series based on the Transformer's franchise

BOOTH #R7.E75

## 9 Story: Dr. Panda

**9 Story Distribution International** is presents at MIPCOM to announces that it has secured international sales for the first season of the 3D animated preschool series *Dr. Panda* (39x'7). New broadcast deals include **Cartoonito** (Italy), **RTL Kids** (Netherlands, Luxembourg), **YLE** (Finland), **TVNZ** (New Zealand) and **HITN** (Latin America and Spanish-speaking USA). The series was also licensed to **Roku** in the US, and to the kids learning app **Azoozee** for the US, UK, Eire, Sweden, Malta and South Africa. Developed for children ages 3-6, *Dr. Panda* is created and produced by **Lin Yan** with **Giggle Garage** and **Spider Eye**. The series is written by **Daan Velsink** and **Chris Parker** (*Peppa Pig*) and directed by **Patrick Chin** and **Wip Vernooij**, based on the worldwide app franchise that has over 120 million downloads and 5 million active users per month, the program is *Dr. Panda's* first 3D series.



*Dr. Panda*, 3D animated series

BOOTH #P-1.M2

## Mondo TV diversifies



Matteo Corradi, President & CEO

**Mondo TV Group** (Italy) keeps bringing to the market key animated and live action properties for its global clients. **Matteo Corradi**, President & CEO, remarks the company's diversification and highlights the new co-production partnerships in many continents, like the one with the new German kids and family entertainment company **Toon2Tango**.

**Corradi**: 'It is a very important alliance, and help us to build a stronger presence in Northern Europe. Co-production allows us to partner with some of the very best names in production and distribution in areas as diverse as Korea (*Robot Trains*), China (*Invention Story*) and Latin America (*Heidi Bienvenida*)'. 'Working as a third-party licensor on **Feisty Pets**, a highly original plush property, help us to further build our fast-growing licensing business, in which we are enjoying success in many territories and across new categories, including AR products, using both multimedia marketing strategies and traditional retail partnerships'.



*House of Talent*, new web series with Italy's top influencers

'Our shows have made inroads into social media, **YouTube** and OTT as well as linear TV. *House of Talent* brings to-

## Metrovision, paso adelante



María Laura Moure, gerente general

**Metrovisión** (Argentina) es parte de **Industrias Audiovisuales Argentinas SA**, la cual pertenece al grupo **Chilefilms**, junto con **Cinecolor Argentina** y otras filiales de países de América Latina. Está promoviendo una nueva faceta de cara a los mercados globales: la de productora de contenidos originales como *Nivis*, *amigos de otro mundo*, live action + animación 3D que estrenó en julio en **Disney Junior** Latinoamérica. Esta nueva etapa se inició en 2010 con llegada de **María Laura Moure**, gerente general, quien evolucionó la empresa hacia servicios de producción integral y, posteriormente, a la generación de contenidos, distinguiéndose de las demás casas productoras por su know how en animación, VFX, y los contenidos infanto-juveniles.

Como resultado han surgido éxitos internacionales como *El jardín de Clarilú* también para **Disney Junior**, que obtuvo un Emmy como "Mejor serie Preschool" en 2013, *Playground*, dos temporadas de *Morko y Mali* (26x'22); y ahora *Nivis*. 'Nivis tiene dos temporadas de 21x'11, a los que se suman 14 cortos de '5, doce videoclips de '2 cada uno. En total son más de '300 de animación', dice **Moure**, quien destaca que es un producto 360, que incluye explotación en redes sociales, música, live, on air, marketing, entre otras.



Nivis

**Metrovisión** ofrece siete nuevos formatos. Uno de ellos, una ficción juvenil, está comenzando sus primeros pasos y fue seleccionado por **Disney**. 'Los seis restantes los estaremos presentando en Kidscreen 2020 y otros del año próxima', finaliza **Moure**.

gether over 20 of the most followed influencers on Instagram and **TIK TOK** in Italy's teen market in a new web series composed of 260 episodes of approximately 10 minutes each, co-produced by Mondo TV with the company **House of Talent Srls**. This highly innovative web series was launched on 9 September his year. During the teaser campaign the trailer reached over 55,000 views in very few hours ranking 37th among the **YouTube** top trending list', he adds.

**Corradi** completes: 'Our kids' shows have also focused on topical modern issues such as the environmental: *YooHoo to the Rescue* and *Robot Trains S3*, an animated series for children aged between four and seven years set in Train World, where all the citizens are trains, but some can transform into robots. Also *MeteoHeroes* (52x'7), co-produced with Italy's **Meteo Expert Center**, Italy's leading weather forecasting group. Scheduled to launch in May 2020, this animated comedy-adventure, about six kids who discover that they can each control a different weather phenomenon'.



*Robot Trains* on its third season



*Heidi Bienvenida*, great experience with live action series for Nickelodeon

## The Jim Henson Company: Classics and news IP

To **Claudia Scott Hansen**, SVP of global distribution on **The Jim Henson Company**, animation content is finding its biggest audience: 'Now, global consumers have a growing appetite for the medium, and viewers want engaging visual effects and realistic animation, and animation is being watched not only on linear TV and the streaming platforms, but also on **YouTube**, **Twitter**, and **Facebook**', she says.



Claudia Scott Hansen, SVP of global distribution

The company brings to MIPCOM with a slate of its high-class shows for kids and **Henson Independent Properties** (HIP). The preschool offers is heading by *Dinosaur Traink* (100x'22), *World Party* (40x'11), and *Doozers* (72x'11), these shows mix CG techniques animation and innovate topics for kids with the Jim Henson's stamp.

In addition, the company highlights the HIP label's shows: *friendzspace* (52x'11), *The Adventures of Teddy Ruxpin* (65x'22), and *Elias: Rescue Team Adventures* (52x'11). 'All these titles reflects the DNA's company bringing back classic and new stories and inspire young children to have fun. About current content trends,' stands **Scott Hansen**, and she concludes: 'Animation is finding its space for artistic freedom across all subjects and age demographics, for everything from kids, to suspenseful action and even horror'.



Doozers

BOOTH #R7.M19

## From DHX Media to WildBrain



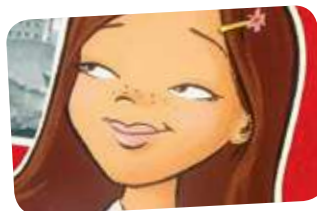
Eric Ellenbogen, CEO

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

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

At MIPCOM, **WildBrain** launches new live-action series, *Malory Towers* (13x'30), which has been greenlit by **CBBC** and the group's **Family Channel**. The series is expected to premiere on both in 2020. It is based on the iconic book series of the same name by Enid Blyton and follows 12-year-old Darrell Rivers as she leaves home for the first time to attend an all-girls' boarding school.

An official Canada-UK treaty co-production, *Malory Towers* is adapted for television by Rachel Flowerday and Sasha Hails. Executive producers are Josh Scherba, Anne Loi and Michael Goldsmith, with Jo Sargent serving as executive producer for **King Bert Productions**. The series is produced by King Bert's Grainne McNamara and DHX Media's Angela Boudreault and will be directed by Rebecca Rycroft (*Evermore Chronicles*, *So Awkward*) and Bruce McDonald (*Creeped Out*, *Heartland*, *Dark Matter*). **WildBrain** is the international distributor for *Malory Towers* outside of the UK.



Malory Towers, animated series

BOOTH # R7.K3

## Showlab: 3D and adventure



YoYo, animated preschool series

**Showlab** (Italy), a **Prodea Group's** media company that stands out for the production of shows for prime-time television, factual and entertainment formats, is attending Mipcom with its CEO, **Corrado Camilla**.

In the past three years, the company has been focusing on programs for kids and young audiences with successful consumer-product activities to start from the Italian market. 'Thanks to a partnership with **Giochi Preziosi Group**, Showlab is positioning itself in the international market for kids' content with fast-growing expansion', remarks Camilla.

At Mipcom, Showlab is exhibiting some of its most successful shows, including *Yo Yo* seasons 1 & 2 (104x'7), *Miracle Tunes* (51x'26) and the animation 3D and 2D *Whiskey & Friends* (26x'7), *Combat Q* (26x'15), *GGO Football* (104x'26) and *Running Man 1* (48x'11) and 2 (48x'11).

## Jamaica: 23 animation projects

As part of the *Business of Sustainability for Studios* (BOSS) program, **JAMPRO** and the **Office of the Prime Minister** of Jamaica led the second team of representatives from eight local animation studios to MIPCOM. This year, 10 projects are being showcased at MIPJunior screenings library to attract content buyers and secure co-production deals; they are also displayed in Jamaica's first animation catalogue promoting 23 projects completed or under development.

**Margery Newland**, Project Manager of *Youth Employment in the Digital and Animation Industry* (Yedai): 'Our companies have stronger portfolios of IPs than in previous years and the output is significantly improved over last year in quality, quantity, diversity and global appeal'.

Jamaican delegation comprises of studios from the second cohort of the BOSS program, the project aimed at supporting youth employment in the digital and animation industries that hopes to realize animation's potential in Jamaica, facilitating contributions of up to USD 20 million to the economy and creating at least 500 new jobs on an annual basis.

This is the third time the delegation is participating at an international show, after MIPCOM 2018 and Kidscreen 2019, which had resulted in two animation productions outsourced to local production companies, including a 44-episode project for a Jamaican animation series with **Toonz Media** (India). A member of the first cohort, **ListenMi Caribbean**, has secured a deal to produce a live action short film to be aired as part of *Sesame Street's* Season 50.

Film Commissioner **Renee Robinson** is optimistic about the Jamaican animation industry's progress, as the program is achieving its intended goals: 'There are significant global outsourcing opportunities to be pursued, by local companies that have the infrastructure, workflow and human capital to scale up to meet the demands of larger international productions'.



Margery Newland, YEDAI Project Manager



Film Commissioner Renee Robinson



BOOTH #R7.B12

## Konami: VR & AI

Konami Cross Media (USA) is attending Mipcom to showcase its catalog of new releases such as the animation series *Yu-Gi-Oh! VRAINS* Season 2 (46x'30), where virtual reality, artificial intelligence and high-speed dueling merge into a fighting extravaganza.

Also, it is bringing back some of its already known movies, including *Yu-Gi-Oh! The Darkside Of Dimensions* (2017) ('110) and *Yu-Gi-Oh! The movie* (2004) ('90), digitally re-mastered.

Among the TV shows, all available for all markets excluding Asia, Konami presents *Yu-Gi-Oh! ARC-V* Season 1-3(148x'30), *Yu-Gi-Oh! Zexal* (146x'30), *Yu-Gi-Oh! 5D's* (123x'30), *Yu-Gi-Oh! GX* (155x'30), *Yu-Gi-Oh! Duel Monsters* (236x'30).

Konami's executives attending Mipcom are Kristen Gray, Mark Kirk, Jennifer Coleman and Jennifer Buzzelli.



Yu-Gi-Oh! The Darkside Of Dimensions, length-film

BOOTH #C20

## Zodiak Kids: strategic partnerships



Cecile Cau, VP of Sales & Co-Productions



Bébéatrice, family series

(Canada) and **SIC K** (Portugal), among others'.

**Zodiak Kids Studios** is working in 4 to 6 series every year, mainly for **BBC** and **CiTV**, as well as international series like the sci-fi *Silverwood* (13x'30). 'With digital representing 10% of our revenues we have two priorities: closing deals for our 27 **YouTube** channels outside of France and UK, especially Hispanic ones, and creating new specific content for digital platforms'.

**Zodiak Kids** has announced several copro partnerships: the 2D comedy series *Yellow Yeti* (52x'11) with **Gigglebug**; *Street Football S4* (22x'26) with **Monello**; *Shasha* (26x'22), a 3D action-adventure with **Pingo** (South Korea); and *Emile* (52x'11), a 2D series adapted from France's **Vincent Cuvelier** and **Ronan Badel**.

'On the preschool side we have two series in the pipeline: *Look Up!* (52x'11) with **Illuminated Films**, and the comedy *Mumfie* (78x'7) with **Animoka** (Italy). For MIPCOM, we are also promoting *Worst Best Friends*, a coming-of-age animated sitcom about five kids; and *Bekaw*, an '11 animated comedy about an irrepressible chicken who was raised by crocodiles', she concludes.

## Xilam: Lupin's Tales

BOOTH #R7.D18



Lupin's Tales, 2D & 3D animated series

**Xilam Animation** (France), one of Europe's leading animation studios companies, is arriving at MIPCOM with its new comedy series, *Lupin's Tales* (78x'7).The 2D and 3D animated series is created for preschool audiences and is set to be delivered in autumn 2020.

The series is co-created by **Laura Muller** (*Mr Magoo*, *Zig & Sharko*) and **Nicolas Le Nevé**(*Oggy and the Cockroaches*). Muller is also co-directing *Lupin's Tales* with **Antoine Colomb** (*Moka*) and **Xilam** has already secured pre-sales for the series with **Rai** in Italy and **France Télévisions**.

The series follows the adventures of a young wolf who dreams of being like the storybook heroes he admires. From medieval Europe, to Greek and Nordic myths and Asian tales, in each episode, the character will journey into a different storybook and attempt to become the hero.

BOOTH #R7.D32

## Onceloops: an expert for teen & kids



Sebastián Mellino, president, with Pilar Pascual, the protagonist of Go!, in the Mellino Academy

**Onceloops** (Argentina) is today one of the top music and content companies about kids & teens in Latin America. Its own production *Go!* is a huge success at **Netflix**, and it has provided the main songs for *Bia*, the current **Disney's** teen hit. It attends Mipcom with about 10 running projects.

**Sebastián Mellino**, president: 'This is a big moment for the company. We've worked in a leading role for years, but now with *Go!* we are on focus across the media industry. The kid & teen series has launched this year a very successful second season at **Netflix**, and we've joined more than 40,000 people in live shows in Buenos Aires, Rosario and Cordoba, three Argentinean cities. In November we start a tour through Peru, Uruguay, Ecuador, Colombia and Brazil'.

Due to this present, the company has set up production alliances through Latin America, and at Mipcom it expects new ones in Europe and the world. 'We have running for instance *Ivana*, a +8 series with **Caracol** Colombia, with the winner of *The Voice Kids* in the country. Or with **Somos** (USA) we push *Maleducadas*, a +12 series based on the K Pop culture, with 4 young rebel ladies. It is a very ambitious project. We also have *Nikki*, with **Fox Telecolombia**'.

**Onceloops** had also participated in the music of *Violetta* and *Soy Luna*, the other top hits from **Disney**. 'We have an integral work in the music and media segments. We have a music label, **Onceloops Records**, where we launch new singers frequently. The last one is **Kinaria**, who meets an African father with a Latin mother'.

'We are working with **Sergio Pizzolante** and **Santiago Aristizabal** in different projects. And we also have our own artist academy, including singing, dancing and theatre. We have more than 700 students, pushing new figures too'. **María Eugenia Muci** is in charge of international business, and she is attending Mipcom.



Onceloops participated in the music of Disney's series Violetta

BOOTH #R7.D22

## Cyber Group: Gigantosaurus

**Cyber Group Studios** (USA-France) has appointed **BRAND-WARD Services** to manage its UK licensing program for preschool animation IP, the award-winning 52x 11' CGI comedy-action series *Gigantosaurus*. The British company is a newly formed IP consultancy business from **Jean-Philippe Randisi** and **Trudi Hayward**, helping owners/creators to monetise their IP regionally and globally.

*Gigantosaurus* features four fiercely-fun dinosaur friends who take pre-schoolers on exciting adventures. It currently airs on **Disney** around the globe and is set to hit UK screens on FTA channel, **Tiny POP**, next year; it is also confirmed for **France Télévisions**, Germany's **Super RTL** plus Italy's **Rai Yoyo**. Content is also available **ON Disney's YouTube** channel and will come to **Netflix**.



Gigantosaurus



# Animación Iberoamericana: fuerte expansión global

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

La realización del documento cuenta con el apoyo de ICEX España Exportación e Inversiones, Diboos, EGEDA, Crea SGR, Safe Creative, Tenerife Film Commission, La Liga de Animación Iberoamericana, Welaw y LatAm Cinema. Y en él también han participado la Confederación de Autoridades del Audiovisual y la Cinematografía de Iberoamérica (CAACI), Programa Ibermedia, entidades de Argentina (INCAA), Brasil (ANCINE), Chile (CNCA), Colombia (Ministerio de Cultura y Proimágenes), Ecuador (ICCA), Perú (DAFO), Portugal (ICA), República Dominicana (DGCINE); Uruguay (ICAU y Uruguay XXI).

de animación de la región a lo largo del año.



Bea Bartolomé, coordinadora, confirmó que en toda la región iberoamericana hay un total de 867 casas productoras de contenidos de animación, 261 centros de formación, 26 asociaciones especializadas y 93 eventos enfocados en la industria. De estos datos, España y Argentina destacan como los países con más casas de animación.



El Libro Blanco presentó un adelanto en Anney con Carlos Biern, presidente de Diboos, Silvina Cornillon, de Animation! Ventana Sur, Jose Luis Farias, director de los Premios Quirino de la Animación, Silvia Barraclough, Jefe de Sector de Videojuegos y Animación en ICEX, y Jose Iñiesta, director de El Festival-Pixelatl

## Datos

El Libro Blanco de la Animación Iberoamericana propone una fotografía general del sector de la industria de la producción de animación, e incluye una base de datos de asociaciones, productoras, centros de formación y eventos de animación, siete anexos y, por primera vez, incluye mercados de Centroamérica anglosajona como Jamaica y Trinidad y Tobago; también representación de las mujeres directoras en la animación iberoamericana; casos de estudios y un calendario con los eventos

De estas desarrolladoras, los formatos publicitarios son los más usados, con un 28,2%, le siguen los formatos cortos o largos, y luego series con técnicas que van desde las mixtas, el stop-motion, hasta el 2D y el 3D. Entre los 10 países Iberoamericano donde prepondera la realización de animación están, además de Argentina y España, también se destacan Brasil, México, Colombia, Chile, Perú, Portugal y Uruguay.

ización de animación en Iberoamérica 'vive una brecha de género', donde las cifras de lanzamientos y de proyectos en desarrollo pide un 'refrescamiento' para lograr la igualdad de género en este campo.

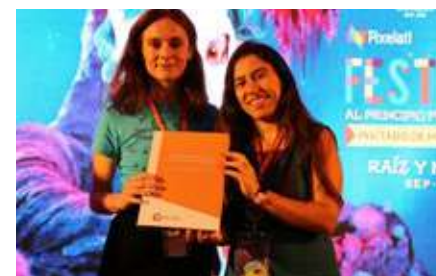
La autora subraya iniciativas como *Girl Power Pitch Me the Future* por parte de **Cartoon Network** o la asociación abierta fundada en España, **Mujeres en la Industria de la Animación** (MIA). También pondera con importancia los espacios regionales que se han abierto y que han ayudado al futuro de la animación: 'En los últimos años, en toda la región han florecido un puñado de espacios de formación y desarrollo de proyectos de animación con varios formatos,

## Iniciativas

Asimismo, el Libro Blanco Premios Quirino de la Animación Iberoamericana refleja el momento actual que vive la industria de la animación con la promoción de la igualdad de género como valor clave en el desarrollo de nuevas historias. Para **Marta García**, gestora cultural, periodista y una de las responsables del documento, la real-



Puerto Papel, serie animada de Zumbastico Studios emitida en más de 20 mercados internacionales



Beatriz Navas, directora de ICAA y Bea Bartolomé en la presentación del Libro Blanco en los Premios Quirino en el marco de El Festival-Pixelatl en Cuernavaca, México

algunos más vinculados a lo autoral y otros con hincapié en el mercado'. Estos "Laboratorios de desarrollo" son entornos donde se potencian proyectos en conjunto con una mayor carga horaria y una dinámica de trabajo personalizada. Muchos de ellos comprenden actividades intensivas que congregan un número reducido de participantes que son seleccionados a través de convocatorias con expertos nacionales e internacionales en los paneles docentes, donde exigen tiempo y dedicación para lograr fortalecer estos proyectos.

Ejemplos como *Andean Call* o *Animation!*, curados por **Anney** (Francia), o *Bridging the Gap*, integrado por profesionales españoles. En América, como parte de la cooperación de países en la región, se destacan los laboratorios de proyectos *TIFA Andina*, financiado por **Ibermedia** que se enfoca en Colombia, Ecuador, Perú, Bolivia y Venezuela, donde han destacado animaciones como *Nuna, la agonía del Wamani* (Perú), *El Capulí* (Ecuador) o *Islas* (Colombia). O **APA LAB**, que este año será del 8 al 13 de diciembre en Córdoba, Argentina, organizado por **Asociación de Productores de Animación** (APA); **AnimaPerú**, encuentro formativo en Perú, o espacios de formación como **MrCohl** o **Media Training & Consulting**.

Asimismo, destaca los mercados como el

*BootCamp*, adjunto a **Pixelalt**, que congrega a realizadores donde reciben asesorías y retroalimentación de profesionales. En este encuentro, varios proyectos han sido seleccionados por empresas como **Cartoon Network**, **Discovery Kids**, **Amazon Studios** y **Netflix**; estudios como **Ánima**, **Atomic Cartoon**, o **Gaumont**, que tiene series en producción derivados de este encuentro.

## Casos de éxito

*Puerto Papel*, de **Zumbastico Studios** (Chile), ya cuenta con dos temporadas (52x'11) y es una de las animaciones destacadas de la región por técnica (*paper motion*) y narrativa. Coproducido con **Gloob** (Brasil), **PakaPaka** (Argentina), **Señal Colombia** y **TVN** (Chile), tuvo ventas internacionales (a cargo de **Millimages**, Francia) en España, Portugal, Australia, Italia, Suecia, entre otros.

En Colombia, **Fosfenos Media** es el primer estudio de animación de Cali, y sus fundadoras **Maritza** y **Marcela Rincón** lideraron con proyectos como *El Libro de Lila*, primer largometraje de animación en Colombia escrito y dirigido por una mujer. El filme que tuvo su estreno mundial en el Festival de Busan. **Sola Media** vendió el film en siete países, incluyendo China, Estonia, República Checa, Polonia, Corea del Sur, India y Francia.

**Ánima Estudios** es uno de los motores de animación en México con largometrajes como *Don Gato* y su pandilla (2011), *La Leyenda de la Llorona* (2011) o *La Leyenda del Chupacabras* (2016), que están entre los filmes más vistos en su año de estreno. Es también creadora de *Las leyendas*, serie de animación original para **Netflix**, emitida en todos los territorios y cuya segunda temporada se encuentra en desarrollo.

En Brasil el productor y director **Alê Abreu** consolida la industria de animación nacional internacionalizando productos como su primer largometraje *Garoto Cósmico* (2008) y *O Menino e o Mundo* (2014). También creó la serie *Vivi Viravento* (2017) para **Discovery Kid**, y trabaja en *Viajantes del bosque encantado*, largometraje para 2021, coproducido con **Filme de Papel** y **Buriti Filmes**.

## El Caribe

Jamaica constituye un lugar ideal para la



El Libro de Lila, largometraje de Fosfenos Media que participó en múltiples festivales internacionales

tercerización de producciones de animación con compañías de software como **Toonboom**. La industria local cuenta con 4 estudios consolidados, **Alcyone**, **Liquid Light Digital**, **Reel Rock GSW** y **Skyres Studio**, y otros 4 emergentes, **Night Vision Media**, **Listen Mi Caribbean**, **Castle Productions** y **Esirom**. El principal desafío para el crecimiento en la región es la falta de profesionales, pero el *Libro Blanco* resalta que está preparada para ofrecer 5.000 empleos, de los cuales 500 podrían estar en Jamaica, según el **Development Bank of Jamaica**. A través de **Jampro**, **Banco Mundial** y el programa *Yedai*, Jamaica organizó tres ediciones de la conferencia *KingstOon*. Además, promueve su animación en *Kidscreen* o *MIPJunior*, donde este año está presentando 23 proyectos que conforman su primer catálogo internacional; 10 de esos títulos están disponibles en la librería online del evento.

En tanto, Trinidad y Tobago tiene una industria de animación 'en estado embrionario', según el documento. Aquí, el tamaño pequeño de la industria, así como a las estrechas relaciones entre los profesionales que la integran, los estudios optan por la dinámica de realizar asociaciones colaborativas e incorporar los servicios de animadores independientes. Se destacan el rol de **Trinidad and Tobago Animation Network** (TTAN) con la **Universidad de Trinidad y Tobago** (UTT) y el *Animae*, evento que exhibe trabajos de animación tanto de lugares del Caribe como internacionales.



Menino e o Mundo, largometraje de Alê Abreu nominado en 2016 al Oscar



# Gen Z: how the environment evolves



Christian Kurz, SVP of Global Consumer Insights at Viacom Media Networks



Dario Spina, Director of Viacom Velocity Marketing

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

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

generation, brands must show a genuine commitment to continue to gain their trust'.

This power has had negative connotations, historically. It is related to exercising power over someone or something, and is often seen in individual

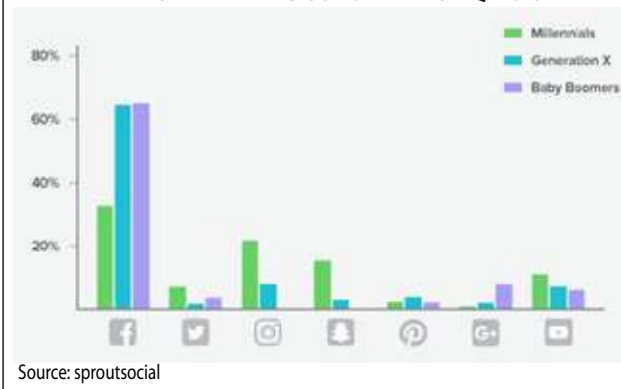
terms. For Generation Z, however, power is increasingly seen as a collaborative and beneficial exercise for many and not for one. Likewise, today connected-world

makes power more accessible to all, thus increasing the possibilities regarding how it is expressed and transmitted information. Gen Z people have widespread access to the Internet at early age. According to US consultants Sparks and Honey, 41% of them spends more than three hours a day using computers for other purposes than schoolwork. And on the other hand, an investigation by the Annie E. Casey Foundation shows that young people of Generation Z had lower teenage pregnancy rates, lower substance abuse and higher high school graduation rates on time compared to Millennials, concluding that this may be due to the good information that our children find online today. The study yields three key models of power for Generation Z: a) *Built-in power*: power is integrated into the identities of

DEFINITION OF GENERATION BY AGE



NETWORK PREFERENCES BY GENERATION - Q1 2018

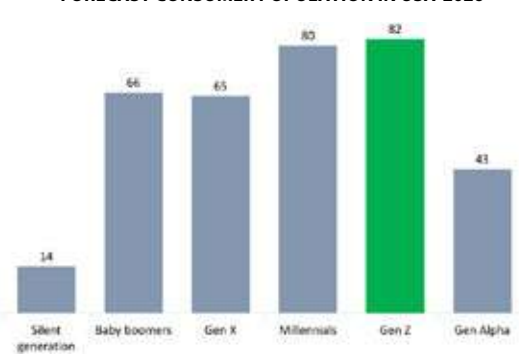


Source: sproutsocial

today's youth, they can take advantage of power on social networks, as this group grew as digital and social natives with different role models for personal power; b) *Power gained*: Generation Z is at the forefront of inclusion movements, in which they come together to boost historically underrepresented voices and claim to be heard. They also come together to reject people and opinions they don't share; c) *Power is transforming*: Due to its age, for Generation Z power is a work in progress. As a result, brands now have greater significance within their conception of the world. **Dario Spina**, Director of **Viacom Velocity Marketing**, concludes: 'Viacom is built on

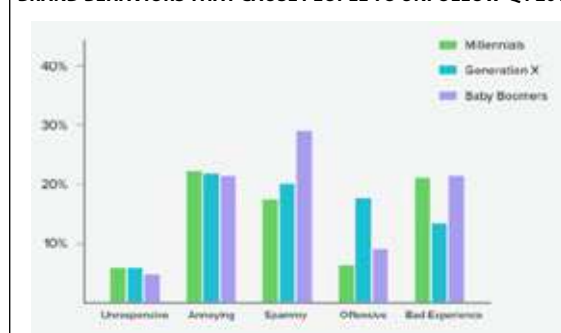
the basis of youth culture. With more than 35 years of connection with generations of young people and hundreds of our own studies, we understand not only our audiences, but also the way in which culture is configured and why it is important for brands'.

FORECAST CONSUMER POPULATION IN USA-2026



Source: BI Intelligence

BRAND BEHAVIORS THAT CAUSE PEOPLE TO UNFOLLOW-Q1 2018



Source: sproutsocial



GENERAMOS IDEAS  
HACEMOS MÚSICA  
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