

OCTOBER 2018 VOLUME 21 NUMBER 5

# LIC<sup>©</sup>ENSE<sup>®</sup>

THE LICENSING INDUSTRY'S THOUGHT LEADER

LICENSEGLOBAL.COM

GLOBAL



## A SWEET STORY



### Plus:

- What to Expect at BLE 2018
- Report: The State of the High Street
- Activision: Ready for Player One

Century-old confectionery company Perfetti Van Melle continues to extend its sweet treats around the world via exciting brand collaborations and organic licensing partnerships.

**NEW  
SERIES**

**Kids 2-5 • 39 x 22**

**FALL 2019**

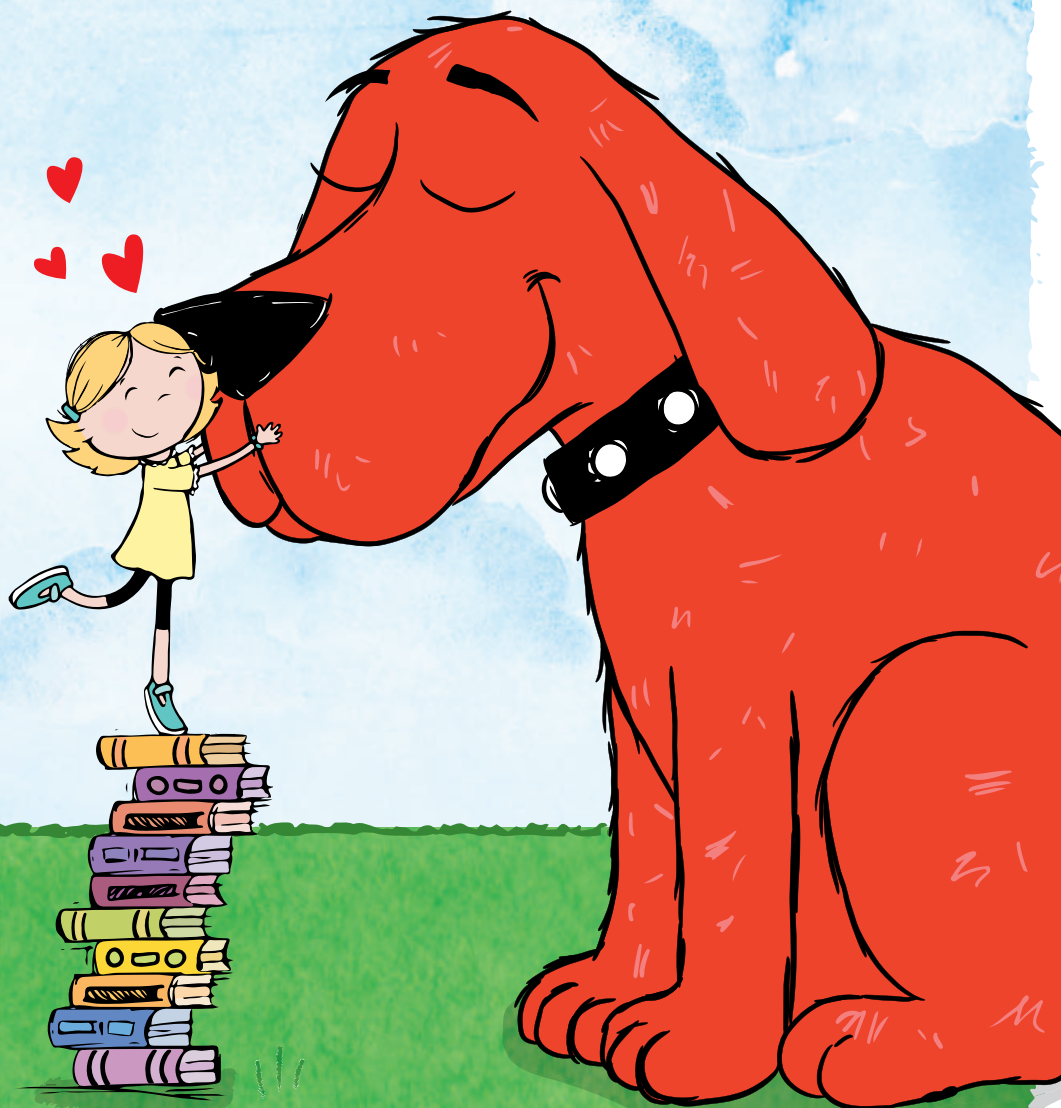
Available Internationally  
January 2020

# Clifford

## The BIG RED DOG®

**NEW FRIENDS! NEW SONGS! NEW STORIES! MORE LOVE!**

**VISIT  
9 STORY  
at  
MIPCOM**  
Stand R7.E75



**Licensing and Promotions:**  
[Lkarppi@scholastic.com](mailto:Lkarppi@scholastic.com)  
[Akosiewska@scholastic.com](mailto:Akosiewska@scholastic.com)

**International Publishing:**  
[rights@scholastic.com](mailto:rights@scholastic.com)

**International Distribution:**  
[distribution@9story.com](mailto:distribution@9story.com)



**SCHOLASTIC**

**WATCH ON**



™ & © Scholastic Inc. SCHOLASTIC is a trademark of Scholastic Inc. CLIFFORD THE BIG RED DOG ® & © The Norman Bridwell Trust. PBS KIDS and the PBS KIDS Logo are registered trademarks of Public Broadcasting Service. Used with permission. All rights reserved.



## 34 BRAND LICENSING EUROPE 2018: CELEBRATING 20 YEARS

BLE is 20 and welcoming Europe's licensing industry to London.

## 44 UNBOXING MATTEL EUROPE

Lisa Weger talks to *License Global* about plans for the company's growth in the region via licensing.

## 50 WBCP BRINGS THE MAGIC

WBCP's Soo Koo discusses the endurance of the Wizarding World universe and brand refreshments.

## 58 THE COLORFUL WORLD OF ART LICENSING

Find out more about some of the artists exhibiting at this year's Brand Licensing Europe.

## 70 ACTIVISION: READY FOR PLAYER ONE

Activision is delivering against its video game franchises with brand extensions and plans for eSports.



## 72 EMOJI'S IN MOTION

As 2018 winds down, The Emoji Company continues to amp up its licensing portfolio. The company is working with everyone from fast food companies to reality TV programs to keep its brand not only visible, but also viable.



## 52 PERFETTI VAN MELLE: A SWEET STORY

Century-old confectionery company Perfetti Van Melle continues to extend its sweet treats around the world via exciting brand collaborations and organic licensing partnerships.

### 76 SPECIAL REPORT: THE STATE OF THE HIGH STREET

### 82 BEANO STUDIOS: THE INSPIRING EVOLUTION OF A CLASSIC BRAND

### 86 SPECIAL REPORT: SPORTS—BIG BRANDS MAKE A PLAY FOR THE GLOBAL MARKET

### 90 SMILEY'S CONTAGIOUS MESSAGE

### 92 CYBER GROUP STUDIOS: "GIGANTOSAURUS" IS POISED TO REIGN

### 94 CARTOON NETWORK: "RICK AND MORTY" IS BREAKING THE MOLD

### 96 SPECIAL REPORT: PUBLISHING—LICENSING BEYOND THE LEDE

### 102 BEANSTALK: BUILDING RELATIONSHIPS AND BRANDS

### 108 ACAMAR FILMS MAKES A BIG BANG WITH "BING"

### 110 HASBRO: TRANSFORM AND ROLL OUT!

### 114 SPECIAL REPORT: LIVE EVENTS—LICENSING COMES ALIVE

### 118 STUDIO 100: KEEPING IT 100

### 122 MONDO TV: CHE FIGATA!

### 125 RAINBOW: IN A NEW LIGHT

### 128 COOLABI: GOING INTO BEAST MODE

### 130 SPECIAL REPORT: CANNABIS—A BUDDING INDUSTRY



## 84 VNCP: TODAY 'PAW PATROL,' TOMORROW THE WORLD

Viacom/Nickelodeon Consumer Products has no shortage of content. The only way to keep its fanbase growing is by striking licensing deals all over the world.

### EDITORIAL DEPARTMENTS

## 06 TRENDWATCH

Amusement parks: take me there.

## 08 VIEWPOINT

BLE through the years.

## 10 GUEST EDITOR

VNCP's Pam Kaufman says: "Retail is dead. Long live retail."

## 12 CHARTBUSTER

Toys have worldwide reach.

## 14 BIZBRIEFS

Exec moves, licensing deals and more.

### ON THE COVER



Perfetti Van Melle

*License Global* (Print ISSN 1936-4989) (Online ISSN 1936-5047) Published 6 times a year in Feb, Apr, May, Aug, Oct, and Dec, by UBM LLC, 131 W First St., Duluth MN 55802-2065. Subscription rates: \$100 for 1 year in the United States & Possessions; \$132.24 for 1 year in Canada and Mexico; all other countries \$190 for 1 year. International pricing includes air-expedited service. Current-issue copies (prepaid only): \$12 in the United States & Possessions; \$14 in Canada and Mexico; \$26 all other countries. Back issues, if available: \$17 in the U.S. and Possessions; \$22 in Canada and Mexico; \$39 in all other countries. Current-issue and back-issue copies shipped outside the United States, include an additional \$10 per order plus \$5 per additional copy. POSTMASTER: Please send address changes to *License Global*, P.O. Box 6255, Duluth, MN 55806-6255. Canadian G.S.T. number: R-124213133RT001. PUBLICATIONS MAIL AGREEMENT NO. 40612608, Return Undeliverable Canadian Addresses to: IMEX Global Solutions, P.O. Box 25542, London, ON N6C 6B2, CANADA. Printed in the U.S.A.

Art is a gift.  
Get it and give it.  
ventanalicensing.com  
stockwellgreetings.com

booth P32  
708-267-7717



**LICENSE**  
GLOBAL

2901 28th Street, Suite 100  
Santa Monica, CA 90405  
www.licenseglobal.com

## editorialdepartment

**content director**  
Amanda Cioletti 310.857.7688  
amanda.cioletti@ubm.com

**content editor**  
Bibi Wardak 310.857.7499  
bibbi.wardak@ubm.com

**managing editor**  
Patricia DeLuca 212.600.3402  
patricia.deluca@ubm.com

**digital editor**  
Amber Alston 212.600.3178  
amber.alston@ubm.com

## artdepartment

**graphic designer**  
Rampabhu 714.845.0252 ext. 6055011  
rampabhu.v@hcl.com

**senior production manager**  
Karen Lenzen 218.740.6371  
Klenzen@hcl.com

## advertisingdepartment

**vice president, sales**  
Howard Gelb 310.857.7687  
howard.gelb@ubm.com

**account manager**  
Christie Ramsey 310.857.7632  
christie.ramsey@ubm.com

**account manager**  
Rebecca Dennis 310.445.3716  
rebecca.dennis@ubm.com

**Licensing and Reuse of Content:**  
Contact our official partner, Wright's Media, about available usages, license fees, and award seal artwork at Advanstar@wrightsmedia.com for more information. Please note that Wright's Media is the only authorized company that we've partnered with for Advanstar UBM materials.

## ubmlicensing

**senior vice president, licensing**  
Jessica Blue 310.857.7558  
jessica.blue@ubm.com

**brand director**  
Steven Ekstract 212.600.3254  
steven.ekstract@ubm.com

## licensingexpo

**marketing manager**  
Nick Pucci 310.857.7624  
nick.pucci@ubm.com

**marketing specialist**  
Russell Coronel 310.857.7414  
russell.coronel@ubm.com

**project manager**  
Deidre Manna-Bratten 310.445.4203  
deidre.manna-bratten@ubm.com

**marketing coordinator**  
Mahilet Mekonnen 310.445-3738  
mahilet.mekonnen@ubm.com

## brandlicensingeurope

**brand director**  
Anna Knight +44 0 20 7560 4053  
anna.knight@ubm.com

## licensingexpochina

**general manager**  
Celia Gu +86 571 8839 3239 801  
celia.gu@ubm.com

## licensingexpojapan

**general manager**  
Nobuaki Nito +81 3 5296 1020  
nobuaki.nito@ubm.com

© 2018 UBM. All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical including by photocopy, recording, or information storage and retrieval without permission in writing from the publisher. Authorization to photocopy items for internal/educational or personal use, or the internal/educational or personal use of specific clients is granted by UBM for libraries and other users registered with the Copyright Clearance Center, 222 Rosewood Dr. Danvers, MA 01923, 978-750-8400 fax 978-646-8700 or visit <http://www.copyright.com> online. For uses beyond those listed above, please direct your written request to Permission Dept. fax 732-647-1104 or email: Jillyn.Frommer@ubm.com

UBM Advanstar provides certain customer contact data (such as customers' names, addresses, phone numbers, and e-mail addresses) to third parties who wish to promote relevant products, services, and other opportunities that may be of interest to you. If you do not want UBM Advanstar to make your contact information available to third parties for marketing purposes, simply call toll-free 866-529-2922 between the hours of 7:30 a.m. and 5 p.m. CST and a customer service representative will assist you in removing your name from UBM Advanstar's lists. Outside the U.S., please phone 218-740-6477.

*License Global* does not verify any claims or other information appearing in any of the advertisements contained in the publication, and cannot take responsibility for any losses or other damages incurred by readers in reliance of such content.

*License Global* welcomes unsolicited articles, manuscripts, photographs, illustrations and other materials but cannot be held responsible for their safekeeping or return.

To subscribe, call toll-free 888-527-7008. Outside the U.S. call 218-740-6477.



# THE MISCHIEF OF ILLUMINATION

ILLUMINATION



VISIT US AT BOOTH D60

FOR MORE INFORMATION:

North America Licensing: Joe Lawandus 818.777.5238  
International Licensing: Marc Low +44 203.618.8000  
Games & Digital Licensing: Bill Kispert 818.695.5446  
Live Entertainment Licensing: Carol Nygren 818.777.9507  
Promotions: Jill Brody 818.777.8187  
™&© Universal Studios

# TAKE ME THERE

Amusement parks offer a wealth of extension opportunity. From branded activations to IP-themed roller-coasters, these parks offer visitors and fans deep engagement.



by AMANDA CIOLETTI  
content director, License Global

Theme parks are the original activation and immersive experience.

A take on Europe's fairs and pleasure gardens, the first amusement park of the modern era is a contentious argument. Some say it is California's Knott's Berry Farm, which officially opened its doors in 1968. Others claim that it is Lake Compounce, located in Bristol, Conn., which debuted way back in 1846, and holds the distinction of being the oldest continuously operating amusement park in the U.S. Still others contend that Coney Island, located in Brooklyn, New York (1895), or even Blackpool Pleasure Beach, the first amusement park in England (1896), are firsts.

Regardless, there are now a multitude of theme parks that speak to the modern trend toward immersive and experiential activities. Theme parks are also exceptional brand drivers, offering fans new ways to interact with IP that foster not only fun for all ages, but lifelong memories.

And they are quite successful too—more than 18 million

people visited California's Disneyland in 2017, and the company's resorts segment generated more than \$18 billion in revenue last year; Universal Studios Orlando pulled in 10.2 million visitors last year and \$1.1 billion in revenue; and Merlin Entertainments, one of

Europe's largest amusement park companies, generated nearly \$2 billion in revenue in 2015. (Source: Statista)

Perhaps the biggest and most well-known theme park belongs to the Walt Disney family of companies. There's now a Disney park on multiple continents—two in the U.S. (Orlando, Fla., and the original in Anaheim, Calif.), and one each in Hong Kong, Shanghai, Tokyo and Paris.

Disney is always in process of expanding and innovating on its theme parks, most recently debuting its new Disney Pixar Toy Story Land at Shanghai Disneyland in April; while an 11-acre Toy Story Land also opened its gates this summer at the Walt Disney World Resort in Florida.

Hong Kong Disneyland Resort is also actively expanding, and unveiled sneak peeks into its upcoming Marvel attractions this past February. Tokyo Disney will get its very own dedicated attraction inspired by *Big Hero*

6, as well as a themed area in its Fantasyland inspired by *Beauty and the Beast*. Disney also announced this year the €2 billion, multi-year expansion for Disneyland Paris.

Perhaps most anticipated, though, is the new *Star Wars*-themed lands that are set to roll out at Disneyland and Walt Disney World. Next year will see the premiere of the 14-acre *Star Wars: Galaxy's Edge* experiences that include two anchor attractions and so much more.

But theme parks aren't exclusive to Disney.

Warner Bros. debuted Warner Bros. World Abu Dhabi in July and is a partnership with Miral. The 1.65 million-square-foot park brings together Warner Bros. franchises and features 29 state-of-the-art rides, interactive attractions, live entertainment, themed dining and shopping.

Horror is also a push for Warner Bros. in the amusement sector, as the studio expands and elaborates on its Studio Tour Hollywood with its Festival of Frights, which features properties like *IT*, *The Conjuring*, *Freddy vs. Jason* and *The Exorcist*; while, separately, Universal's popular Halloween Horror Nights, both in Hollywood, Calif., and Orlando, each are actively expanding and growing to include more frightening IP-branded mazes, activities and haunted houses.

Then, in Bali, Indonesia, Cartoon Network is hard at work on its theme park, set to open in 2020. The venture between Turner Asia Pacific and real estate and hospitality investment company The MAJ Group will be the region's first internationally-branded park and feature the island's largest waterpark and an indoor entertainment center themed around CN properties such as "Ben 10," "The Powerpuff Girls," "We Bare Bears" and "Adventure Time."

In Japan, Moomin will get its own dedicated amusement experience, slated for debut in March 2019. The Moomin Valley theme park will highlight the "charm of the original stories and art" on branded attractions, exhibits and offer exclusive merchandise.

Italy's Leolandia theme park is home to several branded zones and activities including Animaccord's "Masha and the Bear," Atlantica's "Geronimo Stilton" and Entertainment One's "PJ Masks."

And these are just some of the great experiences out there. So, next time you're planning your next family adventure (or adult's day out, let's be honest), know that you're contributing to vast extensions and brand building experiences with every roller-coaster ride you take. ©

THEME PARKS ARE BRAND DRIVERS, OFFERING FANS WAYS TO INTERACT WITH IP THAT FOSTERS FUN.



# THE FRIENDSHIP OF ILLUMINATION

ILLUMINATION



**VISIT US AT BOOTH D60**

FOR MORE INFORMATION:

North America Licensing: Joe Lawandus 818.777.5238  
International Licensing: Marc Low +44 203.618.8000  
Games & Digital Licensing: Bill Kispert 818.695.5446  
Live Entertainment Licensing: Carol Nygren 818.777.9507  
Promotions: Jill Brody 818.777.8187  
™&© Universal Studios



# BLE THROUGH THE YEARS

Twenty-year industry veteran and *License Global* founder Steven Ekstract gives his insights into this year's BLE.



by **STEVEN EKSTRACT**  
brand director, global licensing  
group, UBM

As summer comes to a close here in the Northern hemisphere, the light begins to change, vacations come to an end, kids are back to school and the leaves here in New England begin to change color, I start my planning for Brand Licensing Europe. This year BLE celebrates its 20th anniversary, and I am proud to say that this too will be the 20th BLE I have attended.

What makes BLE so exciting for me as a licensing executive and trend spotter is the uniqueness of both exhibitors and attendees. In terms of uniqueness, BLE is a melting pot of U.K., European and global brands and covers so many territories across Europe. Additionally, BLE continues to grow with new exhibitors and attendees every year. The brilliance of BLE is that whatever type of property you are looking for, from well-known brands to sports, film, video games, heritage and art, children's entertainment and publishing... you can find it easily among the exhibitors stands.

BLE is renowned for the educational content it provides attendees through the Licensing Academy. This year's BLE will feature two major keynotes.

The Tuesday, Oct. 9, keynote will feature a fireside chat between Pam Kaufman, president, Viacom/Nickelodeon Consumer Products, and Amanda Cioletti, content director, *License Global*. Kaufman will discuss her insights on the changing retail landscape, why a globally aligned VNCP positions them for success and where consumer products fits into Viacom's larger strategy.

The Wednesday, Oct. 10, keynote session, entitled "The Olympic Global Licensing Strategy—The IOC's New Approach to Licensing" features Elisabeth Allaman, vice president, International Olympic Committee. This keynote will be the first time in the IOC's history that they will present to the international licensing community and address their new licensing structure. For any companies involved in sports merchandising, this is a must-attend keynote.

Another first this year, BLE has managed to secure both the Grand and National halls, so the event will be on one level for the first time since relocating to Olympia. This new layout enables BLE to better highlight the Brands and Lifestyle Zone and the Art and Design Zone, both of which create significant visitor demand as retailers and licensees seek properties that have staying power and, of course, look for those undiscovered gems that can differentiate their product lines.

I am particularly excited about the number of new exhibitors at this year's BLE. In the sports arena, BLE will see more sports teams and federations exhibiting than ever before. New exhibitors include FIBA (the International Basketball Federation), FC Barcelona, French Football Federation, Royal Dutch Football Federation, The FA, UEFA

Euro 2020, S L Benfica and FC Porto to name a few.

On the heritage side, new exhibitors include University Of Cambridge, UCLA and Royal Museum of Greenwich. On the entertainment side of the business new exhibitors include the Japanese behemoth TOHO (Godzilla) and MGA Entertainment (LOL! Surprise) one of the hottest global girl properties.

## Tried and True

For me, walking into BLE the first day of the show to see the dazzling, colorful, sophisticated stands makes me proud to be part of the licensing industry. Taking the "tabula rasa" interior of Olympia and transform it into an eye catching, visually impressive bazaar of pop culture brands really wows!

The Hollywood studios and entertainment-based companies spare no expense on their promotional displays, banners and visuals. With the summer movie box office performing better than it has in many years, those of us in the industry who believed that film franchise licensing needed a shot in the arm, are believers again in franchise films. And, of course, every classic children's property as well as many up-and-comers are well represented on the show floor.

One of the hottest entertainment categories this year is video games (sales of video games are up 40 percent for the first half of 2018). At BLE, you will see every major video game producer exhibiting and the opportunities for this category are tremendous. But, not to be outdone by their peers, the Brands and Lifestyle and Art and Design Zones feature some incredible and diverse array of properties. New this year in Brands will be Jeep & Swiss Brands World which add their brand power to an already enviable group of globally-famous brands featured in the area.

## BLE Matchmaking

Attendees can take advantage of the Brand Licensing Europe Matchmaking Service, a free tool that exhibitors and visitors can use to pre-book meetings which will take place during the show. To access the Matchmaking Service as a visitor, you must be registered to attend the show. If you are an exhibitor and want to make use of the service, don't forget to register for your exhibitor badge through the E-Zone.

Not to be missed is the LIMA-sponsored BLE Party on Oct. 10 taking place at KidZania in Westfield Shopping Centre at Shepherd's Bush. Be sure to buy your tickets early as they do sell out.

To sum up, there are licensing properties available for every conceivable age, demographic and taste. But you have got to be in it to win it. ©





# THE THRILL OF UNIVERSAL



**VISIT US AT BOOTH D60**

FOR MORE INFORMATION:

North America Licensing: Joe Lawandus 818.777.5238  
International Licensing: Marc Low +44 203.618.8000  
Games & Digital Licensing: Bill Kispert 818.695.5446  
Live Entertainment Licensing: Carol Nygren 818.777.9507  
Promotions: Jill Brody 818.777.8187  
™&© Universal Studios

# RETAIL IS DEAD. LONG LIVE RETAIL.

The keynote speaker at this year's Brand Licensing Europe talks about the state of retail.



by **PAM KAUFMAN**  
president, Viacom/Nickelodeon  
Consumer Products

Pam Kaufman is a Nickelodeon veteran who previously worked as president of consumer products and chief marketing officer for the children's network. She was instrumental in developing essential properties such as "SpongeBob SquarePants" and "Teenage Mutant Ninja Turtles."

2018 has been labeled the year of the retail meltdown. The Retail Apocalypse, if you will. But not so fast. I firmly believe what we're witnessing is retail's metamorphosis, where today's struggles will yield tomorrow's reinventions.

The brands that truly put the consumer first and embrace new innovative experiences and technologies will not only survive, they'll prosper. And from my vantage point as president of a newly global Viacom/Nickelodeon Consumer Products business, I see success coming from a combination of relevant IP that consumers connect to emotionally, outstanding product and leading-edge experiential storytelling moments at retail.

Analysts at KPMG agree. In their Global Retail Trends 2018 report, KPMG cite that by January 2019, 90 percent of all retail will still be done in physical stores, and "stores that are doing well offer a customer experience that meets or exceeds customer expectations." Physical retail is not dying; customers simply expect more. They want it to be an experience.

At Viacom, we have been meeting this change head on, reinventing everything from the content and products we make, to how we market and to whom. In May, we unified consumer products into a single, global organization with the newly formed Viacom/Nickelodeon Consumer Products, or VNCP for short. Consumer products is a key strategic pillar for Viacom, and VNCP's creation speaks to the deep investments we are making in our licensing business.

While Nickelodeon's powerful portfolio features universally beloved kids and family franchises, from "SpongeBob SquarePants" and "Teenage Mutant Ninja Turtles" and "Paw Patrol," the enhanced strength of VNCP is the addition of the MTV, Paramount Pictures and Comedy Central brands to our arsenal, heightening our ability to develop fashion and lifestyle programs for adults. "Jersey Shore" energy drinks? That's a no brainer.

I've long considered retail an essential extension of the amazing stories we tell on screens. Cut to today, where we are partnering with retail to translate the love for our characters into retail-tainment experiences. This practice is already hugely popular in Asia-Pacific, where we have executed more than 70 mall events across the region this year, and we are bringing these kinds of experiences to the rest of the world. We toured a mobile "Sunny Day" salon to Walmart stores in the U.S., an immersive Nick Jr. Adventure Centre thrilled kids and families across the U.K. and we continue to expand our

popular Slimefest to more countries around the world.

We are seeing the most innovative retail brands invest in making their stores an unforgettable experience. KPMG highlight Nike's new five-story, 55,000-square-foot store in New York City, saying: "It is as much a place to play as it is a place to shop."

Additionally, the *New York Times* recently reported Tiffany & Co.'s plans to renovate its flagship Manhattan store to include hospitality offerings, including a *Breakfast at Tiffany's* experience in its in-store Blue Box Café.

IF BRANDS LIKE NIKE AND TIFFANY'S ARE USHERING IN A NEW RETAIL EXPERIENCE ECONOMY, WHAT VALUE DO WE AS A CONTENT COMPANY AND LICENSOR BELIEVE WE CAN OFFER? THE ANSWER IS STORYTELLING.

If brands like Nike and Tiffany's are ushering in a new retail experience economy, what value do we as a content company and licensor believe we can offer? The answer is our continued investment in storytelling. We are investing in what we believe is the future of storytelling through the work of our new technology division called the Nick Entertainment Lab. We recently announced that the Lab is developing a TV series utilizing augmented and virtual reality in both its production and storytelling. Imagine the possibilities that can come from applying this kind of content innovation and imagination to the retail experience.

Pairing beloved IP with new technologies like VR and AR in a retail setting has the potential to change the way the consumer discovers and shops. It's just one possible scenario in a future filled with opportunity where the retailers who invest in their physical stores and new technologies will come out winners in this reinvention. It's a future that is coming very soon, and it's exciting. ©



A close-up, high-angle shot of Poppy, the main character from the movie Trolls. She has bright pink hair, large expressive eyes with purple irises, and a wide, joyful smile showing her teeth. She is wearing a green headband with two large blue flowers. Her right hand is visible, pointing towards the bottom right corner. The background is a solid, vibrant pink.

# THE OPTIMISM OF DREAMWORKS



**VISIT US AT BOOTH D60**

FOR MORE INFORMATION:

North America Licensing: Joe Lawandus 818.777.5238

International Licensing: Marc Low +44 203.618.8000

Games & Digital Licensing: Bill Kispert 818.695.5446

Live Entertainment Licensing: Carol Nygren 818.777.9507

Promotions: Jill Brody (Universal Pictures) 818.777.8187

Promotions: David Bynder (DreamWorks TV) 818.695.7031

TM&© Universal Studios

# TOYS HAVE WORLDWIDE REACH

While North America remains the country with the highest toy sales, Asia is steadily gaining steam.

Compiled by



In a recent study, toy industry sales across the 13 international markets reached \$18.4 billion in the first half of 2018, up 4 percent from last year.\*

Mexico grew the fastest, up by 15 percent, while Brazil followed with 11 percent growth, and the United States up by 7 percent. Europe posted a 1 percent decline as growth in Germany, Russia, Italy and Spain was offset by slight declines in other countries.

“Traditional play patterns, collectibles, social media and innovation are the major themes we saw trending globally in the first six months of the year, and I expect they will continue to accelerate. More than entertainment, brands have been an important trend to move the needle for the industry so far this year,” says Frédérique Tutt, global toys industry analyst, The NPD Group. “Some key themes have also emerged or have been increasing in popularity, such as dinosaurs and unicorns on the one hand, and slime or toilet humor on the other.”

The collectibles market continued to blaze its trail in the first half of 2018, led by the international popularity of L.O.L. Surprise!, ranked as the No. 1 toy property in all 13 countries combined. Global sales of collectibles increased by 26 percent and now account for 11 percent of dollar sales in the total toy industry. Led by Fingerlings,

the youth electronics segment grew by 29 percent. Sales of miscellaneous toys grew by 12 percent, with the major drivers being Soft ‘n Slow Squishes, Major League Baseball cards and Panini Russia 2018 World Cup stickers. Tying into the “kidult” trend, the games segment (excluding strategic card games) grew sales by 12 percent with Monopoly, UNO and Exploding Kittens among contributors to its success.

NPD’s just released its Global Toy Market Report, which delves beyond the 13 markets and spans North America, Europe, South America, Asia, Africa and Oceania, and highlights additional positive news for the industry.

According to its findings, the global toy industry has been growing steadily since 2012, and so has the global spend per child. North America remains the largest region, driven by the U.S. (the world’s largest toy market), while Asia is the strongest growth prospect, having grown by 21 percent in the last five years. NPD forecasts the global toy market to reach \$99 billion in 2022.\*\*

“As domestic markets become more and more mature, manufacturers and retailers are looking at new territories to find growth,” says Tutt. “The Global Toy Market Report has become an indispensable tool to tackle international growth opportunities and generate incremental revenue.” ©

## Top 10 U.K. Toy Items—January to June 2018

MGA Entertainment	L.O.L. Surprise! Confetti Pop assortment
MGA Entertainment	L.O.L. Surprise! Pets blind pack assortment
Panini	FIFA World Cup 2018 sticker packs
MGA Entertainment	L.O.L. Surprise! Lil Sister assortment
MGA Entertainment	L.O.L. Surprise! doll assortment
MGA Entertainment	L.O.L. Surprise! Pearl doll assortment
MGA Entertainment	L.O.L. Surprise! Big Surprise ball
Jazwares	Fingerlings Baby Unicorn assortment
Spin Master	“Paw Patrol” vehicle and pup
Flair Preziosi	Pikmi Pops single small pack

## Top 5 Toy Properties in the U.K.—January to June 2018

L.O.L. Surprise!	Star Wars
“Paw Patrol”	Marvel Universe
Little Tykes	

## Top 10 Licensed Toys in the U.K.—January to June 2018

FIFA World Cup 2018 sticker packs	Panini
Batman minifigures series two	The LEGO Group
Hot Wheels singles 1:64 assortment	Mattel
FIFA World Cup Russia 2018 multipack sticker collection	Panini
“PJ Masks” vehicle assortment	Flair Preziosi Group
<i>Cars The Movie</i> character cars assortment 1:55	Mattel
Technic Porsche 911 GT3 RS	The LEGO Group
FIFA World Cup Russia 2018 sticker collection	Panini
FIFA World Cup 2018 sticker pack	Panini
<i>Avengers</i> Titan Hero series figure assortment	Hasbro

Source: The NPD Group/ Retail Tracking Service, Dollar Sales Adjusted, January-June 2018

\*NPD’s Global Toys retail footprint covers Australia, Belgium, Brazil, Canada, France, Germany, Italy, Mexico, Netherlands, Russia, Spain, United Kingdom, and United States.

\*\*Source: The NPD Group/ Global Toy Market Report, Annual 2017





# THE HEROISM OF DREAMWORKS



**VISIT US AT BOOTH D60**

FOR MORE INFORMATION:

North America Licensing: Joe Lawandus 818.777.5238

International Licensing: Marc Low +44 203.618.8000

Games & Digital Licensing: Bill Kispert 818.695.5446

Live Entertainment Licensing: Carol Nygren 818.777.9507

Promotions: Jill Brody (Universal Pictures) 818.777.8187

Promotions: David Bynder (DreamWorks TV) 818.695.7031

™&© Universal Studios



## Xilam Celebrates Two Decades of 'Oggy'

Award-winning French animation studio Xilam Animation is celebrating the 20th anniversary of its flagship property "Oggy and the Cockroaches" in Q4 this year—a major landmark that will be marked by a host of events and additions to the IP's robust licensing program.

The series, distinguished by its slapstick humor, has wrapped seven seasons of production and continues to grow. With an extensive broadcast presence in more than 190 territories and subscription video on-demand deals with Netflix and Amazon, the "Oggy" brand has established a digital presence with more than 2.5 million YouTube subscribers and 3.7 million Facebook fans.

To celebrate "Oggy's" 20th anniversary, Xilam is planning a massive marketing campaign in France, which will include live events such as an "Oggy" road show that will make its way through several cities, according to Marie-Laure Marchand, senior vice president of global licensing, Xilam Animation. The anniversary will also be supported by an extensive social media campaign, which will include dedicated French influencers to further expand the IP.

As part of the anniversary celebrations, Xilam will also launch an escape room live experience for "Oggy" fans in Paris beginning October. And via a museum partnership in France, Xilam will host events that will allow children to learn animation skills from real professionals.

"This is a museum that is dedicated to innovation, so we are going to have a specific workshop based on how you draw a cartoon and how you produce a movie...," Marchand explains. "One of our staff from the production studio is going there and going to teach kids how to draw and create a cartoon."

The animation studio's licensing program covers major markets including France, Italy, South East Asia and India across all major categories. Xilam has appointed licensing agents in Italy, the U.K., Germany, Central Eastern Europe, Russia, Asia, the Middle East, India and Latin America—and plans to appoint a U.S. agent soon, according to Marchand.

The property's consumer product line includes a toy range with master toy partner Lansay and a host of additional partners. Products include plush, board games, activity games, arts and crafts, 3D plastic figurines and a mobile game that launched in June in partnership with licensee Nazara.

Xilam also plans to release an apparel line that is based on a revamped style guide that will carefully refresh the brand while staying true to its roots, says Marchand.

"We are really twisting the brand and taking it to the next level—really playing with the brand," says



Marchand. "As long as we keep the DNA of 'Oggy' straight, it's fine."

And being a nimble brand is a big asset that appeals to licensees, according to Marchand, who adds: "I think that [our flexibility] and the fact that we are small and fast in terms of approval is helpful—we want to work hand-to-hand with the licensee and that makes a big difference."

In addition to Xilam's exciting new product offerings in the apparel, back-to-school, publishing and food and beverage categories, the studio will present its new series "Mr. Magoo," based on the classic 1960s animated series. The series is currently in production and slated for release in 2019, and Xilam has already secured broadcast deals with ITV and CITV (the U.K.), France Télévision (France), K2 (Italy) and Cartoon Network (Asia).

Xilam also plans to build and expand the licensing program for its preschool animated comedy series "Paprika," which launched last year and tells the touching tale of two sibling tigers, one of whom is wheelchair-bound.

"We are really thrilled about this series," says Marchand. "For licensing, it's perfect. It's not a traditional educational show."

Marchand says the series' deeper message about living with differences is pivotal to its growing success.

"I think the message is so strong that it can really be something special," she adds.

The remaining episodes of "Paprika" season one air in December, and the series has been sold to Netflix (worldwide). "Paprika" will launch on Disney Junior across EMEA in the fall. Xilam is currently seeking a master toy partner for the IP.

For the remainder of 2018, Xilam Animation's licensing strategy will celebrate the old with "Oggy's" landmark anniversary—and boldly step into the new with its promising new properties "Mr. Magoo" and "Paprika."

## YouTube Influencer Makes BLE Debut

Hearts by Tiana is a new brand from 10-year-old YouTube influencer Tiana. With 12 million subscribers and 2.6 billion views, Tiana is one of the most watched girls on YouTube. Her new brand offers licensees at Brand Licensing Europe the first opportunity to partner on a cutting-edge property for the new digital world.

Categories of interest for the Hearts by Tiana brand include clothing, nightwear, homewares, stationery, games, beauty, accessories, jewelry, tech, birthday parties and cards, food and drink and books and magazines. Merchandise is already selling well via her site [HeartsByTiana.com](http://HeartsByTiana.com).

Tiana has appeared at numerous brand activations this year, which she says regularly attract thousands of fans.

"The ability for a YouTuber like Tiana to authentically use a product and integrate into a campaign is really powerful," says Ian Shepherd, chairman, The Business of Influencers. "Influencers also tend to be more accessible than traditional celebrities, offering licensees new opportunities. Tiana is a huge fan of Hearts by Tiana and will be attending BLE on Tuesday to meet with prospective licensees."







# THE FREEDOM OF DREAMWORKS



**VISIT US AT BOOTH D60**

FOR MORE INFORMATION:

North America Licensing: Joe Lawandus 818.777.5238

International Licensing: Marc Low +44 203.618.8000

Games & Digital Licensing: Bill Kispert 818.695.5446

Live Entertainment Licensing: Carol Nygren 818.777.9507

Promotions: David Bynder 818.695.7031

™&© Universal Studios

# eOne Zooms onto the Scene with New Preschool Series

Entertainment One is hitting the road and launching a new TV series for the preschool market, “Ricky Zoom,” from the producers behind mega hit “PJ Masks.”

Targeted toward children, ages 2 to 5, the CGI-animated action comedy follows the adventures of Ricky, a little red motorcycle, and his friends Scootio, Loop and DJ, all residents of the town Wheelford, where bikes are people.

The show is a big move for eOne, which approaches new content rollouts in a measured way.

“It’s true that we don’t greenlight new preschool shows very often. We are very selective, although we’re in development on several projects at any one time,” says Andrew Carley, executive vice president, global licensing, eOne. “Just another vehicle show would not have been right for us at all. But ‘Ricky Zoom’ is so much more than that. When we read the treatment, it was instantly clear that this is a show with real heart and a great community of characters who just happen to be motorbikes.”

It also slots in well into the eOne Family & Brands total portfolio, which includes now evergreen series such as “Peppa Pig” and “PJ Masks.” The show is a first for eOne—and the entertainment landscape at large—as it’s the first-ever series entirely about motorcycles, and presents a “huge opportunity,” says eOne, which has expanded its internal structure over recent years to facilitate the growing expansion plans stemming from its widening portfolio. “Ricky Zoom” stands to benefit from the support of eOne’s brand management teams based in local markets.

“‘Ricky Zoom’ has the relatability of ‘Peppa Pig’—we will all recognize the experiences and the characters, even though they are bikes—and it has the aspiration of ‘PJ Masks,’” says Carley. “But ‘Ricky Zoom’ is entirely unique and compelling in its own way. The characters are free to explore a rich, immersive world of different locations in and around the town of Wheelford. This offers bountiful ideas for storylines in series one and also gives us scope to grow as the brand develops... With ‘Ricky Zoom,’ we’ll be striking the right balance between a bold statement at launch without saturating the market, and building from there.”

The series has secured broadcasters around the globe including Gulli in France, RAI in Italy and Discovery Kids in Latin America. The first season is in production now and will premiere to worldwide audiences in spring/summer 2019.

eOne has deep, long-term plans for the series at retail as well, with toys leading the consumer product rollout.

“When we invest in a new show, it’s because we think it has the chance to make a meaningful statement in the marketplace, and we think ‘Ricky Zoom’ has the potential to be another preschool hit,” says Carley. “We take a long-term approach to brand-building, so we’re positioning ‘Ricky Zoom’ for longevity, just as we’ve done with ‘Peppa’ and ‘PJ Masks,’ and we will manage the consumer products program with this long-term aim.”

Tomy has been tapped as the global master toy partner and will debut a capsule collection in fall 2019 to meet initial series demand that will feature key characters from the series, as well as a Ricky’s house play set. The company says other products are expected to hit market across categories

including publishing, arts and crafts, games and puzzles, stationery, partyware and apparel.

Live events and experiences will also factor into eOne’s brand building strategy for “Ricky Zoom.”

“Giving fans the chance to interact with their favorite characters is something we feel very strongly about at eOne,” says Carley. “We have a dedicated in-house team focused on delivering a live experience across all our brands, including ‘Ricky Zoom.’ Bringing Ricky and the other bike characters to life in live events and activations is a fascinating challenge!”

Above all, eOne is bullish about the new series, and its plans for the program’s longevity.

“At eOne Family & Brands we are dedicated to making content based on exceptional storytelling which can engage the fan base at multiple levels. That principle is at the heart of the success of ‘Peppa Pig’ and ‘PJ Masks’ and we think it will be true of ‘Ricky Zoom’ as well. We think it’s very special,” says Carley.







# EVOLVING BRANDS FOR A BOLD FUTURE

As global brand extension experts, we help leading brands, celebrities, media properties, manufacturers and retailers strengthen their relationships with consumers by creating breakthrough products and services. See what Beanstalk can do for your business. Brand evolution awaits!

## BRANDS



## TINDERBOX



## ICONS

MAHATMA GANDHI

HOWARD HUGHES

HUMPHREY BOGART

FARRAH FAWCETT

LAUREL & HARDY

BRUCE LEE

CELIA CRUZ

ISAAC HAYES

HARVEY MILK

CANTIFLAS

YOGI BERRA

BOZO

PANDEMONIA

All trademarks are used with permission.

Contact:  
Louise French  
VP, Marketing & Business  
Development  
E: [louise.french@beanstalk.com](mailto:louise.french@beanstalk.com)  
T: +44 (0) 20 8396 0511

MEET US AT  
BRAND LICENSING EUROPE 2018  
BOOTH #K80

Offices:  
LONDON • NEW YORK  
MIAMI • CINCINNATI  
Visit us at:  
[www.beanstalk.com](http://www.beanstalk.com)

# 40 Years of *Snowman*

This year, Penguin Ventures (a part of Penguin Random House) is pulling out all the stops for perennial children's favorite *The Snowman*, as the publishing property celebrates its 40th anniversary.

A raft of licensees and partnerships are secured and include:

- The Royal Mint for a new 50 pence piece depicting characters The Snowman and James in the iconic flying scene;
- Inch Blue for handmade leather baby shoes;
- Harrow & Green for personalized Christmas sacks for retailer Harrods;
- Orange Tree for wooden toys;
- Whitehouse Leisure for amusement plush; and
- Build-A-Bear for plush.

Luxury retail partnerships have also been confirmed and include Harrods for a series of products that feature bespoke artwork and a brand-new range exclusive for Fenwick from licensees Enesco and Steiff.

Penguin says that experiences are also part of the strategy for *The Snowman's* licensing program, and will include various activations around the U.K.

Backyard Cinema will host a multi-room, multi-sensory cinematic experience with *The Snowman* at Winter Wonderland; while the Brighton Museum and Art Gallery will debut this month an exhibition of author and illustrator Raymond Briggs' original work from the book. A nationwide orchestral and theatrical program is also due to rollout in November.



## Lifestyle on Display at KCLF 2018

The 17th annual Korea Character Licensing Fair was held from July 18-22 at Coex in Seoul, Korea. Organizers of the event include Korea Creative Content Agency and Coex.

At the center of the character industry for more than 15 years, the Fair's focus on bringing Korean content to the global market resulted in more than 120,000 visitors, buyers and participating companies at the event.

The goal of KCLF was to continue to contribute to the character industry.

"By providing this event, exhibitors can make licensing deals with buyers from all around the world and promote their IPs to the visitors," says Ji Lee, Korea Character Licensing Fair. "Visitors can witness all types of character collaborations like animation, fashion, food, stationery and more."

The theme for this year's event was lifestyle. While it may sound like a general term, the theme has much more significance at KCLF.

"Lifestyle means that you can find character licensing everywhere in your daily lives," says Lee.

KCLF is continuing to widen the scope of character licensing.

"We are focused on showing the variety of character licensing in many different industries," says Lee. "So we have included trendy characters on [social media] such as Over Action Rabbit and Molang at the exhibition. We also try to feature more international brands like Universal Studio, DreamWorks and LEGO."

For more information about the event, visit [CharacterFair.kr](http://CharacterFair.kr).

## 'Clifford' Barks onto TV

Scholastic Entertainment has revealed that it will re-launch its classic preschool series "Clifford the Big Red Dog," which is based on the Scholastic book series by Norman Bridwell.

Still set on Birdwell Island, "Clifford the Big Red Dog" will follow the larger-than-life dog and his best friend Emily Elizabeth as they explore new locations. The new series will also put a strong emphasis on social-emotion skills such as empathy and will feature a curriculum designed to boost early literacy and encourage imaginative play.

"We're excited to be working with 9 Story to bring the re-imagined animated 'Clifford The Big Red Dog' series to viewers around the world," says Caitlin Friedman, co-executive producer, vice president and general manager, Scholastic Entertainment. "Clifford is all about friendship, love and kindness, delivering positive messages to preschoolers and their families in every episode. We are delighted to reintroduce the brand, its central characters and prosocial themes

to a whole new generation of fans."

"Clifford the Big Red Dog" will launch on Amazon Prime Video and PBS Kids in fall 2019. The series is currently in production for 39 episodes. Clifford's return also includes an expansive global licensing program, a full-scale publishing program from Scholastic and a movie currently in the works at Paramount Pictures.







# HEY DUGGEE

Airing now on **nick jr.**

**FOR LICENSING INQUIRIES CONTACT:**

Suzy Raia [Suzy.Raia@bbc.com](mailto:Suzy.Raia@bbc.com) 212-705-9411

Rikesh Desai [Rikesh.Desai@bbc.com](mailto:Rikesh.Desai@bbc.com) +44-208-433-2931

**BBC**  
STUDIOS

**studio aka**

HEY DUGGEE (word mark and character logos) are trade marks of Studio AKA Limited and are used under license. HEY DUGGEE logo © Studio AKA Limited (2014).  
Licensed by BBC Worldwide Limited. BBC is a trade mark of the British Broadcasting Corporation and is used under licence. BBC logo © BBC 1996.









# DOCTOR WHO

**FOR LICENSING INQUIRIES CONTACT:**

Suzy Raia

Suzy.Raia@bbc.com 212-705-9411

Rikesh Desai

Rikesh.desai@bbc.com +44-208-433-2931

# A Letter from London – Anna Knight is Excited for Brand Licensing Europe 2018

The temperature has plummeted, leaves have started to fall, and the heating is on. It can only mean one thing: Brand Licensing Europe is around the corner. How does the time fly so quickly? One minute, it feels like we have months and months before show time. And then—bam!—we have just days till doors open.

Don't get me wrong, I'm not complaining. We are all really excited about this year's BLE. From our exhibitor lineup and conference content, to our 20th birthday and this year's F&B theme—we really do have one heck of a show lined up for you.

In our brand-new BLE Kitchen, “MasterChef U.K.” winner Kenny Tutt will cook up a storm on behalf of the Endemol Shine Group. Guinness sommelier Ian Colgan will inspire us to be braver about pairing beer with food. He will also recommend beer pairings for some fabulous recipes created in the kitchen by a Guinness Storehouse chef from Dublin. And

Georgian bakery brand, Brotmeister, will also reveal how to make their famous bread.

We are also ridiculously excited about Start Licensing's Ian Downes bringing Nadiya Hussain to the show. Nadiya is a TV chef, author and presenter—and a bit of a national treasure in the making. She won “Great British Bake Off” in 2015 in front of 15 million viewers (you may know it better as the “Great British Baking Show”) and has also kick-started a successful licensing program. She will be interviewed live in the Brands & Lifestyle Theatre from 10:30–11:15 a.m. on Tuesday, Oct. 9. Believe me, this will be packed, so get it in your diary now and arrive early.

And while you're there, pencil hovering over your agenda, you really ought to save the date for our opening day keynote: Viacom/Nickelodeon Consumer Products president Pam Kaufman. Kaufman will be taking part in a fireside chat with *License Global's* very own content director Amanda Cioletti, and it's going to be unmissable. Kaufman will share insights into the changing retail landscape; why the newly formed, globally aligned VNCP positions the organization for success; and will explain where consumer products fit into Viacom's larger strategy. The VNCP plan is to have a supercharged portfolio of properties with something to offer “every age, every aisle, everywhere around the world” and she will reveal how they're going to make this happen at BLE.

Our second keynote is Elisabeth Allaman, the IOC's vice president, commercial integration, whose talk is called “The Olympic Global Licensing Strategy—the IOC's New Approach to Licensing.”

Following BLE's push for sports licensing last year, we are continuing to shine a light on this sector of the industry with two additional conference sessions including panels on opportunities in

sport licensing and opportunities in basketball licensing, with representatives from the NBA and the International Basketball Federation. We also have more sports exhibitors at the show than ever before.

Also, watch out for fascinating sessions in our Brands & Lifestyle Theatre from National Geographic's Helen Mansell-Stopher on ethical licensing; Sanrio, who will be discussing the creation of Little Miss Inventor; Richard Pink on driving value from promotional licensing; plus, three food and beverage sessions that will feature great case studies from licensees and licensors including Chupa Chups. Oh, and please do show your support for the License This! finalists who will be battling it out for this year's prizes on Thursday, Oct. 11, at 12:30 p.m.

Over in the Licensing Academy, you'll find LIMA U.K. managing director Kelvyn Gardner delivering a fantastic global licensing session featuring the LIMA chapter heads; the Moomin team will tell us all about the new “Moominvalley” animation; and Billy Langworthy from Mojo Nation is back with a “Playing with Brands” panel and a fireside chat, “Tech Will Save Us.”

Elsewhere, we have more than 260 exhibitors including 60-plus brand-new names in all three zones at the show—Character and Entertainment, Brands and Lifestyle and Art, Design and Image—from MGA Entertainment, Acamar Films, *Elves Behavin' Badly* and Larkshead Media to The FA, UEFA Euro 2020, Jeep and Royal Museums Greenwich.

The Brands and Lifestyle Bar will be home to two big networking opportunities: VIP and exhibitor drinks at 4 p.m. on Tuesday, Oct. 9, and the Women in Toys drinks on Wednesday, Oct. 10. LIMA will also be hosting its annual BLE party, LIMA–Mania at KidZania!. Get your tickets from the LIMA U.K. website now!

I told you it was going to be a heck of a show. We're all looking forward to seeing you there!



**ANNA KNIGHT**

brand director, Brand Licensing Europe



nickelodeon

# RISE OF THE TEENAGE MUTANT NINJA

# TURTLES



@TMNT



TEENAGEMUTANTNINJATURTLES

FOR LICENSING AND RETAIL OPPORTUNITIES CONTACT  
[VNCPINTERNATIONAL@VIMN.COM](mailto:VNCPINTERNATIONAL@VIMN.COM)

© Viacom Overseas Holdings C.V. © 2018 Viacom International Inc. All Rights Reserved.

VIACOM | nickelodeon  
CONSUMER PRODUCTS



# Warner Bros. Combines DC, Consumer Products and Themed Entertainment, Creates New Unit

Warner Bros. is putting even more muscle behind its product lines.

The studio has formed a new division, Warner Bros. Global Brands and Experiences, that will be helmed by Warner Bros. Consumer Products president Pam Lifford. Lifford will now have responsibility for WBCP, DC, themed entertainment as well as a new global franchise team.

“With competition for consumers’ attention more intense than ever, and brand awareness and loyalty more important than ever, this is a great way to help focus on creating opportunities for fans to meaningfully interact with our brands and franchises at a level beyond the screen,” says Kevin Tsujihara, chairman and chief executive officer, Warner Bros. “Pam has deep experience across consumer products and building emotional connections with fans, and in the two years she’s been at Warner Bros., has proven herself and her vision. I’m excited to have her bring that vision to this new business.”

The formation of WBGBE supports and furthers Warner Bros. Studio’s ongoing initiatives around fan engagement and will work to create new business opportunities in the segment. Lifford and team will also work with WarnerMedia’s sister companies Turner and HBO, as well as other AT&T divisions, adopting a “never go dark” approach that gives consumers opportunities to interact with WB brands 24/7.

The day-to-day operations of DC will continue to be run by Jim Lee, publisher and chief creative officer, and Dan DiDio, publisher.

Consumer products will be run by its current management team.

The Wizarding World franchise business will continue to be managed separately by Josh Berger, president and managing director, Warner Bros. U.K., Ireland and Spain, and president, *Harry Potter* global franchise development.

“This is an incredible opportunity for us to super-serve our fans across a variety of platforms and venues throughout their lifetimes,” says Lifford. “Warner Bros. has world-class characters and brands that are beloved around the world—from our licensed DC Super Heroes, the ‘Looney Tunes’ and Hanna-Barbera animated superstars to a library of over 10,000 films and TV shows—and we’re now making it a priority to bring these properties to fans

in new and exciting ways. I’m thrilled to take on this challenge and look forward to working with my colleagues across the Studio to make this new business a great success.”

Lifford joined Warner Bros. Consumer Products in February 2016 and has spearheaded its business functions, including domestic and international licensing, worldwide marketing, business and legal affairs, finance and retail business development.



**PAM LIFFORD**

*president, Warner Bros. Global Brands and Experiences*



# ALL FOR FANS.



FOR LICENSING AND RETAIL OPPORTUNITIES CONTACT:  
[VNCPIINTERNATIONAL@VIMN.COM](mailto:VNCPIINTERNATIONAL@VIMN.COM)

**VIACOM | nickelodeon**  
CONSUMER PRODUCTS

© 2015 Viacom. Shimmer and Shine, Teen Titans Go!, and SpongeBob SquarePants are trademarks of Viacom International Inc. All Rights Reserved. All other trademarks and registered trademarks are the property of their respective owners.



# Hasbro Ups New Division Heads

Hasbro has promoted Samantha Lomow to president of Hasbro Entertainment Brands and Jonathan Berkowitz to president of Hasbro Brands.

“Samantha and Jonathan are exceptional leaders, passionate about innovation and dedication to our mission to create the world’s best play experiences,” says John Frascotti, president and chief operating officer, Hasbro. “We are confident that in their new roles, they will help us accelerate the momentum behind our business and brands.”

In her new role, Lomow will oversee all of Hasbro’s current, vault and new entertainment-driven brands, which she will work to extend beyond the toy space. In addition, she will continue her work with Allspark on emerging entertainment



**(LEFT) SAMANTHA LOMOW**  
president, Hasbro Entertainment Brands

**(RIGHT) JONATHAN BERKOWITZ**  
president, Hasbro Brands

brands and spearhead a strategic partner portfolio, including relationships with The Walt Disney Company and Universal, among others.

Lomow has been with Hasbro for 18 years and has been instrumental in the development of several of its properties including Transformers and My Little Pony.

In his new role, Berkowitz will oversee the Hasbro Gaming portfolio, which includes Monopoly, Nerf, Play-Doh, Baby Alive and more initiatives spearheaded by the company’s Quick Strike team. He will also manage all new and vault brands not driven by entertainment.

Berkowitz, who has been with the company for 15 years, has been at the helm of several brands and company initiatives.

# CPLG in Good Spirits with Absolut, ‘Felix the Cat’



Absolut Company, maker of Absolut Vodka, has tapped CPLG to represent its brand worldwide, excluding France.

Under the terms of the agreement, CPLG will leverage the company’s heritage to develop a global licensing program with a focus on fashion, as well as additional interest in accessories and lifestyle products.

CPLG has brokered a number of deals for Universal to celebrate the 100th anniversary of “Felix the Cat” in 2019, with a roster of

activities, partnerships, launches and events in the U.S. and EMEA.

Partners include:

- Huf Worldwide for streetwear;
- Urban Outfitters for a menswear capsule collection;
- NailSnaps for a line of “Felix”-inspired nail wraps;
- Lauren Moshi for a womenswear collection;
- Bamford Watch Department for a special edition “Felix the Cat” x Tag Heuer watch;
- Coach for apparel;
- Bathing Ape for apparel;
- Scotch & Soda for apparel;
- Fyodor Golan for apparel;
- Mango for a boy’s t-shirt range;
- Ripple Junction for a 100th anniversary apparel collection, set to launch next year in the U.S.; and
- Funko for a range of “Felix the Cat” collectibles.

“It’s incredibly exciting to see the licensing program for ‘Felix the Cat’ take shape on the eve of the brand’s 100th anniversary,” says

Victoria Whellans, senior business development manager, brands, CPLG. “Felix’ has become one of the most popular and enduring animated characters. It’s fantastic to see him embraced by retailers and licensees, placing him firmly back into popular culture and attracting a new generation of fans.”

“Felix the Cat” premiered in theaters in 1919 and was later developed into a cartoon strip and cartoon series.





# ALL FOR FANS.



FOR LICENSING AND RETAIL OPPORTUNITIES CONTACT:  
**VNCPINTERNATIONAL@VIMN.COM**

**VIACOM | nickelodeon**  
CONSUMER PRODUCTS

# 'Miraculous' to Make Big Screen Debut

Skydance Media and ZAG have secured the live-action feature film and television rights for the TV property, "Miraculous: Tales of Ladybug & Cat Noir."

Under the deal, Skydance will develop and produce the first-ever live-action adaptations, set to be released in 2020. The animated television series, developed and produced by Jeremy Zag, follows two heroes, Ladybug and Cat Noir, as they protect the city of Paris from super villains.

Winner of the 2018 Teen Choice Award for Choice Animated Series, "Miraculous: Tales of Ladybug & Cat Noir" airs in more than 120 countries worldwide, and is targeted to children, ages 4 to 11. While the series is popular with the grade school set, "Miraculous" has a teen fan base too, called "Miraculers," with more than 1 million global subscribers to YouTube and 17 billion watch-time minutes in its lifetime with both official and user-generated content, says ZAG. The show also has a strong social media presence with, more than 300 million Instagram followers regularly engaging.

"Miraculous" consumer products have 350 licensees worldwide. Winning multiple industry awards in licensing and consumer products, merchandise passed the \$100 million mark in retail sales in 2017.

"Jeremy and everyone at ZAG have done a tremendous job in creating and building 'Miraculous' into the massive pop culture sensation it is today," says Jesse Sisgold, president and chief operating officer, Skydance Media. "We look forward to partnering with them to expand this incredible universe into the world of live-action."

"I am thrilled to partner with Skydance to create live-action adaptations of 'Miraculous.' It's been my long-time dream to bring this world to life," says Jeremy Zag, founder and chief executive officer, ZAG. "The Skydance



team really understands and embraces the vision we have for this very special super hero love story. They have an incredible track record of producing exciting action with compelling characters and are the perfect team to express the magic and adventure of Ladybug and Cat Noir."

# Netflix Orders More 'True'

Guru Studio, the company behind animated shows such as "Paw Patrol," "Ever After High," and "Justin Time," has announced that Netflix has committed to a fourth season of its original preschool series, "True and the Rainbow Kingdom."

The new season of "True and the Rainbow Kingdom" will feature a diverse stream of new content including five episodes, seasonal specials and a mix of short-form content, which will be rolling out on the service throughout 2019 and 2020.

"Our creative staff loves working with the dynamic and innovative team at Netflix," says Frank Falcone, president and executive creative director, Guru Studio. "They've been

an incredible partner for 'True.' We can't wait to show what's in store."

Season two of "True and the Rainbow Kingdom" launched on Netflix in June.

Earlier this year, Guru Studio announced a series of new licensing deals for the property with partners including Palamon (costumes), American Marketing Enterprises (sleepwear), GBG Socks (hosiery), Chouette (master publishing) and Bendon Inc. (coloring books and art sets). The lines will be available at retail in North America this fall and are expected to expand globally next year.

The series follows hero True and her best friend Bartleby the cat as they come to the rescue of the Rainbow Kingdom's whimsical citizens.

True is the only one who can unleash the power of the Magical Wishes from the Wishing Tree to help set things right and keep everyone safe. True and Bartleby's adventures empower both girls and boys to be mindful, courageous and respectful of all living things.

The series is produced by Guru Studio in collaboration with musician Pharrell Williams' i am OTHER artist collective FriendsWithYou and Home Plate Entertainment.







# GET SMILEY®

When you **GET SMILEY** you get more than just an icon of popular culture, you get access to best-selling style guides, specialist category thought leaders, and customisable marketing message to drive sales.

Challenge the mundane, provoke people to be happier and create tomorrow's trends today. **GET SMILEY!**

For sales inquiries contact us at  
[sales@smiley.com](mailto:sales@smiley.com)

[smiley.com](http://smiley.com)

---

Come and see us at  
Brand Licensing Europe 2018

**STAND : C25**

# WHO IS THE NEXT GENERATION OF LICENSING?



License Global's

## The Influentials – 40 Under 40 is Open for Nominations

Visit [LicenseGlobal.com/TheInfluentials40](http://LicenseGlobal.com/TheInfluentials40) to recognize those that will influence the next wave of big deals and product partnerships.

**Deadline to Nominate is Oct. 31, 2018**

[www.licenseglobal.com](http://www.licenseglobal.com)

## Janet Hsu to Lead Mattel Franchise Division

Mattel has launched its Global Franchise Management Group, a new division that merges several vital functions to expand the company's brand into new commercial opportunities.

Janet Hsu, a children's entertainment veteran, has joined the company as chief franchise management officer.

In her new role, Hsu will spearhead the new division for Mattel and will work to develop and implement franchise strategy across the company's portfolio of brands. She will also be tasked with extending the company's brands into new commercial ventures including distribution, content development, consumer products, digital gaming, live events and strategic partnerships.

Hsu will report to Richard Dickson, president and chief operating officer, Mattel.

"As we continue to transform Mattel into a high-performing toy company, we are taking big steps to strengthen our executive leadership team further," says Dickson. "Janet's proven track record and expertise in expanding established global brands make her ideally suited to help Mattel extend its iconic properties in new and relevant ways, that continue to move with our consumer. I am confident that Janet is the right leader to help ensure we are maximizing the value of our brands."

Most recently, Hsu served as the chief operating officer of Saban Brands. During her tenure at Saban, she oversaw the growth strategy for the company's portfolio of children's brands including "Power Rangers." Previously, Hsu served as the president and chief operating officer of Sanrio.

Mattel has also launched Mattel Films, a new division of the children's entertainment company that focuses on the development and production of its portfolio of brands through film.

Producer Robbie Brenner will lead the group as executive producer.

"Mattel is home to one of the world's greatest portfolios of beloved franchises, and the creation of Mattel Films will allow us to unlock significant value across our IP," says Ynon Kreiz, chairman and chief executive officer, Mattel. "Robbie is a gifted storyteller and a highly respected filmmaker with deep relationships in entertainment. She is the perfect leader to bring our celebrated brands to life."

Brenner's film *Burden* received an Audience Award at the 2018 Sundance Film Festival. She was also nominated for an Academy Award for Best Picture for *Dallas Buyers Club* in 2014.

Brenner's previous leadership roles include serving as partner and president of the film division at The Firm, president of production at Relativity Media and vice president roles at both Twentieth Century Fox and Miramax.

She became a member of the executive branch of the Academy of Motion Picture Arts and Sciences in 2015.



**JANET HSU**  
chief franchise management  
officer, Mattel



From the  
producers of



# Ricky Zoom



- **Brand new 52 x 11' CGI action comedy adventure**
- **Target audience: core boys 3-4; broad boys and girls 2-5**
- **Launching internationally from spring 2019**
- **In retail from autumn 2019**

**FIND OUT  
MORE AT BLE  
STAND E35**

# 20 YEARS OF POWERFUL FANDOM



EMAIL US  
[licensinginfo@cartoonnetwork.com](mailto:licensinginfo@cartoonnetwork.com)



# TRANSFORMATIVE FANDOM



EMAIL US  
[licensinginfo@cartoonnetwork.com](mailto:licensinginfo@cartoonnetwork.com)



TM & © 2017 Cartoon Network.

# BRAND LICENSING EUROPE 2018

Brand Licensing Europe will celebrate its 20th anniversary in a big way, welcoming Europe's licensing industry to Olympia London for three days of networking, deal-making and trend-spotting.

CELEBRATING 20 YEARS

**T**his year, the licensing industry will gather at London's Olympia, Oct. 9-11, for Brand Licensing Europe, now celebrating its 20th year. With an engaging theme, live demonstrations and a slew of new companies at the exhibition, BLE promises an exciting time for all.

## Food and Beverage is on the Menu

This year's theme—food and beverage—was selected due to its rapid growth and constant reinvention within licensing.

BLE will feature a range of food and beverage sessions. On Tuesday and Wednesday, representatives from companies like The Point.1888, Beanstalk and Perfetti Van Melle (Chupa Chups and Mentos) will discuss earning the right to approach food licensees, building a successful food licensing program and showcasing innovation in your program in the Brands & Lifestyle Theatre.

TV chef, author and presenter Nadiya Hussain will take part in a live Q&A at Brand Licensing Europe in the Brand & Lifestyle Theatre.

Among the F&B brands at BLE 2018 are Guinness, "MasterChef," BA, Captain Morgan, Johnnie Walker, TGI Fridays, Godiva, McVitie's, Chupa Chups, Pimm's, Beck's, Budweiser, Corona, Leffe, Stella Artois, Welch's, Hershey's Kisses, Jolly Rancher, The Cheesecake Factory, Coca-Cola, Hershey's, Jelly Belly, Reese's, Häagen-Dazs, Yogen Früz, Krispy Kreme, Clandestine Cake Club, Britvic, Chewits, Kellogg's, Pringles, Jane Asher and SLUSH Puppie, Leon, Cereal Killer Cafe, Malibu, Barratt, Butterkist, Family Food Fight and Ready Steady Cook.

## BLE Kitchen

Situated in the Brands and Lifestyle Zone is the BLE Kitchen, a brand-new activation that will feature





live cook-offs and tastings from a range of brands. Demonstrations will take place on Tuesday at 3 p.m., on Wednesday at 11 a.m. and 3 p.m. and on Thursday at 11 a.m.

### Updated Floor Plan

For the very first time, all of BLE will take place on the ground floor of Olympia, making it easier than ever to get the most out of your visit.

The Character & Entertainment Zone can be found in the Grand and lower West Hall, while the Brands and Lifestyle and Art, Design and Image Zones can be found in National Hall.

### New Exhibitors at BLE

Joining BLE in the Art, Design and Image Zones are companies like Ahh Inspiring Art, Art by Lis Goncalves, HCA Creation, Helz Cuppleditch, Joseph Sankar, Lucy Pittaway, Old School Art Studio and Ventana Licensing Group.

New exhibitors in the Character and Entertainment Zone include O+ Media, Acamar Films, AEX Italia, Alpha Group, Blues Clothing, CHF Media Group, Ioguis, DeAgostini Publishing Italia, Hearts by Tiana, Fashion Wholesale Market, Forever Collectibles U.K.,



## BLE KEYNOTE NO. 1: VIACOM/NICKELODEON CONSUMER PRODUCTS PRESIDENT PAM KAUFMAN

Pam Kaufman, president of global consumer products at Viacom/Nickelodeon, will take part in a fireside chat with *License Global* content director Amanda Cioletti on Tuesday, Oct. 9 at 12 p.m. at the Licensing Academy stage.

Kaufman will share her insights into the changing retail landscape and will discuss why the newly-formed, globally-aligned Viacom/Nickelodeon Consumer Products positions the organization for success and where consumer products fit into Viacom's broader strategy.

"Brand Licensing Europe is one of the industry's premier events, and I am honored to be part of this year's program," says Kaufman. "2018 was a pivotal year in retail and also a year of big changes at Viacom/Nickelodeon Consumer Products, as we became one globally unified team earlier this year. At VNCP, we have been meeting the changing retail landscape head-on, reinventing everything from the content and products we make, to how we market and to whom."

Aweirdmovie, Guangzhou Liuhua, GWCC Apparel Masters, Ferly, Larksheed Media, Maurizio Distefano-The Evolution of Licensing, MGA Entertainment, Movantia, Elves Behavin' Badly, Sailor Ted, Sony Creative Products, Sylphe, Smidt-IMEX, TCC Brands, TOHO (representing Godzilla), Tractor Ted and Viewpoint Games.

In the Brands and Lifestyle Zone, companies making their BLE debut are 4 PLAY, Brand Alliance, FC Barcelona, Roland-Garros, the FA, International Basketball Federation (FIBA), Freddy Leck seine Vertriebsgesellschaft, the French Football Federation, Infinity Lifestyle Brands, Jeep, UCLA, the Royal Dutch Football Association, Royal Museums Greenwich, Tradheir, Brand4Rent, Sport Lisboa e Benfica, Swissbrand World, UEFA Euro 2020, University of Cambridge and Brotmeister.

### Game On! Sports at BLE 2018

The International Olympic Committee will deliver one of two keynote addresses at BLE.

The first keynote, titled "The Olympic Global



# DISCOVER THE MAGIC OF THE WIZARDING WORLD™

Licensing Available from  
Warner Bros. Consumer Products



FOUNTAIN OF MAGIC, THE CRIMES OF GRIMM, and HARRY POTTER characters, names and related indicia are © & ™ Warner Bros. Entertainment Inc. WB SHIELD: © & ™ WB. WIZARDING WORLD trademark and logo © & ™ Warner Bros. Entertainment Inc. Publishing Rights © 2018, (116)



FANTASTIC BEASTS  
THE CRIMES OF  
GRINDELWALD

Harry Potter





## BLE KEYNOTE NO. 2: INTERNATIONAL OLYMPIC COMMITTEE

The International Olympic Committee will deliver the second keynote address at this year's Brand Licensing Europe.

Titled "The Olympic Global Licensing Strategy: The IOC's New Approach to Licensing," Elisabeth Allaman, vice president, commercial integration, IOC, will take to the Licensing Academy stage at 12 p.m. on Wednesday, Oct. 10, to talk about how the IOC's licensing strategy was developed with the mission to create a tangible connection to the Olympic Games through merchandising programs that are aligned with the Olympic image and

that enhance brand value and goodwill.

Historically, licensing within the Olympic movement had been mainly managed by the organizing committees of the Olympic Games in the host countries only. The aim of the new strategy is to strengthen and promote the Olympic brand, not only during the Olympic Games but also between Games, and to engage consumers all around the world.

The session will present IOC's licensing strategy and the three core licensing programs, which are aimed at specific target groups.

Licensing Strategy—The IOC's New Approach to Licensing," features Elisabeth Allaman, vice president, commercial integration, IOC, who will take to The Licensing Academy stage at 12 p.m. on Wednesday, Oct. 10, to talk about IOC's new licensing strategy.

Later on Wednesday, at 3:30 p.m. in the Brands & Lifestyle Theatre, representatives from global leading sports organizations including French tennis tournament company Roland-Garros and the NFLPA will join a panel discussion about opportunities in sports licensing. In addition, representatives from the NBA and the International Basketball Federation will be part of a session discussing the opportunities in basketball licensing following the sport's increasing popularity in Europe.

### Licensing in Action

Introduced in 2016, the product showcase is a

walk-through feature highlighting the creativity and diversity of the exhibitors within the Brands and Lifestyle and Art, Design and Image Zones.

Exhibitors are invited to submit licensed products for display, which will give visitors the chance to see firsthand the huge potential of licensed products across various categories. Each product included is either launching soon or already in stores.

Also returning this year is the hugely popular character parade, taking place on Tuesday, Oct. 9, at 11 a.m. Where else can you expect to see hundreds of larger-than-life costume characters wandering the aisles of a business event?

### Matchmaking Service

The BLE Matchmaking Service is a free tool that allows BLE attendees to pre-book meetings ahead of the event.

By arranging your meetings before the show, you'll





# TIME FOR ACTION & ATTITUDE!



**VISIT US AT BLE MEETING ROOM G122 & MIPCOM #R7.B12**

Jennifer Coleman • [jcoleman@4kmedia.com](mailto:jcoleman@4kmedia.com) • +1.212.590.2120  
[yugioh.com](http://yugioh.com)

**4K MEDIA INC.**  
a member of konami group

## WHAT'S COOKING AT BLE 2018?



**NADIYA HUSSAIN**  
*tv chef, author and presenter*

Global content creator, producer and distributor Endemol Shine Group will host two sessions in the brand-new BLE Kitchen on Wednesday, Oct. 10 between 11 a.m. to 12 p.m. and 3 p.m. to 4 p.m. to showcase its portfolio of brands, including "MasterChef."

TV chef, author and presenter Nadiya Hussain will take part in a live Q&A at Brand Licensing Europe in the Brand & Lifestyle

Theatre as part of the show's food and beverage theme for 2018.

Hussain, who won "Great British Bake Off" in 2015 and is represented by Start Licensing, will be interviewed from 10:30–11:15 a.m. on Tuesday, Oct. 9.

In the BLE Kitchen this year, "MasterChef" 2018 winner Kenny Tutt and 2014 winner Ping Coombes will cook various dishes, and Guinness sommelier Ian Colgan will reveal how to pair beer with food.

"It's great to be a part of BLE once again, and this

year's theme offers the perfect occasion to showcase one of our biggest brands, 'MasterChef,'" says Jane Smith, group director, brand licensing and gaming, Endemol Shine Group. "'MasterChef' is a phenomenal brand that resonates with global audiences both on and off air, and our sessions will be a great opportunity for all attendees to come and experience the world of 'MasterChef.'"

On Oct. 9, Guinness will have the chance to don the BLE Kitchen apron with a fascinating live demo called "Guinness & Food: The Perfect Pairing." A cooking demonstration will be carried out by a chef from the world-famous Guinness Storehouse in Dublin, who will bring to life the unique profile of Guinness in two dishes incorporating food from the existing licensing program. Guinness sommelier Ian Colgan will also talk through the process of beer and food pairings and couple each dish with a complementary Guinness beer variant.

On Thursday, Oct. 11, Georgian bakery brand Brotmeister will be demoing how it makes their famous bread throughout lunchtime and early afternoon.

be able to make the most of your time by searching for exhibitors by region, company, category, property name and more, ensuring you take full advantage of Europe's licensing community being together under one roof.

### Seminar Sessions

More than 30 sessions take place across two theaters, covering topics from fashion and toys to the move toward ethical brands and the increasing importance of technology. Hear case studies including Sanrio on the invention of Little Miss Inventor and the creation of the "Moominvalley" animation series with input from Marika Makaroff, executive producer, "Moominvalley" and Sophia Jansson, chairman of the board and creative director, Moomin.

The ever-popular panel led by Richard Pink will be at the Brands & Lifestyle Theatre and will feature panelists from Aardman Animations, Lime Communications, Brave, Born Licensing and Hargreaves Entertainment Group.

Helena Mansell-Stopher from National Geographic will also lead a seminar and discuss how to drive a brand with a purpose.

Following its debut in 2017, a panel led by Billy Langworthy, co-founder, Mojo Nation, will return to the Licensing Academy featuring speakers from FUSE,

Modiphius Entertainment and Making Things Studio.

Langworthy will also host a fireside chat with Bethany Koby, chief executive officer, Tech Will Save Us, on shaping a brighter future for kids by tech.

Kelvyn Gardner, managing director, Licensing Industry Merchandisers' Association U.K., will run the Intro to Licensing sessions on Tuesday and Wednesday morning alongside a brand-new LIMA panel discussion on Thursday morning featuring LIMA country heads from around the globe.

### License This! Adds More Categories

Launched in 2009, License This! gives unlicensed brands and image owners the chance to enter the licensing market.

For the first time, the License This! competition will feature two categories and declare two winners, one in brand and design and one in character and animation.

All finalists will be in front of a live audience and judging panel before the winners are announced. Taking place on the final day of BLE in the Brands & Lifestyle Theatre, the live finale is a chance to see some of the newest properties ready for licensing.

For the full BLE program or more information about the event, visit [BrandLicensing.eu](http://BrandLicensing.eu). ©



# GET READY TO PLAY!



**VISIT US AT BLE MEETING ROOM G122 & MIPCOM #R7.B12**

Jennifer Coleman • [jcoleman@4kmedia.com](mailto:jcoleman@4kmedia.com) • +1.212.590.2120

**4K MEDIA INC.**  
a member of konami group



**For licensing inquiries, contact:**

Warren Schorr (Retail & INT): [wschorr@crayola.com](mailto:wschorr@crayola.com)

April Heeren (US): [aheeren@crayola.com](mailto:aheeren@crayola.com)

CAA-GBG, Sasha Lerner (UK, France, Italy): [sashalerner@caaglobalbrands.com](mailto:sashalerner@caaglobalbrands.com)

Tycoon, Cristina Calvo Garcia (Mexico, LATAM): [cristina.calvo@tycoon.mx](mailto:cristina.calvo@tycoon.mx)





Where Imagination  
and PLAY Meet

# UNBOXING MATTEL EUROPE

Lisa Weger talks to *License Global* about plans for the company's growth in the region via licensing.

by AMANDA CIOLETTI

**L**isa Weger joined Mattel earlier this year at a crucial turning point for the global toy manufacturer and kids' entertainment company. The company is actively working to reinvigorate its core brands and extend its licensing business with new opportunities.

As regional head of consumer products, Europe, Weger brings a wealth of experience to the role, having most recently served 14 years at Turner

Broadcasting, where she led franchise management, visual branding and licensing for the company's kids' division, as well as prior experience with Mattel in its Canada and Latin America businesses.

## What plans do you have in store for Mattel in Europe now that you are at the helm of consumer products?

I am really excited to be joining the team—I've always been in the kids industry. I actually first joined Mattel in 1997 to lead the licensing business for Canada and Latin America. I was there for six years before I joined Turner Broadcasting, so it's great to be taking on this role as head of consumer products for Europe, based in the U.K.

My main remit is to grow the licensing business across our portfolio of brands. We have some of the most well-known and iconic brands in the industry—our portfolio really does represent evergreen properties. We have some big anniversaries to celebrate over the next few years too: Hot Wheels celebrates its 50th anniversary this year, Barbie's 60th milestone is next year and Thomas' 75th is in 2020, so we have some exciting opportunities ahead.

## Please tell us how Mattel's European consumer product strategy is evolving under your leadership. What changes or different tactics can we expect to see come to reality over the next 6- to 12-months?

The consumer product strategy



**LISA WEGER**

regional head, consumer products, Europe, Mattel







**BROADCAST ACROSS 180 COUNTRIES**

**5BN  YouTube VIEWS!**

**JOIN US AT BLE BOOTH: E-90**



# GAME OF THRONES™



For more information on licensing opportunities, please contact Dustin Rodriguez:  
[Dustin.Rodriguez@hbo.com](mailto:Dustin.Rodriguez@hbo.com) / 212-512-5613

For retail inquiries, please contact Michele Caruso: [Michele.Caruso@hbo.com](mailto:Michele.Caruso@hbo.com) / 212-512-7391







is very much part of the business plan for growth—we want to reinvigorate the core brand's franchise potential by building off the success that the toy business is currently seeing, particularly on Barbie and Hot Wheels, which both are enjoying double-digit growth following a strategic long-term plan to reinforce the brands' core USPs and purpose for parents.

Creating more opportunities for children to engage with our brands, whether that's through fashion, digital or toys, is a key part of building strength in our consumer products business. We have opportunities that are still very untapped, so we have lots of exciting opportunities in 2019 and beyond.

#### What European markets will be a central focus?

The U.K., France and Germany are core markets for us and ones that are very much investment markets for Mattel. Southern and Eastern Europe, along with the Nordics, will also play a key role.

#### What categories will be a central focus? Will it vary program to program?

It will vary program by program but soft lines is a major development area and one that has huge potential. We want to accelerate our growth in apparel across all of our brands as well as extend our brands into health and beauty accessories and home. Hardlines is also key as we expand into key categories that complement our core toy line. Publishing is also an important area for us, particularly with this being the heartland for Thomas & Friends.

#### What brands will lead the charge in the region?

Barbie of course! 2019 will be a celebratory year with Barbie's 60th anniversary, so there will be lots of



noise and excitement that we can then leverage for our partners. Hot Wheels has also got massive untapped potential, as well as Thomas & Friends and Fisher-Price.

#### Can you tell us of any brand highlights?

We have seen some great growth in our core toy business and this is allowing us to leverage the momentum and drive exciting partnerships and opportunities

Obviously, our fashion partnerships have been a key highlight with the Barbie x Missguided partnership now going into its fourth season, as well as successful collaborations with some world-class partners in fashion, stationery and beauty such as Moleskine, Sephora and Primark—they have opened great conversations with other partners in the U.K. and Europe.

The celebration of Hot Wheels' 50th anniversary has also allowed us to develop new and interesting opportunities.

Thomas & Friends is going through a major relaunch this year, and we are excited to be able to exploit the energy and enthusiasm we are receiving for these changes.

We are also very excited to relaunch the iconic '90s phenomenon Polly Pocket this year and continue to grow Enchantimals.

#### Are there any team changes or structure changes that you are planning?

I've inherited a very strong team—they are experts in their fields and really know what they are doing. With these great brands and team, we are excited to bring some dynamic new energy to Mattel consumer products in Europe. ©







# OCTONAUTS

**SEASON 5 LAUNCHING 2019**

**23 BILLION WEB TV VIEWS IN CHINA!**

**SEASON 6 IN 2020**

**NEW BRAND DIRECTION AND  
FRANCHISE RELAUNCH**

**2 MOVIES FOR CHINA**



## HILDA

**GLOBAL NETFLIX PREMIERE IN 130  
COUNTRIES SEPTEMBER 2018**

**SEASON 2 HAS BEEN COMMISSIONED**



## PETER RABBIT

**GLOBAL RATINGS HIT INCLUDING  
CBEEBIES IN THE UK**

**WINNER OF 5 EMMY AWARDS**

**MORE FANTASTIC PRODUCT  
LAUNCHES IN 2019**



## MONKEY WITH A TOOL BELT

**A PRESCHOOL ACTION-COMEDY  
ABOUT A TEAM OF ENGINEERS WHO  
SOLVE PROBLEMS IN THE  
MECHANICALLY-CHALLENGED  
CITY OF BLUNDERBERG**

**PREMIERES ON NETFLIX IN 2019/2020!**



**Silver  
GATE**





**SOO KOO**  
chief creative officer, Warner Bros. Consumer Products

# WBCP BRINGS THE MAGIC

The Wizarding World is continuing to perform strong for Warner Bros. Consumer Products, bringing its golden touch to all aspects of fan engagement, from products to experiences. WBCP's Soo Koo discusses what is so enduring about the Wizarding World universe and the latest refreshments to the brand.

by AMANDA CIOLETTI

## How is product for the *Harry Potter* franchise and the Wizarding World brand elevating the Potter program overall?

Our premium portfolio of products and experiences is intended to extend fan engagement with the magical universe J.K. Rowling created by sparking their imaginations and fueling continued storytelling. Today's program features a lifestyle collection that allows fans to create their own narrative through the brand, as well as immersive, in-world experiences that deepen a fan's connection. From high-end to high-street, we are committed to delivering quality products and experiences that are authentic to the fiction and films.

## What types of partnerships are WBCP innovating on as all-new product rolls out?

It is an exciting time to be a part of the Wizarding World. We have reignited fan-favorite licensees and brought on some new partners to create re-imagined products and experiences that are on trend and reflect the way today's fan wants to celebrate their passion for the brand.

To better leverage technology to deliver even more magic across the collection, we are teaming up with innovative partners such as Kano, who created the first-ever *Harry Potter* coding kit that introduces coding using iconic elements from the Wizarding World. Wow Stuff and Jakks have also integrated technology to create a Flying Snitch and interactive wands that give fans a sense of the magic they experienced when they first engaged with the brand.

We are also very excited to be partnering with LEGO again, who is back by popular demand and bringing *Harry Potter* and *Fantastic Beasts* to life in brick form. The building sets and





mini figures were designed to emulate fan-favorite moments and wizards, as well as fuel imagination and creativity. Product has been flying off shelves since it launched earlier this year and the response by critics and fans has been overwhelmingly positive.

Mattel has also gone back to Hogwarts, creating the first-ever line of collectible dolls modeled after iconic wizards and witches. Dressed in their signature robes, the collectibles mark the beginning of a new way to deliver the brand to fans.

Pottery Barn and William Sonoma have also expanded their highly sought-after collections to include beautifully themed home décor for both teens and adults, and now for the first time ever—infants. A true lifestyle collection, the designers have created film-inspired pieces that can seamlessly be integrated into any home.

**Who are your key partners that have supported the brand, and what new partners are hopping on board?**

We have curated an impressive list of best-in-class partners that are equally committed to producing premium products and authentic experiences. Fan favorites such as Noble, Funko, Pottery Barn, Danielle Nicole, Carat Shop, Alex & Ani, Scholastic, Jelly Belly and Bioworld have returned with all new products, while Mattel, LEGO, Kano, Jakks and Wow Stuff join the portfolio this year to further diversify our portfolio.

**Packaging and branding are also front and center with the newest ranges. What types of innovations or updates are we seeing there?**

Just like our product portfolio, the packaging and merchandising continues to evolve as the universe expands. Earlier this year we launched the Wizarding World brand and with that, re-imagined halo and core packaging for *Harry Potter*. Inspired by the iconic Daily Prophet Wanted Posters, the new aesthetic is fresh and sophisticated, while remaining true to the brand DNA.



**Any fun retail activations you'd like to share that best highlight the latest *Harry Potter* product ranges?**

Our refreshed packaging and branding has been rolled out to retailers worldwide including Primark, Hamleys, Target, Walmart, Walgreens, Hot Topic and others.

The Wizarding World is also coming to life for shoppers through fan-focused events featuring themed areas, photo opportunities and toy demonstrations.

The *Harry Potter* takeover at Hamleys on Regent Street was especially exciting with hundreds of fans coming out to experience the brand in a themed and interactive environment that highlighted the range of new products.

**Can we expect new ranges timed to the latest *Fantastic Beasts* release?**

The Wizarding World program will expand to include a range of new products inspired by the highly-anticipated *Fantastic Beasts: The Crimes of Grindelwald*, which will transport fans to 1927 Paris.

Partners such as Noble, Funko and Elope will bring fans faithfully designed prop replicas, collectibles and costumes, while Alex & Ani and Bioworld will introduce new spellbinding lifestyle collections that include accessories and apparel.

**What about *Potter* makes it an evergreen franchise? What is the 'magic'?**

*Harry Potter* and the Wizarding World are a cultural phenomenon that has been entertaining generations of fans for more than two decades. J.K. Rowling's magical universe brought to life beloved characters and fabled stories that readers of all ages and walks of life could relate to on a visceral level.

Fan's connection with the brand has only deepened with the expansion of the Wizarding World that now includes the critically acclaimed play "Harry Potter and the Cursed Child" and the blockbuster film series, *Fantastic Beasts*. We are tapping into this rich content and rallying around tentpole moments like Back to Hogwarts and Christmas in the Wizarding World to create new products and experiences that continue the storytelling and engagement.

From immersive experiences, such as The Wizarding World of *Harry Potter* at Universal Studios, to beautifully-crafted lifestyle products at Pottery Barn, there are brand touchpoints for fans of all ages to experience year-round. ©

# A SWEET STORY



Chupa Chups. Mentos. Airheads... You've certainly heard of each and likely purchased one of the candies recently. Century-old confectionery company Perfetti Van Melle continues to extend its sweet treats around the world via exciting brand collaborations and organic licensing partnerships.

by AMANDA CIOLETTI

There's no denying the power of Perfetti Van Melle's brands. For more than 100 years, the candy maker has been treating the world to its portfolio of confectionery, each with a distinct brand profile and identity.

Brands such as minty Mentos, tangy taffy Airheads and, of course, the jewel in its crown, brightly-colored and sweetly-flavored lollipop Chupa Chups, are known the world over in every major market and enjoy a presence across all channels of retail.

And a significant portion of that global awareness can be attributed to Perfetti Van Melle's brand extension expertise, which has created product and collaborations that raise the profile of each of the company's IP one partnership at a time.

But let's take a walk back to the beginning and see

where it all began...

Perfetti Van Melle was created in 1900 by the Van Melle family in the Netherlands, where



**MARTA BALLESTEROS**  
license manager,  
Perfetti Van Melle



**MAR GILI**  
design and approval coordinator,  
Perfetti Van Melle



**CHRISTINE COOL**  
license manager,  
Perfetti Van Melle



brands such as Mentos (born in 1932) helped to build the company's profile in the Nordics. During World War II, however, the Van Melle factory was destroyed and forced to relocate to Rotterdam, a port city, which allowed the company to begin to expand internationally.

Meanwhile in another part of Europe, brothers Ambrogio and Egidio Perfetti were creating their own range of sweets and bonbons in a small town just outside of Milan, Italy, during the 1940s; while yet another candy brand, Chupa Chups, was making its mark in Spain in the late 1950s when Enric Bernat invented a way to fit a fork into a sweet candy.

Come 2001, Perfetti acquired Van Melle, bringing together the two candy powerhouses to become Perfetti Van Melle, and then in 2006, the combination snapped up Chupa Chups, completing the round portfolio we now know today.

2006 seems rather recent considering how far and deep the collective Perfetti Van Melle portfolio has grown to become—today, the group manufactures and distributes more than 20 brands.

"In our group, we strive to be the world's most innovative confectionery company," says Christine Cool, licensing area manager, Perfetti Van Melle.



"We create high-quality products and brands that are enjoyed in more than 150 countries. We are always innovating what confectionery can do."

Licensing activity is also a fairly recent endeavor for the combined portfolio, but a model that is proving to be instrumental in strengthening brand activity around the world.

"Twenty years ago, we were pioneers to license a food and beverage brand in the European market," says Marta Ballesteros, licensing area manager, Perfetti Van Melle. "This far-fetched initiative has proven to be, two decades later, a profitable and sustainable business model."

"When Perfetti Van Melle acquired Chupa Chups in 2006, the group realized that licensing was a fantastic brand building tool that could also add value to other brands of Perfetti, so we were invited to enlarge the portfolio, and we have progressively added new brands to the licensing activity since," continues Ballesteros.

Today, the tight-knit Perfetti Van Melle licensing team works to extend eight core brands—Chupa Chups, Mentos, Airheads, Frisk, Smint, Brooklyn, Fruittella and Big Babol. For these, more than 400 licensees have been engaged and more than 1,000 new licensed consumer products are launched every single year, all figures that help Perfetti Van Melle to achieve its \$122 million-plus in annual retail sales.

"For the Perfetti Van Melle group, licensing activity is much more than a business model—licensing is a tool that creates a halo effect for the brands and keeps them cool, raises brand loyalty and is a way to innovate and continuously surprise our consumers," says Ballesteros. "It also allows us to create opportunities for cross-promotion with the core business, candy."

It doesn't hurt that the brands have impressive, eye-catching artwork to draw from, particularly in Chupa Chups famed logo, a creation of legendary artist Salvador Dalí.

"Since the beginning, the success of the Chupa Chups brand was not only based on having a great confectionery







**donut**



**Happy 60<sup>th</sup>  
birthday to the  
king of lollipops**

**Let's celebrate  
with new tasty donuts!**

 **Vandemoortele**

© 2018 Chupa Chups®. All rights reserved.

product, but also on the decision to create a strong and unique brand identity," says Mar Gili, design and approval coordinator, Perfetti Van Melle. "The amazing Chupa Chups logo was designed by Salvador Dalí, and for this reason, ever since we have a strong connection with art. It can be said that art has always been in our DNA."

For Chupa Chups, which celebrates its 60th anniversary this year, fashion and art are at its heart, and its consumer product program relies heavily on the iconic flower-shaped logo to develop ranges that are accessible and aspirational, approaching partnerships from a fashion-oriented perspective.

Brand collaborations are also a key way the property continues to stay relevant and are a useful tool to drive wider sales across the entire Perfetti Van Melle portfolio that are often executed with interesting and innovative partners such as designer Maya Hansen for a capsule collection that debuted at this summer's Mercedes-Benz Fashion Week.

"We are proud to say that the Chupa Chups logo has become a fashion brand icon unto itself," says Gili. "We have always worked with a large portfolio of external designers from all over the world. They help us to develop eye-catching and appealing artwork based on new trends in order to cater to the needs of the fast fashion industry. In the more mature licensing markets we also promote collaborations with artists—we love to receive fresh and creative new interpretations of the Chupa Chups brand."

The Rodnik Band, a London-based art and fashion label known for its pop art style, was also tapped last year for a range of offerings, from bold sculptures and paintings to ready-to-wear clothes, furnishings and home accessories.

Other groundbreaking collaborations include artists such as Mariscal, Jordi Labanda, Willow, Catalina Estrada and fashion design house Fyodor Golan.

"The benefit of brand collaborations is that they allow Chupa Chups to stand out in a very crowded retail space and generate buzz," says Cool. "Many of our artist and fashion collaborations are typically positioned at the higher end, so they are not the type of projects that will bring in large revenue, but they will create a halo for the rest of the collection and at fast fashion retailers."



The Rodnik Band x Chupa Chups



Traditional licensing partnerships are also a key strategy for the Chupa Chups brand. For example, in April, Chupa Chups joined retailer Uniqlo's The Brand Masterpiece collection, a collaboration that celebrates internationally well-known brand identities across music, food, electronics and home. Chupa Chups featured on a range of men's t-shirts.

But Perfetti Van Melle is more than Chupa Chups. Its other brands each have strong followings and offer deep product opportunities around the world.

"Perfetti has several global brands and many that are very popular in local markets. What they all have in common is their clear brand image and an emotional link with their consumers who are eager to experience the brands in new ways," says Cool. "We always develop our activity where the brands hold a strong awareness, have wide distribution in the candy space and where licensing is a relevant opportunity."

For the Perfetti portfolio, leading brand markets are France, the U.K., Italy, Japan and South Korea. China is also a growth region, particularly for Chupa Chups and Mentos.

Across the Perfetti Van Melle portfolio, the top three categories are fashion, personal care and air care, accounting for 60 percent of the company's licensing business.

Perfetti Van Melle licensed apparel can be found at global retailers such as Zara, H&M,



Cotton On, Urban Outfitters, OVS and Asos, as well as in It'Sugar shops in the U.S., where confectionery and lifestyle products sit together.

"In seeing the success and growth of the Chupa Chups licensing activity, we have been invited by Perfetti to develop the business model with some of the most iconic brands of the group like Mentos and Airheads," says Cool. "As these brands have a distinct character of their own, each time we start working with a new brand, we need to fully understand its DNA and its unique selling point for licensing. It's not a 'one size fits all' business model. Mentos, Frisk and Smint, for example, are more functional brand types, but then they have great potential to create niche opportunities, fresh concepts or sports categories.

"Each time we start with a new brand, we need to dress it for licensing according to its personality, tone and voice," continues Cool. "This obliges us to work on many different design fronts to get very different style guide executions and target approaches. On the other hand, this provides for a larger business opportunity. Ultimately, our goal is that all the licensed products should be as authentic as the original core product."

For brands like Airheads that have a very distinct flavor profile, partnerships with retailers such as quick service convenience store 7-11 drive brand awareness through special offerings that are natural extensions, such as the Airheads Slurpees, soda and popsicles that launched in locations around the U.S.







Flipping the traditional licensing model completely on its head for Mentos, Citroën, the French car maker, launched a limited edition car based on the minty candy brand, which was further supported by a TV campaign and linked with a consumer promotion in France.

Other key licensees for Perfetti brands include Fila for sportswear, Itochu Fashion System for apparel, RTC for candles, International Greetings for stationery, Bee International for candy gifting and Car Parts, Who Rae and 151 Products for air fresheners.

A major focus for Perfetti Van Melle moving forward is food and beverage extensions.

“To license the brand into other food and beverage products is a huge opportunity for our candy brands, but it is also a big

responsibility as it is so close to the core business,” says Ballesteros. “The food and beverage program is developed following a step-by-step approach with an exhaustive screening of the best-in-class partners for each product.”

In 2016, the Perfetti team tapped Unilever to launch Chupa Chups Calippo Shots, a range of individually wrapped ice creams that feature iconic lollipop flavors. That range continues to grow.

In addition to Unilever, licensees on board in the space include Baskin-Robbins for ice cream, Vandermoortle for donuts, Griesson De Beukelaer for biscuits and Jel Sert for frozen novelties.

The Perfetti Van Melle food and beverage program grew close to 20 percent of the overall licensing business in 2017, says Ballesteros, and will to continue to expand its brands across categories such as frozen novelties, desserts, bakery products and drinks.

To help further manage the global business, Perfetti Van Melle engages a network of agency relationships, many of which are long-standing. Beanstalk, Seltzer Licensing,

*60 years of  
Chupa Chups  
Thank you for  
the sweet times!  
Love, UNGA*





## 15 FUN FACTS ABOUT PERFETTI VAN MELLE BRANDS

- ✿ Chupa Chups celebrates its 60th anniversary in 2018.
- ✿ Salvador Dalí designed the Chupa Chups logo in 1968.
- ✿ More than 150 flavors have been created for Chupa Chups.
- ✿ Chupa Chups have conquered space—they were sent up with the Russian MIR station crew.
- ✿ The Airheads logo character has a name! It's Oscar.
- ✿ Jorge Lorenzo, the professional Grand Prix motorcycle racer, has won several global championships wearing a Chupa Chups licensed helmet.
- ✿ If you put all the Chupa Chups lollipops produced in one year end to end, they would circle the world 12 times.
- ✿ In 1990, Mentos launched the now iconic Freshmaker campaign.
- ✿ When you put a Mentos dragée in Diet Coke, it produces a geyser effect. (Try at your own risk!)
- ✿ Soccer star Johan Cruyff used Chupa Chups to quit smoking.
- ✿ Gourmet Chupa Chups exist and were created by The Cake Boss Buddy Valastro.
- ✿ Japanese artist Murakami designed a limited edition of Frisk.
- ✿ What do Madonna, Miley Cyrus, Brad Pitt, Selena Gomez, Ariana Grande, Liam Hemsworth, Justin Bieber and Victoria's Secret Angels have in common? They all have been said to adore Chupa Chups.
- ✿ Mentos gained popularity in the Netherlands because mints were passed out during Sunday mass.
- ✿ "No Smint, no kiss!" has become a household phrase.



CPLG and Sanrio Far East are just a few that are integral in growing the company's brand licensing business.

"For us, our agents are really strategic partners," says Cool. "We like the idea of working long-term with them."

So with all of this success behind the Perfetti van Melle licensing team, what is next?

Asia, certainly, where Perfetti says they expect significant growth in China, as well as more food and beverage expansions.

Ballesteros says that 2019 is set to be an "excellent year" for Mentos, which will see even more collaborations as it moves into the sports sector, as well as dives deeper into personal care.

Perfetti also points to the U.S. as a growth region—recently the team has begun to license Chupa Chups, Airheads and Mentos into the region with more frequency, and they are bringing new partners on board.

Retail is also a focus for the Perfetti Van Melle team, and a new project that will bring "surprising" corners

and shop-in-shop concepts to brick-and-mortars is set to deliver "unique brand experiences" for customers.

And these plans and brand wins are compounded when you consider the size of the Perfetti van Melle team.

"We have a tight-knit team of six women with 61 years of combined licensing expertise. It's true that we never have a boring moment, but we manage to keep the balance because we are not alone," says Cool. "We have the backing of our strong international organization that is very committed with our activity and supports us on legal matters, financial management and the marketing support of the international brand teams.

"Above all, it's very rewarding to work with these brands. Wherever we go, we get a big smile from people when we talk about our brands," continues Cool. "We have a lot of fun creating new ideas every day, and we put passion into what we do. And it helps that we get to try a lot of that delicious candy, a perk that comes with the job." ©

# THE COLORFUL WORLD OF ART LICENSING

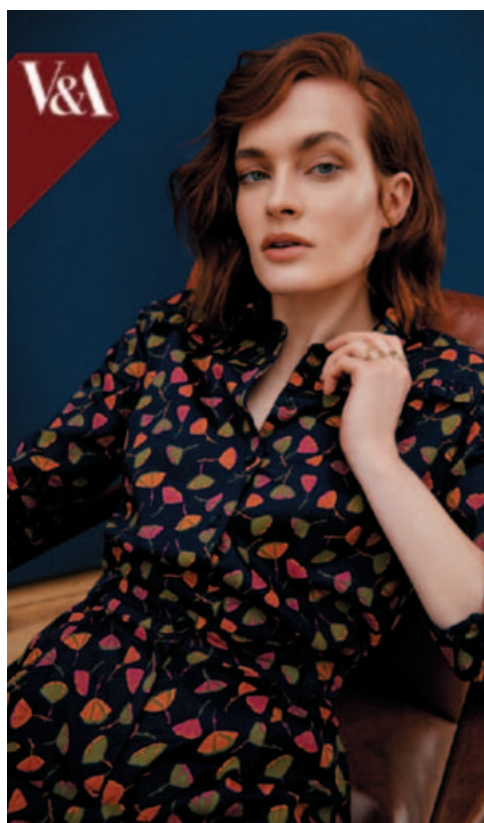
Find out more about some of the artists exhibiting at this year's Brand Licensing Europe.

by AMBER NICOLE ALSTON

**F**rom greeting cards to gardening supplies, licensed art is experiencing a renaissance. Fueled by hyper-visual

social media and the people's desire to express themselves uniquely, artists both large and small are entering into deals that give them greater visibility

and allow manufacturers to distinguish their products at market. Here are 13 art brand exhibitors you won't want to miss at Brand Licensing Europe.



## V&A (Victoria and Albert Museum) Stand: National Hall N70

With a collection of more than 2.3 million pieces, the V&A houses centuries of human craftsmanship and is among the U.K.'s greatest resources for furniture, fashion, painting, jewelry, glass ceramics and more.

The V&A first licensed its brand in Japan in the mid-1990s following a William Morris exhibition featuring objects from the Museum's archives.

"One of the principal aims of the Museum is to make works of art available to all," says Lauren Sizeland, head, business development and licensing, V&A. "We achieve this through our licensed product ranges, allowing the consumer to take home a unique product, reassured that it is inspired by the V&A collections and carries the integrity and quality expected of the brand."

The V&A has brought more than 80 of its properties to the consumer product space, with collaborations spanning homewares, stationery, accessories, jewelry, apparel, fabrics and gifts.

Licensed collaborations include the work of avant-garde designer Frederick Vigers, the designs of wallpaper and ceramics giant

Lewis Foreman Day, as well the museum's botanical prints collection and pieces from the Arts & Crafts and Art Deco movements.

"We carefully select who we work with and work collaboratively with our licensing partners on every aspect of design, production and promotion of our licensed products," continues Sizeland.

In the last year, V&A has inked deals with Sofa Workshop for furniture, Philippa Craddock for a floral range and People Tree for apparel.

"It is paramount for us to have a strong presence on the high street," says Sizeland. "We are reaching audiences that may never actually visit the museum, but our product distribution gives the opportunity for anybody to purchase affordable items, such as greetings cards and notebooks, at the lowest price points."

Agency appointments include Alfilo Brands for the Greater China region, a deal that included the launch of an e-commerce site and brick-and-mortar locations across China.

"BLE is an opportunity to give exposure to manufacturers, potential licensees and retailers who didn't know we were active in the licensing arena," says Sizeland.





Planeta  
Junior

**VOOZ**  
**IS BACK!**



**VOOZ**  
www.vooz.co.kr

Copyright ©VOOZ Inc. All rights reserved.

**CJ ENM**

**VISIT US AT:**

BLE # F15

MIPCOM # R7.D19

**CONTACT US:**

INTERNATIONAL SALES

international.sales@deaplaneta.com

www.planeta-junior.com

🐦 @planetajunior    **in** /planeta-junior

BARCELONA - MADRID - MILAN - PARIS  
ATHENS - WARSAW - BUDAPEST - ISTANBUL

### **Lemon Ribbon Studio** **Stand: National Hall N34**

Lemon Ribbon is a design brand that supplies graphics to international childrenswear retailers and brands.

“Working with these clients gave us an appreciation of what retailers, parents and children love, so we developed and launched our Lemon Ribbon lifestyle Brand at BLE in 2016,” says Edward Weale, business director, Lemon Ribbon. “We were incredibly lucky to have a novelty book range published, which is selling across the U.K., Europe, the U.S. and South America.”

Based on cute characters, contemporary graphics and design-focused print concepts, the aim is to promote education, activity and healthy everyday living.

The team, which consists of graphic designers and creatives, has tuned into licensing as a way to expand its visibility at market.

“We knew our expertise lay in trend, ideas and design, not necessarily in product manufacturing. Licensing has allowed us to meet and work with great partners who recognize our strengths as well as the potential of the brand and can use their experience to help create something special,” says Weale.

The company use social media platforms to promote its work and has gained a loyal following who enjoy their art.

At this year's show, Weale is looking to meet potential partners, particularly in children's media, toys and educational fields.



### **by Hartwig Braun** **Stand: National Hall M20**

If you'd like to take a trip around the world, look no further than the art of Hartwig Braun. With a background in architecture, an affinity for urban landscapes and a signature drawing style, the graphic artist has taken the world by storm by drawing it.

“My art and passion manifest themselves in very intricate drawings, rich and full of little details that engage the viewer,” says Braun. “The core of my artwork comprises architectural yet very playful bird's-eye views of different cities from around the world and artistically illustrated maps.”

With work on permanent display in London and gracing the pages of *The New York Times*, Braun and his team return to BLE for the second year with a focus on expanding the By Hartwig Braun brand into new categories.

Last year, Braun inked deals with Ravensburger as well as other companies in the U.K. and Germany for jigsaw puzzles featuring his work.

“I love the chances and options that Brand Licensing Europe gives us to form new relationships to help us take the brand further from Arty Globe,” says Braun.

Visitors to Braun's stand at BLE will have a chance to win a framed limited edition print of Braun's rendition of London Looking West.





NEW SERIES  
TV SERIES  
52 x 11'



GORMITI © 2018 GIOCHI PREZIOSI S.p.A., PLANETA JUNIOR & KOTOC. All Rights Reserved

THE LEGEND AWAITS

VISIT US:

BLE: Planeta Junior # F15  
Giochi Preziosi # B56

MIPCOM: Planeta Junior # R7-D19



Planeta  
Junior





## Dic2 Stand: Grand Hall G65

Dic2 is one of the oldest independent licensing agencies in Italy. Founded in 1973, the agency has worked to extend and adapt a variety of global properties such as “South Park,” Smiley, Marvel Superheroes, Mattel’s Barbie, NFL and more brands in the Italian marketplace.

“This year is our 45th anniversary,” says Douglas Mari, managing director, Dic2. “We have represented almost all of the biggest entertainment companies, and we’re still representing famous characters, brands and artists.”

Current clients include Route 66 and Portofino Forever, among others.

“We represent several artists with different styles and techniques,” says Mari. “Some are more disruptive, some others are more classic.”

Since its inception, Dic2 has seen manufacturers appetite for unique artwork with longevity increase.

“Contracts are more long-term and clients are happier to use artists that can allow them to sell without rushing to follow all the top brands,” says Mari. “We saw more opportunities in art licensing than the traditional categories and in the last year we have taken more artists to follow, and have encouraged more of their clients to engage with the industry.”



This year, Dic2 will enter Brand Licensing Europe with a slate of unique art brands including Nina and Other Little Things, an art brand based on a “little red puppetta” wearing a red dress and hat who makes silent observations as she travels around. Nina and Other Little Things has been licensed for use in more than 700 products within a five-year span.

At this year’s Brand Licensing Europe, Dic2 is concentrating on finding new partners for its portfolio, with a focus on securing deals within the home and tableware categories.

## Assaf Frank Photography Licensing Stand: National Hall N10

Photographer Assaf Frank combines finely tuned technical abilities with special digital post-production techniques to create a body of work that transforms cityscapes into captivating pieces of art.

Born in Israel, based in the U.K., and a passionate traveler, Frank’s subjects often include buildings, automobiles, nature and other scenes from his journeys across the globe. With an archive that contains scenes from London, New York and Paris, and landmarks such as Big Ben and Trevi Fountain, Frank offers viewers a chance to experience parts of the world they might never see or to fall in love with the places they call home all over again.

“Over the past year, I have found there is a growing trend for black and white photographs for wall art, although colorful images are always sought after for products such as napkins and puzzles,” says Frank. “Recently, I have traveled to locations as far as Mexico and Cuba as well as closer to home in the U.K. My favorite photography trip this year was in Scotland. The scenery around Loch Awe was breathtaking, which meant I worked from dawn until the light vanished in the evening. I was pretty lucky with the weather most of the time.”

Throughout his career, Frank has developed relationships with manufacturers and publishers to create exclusive and seasonal collections.

In addition to individual photographs, Frank offers his services for murals and curated home/office design.



## Ventana Licensing Group Stand: National Hall P32

Ventana Licensing Group describes itself as “The Window to the World’s Most Licensable Images.” The Chicago-based agency has a number of artists, photographers and filmmakers whose IP it represents for licensing and branding.

Key clients include noted photographers Stan Malinowski and Vince Gonzales.

The agency represents John Fenwick, whose work has been featured on greeting cards.

“John is very skilled at pestering, nagging and begging. He applied these skills to land work in commercial advertising and illustration for greeting cards and children’s books. He even did murals all around Chicago,” says a company statement.

Collaborators include *Playboy*, *Elle*, *Metro Magazine*, *Condé Nast*, Ford Motor Company and Stockwell Greetings.







### Monika Suska Illustrations Stand: National Hall M33

Illustrator Monika Suska's portfolio is filled with colorful illustrations of animated creatures and happy scenes from everyday life. Suska's use of bright, bold colors and humorous subject matters have made her a favorite among children's book publishers with her work appearing in *Ack* by Cory Sanchez, *An American Adventure* by Zoa and more.

"Because I've been a children's book illustrator for 11-plus years, there's a strong narrative component to my art," says Suska. "I mix digital painting techniques,

watercolor and a gouache look."

Suska's newest collection, Oaxaca Desert, takes cues from Mexican folk art and marries it with a modern, clean approach that includes on-trend colors.

"We can decide what we like and surround ourselves with beautiful images without going to an art gallery," says Suska. "Thanks to art licensing, everyone can incorporate art into everyday life through simple objects we all use."

As a second-year attendee, Suska heads into BLE with an open mind.

"BLE is an amazing opportunity to learn. I'd love to make new connections," she says.

### Linda Wood Licensing Stand: National Hall M12

Linda Wood's art is best described by one word: "eclectic."

"I'm frequently asked how many other artists I represent, and people are amazed when I tell them it's all my work; the styles are so varied that people often don't believe me," says Wood.

Wood's portfolio includes photography, prints and posters, paintings and other visual mediums with subjects consisting of tropical imagery, travel and landscapes, sports and hobbies and scenes from everyday life.

"After 16 years, the changes in licensing have been enormous," says Wood. "There is much more competition, far greater choice for buyers, meaning you have to work harder just to stand still."

Celebrating these stylistic differences, Wood has brought each of her styles to licensing, including Mia and the Adorabubbles, and nature-inspired prints to shirts, wellies, baby products and more.

Collaborators have included Graham & Brown, Arthouse, Marks & Spencer, Rosenstiels, Pimpernel, York Wallcoverings, Kimberly-Clark, Rasch, Next, Schumacher and B&Q.

What does Wood expect to achieve at this year's Brand Licensing Europe?

"Fame, fortune and untold riches," says Wood. "Isn't that what everyone expects?"



### Joseph Sankar Stand: National Hall N20

A self-taught illustrator, writer and designer, Joseph Sankar uses bold colors, movement and intricate detailing to build a world that looks something like a dream.

"I would describe my technique and style as high detail, with a focus on texture and color. I am a great lover of the intricate and detailed aspects of visuals," says Sankar. "I mostly work towards children's illustrations but do enjoy dabbling in design and conceptual pieces as well."

Using digital techniques, fine art approaches and surrealist cues, Sankar makes subjects, including children and mythical creatures, conversation pieces.

That approach has made him attractive to manufacturers looking to add wonder to their products.

"You have to understand your work

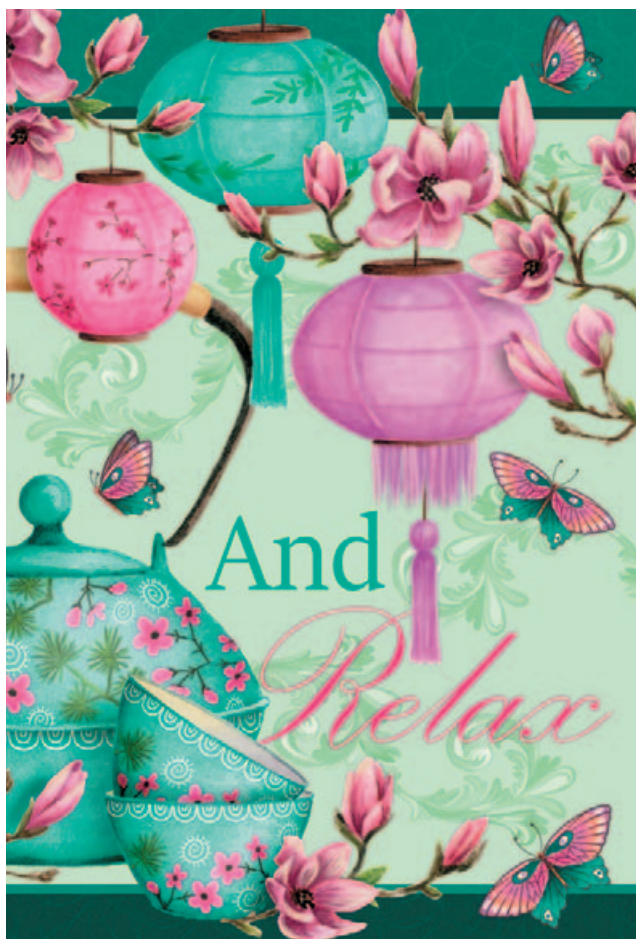
and where it is best suited in the market—in other words, have an idea of certain brands and companies that share a similar visual style," he adds. "Work so that you approach opportunities like BLE with a clearer direction of who to approach to seek out the best opportunities."

Among his modern techniques, Sankar uses social media to display his work and connect to his growing fan base.

"Social media is a good way to generate like-minded art lovers and to also use as a digital exhibition of your work past, present and future for passers-by to view."

As a first-time exhibitor, Sankar adds: "I am looking forward to the experience and seeing what opportunities come out of this year. Any opportunity to expose one's work to professionals in the field is always a great thing to do—you never know who is walking past and watching."





### Helz Cuppleditch

Stand: National Hall N26

Helz Cuppleditch is a lover of nature whose illustrations and pattern designs draw from wildlife and creatures around her, specifically those she observes living on the South Downs National Park, a vast expanse in the United Kingdom.

Cuppleditch's portfolio is full of birds, rabbits, flowers and seasonal habitats that are carefully drawn and reproduced with bold color palettes.

Cuppleditch's artwork has appeared on papercraft stationery, homewares, jigsaw and fabric categories, among others.

A favorite among crafting publications and artist circles, Cuppleditch's work has recently appeared in *The World of Cross Stitching* and on design kits from Crafter's Companion.

At Brand Licensing Europe, Cuppleditch looks forward to "meeting with current licensees and chatting with new clients looking for artwork to be used on a variety of surfaces."

### Vicki Thomas Associates

Stand: National Hall M25

Vicki Thomas Associates has carved out its own niche within the licensing business as a research and design group that licenses its work rather than selling its IP.

Born out of founder Vicki Thomas' degree show at the Royal College of Art in London, the agency aims to both represent artists and to serve as a consultant for companies looking to develop and license new product ranges.

"Because of how the consultancy started, I do represent a diverse range of designers and illustrators," says Thomas. "On some projects, we design for ceramics, textiles, children's products and interiors. That might mean an artist's imagery is carried across a range. Communicating a story or message is central, whether we are creating a space, product or experience and that often takes teamwork and different skills."

With more than 30 years in business, Thomas has an archive of several illustrators and pattern designers, craftsmen and more.

"Technology has changed the business in the last 30 years, but licensing is still at the core of what we do," says Thomas. "We represent not only the work of living artists and designers but have represented the artistic archives of several illustrators and pattern designers. We also work to develop brands and characters for charities and organizations that also look to generate funds from licensing."

Vicki Thomas Associates has made many successful contacts through Brand Licensing Europe, including HSI/St. Pancras Station, National Parks, The Turtle Mat Company and Hobbs, companies the agency eventually entered into deals with.

At this year's show, the agency looks to announce new projects and to promote several of its brands.

"We plan to formally announce two new exciting collaborative projects which will attract licensees," says Thomas. "So, it will be fascinating. We always have a mix of old and new contacts come to BLE, and we find this show is a vital networking opportunity that social media cannot replace. We will be showing the very British New Country Collection by Julie Lavender as well as Clinton Banbury's very popular humorous dog images. Isobel Bushell's Qwerky illustrations appeal to the tourist and heritage sector, as do Jane Jones' newest ceramic designs; while Rachel B. Stevens' children's characters appeal to charities and publishers. Alongside showcasing work for the current team, we will also be representing the artists working in the U.K. silk industry over the last 250 years."







Taberareru?  
Futon

Magazine



Suzu Castella



Tsuhan  
Box



San-X  
SAN-X CO., LTD.

Brand Licensing Europe 2018

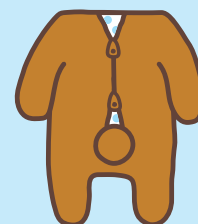
Booth No. **B14**

**Rilakkuma™**

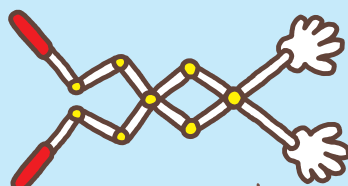
Hot Cake Mix



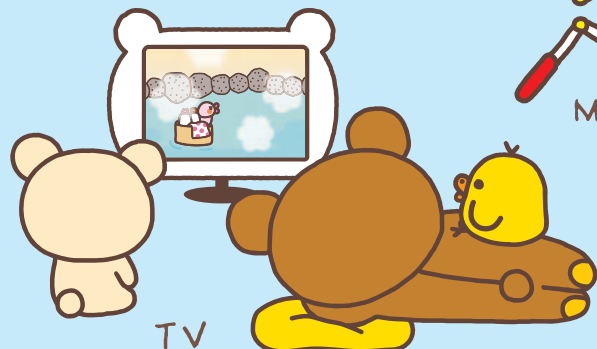
!!



Double Zipper



Magic Hands



TV



New  
Headphones



Nebukuro



Gomibako

15nen



DVD Collection

NEW!

Mochi Mochi Type



Cushion



URL: <http://san-x.jp/>

@Rilakkumafr @RilakkumaUS

@RilakkumaFrance @SANX.CO.LTD

@RilakkumaUS

License available [Contact]

SAGOO: [veronique.pichon@sagoo.fr](mailto:veronique.pichon@sagoo.fr)

(UK, France, Benelux, GAS, Italy, Spain, Portugal, Ireland, Greece, Turkey and Israel)

PLUS LICENS: [maria.ornryd@pluslicens.se](mailto:maria.ornryd@pluslicens.se)

(Nordic and Eastern Europe, Russia)

INGRAM USA: [License@ingram.co.jp](mailto:License@ingram.co.jp)

(North America)



©2018 SAN-X CO., LTD. ALL RIGHTS RESERVED.



### Art Ask Agency Stand: National Hall N72

Art Ask Agency's clients include the Frida Kahlo Corporation, The Camden Collection and Jimmy the Bull.

The Madrid-based operation has been around for a while.

"The agency has been around since the first BLE," says Kirsty Satchel, licensing manager, Art Ask Agency. "We participated and have become very well-known within the industry."

Recent deals include an agreement with Enesco for a range of wall art, resin figures,

giftware and more based on Jimmy the Bull.

"Having our background and our knowledge of the European market, we're confident that these brands are going to be relevant for European consumer," says Satchel.

For the Frida Kahlo brand, Art Ask Agency secured a deal with Mattel to create a Barbie doll based on the famed artist and developed a line of tequila that celebrated her life and work.

"We'll be sharing our latest licensing news and looking for partnerships in new categories," says Satchel.

### Art Brand Studios Stand: National Hall N78

Art Brand Studios manages the works of legacy artists including Thomas Kinkade, Simon Bull and Blend Cota, among others.

Art Brand Studios recently acquired fellow art representation company Wild Wings.

"We haven't made a splash with the Wild Wings acquisition at Brand Licensing Europe," says Kristen Barthelman, vice president, licensing, Art Brand Studios. "We're excited about the partnership, and they have great competency in open-edition artwork including wood signs stain glass and ours has always been limited-edition art on canvas and paper. Wild Wings brings over 100 additional artists."

Art Brand specializes in publishing, licensing and marketing and aims to expand its artists' brands through corporate and independent exhibitions around the world, as well as through its numerous licensing agreements.

Over the last 30 years, Art Brand's artists' work has appeared on licensed merchandise in more than 16,000 retail locations.

"We'll be exhibiting a few brands that we have never displayed at that show," says Barthelman. "We always lead with Thomas Kinkade, and Marjolein Bastin, who is known worldwide for her Hallmark partnership. We're trying to publish her and to explore opportunities internationally."

Collaborators include Stave Puzzles, Teleflora, Card.com, Mini Masters, Disney, DC Comics, Hallmark and the Bradford Exchange.

At this year's show, Art Brand Studios will look for opportunities for its new clients.



### Ahh! Inspiring Art Stand: National Hall N12

Christopher Gaisey is a trained fine artist who is fascinated with the human form. His interest in bodies and movement have carried over into Ahh Inspiring Art.

"I would look for ways to create the same vigor of mark making that I found when in the life room," says Gaisey. "I try to retain those techniques of expression in the work I do today."

Gaisey entered the art licensing world when an opportunity at a greeting card company came his way. The bear characters that helped him secure the job led to positions at Hallmark U.K. and freelance opportunities in the greeting card industry.

Years later, Gaisey's work has appeared on everything from stationery sets to accessories and more.

"Licensing makes art accessible to the many through an enormous range of merchandise," says Gaisey. "I used to think the only way people would see my artwork would be in a gallery, but now my artwork can be found on many things."

At this year's Brand Licensing Europe, Gaisey hopes to forge new relationships with potential clients.

"It's great having the resource to make your artwork available to an array of people, but we must remember, we are people, and, as such, it's nice to get to know the people behind the screens and meet some of the wonderfully creative people who work in this very exciting industry." ©



MASTER TOY  
**jakks**  
PACIFIC

**Cyber  
Group  
Studios**

COME & MEET US  
AT BRAND LICENSING  
EXHIBITION  
BOOTH B72



# GIGANTOSAURUS

HD 2D-CGI - 52x11

Disney  
**JUNIOR**

france.tv

Rai

SUPER **RTL**

FOR LICENSING OPPORTUNITIES  
[licensing@cybergroupstudios.com](mailto:licensing@cybergroupstudios.com)





**Winx**  
CLUB

TM

© 2016 Rainbow Spa. All Rights Reserved.



Rainbow  
via Brece 60025 Loreto (AN) Italy  
Tel. +39 071 750 67 500 • [www.rbw.it](http://www.rbw.it)

For Licensing opportunities:  
[licensingdept@rbw.it](mailto:licensingdept@rbw.it)

For TV Sales opportunities:  
[tvsales@rbw.it](mailto:tvsales@rbw.it)



welcome to a world of magical brands

# RAINBOW



COME AND VISIT US AT

BLE BOOTH #E10 MIPCOM BOOTH #R7.H2



# READY PLAYER ONE

Formed just over a year ago, Activision Blizzard Consumer Products Group is successfully delivering against its video game franchises with an extensive brand extension program and an aggressive growth strategy for eSports.

by BARBARA SAX

Activision Blizzard holds some of the most popular gaming franchises in the world such as “Overwatch,” “Call of Duty” and “World of Warcraft.” Despite a huge global fan base, the company felt that its franchises were underrepresented in consumer product categories.

“Until this past year, we didn’t have the infrastructure to work with licensees, identify the right ranges or to create retail programs,” says Tim Kilpin, chief executive officer and president, Activision Blizzard Consumer Products Group. “We weren’t reaching fans with a consumer products offering in any meaningful way.”

Activision has spent the past year building the infrastructure necessary to create a consumer products program with depth and breadth that is already gaining significant retail traction.

“There’s definitely a consumer appetite and a licensee appetite,” says Kilpin. “With the right people in place, we now have the tools to put these product lines together. We are in building mode.”

With fewer versions of games being sold, retailers such as GameStop and Best Buy are keeping their fans engaged with more merchandise around best-selling titles.

“We’ve got great partnerships with retailers, and we felt



**TIM KILPIN**

chief executive officer and  
president, Activision Blizzard  
Consumer Products Group



we could expand on that,” says Kilpin.

Activision has built an extensive merchandising program tied to the launch of “Call of Duty: Black Ops 4” this month, which presents an opportunity to forge licensing partnerships to complement and enhance game play experience.

“‘Call of Duty’ has been a top game franchise in the world for close to a decade,” says Kilpin. “The debut of ‘Black Ops 4’ allows us to open up new categories, most notably collectibles and action figures, as well as new apparel programs with major retailers. We want to create a range of products that allow our fans to engage with the franchise in new ways so they can play out the characters with battles, cosplay or collect and display.”

Consumer insights research in North American and European markets suggested that Activision had an opportunity for higher-end, premier halo collaborations with key lifestyle partners. Based on that research, Activision has teamed up with Bait for a North American apparel line, Hype and Darken for apparel skate and streetwear capsule collections, sneaker manufacturer Supra for a limited program and Sprayground for a range of backpacks.

New partners also include McFarlane (collectible figures), USAopoly (Risk and Monopoly board games in North America), Pyramid (homewares and accessories), Poetic Gem (apparel), Park Agency (knitwear) and Clairefontaine (stationery).

Partnerships with world-class licensees have given Activision the ability to offer meaningful consumer product programs to key retailers.

“We wanted to make sure we had the right merchandise, the right apparel, the right price points, the right peripherals and accessories and the right collectibles so retailers could create a meaningful enough range and display to make it worth their while,” says Kilpin.

The work paid off, and Activision has partnered with Primark and Tesco for exclusive storewide promotions. Primark’s program launched a unique “Black Ops 4” program in September that included significant shelf space and promotion around the line.

Activision has also committed to bringing merchandise to its European fan base with the launch of an online Europe Blizzard Gear store in June that allows consumers from the 28 EU member states to purchase goods without the higher taxes, shipping costs and import duties from Blizzard’s U.S. store.

The merchandising program for the “Overwatch”

franchise is getting a boost as well. Master toy license Hasbro plans a wide range of play experiences, including a Nerf product line.

“Nerf is pretty selective about what they do from a property standpoint, so we were thrilled about what they wanted to do with ‘Overwatch,’” says Kilpin. “It’s a great product line of replicas of blasters that are used in the game.”

LEGO Group has plans for multiple “Overwatch” building sets across various price points. Activision is also expanding its “Overwatch” collection with Funko and its apparel collection from J!nx.

“LEGO’s involvement is a strong vote of confidence for the franchise,” says Kilpin. “We’re thrilled with how they are bringing the franchise to life.”

With millions of players and spectators worldwide, eSports represents tremendous upside for licensing, and Activision Blizzard Consumer Product Group is at the forefront of competitive gaming with the Call of Duty World League, MLG Network and the Overwatch League, the first major global professional eSports league with city-based teams.

“The Overwatch League just completed its first season with a very high level of engagement around the world,” says Kilpin. “Ten million people tuned in for the opening weekend, and 10 million tuned in for the finals. We have a team in China and a team in Korea, and we’re looking to build this as a global league.”

Activision has developed a robust apparel line designed to appeal to a massive global audience of gamers, and is seeking best-in-class partners across all product categories to explore burgeoning licensing opportunities to support the league.

“We created fan gear including hoodies, jerseys, hats and t-shirts based on the ‘Overwatch’ teams and in some cases, players,” says Kilpin. “We feel like we have just gotten started and that there’s an opportunity to expand this pretty dramatically. This will be an important driver for us as we go forward.”

For Kilpin, he is convinced that Activision Blizzard IPs are “franchises of the future.”

“There’s nothing else that has the depth and level of engagement we have with a fan who is playing ‘Overwatch’ two hours a day,” he says. “Once you introduce merchandise, the storytelling we do online and eSports into that mix, you have a confluence of engagements and touchpoints that nobody else has. This is the future of franchises, and we’re primed to take advantage and grow it dramatically in the next few years. We’re just at the starting line of what’s possible.” ©



# emoji's in Motion

As 2018 winds down, The Emoji Company continues to amp up its licensing portfolio. The company is working with everyone from fast food companies to reality TV programs to keep its brand not only visible, but also viable.

by PATRICIA DELUCA

**C**ince its launch in 2013, The Emoji Company has made its mark all over the world.

The company owns the emoji trademark in more than 100 countries worldwide. Currently, the company has created 800 trademarks and more than 14,000 icons protected under copyright laws and available for licensing, merchandising, promotions and marketing activities.

The Emoji Company made its first licensing deal—and its debut at Licensing Expo in Las Vegas—in 2015. The number of licensees working with Emoji seems to grow by the week. And the interest in company only increased when the company exhibited at Brand Licensing Europe last year.

Soon after, The Emoji Company announced its exhibition at BLE was a success and walked away







**WHERE THE ENTERTAINMENT IS!**

**VISIT US @ BLE BOOTH F15**

sales@m4e.de | www.studio100media.com | www.m4e.de

making a number of deals.

Post BLE 2017, The Emoji Company signed new licensing agreements, and began negotiations for a number of new licensing agreements worldwide.

Brands that have recently signed with The Emoji Company include Ferrero, Listerine, De Facto, Nocilla, Beijing Gold, Koton, La Poste France and Chipita. Additional new agreements include Scribe for a line of branded notebooks, gadgets and stickers in Mexico, Central America and Colombia; Zimpli Kids for a new range of bath time products and an at-home candy kit that allows users to make their own emoji-shaped chocolate bar; Productos Editoriales de Colección for a series of magazines featuring a collectible plush keyring in Mexico; Leng Universal for a line of kids', junior's and young men's denim and knit apparel; Cotton On for apparel, accessories, novelty and stationery goods; and World Tech Toys for a new line of emoji-themed remote control toys.

What do all these licensees have in common? Marco Hüsge, chief executive officer and founder, The Emoji Company, can tell you.

"All of them use the emoji brand and icons to convey their message which cannot be done in any better way," says Hüsge. "We are constantly crossing generations, but our brand and its acceptance is particular and unique. Emoji is a brand with the broadest universal character and reaches out to all target groups."



The Emoji Company also is enjoying a strong presence in the food and beverage sector this year. There are the global agreements with Ferrero Kinder JOY, which includes 48 collectible emoji toys worldwide; and the company reunited with Nestlé to create a new range of branded Fresca's chocolate in Mexico (the promotion included a woven bracelet in eight different designs as well as five different collectible stickers in the packaging) and branded waters in the U.S. and Europe. The Emoji Company also partnered with Burger King for a branded meal promotion in Brazil, which included a collectible emoji plush such as the yellow face icons and the popular poo design, and is available as a part of the restaurant's King Jr. menu offerings. In Spain, Emoji worked with Cola Cao chocolate powder drink mix to create a drink within the emoji-branded plastic dispensers.

Bravado, which represents The Emoji Company for licensing in the U.K. and Nordic regions, helped expand the emoji brand across consumer product categories. Licensees include Gioia, Bell-Fruit Games, Gemma International, Coveris, Valtex, 151, Kuchenmesiter, International Greetings, Paper Project, Dreamtex, Camelot, Storyful, Lazerbuilt, Ecell, Love Bomb Cushions, Absolute Dice, Zak, GA Global, Edward Crutchley, Scoop, Ravensburger, C&M Licensing, Finsbury Foods, William Lamb Footwear/Trade Mark Collection, Penguin Books and Specsavers Optical Group.

The brand's most high-profile licensing deal was made this past summer with U.K. broadcasting company ITV. The Emoji Company granted ITV access to its catalog of icons for use on its dating competition series "Love Island" on its ITV2 channel via on-screen text communications and for related marketing activities.

The agreement turned out to be a great move for Emoji. "Love Island" became a pop culture phenomenon this past summer and was a trending topic across social media during each airing. Brand awareness for The Emoji Company was at an all-time high.

In the world of Emoji, no product big or small can go without its branding. An upcoming collaboration with Lindstrand Technologies includes creating emoji-themed hot air balloons. Standing at more than 70-feet tall, the branded hot air balloon will be featured at a variety of events around the world. The





emoji hot air balloon is still under construction, and the first scheduled flight has yet to be announced.

A brand that can seamlessly go from apparel to fast food and from toys to television is rare. But The Emoji Company hasn't hit the saturation point yet because it is not a blip on the pop culture radar, but a part of everyday life that spans across generations.

"We can perfectly well execute high street brand collaborations, but at the same time we can sell diapers to moms for their kids without diluting our brand or losing our identity," says Hüsge. "The emoji brand perfectly embraces each consumer regardless of their age and gender. As a matter of course, product execution and quality are inevitable, the brand is able to satisfy licensees' clientele."

While The Emoji Company is usually associated with digital, it was able to get families to cut down on screen time and head outside to play this summer. Emoji hosted a special pop-up program at Chessington World of Adventures in the U.K. that included branded giveaways, exclusive souvenirs and a special emoji-themed trail, in addition to the theme park's rides and attractions.

To help launch the campaign, retailer Tesco sold a collection of emoji-branded childrenswear with a special "Kids Go Free" voucher throughout the summer.

"The collaboration with Chessington was the kick-off to a global brand activation strategy," says Hüsge. "We want kids and families to experience the world of our brand outside of the digital space."

The Emoji Company is reaching new territories with its property. Recently, the company has made the venture down under via licensing deals. In Australia and New Zealand, The Emoji Company via Merchantwise



Licensing signed new partnerships with Designworks for apparel, Hinkler for stationery, MJM Australia for puzzles and games, Scholastic Australia for publishing, Golf Clearance Outlet for branded golf accessories, The Entertainment Store for live entertainment, The Cheesecake Shop for emoji-branded cakes and PPQ for personalized emoji car license plates in Queensland.

When The Emoji Company teamed with Unilever for a line of branded Pond's skincare products this summer, which includes a Pond's x Emoji cleansing cream, the two companies celebrated with a pop-up shop at Shanghai's Joy City.

Many would say that 2018 has been a stellar year for The Emoji Company. But there are still territories and categories Hüsge would like to conquer by the end of the calendar year.

"The emoji brand is already covering broad business segments," says Hüsge. "Right now we have our eye on the publishing arena as well as on gaming and gambling where we are already evaluating a number of proposals."

Upcoming plans for licensing deals in 2019 are currently in the works, including an Emoji flagship store and more integrations in global television series and commercial campaigns. Hüsge says more partnerships are underway and will be announced closer to year's end.

In just five years, Hüsge has seen how licensing has helped his brand grow by leaps and bounds.

"Unexpected occasions make this business interesting and diversified and keep the job very fascinating," he says. "We have the luxury of meeting interesting characters and companies around the world with great ideas which might or might not come true." ©



# THE STATE OF THE HIGH STREET

U.K. retailers are certainly not immune to the forces reshaping the retail sector worldwide, but the pace and character of this transformation is being amplified by a singular economic phenomenon unique to Great Britain—Brexit.

by NICOLE SILBERSTEIN

**T**here is something to be said about the fact that England, the birthplace of the department store, is now at the center of another major evolution in retail.

Economic pressures and technological innovations are creating a seismic shift in the way consumers shop worldwide, and this shift is being felt with particular intensity in the U.K.

Just as the vast economic and societal changes seen during the First Industrial Revolution led to the creation of the department store, this latest period of rapid transformation (dubbed the Fourth Industrial Revolution by some) may very well lead to the department store's demise.

To see this in action, one need look no further than one of the first department stores ever to grace the British High Street—Kendals. Kendals opened in 1832 in Manchester and is still in operation today, although under a new name—House of Fraser Manchester.

In early August, House of Fraser (including the former Kendals store) became another high-profile victim of the U.K.'s retail revolution when it entered administration. However, in a surprising twist, just hours after the announcement was made, Mike Ashley's Sports Direct International swooped in to the rescue. Sports Direct,

which previously held a minority stake in the company, agreed to buy the brand and its stores for £90 million.

As with many of the U.K.'s largest retailers, the fate of House of Fraser remains to be seen. And with a number of other major players entering administration or announcing significant restructuring (BHS, Maplin, East, New Look, Toys 'R' Us, Poundland and Mothercare, to name a few), it's no surprise that the headlines are filled with laments about the "death of the high street" and a "crisis at retail."

But if the three previous Industrial Revolutions have taught us anything, it should be to have faith. These periods of upheaval, while painful, and, yes, even fatal to some institutions, are also drivers of great innovation and advancement.

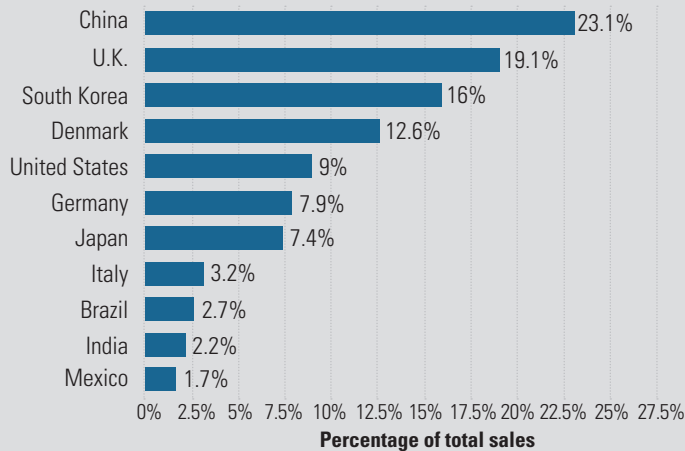
So, as we delve into the unique pressures and circumstances driving this intense period of change in the U.K., take heart—because if any country is equipped to lead the next stage of retail's evolution, it's Great Britain.

## The Economics of Evolution

"Retail is changing at a faster pace than ever before. Entirely new models are emerging and retailers need to adapt as never before," says Paul O'Mara, licensed character designer, Marks and Spencer. "Customers are seeking a more authentic connection



### E-commerce Sales as Percentage of Total Retail Sales in Selected Countries in 2017



Source  
eMarketer  
© Statista 2018

Additional Information  
Worldwide; eMarketer; 2017

with brands outside of the traditional brick-and-mortar environment. All in all, it's an exciting, but incredibly challenging time for retail in all markets."

And the impact of the Digital Revolution on retailers in the U.K. has in many ways been faster and more intense than in other markets because of British consumers' enthusiastic e-commerce adoption.

The U.K. is second only to China when it comes to e-commerce uptake, according to eMarketer. In 2017, 19.1 percent of all retail sales in the U.K. were made online, far outpacing other European countries and the U.S.

As one would expect, e-commerce retailers have a major presence in the market, with e-tailers like Asos, Farfetch and Missguided growing rapidly. In fact, Mintel estimates that one in every five young clothing consumers now buys from Asos.

Amazon, the only e-tailer to appear among Britain's top 10 retailers according to GlobalData, has "emerged as an aggressive bidder" for some of the 42 locations that DIY chain Homebase announced in August it would be closing, as the digital juggernaut looks to expand its warehouse and delivery network, according to the *Sunday Telegraph*.

Meanwhile, in April Walmart announced it was selling a large portion of its stake in Asda (which was snapped up by fellow grocery chain Sainsbury's), in part to fund

a \$15 billion investment in the Indian e-commerce company Flipkart.

The e-commerce threat is further exacerbated in Great Britain by high business rates (commercial property taxes), which can make the cost of running a brick-and-mortar operation particularly high.

A number of high street retailers have referenced these rising costs as contributing to their financial challenges, including New Look (which launched a CVA in March), Maplin (which entered administration in February) and even consistently strong performer Next.

Despite stronger than expected sales in the three months leading up to July 28 and a 12.5 percent jump in online sales, Next's chief executive Simon Wolfson was far from optimistic about the long-term challenge of keeping physical stores profitable, citing "unfair" business rates as a chief problem.

### Survival of the Fittest

The heightened pressure brick-and-mortar retailers in the U.K. feel from digital newcomers has an upside though—it has forced them to adapt more swiftly than retailers in other markets.

"Having the right product at a competitive price isn't enough in today's retail environment," says Phil Geary, chief marketing officer, The Entertainer. "Giving customers a seamless multichannel journey with a multitude of pick-up, payment and delivery options is a must."

The Entertainer, which is the U.K.'s largest

### Top 10 Retailer's Share of U.K. Retail Spend in 2017

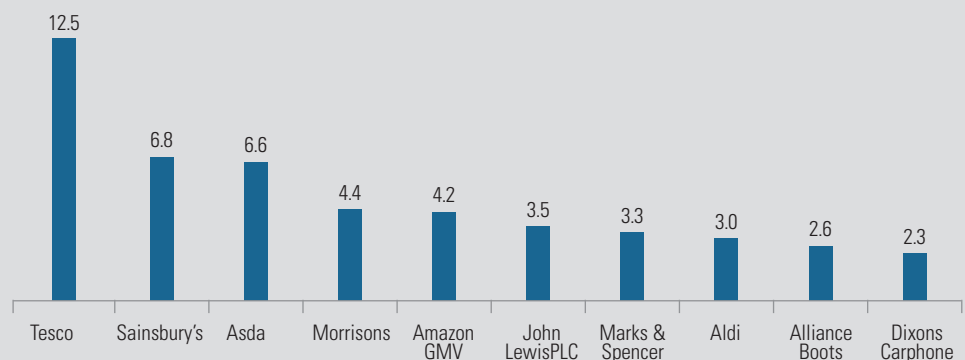


Chart shows major retailer's annualised UK revenue including VAT, as a proportion of total UK retail spend in 2017. All figures are percentages. Figures are based on retailer's UK revenue or GlobalData forecasts where data is not available. Amazon GMV (gross market value) include retail revenue from first-party transactions as well as the value of third-party sales. John Lewis PLC includes John Lewis and Waitrose revenue.

## “THE BIGGEST TURNAROUND IN U.K. RETAIL.”

Perhaps the true test of traditional retail's ability to adapt to the digital revolution will be the success or failure of Marks & Spencer's much touted five-year transformation plan. Announced in November 2017, the plan was initiated by new company chairman Archie Norman (known for his brutal but effective turnaround of Asda) with the goal of “making M&S special again.” The bellwether British chain, which is the seventh largest retailer in the U.K., according to GlobalData, introduced a host of initiatives aimed at turning the heritage retailer (founded in 1884) into a digital-first

business, moving one-third of its sales online. The plan also includes the closure of 100 physical stores by 2022, seven of which shuttered their doors in August.

The company's annual pre-tax profits in the 2017/18 financial year were down 62 percent, but Norman remained undeterred.

“For me, the results in the next two years aren't the most important thing,” said Norman at the annual shareholders meeting in July. “We are here to deliver a profitable, growing business in five years' time. This is probably the biggest turnaround in U.K. retail.”

independent toy retailer, has avoided the fate of other pure-play toy retailers like Toys ‘R’ Us by focusing on the customer experience, both in-store and online. On the digital front, this includes a recent website upgrade, expanded payment and delivery options and the addition of a 30-minute click-and-collect service.

Oasis is finding success in the equally competitive category of women's fashion by putting a focus on

the omnichannel experience with online platforms designed to merge seamlessly with the brick-and-mortar experience and till-less checkout in-store.

But the retailers finding true success in this tough market are those that leverage their brick-and-mortar presence.

“Our ongoing customer research program points to in-store experience being top of the list of reasons to shop

with us,” says Geary. “We invested £1 million to launch our global flagship store in Westfield London earlier this year with customer experience front of mind, featuring floor-projected gaming, a magic mirror and even a fart button.”

Other country-wide programs, such as a Quiet Hour to allow families with autistic children to shop in a calmer environment, give shoppers a reason to visit Entertainer stores rather than go online.

Next has also been experimenting with a range of in-store activations from cafés to children's activity centers and even a new partnership with U.S. online car dealer Rockar to use excess space in its Manchester Arndale store to host a five-car Ford showroom.

Another bright spot among brick-and-mortar retailers is Primark, which is particularly interesting for the fact that it has resisted the pull of e-commerce. Sales were up 6 percent at the discount retailer in the first part of 2018, as low prices





# LOOK WHAT'S **ROLLING** INTO TOWN

2 & 3-WHEEL SCOOTERS KNEE & ELBOW PADS  
BALANCE BIKES MOLDED HELMETS  
IN-LINE SKATES ROLLER SKATES  
SKATEBOARDS E-SKATEBOARDS  
HOVERBOARDS E-SCOOTERS  
10-16" BIKES E-BIKES  
TRIKES & MORE

**TONY HAWK**  
STREET SKATEBOARDS

little tikes.

**Hot Wheels**

**LOL**  
SURPRISE!

*Barbie*

VOYAGER

Crayola

Fisher-Price™

**sakar**

GLOBAL BRANDS **ALWAYS IN PLAY**

For Licensing Inquiries: Please contact Liza Abrams, SVP, Global Licensing (732) 248-1306 or [labrams@sakar.com](mailto:labrams@sakar.com)

Sakar International Inc., 195 Carter Drive, Edison NJ 08817, P:1.800.637.1090 [sakar.com](http://sakar.com)  
Sakar Canada- 6547 Mississauga Rd Unit C, Mississauga, Ont, L5N 1A5  
Sakar Latin America - A - Avenida Kennedy 5600, Oficina 701, Vitacura, Santiago, Chile, T: +562.2307.8932

drew in increasingly cost-conscious consumers.

And the country's largest retailer, Tesco, is back on the rise after reporting the worst results in its history in 2014. Profit and sales increases in the first quarter of 2018 indicate that the company's three-year turnaround plan is bearing fruit, and the retailer added to its behemoth status with the £4 billion acquisition of food wholesaler Booker in March.

### The Brexit Effect

The last decade has been tumultuous for most world markets following the Great Recession, but like many of its counterparts, the U.K. is finally showing signs of stabilizing and even strengthening.



At 4 percent, unemployment in the U.K. is the lowest it's been since 1975, and retail sales for the second quarter of this year were up 2.1 percent, marking the biggest single-quarter gain since 2004, according to the Office for National Statistics. Perhaps the biggest vote of confidence was The Bank of England's unanimous decision in August to raise interest rates for only the second time since the recession.

But Britain can't quite seem to catch a break—buffeted by “The Beast from the East” cold wave in the early part of the year, followed by a heat wave that subdued commerce this summer, the biggest storm yet is still on the horizon—Brexit.

Uncertainty surrounding Brexit is weighing heavily on the British economy. Wage growth in the U.K. has been stagnant since the 2008 financial crisis, running only a fraction above inflation, which is ticking up amid concern about Brexit. Combine that with the continued depreciation of the pound, and the result is consumers who are tightening their belts and retailers that are feeling the pinch.

“Consumers are spending less, in a much more considered way,” notes O'Mara. “Marks & Spencer has reported a marked deterioration

in clothing sales, and we're not alone. Subdued consumer spending ahead of the Brexit vote and the uncertainty surrounding the Brexit negotiations have had an affect across all U.K. businesses.”

And that uncertainty doesn't look like it will be clearing up anytime soon, despite the fact that the March 29, 2019 deadline for the U.K.'s exit from the EU is looming.

In late August, U.K. Brexit Secretary Dominic Raab issued a series of advisory documents to help U.K. businesses prepare for the potential of a “no-deal Brexit.”

While intended to allay fears about what will happen if Britain fails to reach a deal with Brussels before the deadline, the documents seemed to only add to the panic, which is now so present in the lives of Britons that it has its own name—Project Fear—and has been likened to the maelstrom surrounding Y2K (with many of the same attending fears—critical shortages of medicine, empty food shelves, etc.).

It is possible that, just like Y2K, Brexit will be anticipated with a roar and yet arrive with a whisper. It is also possible that in the few short months left, Britain and Brussels will be able to reach a deal that mitigates disruption to the European economy.

The only thing that is certain at this point is the very real impact of all the uncertainty.

This truly is an evolutionary moment for retail in general, and the U.K. in particular,



as the country works to redefine retail in a digital world, at the same time that it must reposition itself within the EU ecosystem.

“Working at M&S we are encouraged to look at all events as an opportunity,” says O'Mara. “My main focus is on the licensed areas of the business and this is especially true in that arena. Dire headlines give us the perfect opportunity to offer some light relief from the relentless negativity in the news. Uplifting product can inject some positivity in our customers' lives.” ©



# LOBAOBEI

52 x 11'  
Kids 4-7



# BEANO STUDIOS:

## THE INSPIRING EVOLUTION OF A CLASSIC BRAND

Built on the foundation of its rich and robust 80-year heritage with U.K. audiences, weekly comic "The Beano" is boldly evolving its classic brand into a modern day media powerhouse.

by BIBI WARDAK

With the creation of Beano Studios in 2016 and the breakout success of the brand's first CGI-animated series "Dennis and Gnasher Unleashed,"

Beano is exponentially expanding its brand—and creating a plethora of licensing opportunities along the way.

"The Beano" was first published as a children's comic book in 1938, and its iconic leading character, Dennis, first appeared in 1951. Though the comic strip has since become a British national treasure, the relatively recent launch of Beano Studios is scaling the brand globally.

"Beano Studios was set up to extend the brand IPs into new markets, create a global kids content platform (Beano.com) and produce entertainment across a range of media including digital, TV and film," says Angeles Blanco, director of global licensing, Beano Studios.

Beano.com, which launched in 2016, is a digital entertainment network that is positioning itself as the "BuzzFeed for kids." Among children ages 6 to 12, Beano.com is the fastest growing digital destination in the U.K. and has raked in 1.6 million unique visitors since its

launch, according to the company. The website pulls in 2.1 million monthly monetizable views and has a monthly reach of 4 million across the network, Beano reports.

Beano.com has also earned multiple awards, including Best Original Web Channel and Best Digital Children's Content at the Broadcast Digital Awards.

The digital platform's success can be attributed largely to the company's insight-driven approach, which places a massive emphasis on data on children's viewing habits and preferences. Via analytics and an informative weekly panel comprised of children, the company gleans extensive knowledge about what children want.

"We generate unique insight from our Beano Trendspotters—a group of 9-to 12-year-olds who share the latest crazes, trends and opinions from the playground," says Blanco. "This enables us to know kids better than anyone else in the market."

In addition to its digital focus, Beano Studios' animated series "Dennis and Gnasher Unleashed" has further expanded the brand globally. The 52x11 series, which brings the Dennis character to CGI for the first time,



**ANGELES BLANCO**  
director of global licensing,  
Beano Studios



was the highest-rated show on the U.K.'s CBBC on the week of its launch and pulled in an impressive 230,000 viewers during its peak episode, according to Beano.

"Our first step is always to place the series with key broadcasters—preferably FTA channels for reach in the international territories," says Blanco. "We work hard to ensure that any dubbing which is needed is on brand as well as supporting the broadcaster in their marketing efforts. We're planning to appoint a local licensing agent in relevant territories to work with us to develop a local licensing program for the series."

According to Blanco, "Dennis and Gnasher Unleashed" will be broadcast across ABC Kids Australia, Super RTL (Germany), TVE (Spain), SVT (Sweden), Kidz (Israel), VTM (Belgium), RTE (Ireland), TVNZ (New Zealand), SIC (Portugal), YLE (Finland), among other major networks.

The explosive expansion of the brand's digital properties is providing a host of licensing opportunities that will likely require the help of licensing agents.

"Outside of our No. 1 kids annual and our weekly comic, which continues to sell more than 35,000 copies a week, we currently have more than 23 licensing partners on board covering the U.K. and Ireland," says Blanco. "As we appoint international licensing agents we plan to expand the roster of partners internationally."

Beano-branded product categories include gifting, paper goods, publishing and high-end apparel.

"Over the years, we have had many notable partnerships including Stella McCartney, who launched a range of apparel in 2017 using our characters and recently a follow-up collection featuring characters from 'The Dandy' and Beano's 'Minnie the Minx.'

"The first collection with Stella McCartney in AW17 featured Beano Studios' iconic comic strip series 'The Dandy,'" Blanco continues. "The comic designs formed a bold print in [McCartney's] ready-to-wear designs. The styles included an all-in-one outwear jacket lined with the print, dresses and separates, t-shirts, denim jeans and a sweatshirt with embroidery applique."

Beano's most recent collaboration with McCartney was for a line of children's fall/winter fashion that featured classic "Beano" and "Dandy" characters, including Minnie the Minx, Korky the Cat and Cuddles and Dimples.

"The range featured a total of 40 bespoke pieces, 30 starring 'Dandy' characters and 10 with 'Minnie the Minx' characters," says Blanco. "The AW18 range was designed for girls, boys and babies—available in sizes from newborn to 14+ years."

Beano also teamed up with Debenhams and Ted Baker to create the Beano Baker range of boys' apparel, which launched in 150 stores across the U.K., according to Blanco.

Other partnerships for the company include

heavyweight brands Nickelodeon, Amazon and Apple.

As part of the comic's 80th anniversary celebrations, Horace Panter developed a range of collectible pop art canvases reinterpreting "Beano" characters. Horace Panter and Beano teamed up with the Apple Store on Regent Street in London to create in-store experiences that incorporated all three brands.

In the coming months, Beano Studios plans to rapidly expand its content offering, making way for even more licensing partnerships.

"Beano Studios is actively developing different IPs to suit different age groups and broadcasters," says Blanco. "Our upcoming content includes animated long-form, live-action comedy, drama and live shows."

"The first of these commissions is *SO Beano!* from Sky Kids," Blanco continues. "It's our new 11-minute magazine format that sits exclusively on the 'Sky Kids' app and platform and NOW TV. It celebrates traditional values of friendship and fun and is a contemporary nod to the days of the classic Saturday morning TV shows. The show is hosted by Beano crew presenters and brings together all the jokes and mayhem you'd usually expect from 'The Beano' with original toons, comedy sketches and round-ups of all the coolest online videos."

Beano is planning a live-action version of "Minnie the Minx" called "The Magnificent Misadventures of Minnie." The company is also planning to launch a range of "Beano"-branded collectible coins and medals in partnership with Westminster Mint and a range of "Beano"-branded postage stamps via The Isle of Man post office.

And those exciting partnerships are just scratching the surface for this fast-evolving brand, according to Blanco.

"We will continue to work closely with our licensees to create innovative products and find new partners to complement the ranges, which will help us to continue to engage with the consumers and grow our licensing program." ©



# TODAY 'PAW PATROL' TOMORROW THE WORLD



Viacom/Nickelodeon Consumer Products has no shortage of content. To keep its fanbase growing and growing, VNCP is striking licensing deals all over the world.

by PATRICIA DELUCA

When the Viacom/Nickelodeon Consumer Products division was formed back in 2010, there was a focus on maximizing the position of its vast portfolio of brands and franchise properties. More recently, all of Viacom brands were brought under one umbrella, with programming ranging from reality shows such as MTV Networks' "Jersey Shore" to children's programming such as Nickelodeon's "Paw Patrol," to classic shows like Comedy Central's "South Park," films including Paramount's *Grease* and relaunches of Nickelodeon's "Teenage Mutant Ninja Turtles," all making their way into key markets with customized consumer product offerings for global expansion.

"We know having a diverse portfolio of intellectual property is important to fuel our growth, and the addition of MTV, Paramount and Comedy Central brands gives us the runway to develop fashion and lifestyle programs for adults alongside our existing strength in kids," says Mark Kingston, senior vice president, international, Viacom/Nickelodeon Consumer Products.

The VNCP global campaigns this year include a worldwide roll out of toys from "The Rise of the Ninja Turtles"; a retail and consumer products line to commemorate the 40th anniversary of *Grease*; TV star and influencer JoJo Siwa's debut tour of Australia this past summer, where she showcased her product line that includes fashion, outerwear, sleepwear, accessories, stationery, bikes, arts and crafts, toys and bags; and the premiere of "Nella the Princess Knight" toys, plush and role play in the U.K., just to name a few.

There is an advantage to having such a wide array of content, according to Kingston.

"One of our key strategies is called 'Every age, every aisle, everywhere around the world,' which is our vision to offer the best product across categories and across demos," he says. "Having all of our brands under one roof allows us to deliver on this goal and also gives us one unified voice at retail."

The team at VNCP has revived classic animated properties like "Teenage Mutant Ninja Turtles" by updating the franchise for a younger demographic with the premiere of "Rise of the Teenage Mutant Ninja Turtles" this September in the U.S. (and, eventually, global) with a robust consumer product line including various action figures, play sets, toy vehicles and role play. The new series also has a strong digital



**MARK KINGSTON**  
senior vice president,  
international, Viacom/  
Nickelodeon Consumer Products



strategy across YouTube, Nickelodeon channels, Nick.com, the Nick app and VOD platforms. Those who prefer the classic “TMNT” brand can look forward to the release of an apparel collection with J. Crew using retro “Turtles” styles.

“Teenage Mutant Ninja Turtles’ is a brand more than 30 years old that is not only successful, but one that has been reinvented and re-imagined time and time again,” says Kingston. “When Nickelodeon launched our first animated ‘Turtles’ series in 2012, it was the most successful ‘Turtles’ relaunch since the original series aired in the late 1980s. ‘Turtles’ had been a huge success story around the world, and under Viacom’s stewardship we re-established it as a major franchise with global resonance and appeal.”

Nickelodeon’s “Paw Patrol” currently airs around the globe. Recent initiatives include working with Spin Master and CandyRific for a line of candy dispensing products inspired by the series, a partnership with Outright Games for a branded video game and the launch of an interactive preschool app, “Nick Play Jr.,” in the U.K. and Denmark, plus the “Paw Patrol Live! The Great Pirate Adventure” live tour throughout the U.K.

“Paw Patrol’ is unique in that both boys and girls love it and it has proven successful in every single category and every market in which we’ve launched,” says Kingston. “The franchise is a global phenomenon that has captured the hearts of kids and families around the world.”

While the VNCP portfolio is vast, there is no one-size-fits-all take on its licensing program. For instance, with the new addition of Paramount, VNCP must consider its gigantic catalog of TV and films to get the right program for each property.

“Our approach will initially start with fashion and lifestyle programs,” says Kingston. “We have a creative team dedicated to staying on top of the latest trends, and incorporating retro themes and nostalgia will be a big opportunity for us. We also have a collaborations team that find the best and most appropriate partners—whether it

is a high-end fashion brand or celebrity to create fashion collections using our properties as inspiration.”

Not all of VNCP’s initiatives are product-based. Recently, Nickelodeon partnered with KidsRight Foundation to launch #KidsCan, an international campaign that highlights nine Children’s Peace Prize winners and nominees from around the world. Through the campaign, Nickelodeon’s platforms will each air profiles on the #KidsCan figures in an effort to educate and empower young people. The monthly profiles air until December.

While 2018 was a strong year for VNCP properties, 2019 could be even bigger. “SpongeBob SquarePants” will celebrate its 20th anniversary with a new film plus more to be announced, as well as Siwa’s Sweet Sixteen. VNCP is also “aggressively expanding” its films franchise for properties like “Dora the Explorer” and “Are You Afraid of the Dark?” through 2020.

While VNCP will continue seeking new licensees for Nick Jr. properties “Paw Patrol,” “Shimmer and Shine,” “Nella the Princess Knight” and “Sunny Day,” it will also launch shows like “Butterbean’s Café” and “Top Wing,” as well as the planned reboot of “Blue’s Clues.”

VNCP is looking to expand its presence in the food, health and beauty areas. This year, “Paw Patrol” launched a line of drinkable yogurts in Canada, and there is a range of Cathedral City cheese snacking products featuring “Paw Patrol,” “SpongeBob SquarePants” and “Rise of the Teenage Mutant Ninja Turtles” in the U.K.

“We have a great portfolio of properties that lend itself well to this category, so watch this space,” says Kingston.

With anticipation of upcoming property milestones and categories, Kingston is certain that VNCP will further grow its global presence.

“We know a diverse portfolio creates more opportunities to engage both audiences and consumers, and we are partnering with licensees and retailers to create consumer products programs for fans of all ages,” says Kingston. ©



# BIG BRANDS MAKE A PLAY FOR THE GLOBAL MARKET

As retail sales of licensed sports merchandise continues to rise each year, teams, clubs and organizations are taking note and planning full-scale operations to make their global licensing programs a top priority in the year to come.

by BIBI WARDAK

According to a 2018 survey from the International Licensing Industry Merchandisers' Association (LIMA), the sports licensing sector brought in \$26.5 billion in global retail sales of licensed merchandise in 2017, up 4.9 percent from 2016. The U.S. led the pack, accounting for 76 percent (\$20.1 billion) of all global retail sales of licensed sports products in 2017, followed by Germany with 5.5 percent (\$1.5 billion) and the U.K. with 4.1 percent (\$1.1 billion).

The data is clear: sports licensing revenues are rising year-after-year. And this is the perfect time for big brands to seize the opportunity.

The International Olympic Committee, Roland-Garros (The French Open) and the International Basketball Federation (FIBA) are three Europe-based organizations looking to exploit the upward tick in sports merchandise sales by making a major push into licensing.

## The International Olympic Committee

Few brands are more iconic and more globally beloved than the





International Olympic Committee. Founded in 1894 and spanning a myriad of sports, the Olympic Games are globally recognized and enjoyed across all regions of the world.

Most of us know the instantly-recognizable, five-ring Olympic symbol and have watched athletes proudly carrying the Olympic torch during the Opening Ceremony. It's hard to believe that with such strong brand recognition around the world, the global licensing strategy for the IOC is just now beginning to take flight.

Historically, Olympic's licensing was location-focused and mainly managed via the organizing committees in the host countries. Today, the IOC has three core licensing programs that are designed to scale the organization's consumer products offering globally, according to Elisabeth Allaman, vice president, commercial integration, the IOC Television and Marketing Services.

"The idea is to really bring the Olympic Games outside of the host territory and to engage with the fans of the games around the world," says Allaman.

The Olympic Games Collection, the most straightforward of the three core licensing programs, will be developed by the specific organizing committee in each host country. (Tokyo 2020 is the next edition of the Summer Games.)

"They will really develop their own look and their own program," says Allaman. "They will search for their licensees, mainly domestic. They will organize different stores, whether physical offline or online."

According to Allaman, this line of consumer products will be mid-range in price and will include souvenirs, t-shirts, pins, mugs and other products sold during game time, sometimes via retail operations at the venue.

The Olympic Heritage Collection will focus on the IOC's rich history and will include high-end products aimed at fans and consumers who have a deep knowledge and appreciation of Olympic history.

"We looked at what we had already as an available asset, and we realized that we have so much history, so [many] stories to tell about the past games," says Allaman. "We also realized that we had something which was absolutely fantastic, but unexploited. And this is how we created this new brand."

Another range, The Olympic Collection, will be a fun and dynamic line of innovative products geared mainly to youth.

"It's more for young people—really high-quality products that are more in connection with sports equipment and toys for kids," says Allaman. "It's about the colors. It's about the values. It's about practicing sports. It's about an active lifestyle."

In June, the IOC announced a major licensing partnership with Lacoste—the first exclusive Olympic Heritage lifestyle apparel collection, which includes men's clothing and reflects the graphic legacy of the Olympic Games. The success of this partnership, according to

Allaman, sets the stage for future co-branding opportunities to further expand the IOC's global licensing strategy.

The IOC also plans to expand via the launch of its online Olympic Store in China later this year. And after it secures more partnerships and increases its roster of consumer product offerings, the IOC plans to launch a robust online Olympic global store that is set to launch in late 2019/early 2020.

Allaman will share more invaluable details about the IOC's global licensing strategy as an official keynote speaker at Brand Licensing Europe 2018 at London's Olympia. Her session, "The Olympic Global Licensing Strategy—The IOC's New Approach to Licensing," takes place Wednesday, Oct. 10, at 12:00 p.m.

## Roland-Garros

Roland-Garros, a major sports brand and globally recognized tennis tournament, is another Europe-based organization intently focused on expanding its global licensing operations.

The tournament, broadcast in more than 190 countries, is the second of four annual Grand Slam tournaments. Incredibly popular among tennis enthusiasts, Roland-Garros already boasts an extensive licensing program.

"We have developed a 360-degree international brand platform called Rendez-Vous à Roland-Garros with Roland-Garros-branded tennis clubs (100 in France, two in China, one in Brazil and more to come), where tennis players can play Roland-Garros amateur series, participate in camps and compete in the Roland-Garros e-series," says Yannick Guitot, licensing and distribution manager, French Tennis Federation. "Beyond this tennis-based ground activation, we have developed a strong digital component with local social media agencies, influencers and partners, along with an international licensing program."

Roland-Garros has maintained deep, lengthy relationships with key partners, which include Lacoste for apparel (40 years), Peugeot (27 years) and Carré Blanc for home and bed linens (13 years). Other partners include J.M. Weston for footwear, Babolat for tennis products and Nuxe for sunscreen.

"What we are most proud of is the loyalty we have established with our partners for all these years," says Guitot.

Of all its licensed products, the best-seller is the towel, created in partnership with Carré Blanc, that players use on the tennis courts during the Roland-Garros tournament, says Guitot.

"Products are sold in a lot of countries through the global distribution of our licensees and our web store," says Guitot. "We have a DTR deal in Japan with Edifice stores for an exclusive apparel line. We are also developing our licensing agent portfolio in order to work with local

licensees. We just appointed Creative Softgoods Design in Latin and Central America to manage our licensing rights. We have strong expectations in Brazil, [where] our brand is strong, as tennis played on clay is very popular there.”

Easily the most exciting partnership for Roland-Garros is its new deal with Bigben Interactive for a new Roland-Garros edition of the video game “Tennis World Tour,” which has a global e-gaming league component. The new video game, set to be released in 2019, will give fans an exclusive first look at the new roof of the Philippe Chatrier center court within the historic The Stade Roland-Garros arena, which was built in 1928. The actual arena roof will be unveiled in 2020.

Roland-Garros is currently in discussions with potential new licensing agents in other regions, which is part of its strategy to expand in Q4 and in 2019. The organization also plans to expand its licensing program via potential new deals that will tap into new product categories, which the company hopes to announce in the coming months.

Roland-Garros will be exhibiting at Brand Licensing Europe (National Hall, stand L52), taking place Oct. 9-11 at London’s Olympia.

### International Basketball Federation (FIBA)

Founded in 1932, FIBA is the is the world governing body for basketball that brings together 213 national basketball federations and oversees competitions including the FIBA Basketball World Cup, the Olympic Basketball Tournament and 3x3 basketball.

To coincide with The FIBA Basketball World Cup 2019 in China (FBWC 2019), FIBA plans a host of partnerships in the host country of China, which will include an extensive line of products in apparel, accessories, headwear, souvenirs, fan items, toys and games, plush, stationary, homeware, bags/luggage, books and precious metals. FIBA has appointed PPW, a Hong Kong-based company, as its global master licensee.

On the global front, FIBA is also poised to make its first major play in global licensing with FBWC 2019. FIBA, along with PPW, are actively looking for partners to bring its first-ever global licensing program to life and will bring its portfolio to this month’s BLE event.

“From an international perspective, FIBA is looking forward to attending BLE to begin discussions with prospective licensing partners, and towards the end of the year, opportunities in the Americas and Asia, outside of China,” says Paula Campos, senior brand and licensing manager, FIBA Marketing. “The FBWC 2019 will mark a key milestone in FIBA’s history, marking the first-ever global licensing program. While the aim of the international program is to focus on certain

territories with key product categories and retail, the stronger markets will be Europe and Asia next year.”

FIBA has its sights set on inking deals with like-minded partners who share the organization’s values.

“We value product quality, ethical business practices, professionalism and expertise in the market,” says Campos.

Find FIBA at BLE (National Hall, stand N85) this month. ©







ZAG  
HEROES

# Miraculous™

*Tales of Ladybug & Cat Noir*

**New Seasons • New Characters • New Adventures**  
Winner Teen Choice Award for Choice Animated TV Show  
Live Action Feature Film

ZAG  
HEROES

Learn more at [zag-heroes.com](https://www.zag-heroes.com) at Stand #F20  
Contact [info@zag-inc.com](mailto:info@zag-inc.com) or [agreen@zag-inc.com](mailto:agreen@zag-inc.com)



The Smiley Company has introduced a new ad campaign, app and updated website to bring its positive product and message to the masses.

by **BARBARA SAX**

**S**miley Company is supporting its pop culture icon with a recently launched integrated TV and YouTube brand awareness campaign designed to communicate the brand's lifestyle position directly to consumers.

"With this campaign, we want to send a very clear message to consumers that we are the original Smiley brand and our new slogan 'With Smiley you're styley' reinforces our position as the original, cool and stylish brand," says Nicolas Loufrani, chief executive officer, The Smiley Company.

Loufrani says Smiley aims to boost brand awareness and the demand for Smiley products and attract young customers and fans who may not be aware of the brand's decades-long heritage.

"Ultimately, our aim is to increase the sales of all Smiley products at retail, drive revenues for our partners, but we also want to provoke people to enjoy life and make everything a little bit more fun through Smiley, something we've done for nearly 50 years," says Loufrani.

The new campaign is designed with fun

in mind and includes a TV and social media component, says Loufrani. Smiley Company is also launching a new app as part of the campaign.

"The campaign is a celebration of positivity and creativity," says Loufrani.

The new integrated advertising campaign began rollout in September in France with TV ads tied to major apparel launches at retail including C&A, La Halle, Orchestra, IKKS, Zara Kids and Mango Kids. The campaign will then roll out in Germany, Benelux, Italy, Spain and U.K. markets over the coming months.

"We're taking a strategic approach to how and when we launch this campaign, targeting territories aligned to major launches for the brand," says Loufrani. "We also expect a halo effect from this campaign to impact the sales of school supplies, toys, food, home and publishing."

The brand has been growing its partnerships with leading high-street fashion retailers over the past few years for children's collections that have connected with



**NICOLAS LOUFRANI**  
chief executive officer,  
The Smiley Company





both parents and kids. For back-to-school 2018, Smiley Company's in-house fashion design team worked with its retailer partners to design targeted children's collections.

To maximize the campaign concept for in-store retail promotion, the company has created a point-of-sale tool kit tied to the campaign that includes print-ready files for strut cards, stickers, vinyls, box headers and shop window display concepts.

"We are currently activating the campaign across 300 stores with Orchestra, which features our POS campaign on a new mobile app," says Loufrani. "Our retail partners get to bring this new Smiley experience to life at real world touchpoints through a range of activations from apps and games through to POS and window displays. Meanwhile, our advertising campaigns will be influencing the customers' brand allegiances at home. The campaign aims to immerse our customers in a range of experiences both digitally and at retail that will engage all their senses and create a lasting impact on their memory and purchasing decisions."

Three ads, slated for a six-week run, began broadcasting in August on TF1, Gulli, Boing, Cartoon Network, Boomerang, Teletoon+, Nickelodeon, Nickelodeon 4Teen, Channel J, NRJ12 and C Star, and were developed in partnership with the award-winning creative Agence Business.

"The ad brings a community of young creators together from across Europe and shows them dancing in the Paris sunshine, backed by a catchy remix of a familiar children's song. It's bold, fun and bursting with energy. It's an ad made for kids, by kids," says Loufrani.

U-Dox, which works with leading fashion brands including Adidas, Vans and Y3, developed a new "Smiley-O-Meter" app for the campaign. The app provides a fun digital experience designed to intuitively read the emotions of the viewer. In addition to playing a selection of entertaining Smiley content, the "Smiley-O-Meter" tracks users' facial reactions and assigns them a Smiley score. A shareable GIF showing their response, captured as their score, is revealed and can be shared with friends. This website function will be accessible on Android and iOS and promoted

across all the brand and selected partners' channels.

"Not only is the 'Smiley-O-Meter' fun to use, it has high viral value and is easy to share on multiple devices," says Loufrani.

The campaign also focuses on top European influencers, including French brothers Neo and Swan, who have more than 2.5 million subscribers on YouTube. One long-format and three short-format films were broadcasted on YouTube in partnership with Disney, Facebook and Instagram.

"Influencers used footage from their two-day Smiley shoot in Paris to create content that is seen by their millions of subscribers," says Loufrani.

Smiley Company has also refreshed and re-launched its Smiley.com website (accessible on Android and iOS and promoted across all the brand and selected partners' channels). It will include a visual makeover, the introduction of new personalization elements such as the "Smiley-O-Meter," new Smiley emoticons, a Smiley News channel and a dedicated shopping section promoting a selection of curated Smiley partners' products, including a new Smiley Beauty range from Eternal Optical and Perfumery from China.

"The Smiley News channel is a really important new approach for us, allowing us to reinforce our message of happiness through real-life projects that are bringing real smiles to people in need," says Loufrani.

The company's corporate social responsibility work with UP movement, which Loufrani says is a commitment to adapting Smiley's original message from 1972 to today's world, will be featured on the channel allowing consumers to connect the brand with its commitment to doing good.

"Good news is about the people doing good things," he says. "This project allows us to send a message to our licensed partners and retailers that working with Smiley is positive for your image, aligning you with a new world where giving back will become the norm." ©





# 'GIGANTOSAURUS'

## IS POISED TO REIGN

Paris-based Cyber Group Studios is bracing itself for the “perfect storm” of success with the launch of its new CGI-animated series “Gigantosaurus.”

by BIBI WARDAK

Based on a book of the same title by best-selling author Jonny Duddle, “Gigantosaurus” follows four young, inquisitive dinosaurs—Rocky, Bill, Tiny and Mazu—who bravely explore their prehistoric world while dreading the possibility of running into Gigantosaurus, the big bad monstrous dinosaur they fear. The young dinosaurs work as a group and heroically tackle obstacles and overcome their fears—a theme Cyber Group Studios expects will resonate with young, curious viewers.

“‘Gigantosaurus’ is the most important brand that our company has had to-date,” says Richard Goldsmith, president and chief executive officer, Cyber Group Studios. “We as a company recognize that this is the first opportunity we have had to truly have a global brand.”

And there’s good reason for Goldsmith’s optimism. The series is already resonating with licensees.

The comedy-adventure has already landed a significant master toy partnership, an impressive publishing partnership and a host of broadcast deals in key markets—and it hasn’t even premiered yet.

“Gigantosaurus,” which world premieres at MIPJunior on Oct. 13, has secured Jakks Pacific as its worldwide master toy partner. Cyber Group Studios has also inked a master publishing deal with Templar Publishing, a natural fit considering Templar

published the original children’s book by Duddle.

Part of the reason the property is so well-received is its visual appeal, according to Goldsmith. These dinosaurs don’t look like the typical animated dinosaurs we’ve seen in other animated series in the past.

“I was pitching ‘Gigantosaurus’ to a major toy company, and one of the heads of the toy company stopped the meeting and said, ‘Wait a minute. Are they real or what? They are beautiful! I’ve never seen dinosaurs that are so beautifully art directed,’” explains Goldsmith. “What you have is one of the most beautiful animated series that has been done for preschoolers for years mixed with these gorgeous characters and backgrounds and terrific storytelling that kids can relate to.”

Cyber Group Studios’ process in selecting its



**RICHARD GOLDSMITH**  
president and chief executive  
officer, Cyber Group Studios





master toy partner began in Spring 2017.

“We started meeting with all the major toy companies to present the brand, and we had a wonderful response and multiple offers that we considered,” says Goldsmith. “It was important to us that we had a company that had a global reach and a broad product line, which Jakks did. But what really brought us together was the enthusiasm of the Jakks team across the company for the brand. They were incredibly passionate in their presentations to us about why they would be a good fit and a good partner for Giganto.”

Cyber Group worked on securing its deal with Jakks for more than a year and a half, according to Alexandra Algard-Mikanowski, international licensing and marketing director, Cyber Group Studios. Having a U.S. broadcaster on board was key to securing the deal with Jakks, which will include launching “Gigantosaurus”-branded figurines, play sets, costumes and plushes. The toy line by Jakks will launch in Q4 2019.

Besides toys, the first wave of deals, yet to be announced, will include apparel, sleepwear, bedding, games, home entertainment and live entertainment.

“Gigantosaurus” expansive publishing program via Templar will launch in Q2 2019 and will include a whopping 40 titles over three years that will consist of storybooks, activity books, novelty books and board books.

To further promote the property, Cyber Group Studios has plans for a “Gigantosaurus” arena show or an elaborate theater show, as well as a 4D movie attraction and smaller tours geared toward museums, aquariums and zoos.

Season one of the series will launch on Disney Junior in 2019 and 2020, and Cyber Group Studios is in talks for season two, which would air in 2021. “Gigantosaurus” will be available on Netflix in Q4 2020 and 2021, and a feature film is being planned for 2021. Major broadcasters have also picked up the series, including Germany’s Super RTL and France Télévisions.

The brand is represented around the world by a network of agents, including Licensing Street, which

represents the IP in North America. Cyber Group Studios will handle the European market out of its Paris office, along with other key aspects of its licensing program.

And Cyber Group’s robust licensing program is supported by the company’s collaborative approach to working with partners.

“We have always been recognized as a highly professional group that is extremely conservative and realistic in its approach,” says Goldsmith. “We always get feedback from these potential licensees and retailers that they appreciate that we understand the business, and

we understand the risks and the complexities.”

“We’re great partners—we’re very collaborative,” Goldsmith continues. “We have great respect for people that know things better than us, and we have a great team that can comment on the creative and other aspects of things that are being produced for the consumer products program without being dictatorial. We like to listen more than we like to comment. So, Cyber Group Studios is a young company but really has long-term plans, and the only way we can fulfill that is to be smarter than and better partners than our competitors.”

Cyber Group Studios also has the unique advantage of having

a creative-focused executive team.

“Our success is rooted in the experience of our management team,” says Goldsmith. “Most of our senior management came from Disney—that includes our chairman, our COO, myself, Alexandra [Algard-Mikanowski], who runs consumer products... Our company is literally creator led.”

Goldsmith foresees “Gigantosaurus” ballooning into a truly global brand because of what he refers to as a “perfect storm” of elements that cement the brand’s success: a solid series, a solid content-creation plan and a solid distribution plan.

“When you combine great creative and the perfect storm of content and distribution, we really think that we have something special,” says Goldsmith. ©





## Breaking the Mold On-Screen and in Licensing

Less than five years after its premiere in the U.S., Turner's Adult Swim TV series "Rick and Morty" is fast becoming a bona fide cult classic around the world. The brand's unwritten strategy in developing highly successful consumer products in EMEA is to always cater to the super-fan. **by BIBI WARDAK**

**T**he runaway success of Turner's Adult Swim animated program "Rick and Morty" and the parallel success of its licensing program can be described as an alignment of cosmic proportions.

"Once in a blue moon, something comes along that just breaks all the molds and defies any kind of formula that is proven successful in the past, and I think 'Rick and Morty' is that," says Jo Broadfield, vice president, Cartoon Network Enterprises EMEA at Turner.

The animated sci-fi comedy, aimed at Millennial viewers, follows a sociopathic genius scientist who drags his timid grandson back and forth between parallel dimensions—traversing existential alien worlds and then tackling everyday family drama back here on Earth.

The critically-acclaimed Emmy-winning comedy is currently ranked as one of IMDB's top-rated shows of the last 25 years with a 9.3/10 rating, and has won a Critics' Choice Television Award and two Annie Awards. "Rick and Morty" also won the Licensing Industry Merchandisers' Association International Licensing Award 2018 for Best Animated Entertainment Licensed Program.

Nothing about the series or its writing—or its licensing partnerships—is formulaic, according to Broadfield.

"We really do nurture the super-fan, and if you look at it from a merchandise perspective, serving the super-fan is at the top of our agenda,"

she says. "It's not like we're moving through a cycle, or we've built the brand at specialty and now we're moving onto mass and we're forgetting specialty. That's actually not the case. Specialty is the heart and soul of what we're doing from a merchandise perspective."

Some of the brand's more successful product categories include t-shirts, collectibles and Pop! vinyls by Funko. But the widespread, gender-neutral appeal of the property has opened the brand's merchandising categories further to include homewares, home décor, collectible toys and gifting.

The property is set to make a heavy push with novelty items for this holiday season. But these items probably won't



**JO BROADFIELD**  
vice president, Cartoon Network  
Enterprises EMEA at Turner





be your standard, run-of-the-mill tree ornament or holiday stocking. As any fan of “Rick and Morty” will tell you, there’s always a twist.

“Whenever we talk about ‘Rick and Morty,’ it always makes me laugh because it’s just not the normal kind of merchandise that we typically get to deal with, certainly in the kids arena and even in most adult categories,” says Broadfield. “We’ve got some amazing products. Some of it is very funny and it’s not what you’d expect to see. Whether it’s a toilet brush, dress-up or a sleeping bag, it’s great fun.”

And embracing the series’ quirky, edgy content when vetting potential licensees and considering new products has proven to be essential to growing the property.

“We’re very selective about the merchandise itself and if the product category is right for ‘Rick and Morty,’” Broadfield adds. “It’s got to add something to the brand, not take something away.”

Season three of “Rick and Morty” launched in July 2017 on Netflix in select EMEA markets and Turner’s own channels across the region. Adult Swim has already ordered 70 new episodes of the series. And the brand’s licensing program perfectly mirrors the series’ growth.

In September, “Rick and Morty” won the U.K. Licensing Award for Best Licensed Adult Apparel Range (sponsored by Fox Consumer Products) for the “Rick and Morty” Collection for HMV from CID.

The rather adult nature of the series broadens the portfolio of potential licensees that CNE can partner with, and the company is particularly interested in exploring out-of-the-box product ideas and retail events that break the mold—much like the brand itself.

The creative team at CNE has developed a graphic-led style guide that is fully considerate of current consumer trends, but also captures the unique essence of “Rick and Morty.”

The property began rolling out more consumer products across EMEA in Q3 2017 with a focus on independents, specialty and online retailers. As the brand grows, high-street retailers and grocers will also be a major part of “Rick and Morty’s” expansion in the consumer product space.

Some key EMEA licensing partnerships include U.K. retailers GameStop, Forbidden Planet and HMV, which are celebrating great sales.

According to CNE, Forbidden Planet saw a 400 percent growth in “Rick and Morty” merchandise in Q4 2017, and its “Riggity Wrecked” t-shirt is the retailer’s best-selling t-shirt of all time. The retailer’s exclusive “Rick and Morty”



Christmas sweater was also a top seller.

HMV has sold 250,000 t-shirts since July 2017, and licensee GB Eye has created a robust range of 120 products that include drinkware, posters, travel card holders and fan packs, according to CNE.

“‘Rick and Morty’ licensed merchandise catapulted into our top five best-selling franchises last year, selling nearly a quarter of a million units,” HMV said in a statement. “2018 is off to a great start with year-to-date sales up 155 percent versus last year; fans are clearly hungry for more content.”

A “Rick and Morty” line of daywear and loungewear for men and women launched in June in Russia at TVOE. EMP Online, a leader in rock band, movie, TV and gaming merchandise, launched “Rick and Morty” products in June 2017.

Other key EMEA partnerships include deals with global brands Pull&Bear, Eleven Paris and Primitive. The property also teamed with Funko on a line of “Rick and Morty”-branded Pop! vinyls across Europe. “Rick and Morty” apparel was launched by House in more than 330 stores, and at Cropp in Poland. The brand further spread its wings to Italy, where it partnered on a collection with Octopus in Milan.

And that’s just scratching the surface. Publishing programs for “Rick and Morty” are growing across EMEA with Titan, Panini and other exciting partners.

Broadfield sees no end to the growth of the brand looking ahead to 2019, thanks to the super-fans that have developed a deep loyalty to the edgy series.

“I think the reason [‘Rick and Morty’] has become such a cult favorite is because of the sheer genius of the writing,” Broadfield explains. “It’s super smart, it’s a very clever comedy and it’s actually quite deep. It’s fascinating to see how deep the super-fan goes and how cleverly the content has been created. There’s lots of hidden references. There will be little hints left in one episode that will explain something that happens in another episode further down the line.

“It’s incredibly clever, very smart and there’s absolutely no template that this has been based on—and I think that’s some of the reason why it’s become such a cult favorite.” ©



# LICENSING BEYOND THE LEDE



The only thing black and white about the state of the publishing industry is the print. Book, magazine and newspaper publishers are taking a fresh approach to licensing thanks, in part, to new economic realities such as evolving consumer behavior.

by **AMBER NICOLE ALSTON**

**I**n the last few years, publishers have found new ways to diversify their revenue streams, extend the reach of new content, reinvigorate their archives and form deeper bonds with their readers.

“Given the ubiquity of popular franchises and the way content can spread rapidly across platforms, licensing is one of the hottest areas in publishing to watch,” says Kristen McLean, executive director, business development, NPD Books.

Things continue to heat up as publishers across categories turn to live events and activations, consumer products and other activities to continue to build brands. In the last six months alone, Hearst Magazines inked several deals for *Cosmopolitan* including cosmetic bags by Gina Concepts and furniture by Wayfair; Usborne and Rainbow Designs teamed for the *That’s Not My...* baby range; Immediate Media’s *Cycling Plus* and *Bike Radar* publications recently joined forces for a range of bikes; and The World of Eric Carle signed five new

licensing agreements including deals for confectionery with Bon Bon Buddies, butterfly growing kits from Insect Lore and special occasion cards from Hallmark, which are sold exclusively at Marks & Spencer.

“We really understand what the power of brands means, and it gives us the opportunity to look at brands we own to find connections with audiences outside of traditional marketing,” says Susan Bolsover, director, licensing and consumer products, Penguin Ventures. “Licensing is a great way to reach people who think they know a property.”

Unlike other consumer product categories, publishers can have a delayed entry into licensing. Many within the industry have believed that consumer product programs could alienate advertisers who, in turn, might pull funding, which could then undermine the core business.

*Playboy* magazine was one of the first publications to tap into branding and experiences. The infamous Playboy Bunny logo appeared on everything from t-shirts to shot glasses, while its Playboy Clubs offered readers a chance to





**DISCOVER OUR HIGHLIGHTS AND MEET US AT BLE 18 - BOOTH B74!**

CONTACT: MARIE LAURE MARCHAND - SVP GLOBAL CONSUMER PRODUCTS  
 LICENSING@XILAM.COM / XILAM.COM



experience the lifestyle it cataloged in its pages. Some believed that branding distinguished the publication from other men's magazines. *Playboy* recognized the heart of the modern consumer market—that customers form tribes around lifestyles and look to companies to both inform and reinforce their lifestyles through goods and services.

The phrase “publishing is dead” surged in 2007 when publishers began to see significant declines in revenue. According to the Association of Magazine Media, magazine ad spending by the 50 largest advertisers fell from \$6.5 billion in 2016 to \$6.1 billion last year, a 6.4 percent drop and a loss of \$417.5 million. Among those advertisers, Pfizer cut spending by \$85 million for a total of \$369 million, while Johnson & Johnson cut spending by \$55 million to \$240.9 million. L’Oreal and Procter & Gamble upped spending by \$15.7 million and \$142 million, respectively, though not enough to make up for the overall loss.

As a result of the increased accessibility of mobile devices and social media, advertisers have diverted funds to Facebook, Google and social media influencers.

According to *Women’s Wear Daily*, an average of 50 magazines with at least a quarterly circulation closed in 2017, despite an overall audience increase for print and digital magazines (1.4 percent) during that period, based on findings from the Association of Magazine Media’s 2018/19 Factbook. Women’s service and lifestyle readers fell 1 percent, pop culture and entertainment dropped 4



percent, men’s fashion and lifestyle fell 3 percent and women’s fashion and beauty was flat.

But the market still loves their reading materials.

According to the Pew Institute, 74 percent of Americans have read a book in the last year. Of those books, 67 percent were print. Audiobook readership has also increased from 14 to 18 percent, year-over-year, which

points to a larger trend among readers who are growing accustomed to non-traditional forms of reading such as e-books. Retailers have noticed the trend as well.

In August, Walmart launched eBooks by Kobo, a digital complement to its in-store book selection.

To combat changing marketplaces and meet consumers where they are, publishers are seeking out deals that allow readers to engage with their titles at every touchpoint.

“Our brands are the ultimate storytellers, and the diversification of our licensing partnerships allows us to tell a more well-rounded story,” says Evelyn Kim, executive director, product licensing, Condé Nast. “The objective is to broaden the reach of our brands into the everyday lives of our consumers.”

The desire to reach consumers wherever they are in life has proven especially appealing to legacy publishers with robust archives.

This year, Penguin Ventures, the licensing arm of Penguin Random House, marks the 40th anniversary of *The Snowman* by Raymond Briggs. Key deals include a performance by the Royal Philharmonic Orchestra at The Royal Albert Hall in London; a special celebration of “The Snowman Live” show at The Peacock Theatre in London; a new novel from author Michael Morpurgo that re-imagines the story; infant apparel at JoJo Maman Bebe; a children’s audio system from Boxine; bespoke prints from King & McGraw; and more.

Penguin Ventures is also overseeing the 30th anniversary program for *Elmer* by David McKee, which includes “Elmer and Friends: The Colourful World of David McKee,” a touring retrospective of McKee’s work; Elmer’s Big Art Parades, a series of interactive art trails in association with Wild in Art; as well as clothing and accessories. Elsewhere, the Joester Loria Group is spearheading *The Very Hungry Caterpillar* program through





brands' markets and to develop programs that resonate with that consumer," says Kim. "Under the *Self* brand, a line of wellness and small fitness products is available at retailers such as Bed Bath & Beyond. Our *Glamour* Editor's Pick eyewear collection is available at specialty eyewear retailers."

While many publishers are busy courting readers on-the-go, others are interested in penetrating the home.

Meredith's *Epicurious* recently launched a cookware line; while its *Coastal Living* brand secured a deal for beach furniture. And Hearst's *Esquire* released a 50-piece home collection with Fine Furniture Design.

“*Epicurious* has performed well at retail, and we’re seeing it resonate with consumers as a lifestyle brand,” says Kim. “It is a destination for passionate home cooks that speaks to them in an authentic and relatable way. The involvement of the brand’s editors is evident in the line—from the custom shape of the vessels to the recipe cards and packaging. The success of the line led to expanded distribution the following year, and we’ve continued on that trajectory.”

Subscription boxes have also become a trend. Condé Nast partnered with Birchbox for two limited-edition themed boxes—one celebrated *Vogue's* anniversary while the other offered products curated around “transformation.” Hearst launched a *Cosmopolitan* box, and *Essence* created

The pursuit of lasting sensory-based connections has also increased the number of live events publishers are marking on their calendars.

Outside of the home, publishers have tuned into the festival and live events trend. Encouraged by social media, festivals and live events have given companies an opportunity to promote their visual assets, to engage readers in sensory experiences beyond the page and to link audiences with people who share their interests.

This year, Condé Nast held its second annual *Teen Vogue* Summit and its 27th annual *Glamour* Women of the Year Awards. *Real Simple* has plans to convert a Brooklyn townhouse into an interactive space that showcases the magazine's decorating and organization tips, as they would appear in visitors' homes.

“One thing to note is that people attending these events are not always people who would have gone to a book festival to connect,” says Bolsover. “Consumers like us responding to them outside of a bookstore, where



those brands have existed traditionally. Licensing also helps us to reach people who may know about a brand but who may not have been in the right place to see it.”

On the digital front, leading content platforms are also keyed into the trend. *Bustle* launched a festival in Brooklyn, N.Y., while *Complex* magazine has begun hosting its annual ComplexCon, a three-day event focused on streetwear culture.

Book publishers are no strangers to live events, with Comic-Con, BookExpo America and fan-centered activations for *Harry Potter* and *Lord of the Rings*.

“This is also a very interesting category when it comes to crossover and media tie-ins from across entertainment, including film, toys, and gaming,” says McLean. “We have seen this category grow for a few years now, and we have no reason to think it’s just a flash in the pan.”

In the last five years, book publishers have seen steady gains. According to NPD, print book sales rose 2 percent year-over-year in the first half of 2018, with growth up for adult non-fiction and children’s books. Adult non-fiction rose 4 percent with politics, cooking, religion and self-help among the top categories. In 2017, licensed books made up 12 percent of total sales, selling 85 million units. So far this year, 28 percent of children’s book sales in the U.S. were licensed. Dr. Seuss and Walt Disney were among the top licensors, while Penguin Random House was the top publisher in the U.S.

While publishers look for opportunities outside of print, entertainment companies and toy brands have turned to publishing to engage fans between product releases. The Pokémon Company International teamed with Moleskine for a limited edition line of

notebooks, WowWee and Penguin Random House dealt to create a Fingerlings publishing program and HBO entered into a deal for a “True Blood” cookbook.

“It used to be that book licensing was confined to popular television and film properties, but now there are all kinds of interesting and creative examples of licensed books from a much wider content universe,” says McLean.

The Smiley Company has announced a full range of book titles based on the Rubik’s brand, which has rolled out throughout the year. The book range is the latest in a licensing program that includes puzzle books, trivia and more across multiple territories including the U.K., France, Norway and Chile, among other territories. Carlton Books, Egmont, Solar, Hemma, Hugo Publishing and The Lagoon Group are on board.

Smiley will also increase its publishing offering with the company’s first young adult title, *My Life in Smiley!*.

Like many other industries, publishing has not been immune to the effects of social media.

Magazine publishers have used the medium to distribute content that may not make it onto the page, offer behind the scenes looks at subjects and more; while book publishers have built fandoms and forged relationships with parenting and lifestyle influencers to promote their titles, a key move for interdependent and self-published authors. Social media has also revived an unexpected medium: poetry.

In April, the NPD reported that the rising popularity of poetry online has driven poetry book sales in the U.S. In 2017, 12 of the top-selling poetry authors were named “Instapoets”—poets with notable followings on social media. In 2017, 47 percent of all poetry books sold were written by the same demographic. In total, the poetry category has grown at an annual rate of 21 percent since 2015.

“Instapoet Rupi Kaur’s first collection, ‘Milk and Honey’ sold more than one million copies last year, making it the best-selling poetry title,” says McLean. “While Homer was still the best-selling classical poet, Instapoet star Kaur sold 10 times as many books as Homer in 2017.”

While the publishing industry continues to look for new and exciting ways to reach readers, it has made significant gains in the licensed consumer product space.

Readers have diversified the kind of content they consume and the ways in which they consume it. Those leading the charge have developed comprehensive strategies for engaging readers through, toys, experiences, activities and more.

“I can’t speak to the publishing business overall but I do think licensing, as a percentage of total business, will only continue to grow as media companies seek alternative revenue streams,” concludes Kim. ©





Welcome to Fun City!



the **toy** association  
**2019**  
**toy fair**  
New York

[ToyFairNY.com](http://ToyFairNY.com)

**FEBRUARY**  
**16-19**

# BUILDING RELATIONSHIPS AND BRANDS

Beanstalk works diligently to extend best-in-class brands around the world, bringing decades of experience to each of its client relationships.

by AMANDA CIOLETTI

**G**lobal licensing agency Beanstalk is heading into this year's Brand Licensing Europe armed with a portfolio of clients and extensions for each, capitalizing on its nearly three decades in the business of brand building.

With a roster of brands that are truly global, Beanstalk manages licensing programs for world-class companies across diverse categories including Stanley Black & Decker, P&G, Diageo, TGI Fridays, Energizer, ESL and Bear Grylls, and is diving into new and burgeoning categories such as eSports via Tinderbox, the agency's digital division.

And with deep expertise within the organization to service and guide these clients, it's no wonder that the programs Beanstalk champions gain traction at retail.

"Our talent is truly exceptional and integral to our success as an agency," says Allison Ames, president and chief executive officer, Beanstalk. "Our team is made up of experts across disciplines and categories to properly develop and service the many different licensing programs we manage on behalf of our clients. We have colleagues with experience in food and beverage, fashion, media, home improvement, electronics and entertainment, among many other areas, and this allows us to staff our clients' businesses with the right talent to quickly develop and monetize their specific licensing strategies."

Beanstalk helps leading brands, celebrities, media properties, manufacturers and retailers strengthen their relationship through products, says Ames. But particularly, the agency has strong experience in the areas of food and beverage, consumer packaged goods, home improvement, home décor, consumer electronics, health and beauty and gaming.

Take Diageo, for example, a globally recognized leader in alcoholic beverages and the owner of such historic brands as Johnnie Walker, Crown



**ALLISON AMES**  
president and chief executive  
officer, Beanstalk





# THE TOY FAIR<sup>®</sup>

Olympia London 22nd-24th January 2019

Pre-register for your **FREE** visitor badge at [www.toyfair.co.uk](http://www.toyfair.co.uk)\*



## Featuring:

LEGO, Vtech,  
Flair Leisure Products,  
John Adams, K'Nex,  
Orchard Toys, Ty UK  
and many more...

 @ToyFairUK

For further information on exhibiting & sponsorship opportunities please contact:  
+44 (0)20 7701 7127 or email: [Majen@btha.co.uk](mailto:Majen@btha.co.uk)

\*Unfortunately members of the public are unable to attend.

Royal, Smirnoff, Captain Morgan, Baileys and Guinness. Beanstalk is actively growing several of these brands via product extensions, taking the labels and flavor profiles that consumers know and love and bringing them into brand-new categories.

“The licensing of food and beverage brands has seen significant growth in the past few years, and the U.K. is leading the way in launching innovative, brand-enhancing products in this area,” says Lisa Reiner, managing director, Europe and Asia Pacific, Beanstalk. “This is particularly true in the consumables space where innovations in the delivery of flavor profiles have resulted in numerous new category launches in food and beverage categories for Beanstalk’s clients in 2018.”

Recently, Guinness launched a new line of cheddar with Windyridge that hit more than 275 Morrisons supermarkets; while retailer Selfridges also featured its own line of Guinness cheddar, chutney and chips alongside variants of the namesake beer in its Taste of the Emerald Isle shop.

Baileys is also finding new categories to dominate, and looking to new sweet treats. Partners such as Finsbury, which launched a Freakshake cake available at Asda and a Baileys yule log that hit shelves at Tesco and Asda this month, and Tassimo, which launched hot chocolate pods last month at grocers across the U.K., are further reinforcing the brand’s growth. Other treats include a Baileys ice cream, available at Tesco from partner DMK; a new line of coffee creamers from Danone that are available in the U.S.; and chocolates from Turin, a Wrigley Mars company, which introduced an Amazon product assortment.

Rum label Captain Morgan is also finding extension success at retail, thanks to the seasonal Summer Like a Captain merchandise program that supported its #LikeACaptain marketing campaign. The product line was promoted by an extensive social media campaign as well.

“Licensing follows fame, so first and foremost, the brand has to enjoy broad awareness among consumers,” says Ames. “[At Beanstalk] we look for brands that possess strong equities and licensable assets. The brand must

also be able to fill a void in the marketplace and offer a unique selling proposition in the category. Lastly, the client needs to be operationally ready to support licensing, dedicating a point of contact to work with the agency and champion licensing internally. In fact, at Beanstalk, cultural fit with a client is of utmost importance. We work very hard to make sure that we have the right internal culture and external cultural fit with all of our clients and provide them with services characterized by a high degree of excellence. We are keenly focused on a culture of collaboration and creativity and providing an outstanding level of personalized client service and attention.”

And that attention to detail, right down to the strong relationship enjoyed between client and agency, can perhaps be best seen in Beanstalk’s 20-year partnership with Stanley Black & Decker and its portfolio of brands.

According to Beanstalk, there are more than 185 Stanley Black & Decker licensees worldwide, with licensed products in more than 90,000 doors, generating \$1.55 billion in retail sales.

In the hard goods sector, Beanstalk is actively developing the Stanley, Black + Decker, Dewalt and Facom licensing programs.

In the U.K. and Europe, the program continues to its core home product ranges, and into new categories such as manual and motion-sensor technology

garbage cans, manual cleaning tools and laundry management products. Additional new products, such as heating and cooling appliances and small kitchen appliances, recently launched, as well.

Dewalt is extending in close-to-core categories across Europe with two-way radios, material handling products and generators.

Beanstalk will also concentrate on extensions for Facom in France, its core market; Stanley across Europe within the hardware and tools category; and Craftsman in the U.S., which recently named the agency as its exclusive global licensing representation.

For TGI Fridays, Beanstalk has led the charge for





# SUPPORTING THE \$32 BILLION\* GLOBAL FASHION LICENSING INDUSTRY

LAS VEGAS **LICENSING  
EXPO** 2019

— JUNE 4-6 —

MANDALAY BAY CONVENTION CENTER

[www.licensingexpo.com](http://www.licensingexpo.com)

EVENT  
SPONSOR:



## LEVERAGE

your brand equity into new product categories, including home/housewares, health/beauty, sports and more.



## EXPAND

your market share in new territories by partnering with manufacturers and retailers from around the world.



## SECURE

meetings through our Matchmaking Service before the show even begins!

ENQUIRE NOW → [enquiries@licensingexpo.com](mailto:enquiries@licensingexpo.com) or call 310-857-7560

Or learn more at: [www.licensingexpo.com/fashion-licensing](http://www.licensingexpo.com/fashion-licensing)

\*According to the 2018 LIMA Global Licensing Industry Survey

branded cocktails from U.K.-based Manchester Drinks and food gifting for retailer Boots from IG Design Group.

Beanstalk also represents Bear Grylls, the extreme outdoors personality known for his incredible survival tactics. For this lifestyle program, on tap are a range of cameras and electronic accessories from Lyte, outdoor camping and survival gear from JMW Sales and true-to-brand health bars created from insect powder from Tobar.

Energizer is expanding its program in the U.K. via Beanstalk. Recent partnerships for the brand include with Custom Accessories Europe, and in the U.S., One Energy Solutions for an Energizer Power Portal, an online energy marketplace that brings buyers and sellers together to compare and shop for the best natural gas and electricity supply options available in 23 states. Jem Accessories is also on board for Energizer in North America for branded smart home devices.

Another brand in the Energizer portfolio, Eveready, has recently extended its 100-plus-year brand recognition in lighting to BravoLED for a full line of household and commercial lighting products, which will launch in the U.S. and Canada in early 2019.

Continuing Energizer's licensing program growth in Latin America, Urbano Design has become the licensee for a design-driven line of Energizer-branded household lighting, set to hit market by mid-2019.

Corporate brand P&G also works with Beanstalk across its global portfolio of brands including Febreze, Ambi Pur, Fairy, Lenor and Braun. Most recently, Beanstalk extended the Braun brand to watches, such as the AW 10 EVO, inspired by Dietrich Lubs' design aesthetic.

These extensions, while extremely varied, all come about thoughtfully and carefully, with the brand's core business top-of-mind.

"We are passionate about creating world-class products and services for our clients that enhance brand value, increase long-term relevance and deliver new consumer experiences, all while generating meaningful revenue," says Ames. "In order to accomplish this, we are constantly tracking market signals—consumer behavior trends, cultural trends, retail trends and industry trends. It's mission critical for our business, because when we craft licensing strategies for our

clients, they have to reflect what's happening today in our culture and be sustainable for the future. Once we've identified a target category, we look for leading-edge partners that demonstrate a commitment to high-quality products and continuous innovation and have the technical expertise, capabilities and resources to dedicate to R&D and manufacturing operations."

Arguably, no category is hotter today in pop culture than eSports. The new-ish field offers ample opportunity for brand extensions, catering to an eager population of enthusiasts.

"Gaming is no longer seen as a niche, and it is generally noted that major game franchises secure millions if not, hundreds of millions, of players globally," says Dan Amos, associate vice president, Beanstalk. "The world of eSports is equally accelerating past the notion of niche with televised tournaments and multi-million dollar prize pools, and ESL is at the forefront of legitimizing this new sport."

Now, Beanstalk's Tinderbox will represent ESL, one of the world's largest eSports companies, for licensing opportunities in North America and Europe.

"ESL is a truly global eSports brand with ESL events filling arenas in countries such as the U.S., U.K., Germany, Poland, Australia and China," says Amos. "Tinderbox will leverage ESL's global footprint to develop consumer products programs in all its key markets."

Tinderbox will look to extend the ESL brand into lifestyle and consumer electronics segments via categories such as apparel, fashion accessories, gift and novelty, consumer peripherals, audio and gaming accessories.

"ESL is synonymous with eSports, being the largest eSports company in the world, and with the continued rising popularity of both video games and competitive play, ESL is perfectly positioned to bring lifestyle categories such as apparel to mainstream retail," says Amos.

But at the end of the day, no matter the partnership, whether it be across F&B, corporate or gaming, the best deals are only as good as the relationships that they rest upon.

"I like to say that the world of licensing is all about relationships—existing relationships and always building new relationships. And being in the business for as many years as we have, and with the diverse team that we have, we have outstanding relationships with manufacturers and retailers on a global basis," says Ames. ©







EXPLORING EVERY ANGLE  
IN KIDS ENTERTAINMENT

Feb 11-14, 2019 | InterContinental Miami

Join us in Miami, Florida next February for the biggest event of the year in kids entertainment. Offering four full days of can't-miss networking, deal-making and market intelligence—it's the best business investment you'll make in 2019.

**REGISTER  
NOW**

**Sign up before Oct 14  
and save \$300!**

[summit.kidscreen.com](http://summit.kidscreen.com)

Joel Pinto | [jpinto@brunico.com](mailto:jpinto@brunico.com) | 416-408-2300 x650

# ACAMAR FILMS MAKES A BIG BANG WITH



What could be better than a product you absolutely want? A product you absolutely need—or, at least, one that helps you solve a challenge. If that product entertains you, even better.

by BIBI WARDAK



**SANDRA VAUTHIER-CELLIER**  
chief commercial officer,  
Acamar Films

**L**ondon-based Acamar Films is successfully leveraging the very principle—that entertaining products that serve a purpose are retail winners—with its flagship property “Bing,” an Emmy-Award winning CGI-animated television series aimed at the preschool market that is making major moves in licensing.

The series, based on books by Ted Dewan, follows a preschooler named Bing as he confronts the typical, relatable and messy challenges that young kids face—and valiantly figures out how to overcome them.

“Bing,” which airs on U.K. TV channel CBeebies, is the brainchild of Mikael Shields, who developed the series in 2003 after selecting it from a pool of 600 prospective ideas. Shields, who now serves as chief executive officer of Acamar and producer of the series, saw the property’s potential to deeply resonate with the target audience.

“Mikael believed that ‘Bing’ could really become an evergreen family favorite globally because Bing speaks like a child, and experiences the same emotional challenges that children face around the world which has universal appeal,” says Sandra Vauthier-Cellier,

chief commercial officer, Acamar Films. “We care deeply about our content and the storytelling which is the most powerful piece of equipment for the early years age group.”

Vauthier-Cellier joined Acamar in 2017 as a veteran licensing executive, previously serving as senior vice president of consumer products for EMEA at 20th Century Fox.

What makes Acamar different from other licensors is its global growth strategy. The primary driving force behind “Bing’s” expansion internationally is its content, according to Vauthier-Cellier. Acamar has made major investments in content production and has placed a sharp focus on YouTube, specifically, to elevate brand recognition.

“YouTube is really crucial for us,” says Vauthier-Cellier. “The goal is to become a global digital broadcaster, so what we’ve done in the last six- to eight-months is to develop this crucial platform to deliver new ‘Bing’ content, to entertain and engage our audience in as many countries as possible.”





Acamar's deep commitment to content creation is evident. The company is making significant investments related to content and bringing many operations in-house.

"This year we've moved offices, we've set up our YouTube studio, we've recruited a content producer, video editor—and, really, it's to bring new 'Bing' content to our growing global audience across as many platforms as possible," says Vauthier-Cellier.

As YouTube helps to spread the word about "Bing," the property is expanding its licensing offerings globally.

Acamar's extensive licensing program for "Bing" includes an impressive list of licensees including HarperCollins (books), Ravensburger (games and puzzles), Amscan (partywear), Spearmark and Dreamtex (homewares), William Lamb (footwear), Aykroyds and TVM Fashion Lab (apparel) and Smiffys (dress-up).

And the partnerships keep rolling in.

"One of the reasons we are exhibiting at BLE [Brand Licensing Europe] is also to meet all those potential partners," says Vauthier-Cellier.

Acamar plans to announce new strategic partnerships within the next few months.

"Bing's" content has been licensed in more than 100 countries worldwide with the crucial help of licensing agency representation in Poland, Spain, Portugal, Benelux, Italy and Australia. The property plans to sign new agents in Russia, the Nordics, the Middle East and Southeast Asia in the coming months, according to Vauthier-Cellier.

Back home in the U.K., "Bing" has seen remarkable success since launching on CBeebies in 2014. "Bing" continues to be a top-rated series on CBeebies and the BBC iPlayer, according to Acamar. The series is the No. 2 most requested show on the iPlayer across the entirety of the BBC with over 250 million requests, the company says.

In 2016, "Bing" won an International Emmy Kids Award (Best Preschool Show). One year earlier, "Bing" won a Writer's Guild of Great Britain Award (Best Writing in a Children's TV Episode). And in 2014, the year "Bing" first launched on CBeebies, the series earned a Children's BAFTA nomination (Best Preschool Animation). "Bing" was also nominated in the Best Preschool Licensing Property category at the U.K. Licensing Awards 2018, and the series is a Progressive Preschool Awards 2018 finalist in the Best Preschool Reading range.

Just as the series aims to help kids, so, too, does the property's licensed consumer products.

Acamar is already looking ahead to address bedtime challenges kids may face during the upcoming time change when the clocks are set back. The company's next campaign

for Q4 2018 will be for bath and bedtime to address those specific bedtime challenges, and the campaign will be supported across business consumer products, digital content, marketing and public relations.

Successful product categories for the property thus far include books and DVDs.

"We had a phenomenal last two years on DVD; we sold more than 500,000 DVDs in the U.K. alone, and if you look at the DVD market at the moment, which is declining, that is a phenomenal figure," says Vauthier-Cellier.

In the upcoming months, Acamar plans to further expand its daywear line for boys and girls, its e-commerce business, its promotional partnerships, its location-based attractions and its app games. The "Bing" Baking app is consistently a top-rated kids app on Google Play, Amazon and the Apple Store, according to Acamar.

Acamar is making a significant push for more live events. In June, the property successfully launched "Bing

Live," a new stage production that brought to life

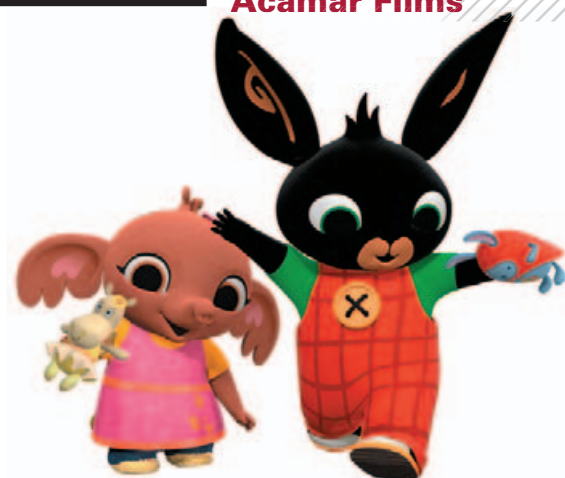
"Bing" characters Bing, Sula, Pando, Coco, Amma and Flop. "Bing Live" will play an additional 20 venues between January 2019 and April 2019, adding to the 40 venues already confirmed through the end of 2018. "Bing" is also leveraging local schools with "Bing" at Super Camps, child-oriented camps and courses offered across 83 schools in the U.K. in the summer.

The property will further push experiential events in Q4 2018 with "Bing" at Butlins, a U.K. chain of large, family seaside resorts. The events will feature experiential activities such as "Bing" meet-and-greets at some of its resorts.

Acamar is also making a concerted effort to engage the parenting community. In Aug. 2017, the property launched the "Bing" toilet train toy and the *All Aboard the Toilet Train* book. These two product offerings are bringing value to parents and effectively opening up a whole new market for the property. "Bing's" toilet train products were deemed so helpful by parents that they were shortlisted for the Made for Mums Awards 2018, according to Vauthier-Cellier. The Made for Mums Awards is given by parents who recognize products that help them.

The common denominator of all "Bing" content is that the property aims to make life easier. Via seven-minute, real-time narratives voiced by award-winning talent, Bing endearingly stumbles and succeeds and, ultimately, shows kids it's ok to make mistakes and learn from them.

"'Bing' as a character has a unique and real way of impacting preschoolers' everyday experiences by relating to their day-to-day life," explains Vauthier-Cellier. ©



# Hasbro 'TRANSFORM AND ROLL OUT!'

As the toy and children's entertainment company gears up for the latest installment in the Transformers cinematic universe, Hasbro explains how the evergreen franchise is definitely "more than meets the eye."

by AMANDA CIOLETTI

**H**asbro's Transformers has enjoyed more than three decades in market, and with that comes a rich and deep fanbase that is deeply ingrained in the entertainment play company's brand blueprint, which is a global strategy that ignites the components of its core IP—storytelling and consumer insights—across specific areas of business including toys and games, digital gaming, immersive entertainment experiences and consumer products.

For Transformers, which will premiere its latest major motion picture in theaters this winter and debut even more entertainment and peripherals alongside, that brand blueprint has never been more present, firing on all cylinders across each major segment of the business and connecting with fans across multiple generations. It's safe to say that the brand more than lives up to its storied motto of "more than meets the eye."

"At the heart of Transformers is what we call our brand essence, which is the idea of 'more than meets the eye,'" echoes Tom Warner, senior vice president, Transformers franchise lead, Hasbro. "What it really means is that inside of Transformers is something special, and consumers can always expect more, which is really exciting. We try to deliver that across everything we do, from our entertainment to our products, t-shirts... everything across the brand should deliver that 'more than meets the eye' experience."

Leading the charge for the mega franchise is the upcoming film *Bumblebee*, set to hit theaters in December. Starring Hailee Steinfeld and John Cena, and directed by Travis Knight, the new, family-friendly film takes it back to the '80s and tells the origin story of Bumblebee the Autobot, a not-so-ordinary yellow Volkswagen Beetle.

The film is also providing ample material for a wide consumer





product program, which will kick off in tandem with the entertainment and open up the Transformers world to expanded storytelling via products and experiences.

"An all-time fan-favorite character, *Bumblebee* will be at the heart of our toy and consumer products programs this year, which will drive even further connection between Bumblebee and his fans," says Bryony Bouyer, senior vice president, marketing operations, consumer products division, Hasbro. "Thanks to our great relationship with Volkswagen, we're also able to lean into the vehicle mode for the first time in consumer products. The Volkswagen Beetle will be used in a variety of consumer products including apparel, accessories, bedding and more."

Simba Dickie Toys is on board as a key licensing partner, with a *Bumblebee*-themed range. Additional partners include Ravensburger for an extended line of puzzles, including a 3D night light puzzle, and a promotion with McDonald's locations in the U.K. for Happy Meals.

Bouyer says that Hasbro has 40 confirmed retail cross-category programs launching around the globe in celebration of the film, with the EMEA region making up about half of those activations. Retailers will have large merchandise displays with feature walls and windows in its Dubai Mall location; while others in MENA will carry exclusive products and activate with in-store events and photo ops. In the U.K., Bouyer says retailers will launch toys and apparel, debuting for the first time girls' nightwear. Additional target markets include North America, Asia and Latin America.

"We're especially excited about collaborations coming out of China for *Bumblebee* as there is a large Transformers fan base there," says Bouyer. "Those fans give us the amazing opportunity to create programs that are in line with the needs of the Chinese consumer."

And while the tentpole is big news in the Transformers world, it's not all that's on offer from the entertainment side, and certainly not the only way the brand is connecting with its diverse fanbase.

"One of the things that we at Hasbro really lean into is consumer insights," says Warner. "We're constantly out talking to our fans to understand where their headspace is at, and talking to them about trends to understand why and where the brand is growing and how we can grow it. One of the things we have learned is that there is this cross-generational appeal and that each generation of fans want content that is tailored to them."

To that effect, Hasbro has taken Transformers across multiple age ranges and demographics, bringing some type of content to market for every key segment, from the youngest set to adult collectors.

"We think Transformers is for everyone—boys, girls, young, old—there are meaningful ways for everyone

to engage with the franchise," says Bouyer. "For adults and kids, Transformers benefits from a wave of Millennial nostalgia as new parents share the toys and brands they loved as children with their own kids. These brands tap into the emotional connection many parents have with the brands, while offering something new to younger generations."

Series such as "Rescue Bots Academy," a brand-new animated series for preschoolers; last month's "Cyberverse" TV series on Cartoon Network, which premiered across all screens in all formats worldwide, a first of its kind launch, says Hasbro; and all the way up to a new adult-targeted animated trilogy, "War for Cybertron," have allowed Transformers to meet viewers wherever they are, continually delivering on their "more than meets the eye" promise.

Publishing continues to expand the Transformers universe as well, fueling the rich world with new stories and characters.

"By their nature, films and episodic TV provide a snapshot of a character's life—moments in time," says Michael Kelly, vice president, global publishing, Hasbro. "With books, we are able to expand these worlds and characters by offering stories that fill in the time between on-screen appearances. We can tell events from the distant past, or far into the future, or even just a few hours before or after an event depicted in a film. We have the ability to delve more deeply into characters—what motivates them and makes them tick. In the process, we are able to introduce new



**MICHAEL KELLY**  
vice president, global publishing,  
Hasbro



**BRYONY BOUYER**  
senior vice president, marketing  
operations, consumer products  
division, Hasbro



**TOM WARNER**  
senior vice president,  
Transformers franchise lead,  
Hasbro

settings, new worlds and new characters for our main heroes and villains to interact with. This, in turn, may inspire new directions and new opportunities for broader storytelling within the franchise. And all the while, we are bringing our readers along for new and exciting adventures, answering questions that might otherwise have been left unanswered.”

Publishing tie-ins are cycled to the films, certainly, and hit shelves around four weeks prior to major premieres, but Kelly says Hasbro publishes “well over 500 titles per year across our portfolio of brands,” putting books on shelf every single month of the year.

Partners for publishing include IDW (comics), Little Brown (movie storybooks, junior novelizations and level two readers) and Bendon (color and activity books) in North America; Wanna Publishing (coloring and activity books and novelty titles) in China; Lake Press (coloring and activity books and novelty titles) in Australia; and Signature and Egmont (magazines, novelizations and color and activity books) in EMEA.

Fashion, too, is a focus for Hasbro, with apparel ranges inspired by the greater Transformers universe planned that span mass to high-end.

Global fashion retailer Benetton will launch its fall/winter collection later this year, which will include a Transformers infants’ and kids’ offering; while sleepwear designer Peter Alexander featured the Transformers property across its collection. Direct-to-retail relationships are also instrumental for the brand, connecting it to consumers via partnerships with the likes of Zara, who launched a Transformers boys’ capsule range in more than 70 countries last year; H&M, which brought Transformers to daywear, nightwear, accessories and footwear; and The Gap.

A fun recent collaboration saw Hasbro pair with Enjoy the Ride Records and Sony Music/Legacy Recordings to release “Hasbro Studios Presents ‘80s TV Classics: Music from Transformers,” a vinyl album with three different collectible color variants. The album launched in March and is a first for Hasbro.

“We all have those special moments, and for a whole generation that was Transformers in the ‘80s,” says Warner. “So to be able to go back and listen to the music that they remember as a kid is awesome. It’s a fun snackable thing. All three albums sold out shortly after their release, which is great!”

Lastly, live events are an area of emphasis for the Transformers brand.

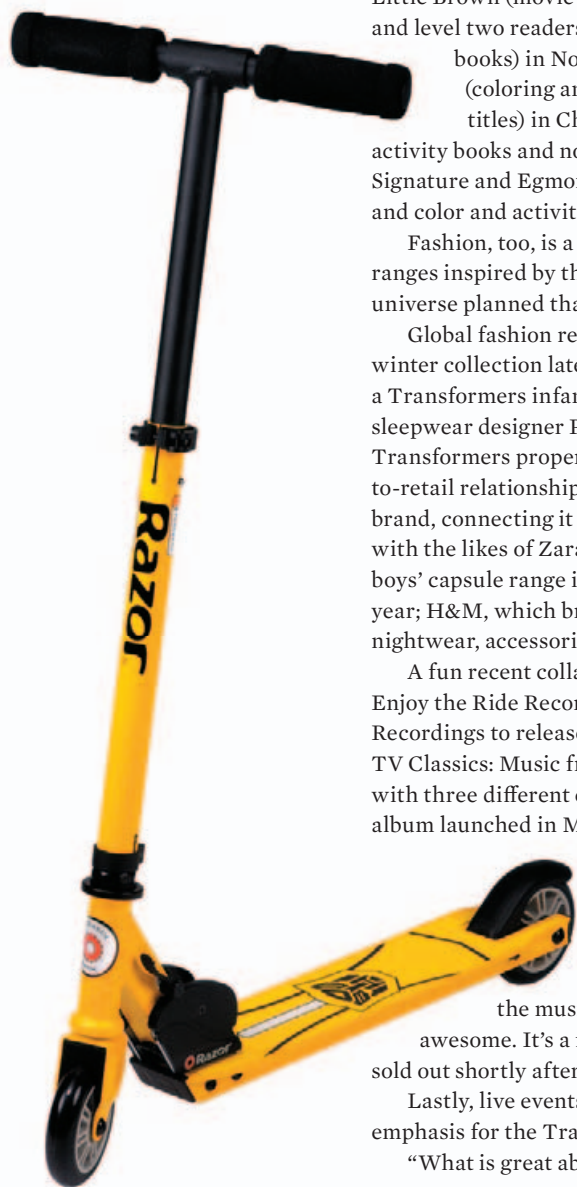
“What is great about the idea of attractions, and



what they allow people to do, is to be immersed in the fantasy, versus being passive,” says Warner. “You can really feel like you are in the universe of Transformers, which live experiences can allow you to be.”

Four different Transformers attractions and experiences can be found at Universal Studios parks in Orlando, Fla., Hollywood, Calif., Singapore and Japan. Other live events and attractions include the “Transformers Autobot Alliance Exhibition” in China from Victory Hill Exhibitions; a planned AR/VR experience, also for China; and the first themed hotel from Marriott’s Autograph Collection in Shanghai, which is set to open this year.

“What is great is that we have this foundation of great characters to lean into and untold stories that haven’t been presented yet that we can continue to mine—it’s really endless where we can go, and we will continue to give great storytelling. And that allows us to wrap the blueprint around it,” says Warner. “It’s an exciting time for Transformers, and the business has never been healthier. We’re just at the start of creating the next 30 years and beyond. It’s a fun time.” ©





# BLE is moving, save the date!



**LONDON BRAND  
LICENSING  
EUROPE 2019**  
— 1-3 OCTOBER —

Thank you for helping to make this year's BLE a success, why not save the date now for next year's show?  
Join us **1-3 October 2019 at ExCeL London**, the new home of Brand Licensing Europe. We hope to see you there!

**FIND OUT MORE AT [BRANDLICENSING.EU/EXCEL](http://BRANDLICENSING.EU/EXCEL)**

Part of Global Licensing Group:

**JAPAN LICENSING  
EXPO**

**LAS VEGAS LICENSING  
EXPO**

**CHINA LICENSING  
EXPO**

**NY SUMMIT**  
THE BUSINESS OF BRAND LICENSING

**LICENSE**  
GLOBAL

**LIMA**  
Licensing International Marketing Association

Sponsored by:

# LICENSING Comes **ALIVE**

by PATRICIA DELUCA

“Been there, done that, bought the t-shirt” is not just a saying, but how many people approach live events. According to a recent study of more than 22,000 people by Live Nation, 78 percent of those polled said that live events are an emotional experience. Of that poll audience, 63 percent are more likely to connect with brands.

The Live Nation study should be music to licensees' ears. According to a report in *The Motley Fool*, total yearly economic contribution from the events industry is an estimated \$565 billion.

Television and film franchises, as well as classic characters, are leaping off the screen and page and landing on stage, giving fans of all ages another way to engage with properties beyond traditional retail and e-commerce.

Live events can turn a character or franchise into a worldwide, must-see experience for fans of all ages.





Like most habits, it's best to start them young, and events are no exception. There are lots of live events aimed towards the preschool set. Acamar Films and Minor Entertainment have extended their U.K. stage show of the CBeebies animated children's show "Bing Live!" (where the characters are puppets) until April 2019; while DreamWorks Animation recently announced a *Trolls* world tour scheduled for 2020.

Sesame Workshop has two live shows currently in North America: "Sesame Street Live! Make Your Magic," a new interactive stage production that aims to show youngsters the "power of yes," and "Let's Party," where young show-goers can see what happens on the actual "Sesame Street." Both shows are set to tour well into 2019.

Characters from children's books are also making their way to the stage.

*The Very Hungry Caterpillar* from author Eric Carle has a stage production that has toured

Australia, the U.K. and the U.S. since 2015.

Entertainment One has been working in live events for quite some time, as well, particularly with its franchises "Peppa Pig" and "PJ Masks." Its respective fan bases have followed the characters from the children's TV shows through global live tours. eOne recognizes how important it is for young fans to connect with their favorite characters beyond the screen.

"Tactile, immersive experience has never been as important as it is now," says Scott Ponsford, vice president, global experiential, eOne Family & Brands. "Encountering 'Peppa Pig' off screen and in real life provides shared experiences for families and memories that live long into the future, so we make huge efforts to get it right. We have an established experiential team based in London, and we work hard with our partners and with 'Peppa's' creative team to make sure 'Peppa' remains distinctive in off-screen events. It helps if you can create





a stand-alone world of ‘Peppa’ in one place, like Peppa Pig World, for example, or the new Peppa Pig World of Play where the creative teams can literally bring to life scenes, characters and themes from the animation series. So many of the themes and locations in the show have become iconic now that they are instantly recognizable and distinctive if the care and attention to detail has been taken. But the same attention to detail goes into making any real-life Peppa true to her screen self in all encounters, from meet-and-greets to our live stage shows.”

While “Peppa Pig” has made several world tours, “PJ Masks” is a relatively new live event for eOne. The franchise is making stops around the world and is expanding into new territories this year.

“PJ Masks Live’ has also already seen two successful tours in the U.S., has ventured into Latin America and expanded into Australia last month,” says Ponsford. “We aim to create activations that engage, interact and embrace young fans exactly as they’d expect from their favorite characters. Mostly, it ends in giant hugs, big smiles and a keepsake photo that is treasured for many years to come.”

Each new live event should tie into the franchise and its line of consumer products. For eOne, a live show is a continuation of fan engagement.

“Any live show is a chance to build on the strength of the programming and the products already in the market,” says Ponsford. “We’ve sold 500,000 tickets to-date, and ‘Peppa Pig Surprise’ will visit 40 cities in the U.S. just in time for the holiday season. As well as this often being a child’s first experience of live theater, the

live show is a fantastic way to engage with the world of ‘Peppa’ that they know and love. They get to sing and dance and laugh with hundreds of other ‘Peppa Pig’ fans in real time. It’s also a show full of surprises, so it’s more than a reinforcement of the brand—it’s a whole new experience for fans on the day and memories to follow.”

Viacom is betting on fans of “Double Dare” to ride a wave of nostalgia to its live tour this fall. Nickelodeon, Red Tail Productions, a Red Tail Entertainment subsidiary, and CB Entertainment created a multi-city stage tour inspired by the ‘90s TV game show to promote the reboot currently airing. The “Double Dare Live Tour,” hosted by original game show host Marc Summers and his sidekick Robin Russo, will tour North America through November.

Live events aren’t just for kids. There are global live events that are targeted to adults as well.

Universal Brand Development teamed up with Live Nation and launched “Fast & Furious Live,” an extension of *The Fast and Furious* film franchise. The tour launched in London at the O2 Arena this past January with stops in Austria, Belgium, Denmark, Finland, France, Germany, Italy, Netherlands, Norway, Portugal, Spain, Sweden, Switzerland and the U.K.

Lionsgate and The Works Entertainment will launch a global tour based on the *Now You See Me* films, scheduled to kick off in China in November.

The TV series “Nitro Circus” has paired with Base Entertainment and Caesars Entertainment for its first-ever residency at Bally’s Las Vegas inside the re-named Nitro Circus Theater. The stage show will launch in spring 2019 and will feature several action sports athletes performing tricks and choreographed stunts on a specially built set.

Live events also can be enjoyed by multi-generations via theme parks.

Warner Bros. currently has a roster of live events, not only on tour, but at parks across the world. Like eOne, Warner Bros. recognizes that live events can keep an emotional touchpoint between fans of all ages.

Warner Bros.’ live events include The Wizarding World of Harry Potter at Universal Parks & Resorts locations, where there are multiple live shows inspired by the franchise (as well as several live shows around Universal Studios ranging from Minions to Bob Marley). WBCP partners also execute live touring shows such as “The Harry Potter Film Concert” and “Bugs Bunny at the Symphony,” featuring live orchestras that play in sync with alongside the film.

While the shows in The Wizarding World of Harry Potter at Universal are location based, fans can visit several times a year. The film concerts, however, tour the world, visiting noted locations such as the Hollywood Bowl in Los Angeles, Calif. and Lincoln Center in New York, N.Y.





For Warner Bros, its live experiences are designed to entertain their global fan base with themed experiences that are authentic, immersive and accessible.

“Our themed entertainment business includes everything from world-renowned theme parks and lands to traveling shows and exhibits, says” Peter van Roden, senior vice president, global themed entertainment, Warner Bros. Consumer Products. “What’s great about touring shows like ‘The Harry Potter Film Concert,’ is that they allow for deepened fan engagement that may not otherwise be possible if there isn’t a theme park in the market.”

A way fans make it real for themselves is through social media. Every live event is a photo op, an experience to share with their followers.

“The ‘Instagrammable’ moment is a relatively new phenomenon, and volume of social coverage from these experiences is a huge indicator for us,” says van Roden. “These are emotional peak moments for people, and they want to share their experiences. Fans of our iconic brands like Looney Tunes and DC also have a considerable appetite for interaction with our characters.”

In July, Warner Bros. executives saw the impact of meaningful interactions between fans and its characters first-hand at the opening of Warner Bros. World Abu Dhabi.

Warner Bros. Consumer Products opened its newest theme park on Yas Island in association with Miral, Abu Dhabi’s creator of destinations. The park features six immersive lands including DC’s Gotham City and Metropolis, Bedrock, Dynamite Gulch, Warner Bros. Plaza and Cartoon Junction; 29 rides, interactive attractions and live entertainment; themed dining and shopping outlets.

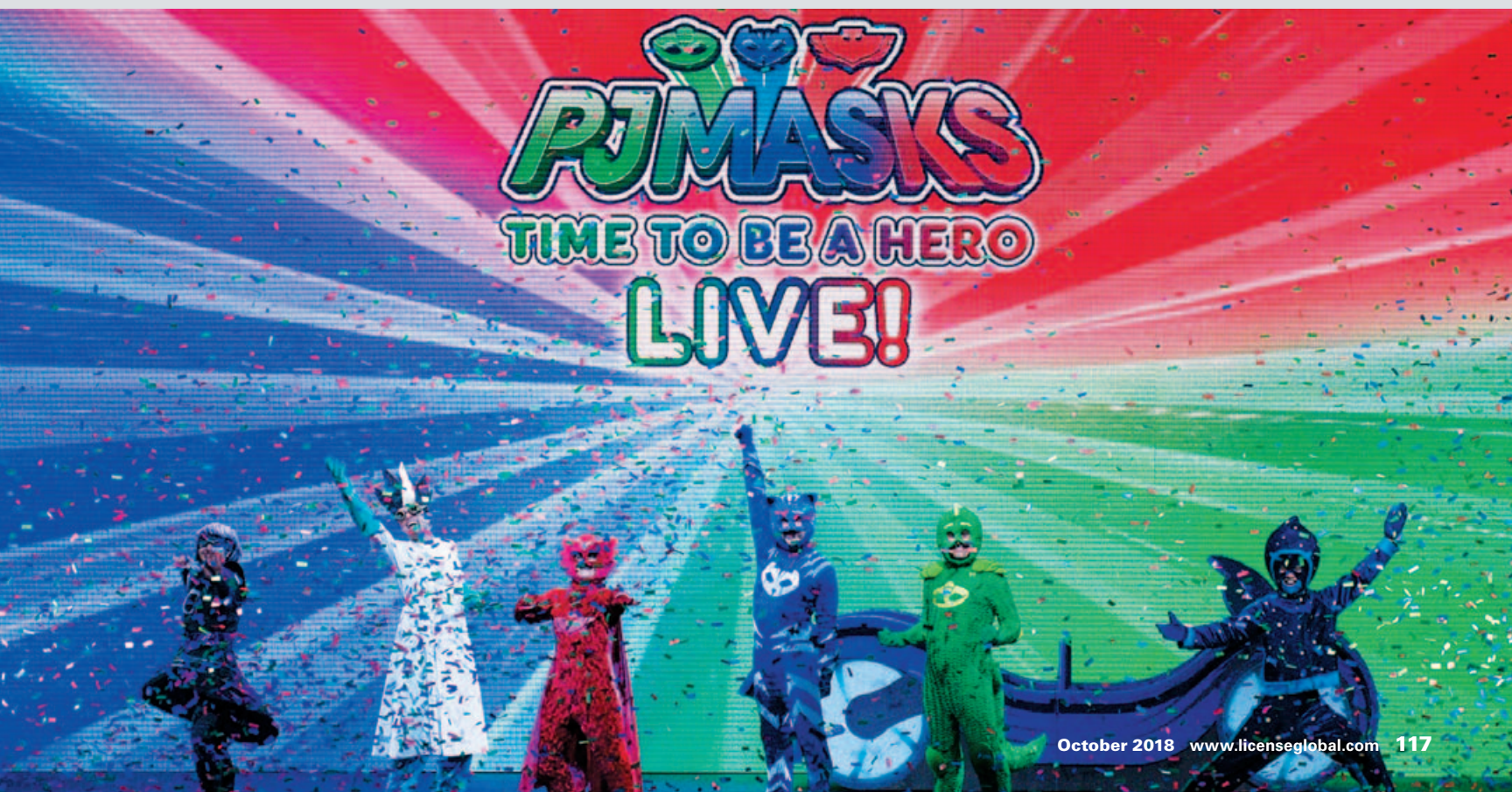
Live events at Warner Bros. World Abu Dhabi include “DC Super Heroes in Training” and “Meet Bugs! (and Daffy).” Both are interactive shows, where fans can stand side-by-side with iconic characters such as Wonder Woman, Batman, Bugs Bunny and Daffy Duck.

The park’s high-quality costume characters are making a memorable impact on visitors, who are lining up for photos.

“One of the pleasant surprises at the opening was walking around the park and observing guest’s interactions with fans,” says van Roden. “They will line up to take pictures with our costume characters. While we know the characters are a big part of the themed experience, we weren’t quite sure what the level of engagement was going to be in the region and were thrilled to see people lining up when ‘The Flintstones’ characters came out.”

In short, live events hits all emotions of fandom.

“It’s a way to celebrate what you love,” says van Roden. ©



# KEEPING IT 100

Studio 100 started out as a small, independent children's entertainment production company. When it joined forces with m4e, it became a cottage industry for kid's programming that is leaping off the small screen.

by PATRICIA DELUCA

In 1996, Hans Bourlon and Gert Verhulst launched Studio 100 with five employees working on one TV production, "Samson and Gert," a Flemish children's television series that ran for 16 years. At the time, the goal of Studio 100 was to produce contemporary educational, but entertaining, content for children and their parents. Studio 100 programming was meant to appeal to a wide audience while keeping the personal and emotional growth of children paramount.

Soon, Studio 100 was recognized as one of the leading kids and family entertainment companies in Belgium. The company grew further internationally by acquiring the catalog of former EM.TV and formed Studio 100 Media in Munich as the global distribution company.

With the production of new TV shows such as the modern CGI versions of shows like "Maya the Bee," "Heidi" and "Vic the Viking," Studio 100 founded its own production studios.

"By acquiring the EM.TV catalog, Studio 100 had broad, worldwide appeal that offered huge success for its portfolio," says Peter Kleinschmidt, international commercial director, Studio 100 Media | m4e. "Properties like 'Maya the Bee,' 'Heidi' and 'Vic the Viking' are evergreens and have been

turned into new, successful CGI animation series."

In 2017, Studio 100 acquired the majority share of m4e, further securing the company's spot as one of the leading independent global children's and family entertainment companies.

Additional content generated more and new licensing opportunities. Not only did "Maya," "Heidi" and "Vic" have several extensive consumer product roll outs (toys, housewares and apparel, to name a few) in multiple countries, but Studio 100 extended the presence of its properties to film and theme parks.

In 2014, *Maya the Bee Movie* was released in more than 160 countries and its second film, *Maya the Bee—The Honey Games*, increased promotions by expanding the property on a range of product in the food and beverage sector. "Maya" was on SanLucar fruit in thousands of supermarkets in Germany and 600,000 packages of Jedynecki sausage in more than 5,500 retail shops in Poland.

"Every product contributed to the millions of contacts we generated for the 'Maya the Bee' brand this year," says Kleinschmidt.

The third installment of *Maya* is already in development in Studio 100's new animation studio in Munich, Studio



**PETER KLEINSCHMIDT**  
international commercial  
director, Studio 100 Media | m4e





DECEMBER 2017/JANUARY 2018 VOLUME 20 NUMBER 6

# LICENSE<sup>®</sup>

 THE LICENSING INDUSTRY'S THOUGHT LEADER  
 LICENSEMAG.COM **GLOBAL**

## The Influentials



This inaugural honor recognizes those that have impacted licensing in a marked way. This year, as we get ready to ring in 2018, *License Global* is proud to honor 19 women from 18 companies that have greatly influenced the business of licensing.

### Plus:

- tokidoki Everything
- Tuning In To Anime
- Looking Back At 2017

The December/January Issue  
*featuring*

## The Influentials

*and Recognizing 40 Under 40*

**BOOK YOUR AD TODAY**

**Advertising Deadline: Nov. 9, 2018**

**LICENSE<sup>®</sup>**  
 GLOBAL

Contact Rebecca Dennis, Advertising Manager, for details.  
 +1 310-445-3716 | [rebecca.dennis@ubm.com](mailto:rebecca.dennis@ubm.com)  
[www.licenseglobal.com](http://www.licenseglobal.com)



Isar Animation. Production of the movie will also be supported by FFF Bayern via its international co-productions funding program. The third *Maya the Bee* film will be released in 2020.

“Vic the Viking” is also heading to the silver screen. Studio 100 is currently in production for a 3D animated film based on the children’s TV series, to debut Q2 2019.

“Mia and Me” is one of the leading girl’s brands in German-speaking territories, according to current market research among girls ages 7 to 9, says Studio 100.

“Not only does ‘Mia’ have high brand awareness, it poses the highest appeal,” says Kleinschmidt.

Recently, Studio 100 rolled out a new “Mia” toy line by Simba Toys; a monthly magazine by Panini, which sells an estimated 70,000 copies per month; and a “Mia and Me” game app which has been available since August in the App Store and Google Play.

Studio 100 is dedicated to its evergreen properties but won’t stop taking in new entertainment. Recently Studio 100 announced new deals for “Wissper,” including partnerships with Nickelodeon and Viacom 18 for broadcast in India, MBC3 in MENA territories and WeKids in China. “Wissper” toys will also be sold at Hamleys in Peking and JD.com, the country’s largest B2C platform. “Mia and Me” will

also be available for streaming on Chinese platform UYoung among other streaming channels worldwide.

There is also an expansion of the brand’s theme park activation, with several “Maya the Bee” parks in Belgium, the Netherlands, Germany and Poland, where the theme park Majaland will open soon.

The ongoing merger of Studio 100 Media and m4e means a full production pipeline for the next five years. There will be extensions of existing brands and new projects like “100% Wolf,” a tale about a little werewolf who didn’t turn out to look how he was supposed to, with the overall message to persevere regardless of appearance. Studio 100 is looking to not only launch “100% Wolf” as a children’s TV series, but also as a film.

This year at Brand Licensing Europe, Studio 100 and partner Planeta Junior will present third-party brand “Gormiti.”

Moving forward, Studio 100’s focus for new brands will be securing master toy deals early on to make use of any synergies during the development and production of a show.

“If we go one step further, our strategy for new brands is to license content products first since they can transport the story and messages of the show directly to the target groups,” says Kleinschmidt.

Studio 100 is also ready to adapt its programming not just for the TV screen, but mobile screens, too.

“Everything needs to be digital—not long ago you only needed TV to generate enough awareness for a brand,” says Kleinschmidt. “Now you need to include all digital distribution channels such as YouTube and social media.

“Our overall strategy is to continuously support our brands with new content, to be at the pulse of time and offer new opportunities for our licensing program as well,” he continues. “From series to movies and on rides in our theme parks, our brands can be experienced in different formats and in different ways.” ©







UBM

# Opening your door to the Japan market !

# **JAPAN LICENSING EXPO 2019**

**MARCH 13-15**

Tokyo Big Sight Exhibition Center, Japan

[www.licensingexpoJapan.com](http://www.licensingexpoJapan.com)

Organized by



UBM

Partner



Official Publication



Co-located Event



**Inquiry**

**LEJ Secretariat Office**  
UBM Japan Co Ltd

Kanda 91 Building, 1-8-3 Kaji-cho, Chiyoda-ku, Tokyo 101-0044 Japan  
TEL: +81-3-5296-1020 FAX: +81-3-5296-1018 E-mail: [promotion@licensingexpoJapan.com](mailto:promotion@licensingexpoJapan.com)

# CHE FIGATA!

Mondo TV, a broadcaster of original and classic TV shows and films throughout Europe, EMEA and LatAm, announced that it will produce its first feature film. And its licensing program grows year after year.

by PATRICIA DELUCA



**VALENTINA LA MACCHIA**  
licensing director, Mondo TV

**I**talian TV network Mondo TV is a big player in European television broadcasting. Launched in 2000, the company produces and distributes animated TV series like “YooHoo to the Rescue,” “Sissi the Young Empress” and “Robot Train,” each of which have robust licensing programs across all categories in Europe.

Based in Rome, Italy, Mondo TV has a presence in France, the Middle East, Africa, Asia, as well as in Spain, Portugal and Latin American territories, with the formation of Mondo TV Spain in 2008. This division, re-branded as Mondo TV Iberoamerica, distributes Mondo TV’s animated catalog in the region. Since 2011, its main activity has been distribution of third-party productions in Southern Europe, mainly youth fiction series produced in Latin America.

In 2016, the company became a co-producer of the series “Heidi, Bienvenida a Casa” and a main investor. As a confirmation of its plan for expansion and growth, Mondo has also decided to create a new production studio—Mondo TV Producciones Canarias, based in Tenerife, which acts as a producer and worldwide distributor of animated series and, at a later stage, fiction.

Mondo TV launched its licensing branch in 2010. Although the network had a robust roster of properties to negotiate licenses for, the executives at

Mondo TV waited 10 years to jump into licensing.

“The heart and soul of the company has always been the production of content,” says Valentina La Macchia, licensing director, Mondo TV. “The licensing business followed when the optimal conditions had been created to build a number of television productions into successful franchises. Today our group has the ability not only to produce TV series with international co-producers, but to be a target partner for market leaders, media players, editorial groups and toy companies that contact us to collaborate on the creation of new content. We can now have these types partnerships thanks to the quality we are able to offer and our ability to guarantee worldwide distribution through a strong commercial network.”

Mondo TV also owns one of Europe’s largest animation libraries, with more than 2,000 TV episodes aired globally and over 75 animated movies.

Naturally, this puts Mondo TV at an advantage when it comes to licensing. The company has carte blanche to license its television franchises, mini-series or films, on top of its original programming.

“We can offer licensees a range of differentiated properties for any given target audience, thus satisfying everyone’s needs,” says La Macchia. “When we produce new TV series, we are very discriminating in our choice





# THE NEW STANDARD OF THE ANIMATION WORLD



**ROBOT TRAINS**



**INVENTION  
STORY**

## BLE: visit us at booth D70

TV SALES: Micheline Azoury | [micheline.azoury@mondotvgroup.com](mailto:micheline.azoury@mondotvgroup.com)  
LICENSING SALES: Valentina La Macchia | [valentina.lamacchia@mondotvgroup.com](mailto:valentina.lamacchia@mondotvgroup.com)  
[WWW.MONDOTVGROUP.COM](http://WWW.MONDOTVGROUP.COM) | TEL: + 39 0686323293

**MONDO TV**  
THE DREAM FACTORY



of projects; we always try to ensure that no two projects are overly similar in terms of content.”

Mondo TV’s recent licensing collaborations can be described as unique.

In June, the company announced a two-year deal with Grabo Balloons, a designer and manufacturer of inflatable products, to bring Kay, Alf, Duck, Selly and Victor and other characters from its 3D, CGI-animated action-adventure show “Robot Trains” to helium balloons in Italy and Russia.

“One of the main selection criteria for licensees is commitment,” says La Macchia. “We believe that today, more than ever, it is essential to bring innovative products to market. To do this, we must be able to identify the right company—one that focuses on quality and good distribution, of course, but one that can offer an original, distinctive product that can inspire and emotionally engage consumers.”

“Robot Trains” also scored a three-year deal to air its first two seasons in the Middle East. In May, season one started airing daily in Arabic on DKids, a pay-TV channel owned by Discovery. Season two, which is already in production, will begin broadcast in February 2019.

Mondo TV has struck more deals for its TV series to air in Arabic-speaking countries. “Cuby Zoo,” Mondo TV’s 3D, CGI-animated preschool TV show, will appear on free-to-air children’s channel MBC3 in a two-year agreement that will see an Arabic-language version of the show; and season two of “Sissi the Young Empress” will appear on pay-TV children’s channel JeemTV in a three-year agreement with beIN Network covering all TV and digital rights.

This year, Mondo TV announced a big-screen version of the company’s live-action teen comedy/drama “Heidi, Bienvenida a Casa.” Co-produced by Mondo TV Iberoamerica and Alianzas Producciones,

the film will be written by Argentinian author Marcela Citterio, and the screenplay will be adapted from the *Heidi* book Citterio is writing.

For Mondo TV, expanding the “Heidi, Bienvenida” franchise was only natural for the brand’s growth.

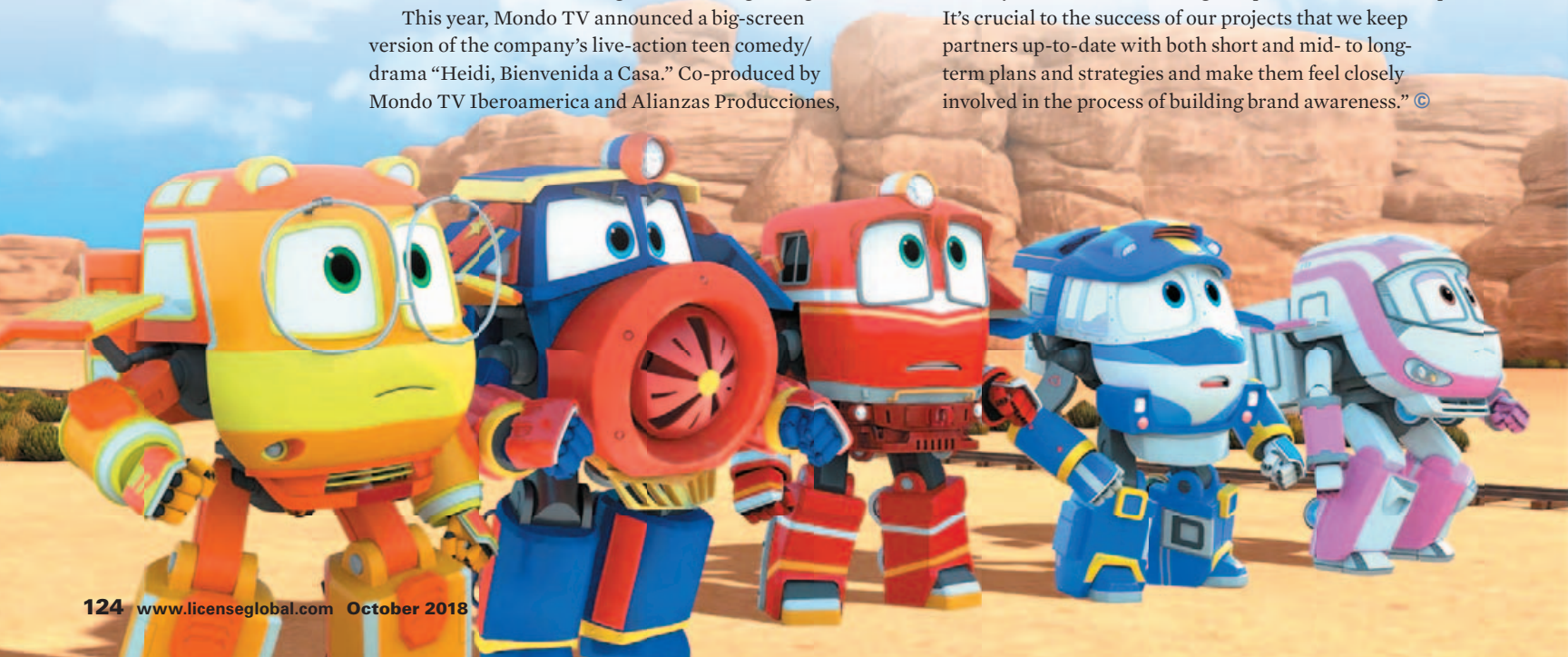
“The film will not only appeal to the show’s vast number of fans, but increase brand awareness and create a media event, which will inspire a number of promotional and marketing activities,” says La Macchia.

Upcoming for Mondo TV is “MeteoHeroes,” a co-production with MOPI (Meteo Operations Italia), better known to the public as the Epsom Weather Centre. News of the TV series was announced this summer, and the series will address issues like climate change, ecology and respect for nature through

the adventures of six children who transform into superheroes with power over meteorological conditions.

Also on the horizon is “Invention Story,” the tale of an intelligent fox who, in each episode, comes up with a new invention. It’s currently being sold to markets all over the world, and Mondo TV and Henan York Animation have committed to 520 episodes over five seasons. Mondo TV sees the potential for both “MeteoHeroes” and “Invention Story” in play and learning-related licensing categories.

“Licensing is such a competitive and increasingly crowded market for properties that only quality will stand out,” says La Macchia. “Licensees must be able to trust a brand partner, to feel confident that they are pitching for a license that will deliver. And of course, professional honesty is the basis of a lasting and profitable relationship. It’s crucial to the success of our projects that we keep partners up-to-date with both short and mid- to long-term plans and strategies and make them feel closely involved in the process of building brand awareness.” ©







# Rainbow

## in a New Light

The Italy-based global content company has extended its reach through acquisitions and is bringing a number of new IPs to market this year.

by BARBARA SAX

**R**ainbow has quite a presence. With a reach that spans more than 150 countries, Rainbow has gained a reputation for hit shows such as “Winx Club,” “Mia and Me” and the new action comedy “Regal Academy.”

In 2015, Rainbow acquired Vancouver, Canada-based Bardel Entertainment, one of the country’s biggest animation studios. Bardel employs more than 600 artists across its three divisions and has relationships with major companies including Nickelodeon, DreamWorks, Disney, Warner Bros. and Cartoon Network’s Adult Swim.

“We’re fulfilling our vision of becoming a global content company,” says Iginio Straffi, founder and chief executive officer, Rainbow. “There is so much demand for original content from television platforms, and we are now able to be more dynamic in bringing products to the market very quickly.”

This past year, Rainbow appointed Rick Mischel as Bardel Entertainment’s chief executive officer. Mischel previously served as a producer at Sony Pictures Animation, where he worked on the “Cloudy with a Chance of Meatballs” TV series for Cartoon Network and the “Hotel Transylvania” TV series for Disney Channel.

The company has spent the past few years bolstering its animation and live-action production capabilities through further acquisitions.

In 2017, Rainbow acquired a majority stake in multifaceted entertainment media group Iven, which includes the film production company Colorado Film. The acquisition raises Rainbow’s profile in the young adult/tween space, and Rainbow plans to produce two feature films per year under the new partnership.

“The acquisitions give us the opportunity to control every phase of production internally and to develop a pipeline of new content covering different targets and genders,” says Straffi. “It also allows us to elevate the quality of the production of our current shows to make them even more entertaining.”

Straffi says the ability to vertically integrate production now enables the company to “greenlight new ideas and new content much faster.”

Rainbow’s first collaboration with Colorado was the theatrical adaptation of the best-selling young adult novel *The Girl in the Fog* by Italian author Donato Carrisi. The film was released in Italy last October.

Upon the positive reception for *The Girl in the Fog*, Rainbow is working on developing Carrisi’s



**IGINIO STRAFFI**  
founder and chief executive  
officer, Rainbow

*The Man of the Labyrinth* into a film and adapting another international young adult series which the company plans to announce later this month.

In the family entertainment space, Rainbow and Iven are in the development phase for additional TV and movie concepts in both the comedy and fantasy genres.

Rainbow recently greenlit a new live-action series “Club 57,” which the company will co-produce with Nickelodeon.

“It’s a series about teenagers who magically end up in the 1950s and have to get back to our age,” says Straffi. “We have committed to 60 hours of content for the series, which is a big investment to start.”

This isn’t the first time Rainbow and Viacom Group have worked together. Viacom is the international broadcaster for nearly all Rainbow productions, including “44 Cats,” “Regal Academy” and “Mia and Me.”

Rainbow’s “Maggie & Bianca Fashion Friends!,” now in its third season, reaches millions through TV broadcast in Italy, Russia, Brazil, France, Germany, Greece, Poland and Benelux and on Netflix worldwide. In addition to two TV movies and CDs, there is a live show tour in Italy.

A full multi-territory licensing program, including Simba Dickie Group (master toys), Panini (sticker album and trading cards), Ravensburger (puzzles), Denver (bicycles) and Procos (partyware), supports the “Maggie

& Bianca Fashion Friends!” series, which is a robust in-place licensing program that will serve as a springboard for launching the “Club 57” licensing strategy.

Rainbow will also debut its first joint production with Bardel, “44 Cats,” this fall. The CGI comedy show combines music, edutainment, animation and acting while addressing important themes such as diversity, friendship and altruism—elements that give the new preschool property a huge international appeal to succeed in the global market.

“We are very excited because it is receiving a fantastic response from broadcast and licensing companies,” says Straffi. “It’s a very high-quality comedy with a lot of positive messages for the target preschool audience.”

“44 Cats” also represents the first animal-themed show for the production company.

Broadcasting deals have already been signed with Rai Yoyo in Italy, Nickelodeon for worldwide distribution and Discovery Kids Latin America.

“There has been a great response from across the

international TV market, with announcements in the pipeline for major broadcasting channels in France, Russia, U.K. and many other territories,” says Straffi.

Rainbow has signed Hong Kong-based Toy Plus to develop a wide range of toys on the key music, creative play patterns and collectability elements of the IP that will be available worldwide. The collection will be presented at the Hong Kong Toy Fair this month and will roll out globally starting in fall 2019. Simba Dickie Group has signed on as a special partner and exclusive distributor for Europe and the Middle East. Artsana, a company that makes baby care products, has signed on to develop a line of educational infant toys under its Chicco brand, as well as for apparel and accessories collections and a nursing line.

Rainbow is also working on a fast-paced, edgy comedy which is being co-produced with a major toy company.

“It’s a buddy comedy about a cat with special powers and is targeted to kids ages 6 to 10,” says Straffi.



“Winx Club” is

Rainbow’s most successful property and is currently broadcast in more than 150 countries worldwide. Licensed products span toys, books, video games, clothing, three CGI feature-length films, two spin-off programs and an upcoming live-action movie.

Rainbow is producing season eight of “Winx Club”—the show’s 15th anniversary. Rainbow

and Netflix will launch a new “Winx Club” live-action show/young adult series timed to the milestone.

This year, Rainbow is taking a 360-degree marketing approach that includes major events to engage directly with the IP’s target market, co-marketing programs with partners to grow brand visibility and user-generated content and viral contests that involve fans through social media.

Rainbow is now developing a “Winx Club” global theatrical show that will include a “new fantasy dimension that will enchant the audience with flamboyant effects and technology including holograms and spectacular lighting,” says Straffi.

Other anniversary activations include international cosplay competitions, an anniversary party and an exhibition, which will premiere at Lucca Comics and Games in Italy then tour worldwide. Also planned is an international cake competition with AMPI, the academy of Italian pastry chefs, in which fans compete to create a “Winx Club” cake to win a chance to attend a cooking masterclass at the academy. ©





# Your Gateway to **China's** Licensing Market

**CHINA LICENSING  
EXPO 2019**


— JULY 24-26 —

NECC (Shanghai),  
China



[www.licensingexpochina.com](http://www.licensingexpochina.com)

Pls contact [info@licensingexpochina.com](mailto:info@licensingexpochina.com)  
for more details

Organizer:   
UBM

Sponsor: 

Official  
Publication: **LICENSE**  
GLOBAL



# GOING INTO Beast MODE



**MICHAEL DEE**  
director of content,  
Coolabi Group

On the heels of its 10-year anniversary, *Beast Quest*, the children's fantasy/adventure novel, is headed into its next decade with new ways for fans to experience the brand thanks to the Coolabi Group.

by **BARBARA SAX**

**C**oolabi Group, an independent international media group based in London, specializes in creating and managing children's and family intellectual property rights.

The company acquired Working Partners, the publishing packager whose stable of writers and editors created *Beast Quest*, in 2012.

"Once you get past the 10-year mark, the brand almost becomes a contemporary classic," says Michael Dee, director of content, Coolabi Group. "People start to remember it from their childhood. We're refreshing the brand, but the stories still resonate, and we still have new readers coming in."

The series, published by Hachette, has been translated into over 30 languages and has sold more than 20 million copies. With 120 titles in the series, the IP is on its way to becoming an evergreen brand.

"The titles are obviously resonating. There's a collectability about them," says Dee. "Adam Blade, the nom de plume of our writers, is one of the top five most-borrowed authors in U.K. libraries. That includes adult and children's books."

Targeted to boys and girls, ages 7 to 10, *Beast Quest* is a favorite among both parents and teachers for its

ability to attract boys as loyal readers, says Coolabi.

"Boys tend to be quite tricky to entice as readers," says Dee. "The books are specifically designed to be short so that boys feel they've achieved something when they've read one installment."

While each book is constructed as a contained adventure, stories are linked from one book to the next to keep kids reading. To retain its young readers, the writing team employed techniques used in gaming strategy when creating the series.

"They wrote the books with a gaming formula in mind," says Naomi Dare, head of digital, Coolabi Group. "They focused on action and reward and were smart about increasing the intensity of the experience."

That strategy has come full circle as Coolabi Group has extended the property into the digital space with a "Beast Quest" gaming app, which it co-produced with Miniclip for iOS, Android and Windows Phone. Fans take the role of Tom, who, together with Elenna, enters the land of Avantia to battle monsters who have fallen under the spell of the dark wizard Malvel.

"The heroes aren't trying to kill the beasts; they are trying to release them from evil," says Dare. "And the two characters are working cooperatively together."



**NAOMI DARE**  
head of digital,  
Coolabi Group



The app has more than 10 million downloads worldwide since its debut in 2015.

“Miniclip saw a huge potential for translating the brand into a mobile app,” says Dare. “It’s still very popular, with half a million downloads just last month. That’s unusual for a game that’s been available for a few years, which is quite a long time in the app space.”

Last April, Coolabi Group partnered with Maximum Games for the launch of the “Beast Quest” console game for Xbox and PlayStation 4.

“Children roleplay as the character Tom, but the premium game offers expanded new graphics, and expanded challenges have made the game a hit with fans of the series,” says Dale.

Maximum Games is already receiving re-orders in key territories, such as the U.S. and the U.K. The game’s fanbase is continually replenished as children age into the book series and seek new ways to experience the brand.

“We still see huge potential for further gaming projects for this brand, and we see room for several titles in the app store space,” says Dare.

A new app from Coolabi Group and Animoca Brands Corporation Limited will debut in early 2019. The new “Beast Quest” mobile game uses the tower defense game engine from the hugely successful “Crazy Defense Heroes,” and Coolabi Group expects the app will widen the IP’s appeal beyond fans of the *Beast Quest* series to gamers who may not even know the books.

“Players battle with different cards and characters to strategically defeat an enemy,” says Dare. “It’s a different type of game play we hope will appeal to different sorts of gamers.”

Coolabi Group is also extending *Beast Quest*’s reach through innovative partnerships for live experiences. In one exciting new activation, Coolabi Group has teamed up with Hampton Court Palace, the former home of Henry XIII.

“One of their missions is to increase visits from families with children so we’ve had the wonderful

opportunity to develop a live experience that brings to life some of the fantastical beasts that appear in the architecture and decoration of the palace,” says Dee.

The Coolabi Group team has created animation for these beasts and has woven a story around them to create a 75-minute live experience in which fans follow Tom and Elenna through the palace on their adventure to free the beasts. The program launches its first 10-day run this month and will be repeated next year. Also this month, Coolabi is launching *We Love Beast Quest* magazine with Signature Publishing that will feature the palace experience.

A partnership with The Birmingham Stage Company, one of the world’s leading producers of theater for children and their families, will provide another live experience for *Beast Quest* fans.

“That’s very exciting. The tickets will go on sale this October, and the show will run this Autumn,” says Dee.

The live experiences present opportunities for licensed merchandise, an outgrowth Dee is exploring with licensing partners.

“Even though the gift shop at Hampton Court is not that big, we’re proposing a licensed program of stationery, pencils, key rings and other small items. We anticipate that the palace will also carry the magazine and some books,” he says.

The team is working on a new style guide that will likely be modeled on the 60 beast characters that have been adapted digitally.

“We feel there is great potential for collectibles,” says Dee. “Once you have that toy partner under your arm, you can harness a wide range of other licensing partners, so that’s going to be a huge focus for us. Our licensing team is also talking to apparel manufacturers.”

With a steady stream of new books and new characters, the property is in no danger of growing stale. Three new books are due to be published in the first quarter of next year, and Hachette has re-signed as publisher through 2026.

While Dee says “television is always on the burner,” for *Beast Quest*, the Coolabi Group seems content to remain rooted in publishing.

“Some people might think books are not the most exciting medium, but books are something kids can tap into any time,” says Dee. ©



# CANNABIS: A BUDDING INDUSTRY

As taboos are falling by the wayside, many companies are looking to incorporate cannabis into their business plan. But it's not business as usual.

by PATRICIA DELUCA

**T**he cannabis industry is quickly becoming a legitimate business. In 2017, it made nearly \$9 billion in sales, according to Tom Adams, managing director, BDS Analytics, which tracks the budding sector. To put it into perspective, sales are equivalent to the entire snack bar industry.

And that was before California opened its massive retail market in January, a boom for the industry. Adams estimates that national marijuana sales will rise to \$11 billion this year, and to \$21 billion by 2021.

Currently 31 states in the U.S. have legalized the use of the plant for medicinal or recreational





purposes. Stock prices of the companies that grow, process and/or sell marijuana have been rising, according to *The New York Times*.

Knowing there is money to be made in the industry, everyone from health and beauty to food and beverage is looking to work in the cannabis market.

In September, reports emerged that Coca-Cola is in negotiations with Canadian cannabis company Aurora Cannabis to produce an infused “recovery drink.”

Xanthic CBD Water is produced by a Pepsi bottler, and is currently being distributed by a network of independent distributors to retailers throughout Washington and Oregon.

But the biggest news involves Constellation Brands, the company that owns Corona and Modelo beer brands, which bought a 9.9 percent stake in Canadian cannabis company Canopy Growth in October 2017. Recently, Constellation increased its investment by \$4 billion, taking a 38 percent stake in the company. With this leverage, Constellation hopes to create cannabis-based beverages and sleep aids. Industry insiders have called this deal a watershed moment.

“This deal is likely going to usher in a wave of future investments in the industry by bigger mainstream companies in everything from big tobacco to big alcohol, to big pharma, big agriculture, big tech... you name it,” says Chris Walsh, founding editor and vice president, strategy, *Marijuana Business Daily*. “That’s going to take many forms. It’s buying stakes in companies or buying businesses outright. It’s going to involve partnerships and licensing deals. This industry has massive potential and now that public opinion has swung solidly in favor of cannabis legalization in many parts of North America and is increasing around the world, you know this industry is set to rocket much faster than a lot of things we’ve seen in the past. Big brands are looking at the industry and saying, ‘how can I get all of this here?’ It’s here to stay.”

While the U.S. has begun warming to the idea of working with the previously verboten cannabis plant and its derivatives, other parts of the world are already working on ways to take it further.

“The cannabis industry is global. You’re finding that countries all over the world are legalizing medical cannabis, and it’s happening quickly,” says Walsh. “You’re starting to see some nations legalize recreational cannabis like Canada and Uruguay, which was the first to do it and did it several years ago. So, you know when you look out at the business world as a whole, this is an immense opportunity to grow businesses and get involved in an industry for a new generation. Again, you’re going to see a lot of these types of deals—a lot of licensing deals between cannabis and cannabis companies, and that

will accelerate a lot in the coming months, even years.”

However, it’s not as simple as taking your mainstream business plan and applying it to this emerging sector—it’s quite clear that the cannabis industry can be complicated.

The medical use of marijuana is legal in 31 states and the District of Columbia, the recreational use of marijuana is legal in nine states, and 13 states have decriminalized marijuana use. However, on the Federal level, the U.S. Controlled Substances Act continues to classify marijuana as a Schedule I illegal substance that remains unlawful to buy, sell or even possess.

“You have to comply with federal law—and you’re dealing with a lot,” says Oliver Herzfeld, senior vice president and chief legal officer, Beanstalk. “If you want to enter the cannabis business (not just for ancillary products and services), you will face challenges obtaining a bank account, leasing real estate, taking common tax deductions, registering trademarks, pursuing an IPO and filing for bankruptcy. In addition to federal laws, you will also have to comply with applicable city and county laws. All of that can make it very difficult for you to do business.”

While there is no blanket legalization of the medicinal use of marijuana in the U.S., it’s time to hone in on what you want to license in the cannabis industry.

“Figure out your entry and exit strategies,” says Herzfeld. “Whenever you enter into any transaction, you always want to know what the business is going to be, and how you are going to get out, if necessary. Typically that requires having appropriate termination provisions in the license agreement. But, in the case of cannabis, it’s not only how to get out, but to make sure that you’re going to get out without getting into legal trouble and exposing the licensor and/or investors to legal liability.”

Also, business owners have to consider what part of the marijuana plant they will be using.

There’s THC (also known as the chemical compound in cannabis that



can lead to mind-altering effects), CBD (the non-intoxicating part of the hemp plant, which is produced from the flower, leaves and stalk) and sativa seed oil (which are taken from the seeds of the hemp plant).

There are a few wellness products that use sativa oil already in market.

Origins, part of the Estée Lauder Companies, has released its Hello, Calm mask in collaboration with Sephora, which was developed to combat inflammation caused by acne, eczema and rosacea.

In the wellness sector, CBD-based products are popular, particularly for celebrity-backed brands.

Actors Whoopi Goldberg and Maya Elisabeth, founder of Om Edibles, launched Whoopi and Maya, a wellness line with THC and CBD products available only in California and Colorado.

Country music star Willie Nelson has his own line of cannabis products, a vape line, THC concentrate and pre-rolled joints, as well as a line of edibles that are available in California, Colorado and Washington.

Then there are cannabis products that use the plant in the image only.

Musician Wiz Khalifa sells a line of apparel with the marijuana plant emblazoned on t-shirts, sweaters and hats, and also sells paraphernalia.

For celebrities and brands to lend their name to cannabis products, they'll have to think about what they want to endorse—and there are a lot of options out there.

"Beyond cannabis itself, the growth in this industry will also come from ancillary products such as edibles, beverages, beauty and health

and wellness products, as well as soil and gardening tools focused on cannabis farming," says Michael Stone, chairman and co-founder, Beanstalk. "If you're a celebrity, you're going to want to consider 'does it make sense for me to license my name in this category?'"

There are a few brand management companies working with brands to license within the cannabis sector.

Authentic Brands Group is working with cannabis company Invictus. Invictus will tap into ABG's archival portfolio to develop all-new, lifestyle-inspired cannabis brands for both patients and recreational adult users. Products will include dried flowers, oils, concentrates and consumables that will be rolled out through Invictus' producer, Acreage Pharms.

Events are also an opportunity.

Woodstock Ventures and its affiliate The Woodstock Cannabis Company, known collectively as Woodstock, granted MedMen Enterprises the right to use the Woodstock brand on select cannabis products. In the deal, MedMen will manufacture and distribute Woodstock-branded products through MedMen stores and third-party retailers in California, Nevada, Massachusetts, Illinois and Arizona. In addition, MedMen products will have premium placement at future Woodstock music festivals and promotions. (Medical marijuana is legal in the states that are covered by the agreement.)

Woodstock is a name usually associated with Baby Boomers, and while many businesses may think marketing to Millennials is the way to go, Stone says that may not necessarily be the case.

"Baby Boomers are often ignored by today's marketers, but in this category, they shouldn't be," says Stone. "They grew up during the 60s and 70s, when smoking pot was part of the social scene for many. Boomers are a huge generation entering retirement years with a lot of disposable income. That makes them a prime target audience for recreational products as well as for the medical marijuana industry."

Stone could be onto something.

A recent study by the *Drug and Alcohol Dependence* journal showed an increase in marijuana use among Baby Boomers. The study compared data on marijuana users and non-users and found that Baby Boomers using marijuana has doubled since 2006. In the study, 9 percent of adults, ages 50 to 64, said they used marijuana over the past year, and 55 percent admitted they've tried it at least once in their lives. Of adults 65 and older, 3 percent said they had used marijuana over the last year, and 22 percent said they'd tried it at least once.

Baby Boomers may also most likely associate cannabis with *High Times*, a publication covering cannabis culture for more than 40 years. *High Times* currently has a







## Gold Partners



## Silver Partners

- 20TH CENTURY FOX CONSUMER PRODUCTS
- AARDMAN ANIMATIONS LIMITED
- ACTIVISION / BLIZZARD
- AMERICAN GREETINGS ENTERTAINMENT
- ANIMACCORD LIMITED (MASHA & THE BEAR)
- ART BRAND STUDIOS LLC
- ATLANTYCA ENTERTAINMENT S.P.A.
- AUTHENTIC BRANDS GROUP
- BEANSTALK
- BRANDGENUITY LLC
- BRAVADO
- CARTOON NETWORK
- CREATIVE LICENSING CORP
- DELISO S.A.S.
- DEPENDABLE SOLUTIONS
- DISCOVERY COMMUNICATIONS
- DORNA SPORTS S.I.
- EMOJI COMPANY, GMBH
- ENDEMOL SHINE GROUP
- ENTERTAINMENT ONE
- GAMES WORKSHOP
- GUANGZHOU LIUHUA FASHION WHOLESALE MARKET
- GLOBAL ICONS
- GICI TOYS
- HANDMADE CREATIVE
- IMPS S.A.
- INFINITY LIFESTYLE BRANDS
- ITV GLOBAL ENTERTAINMENT LTD
- KING FEATURES SYNDICATE
- KOCCA
- LEVEL-5 ABBY INC.
- LICENSING MANAGEMENT INTERNATIONAL LTD
- LICENSING MATTERS GLOBAL
- LIONSGATE ENTERTAINMENT INC.
- LIVE NATION MERCHANDISE
- LOCOCO LICENSING INC
- MANU
- MATTEL
- MAUI AND SONS
- MGA ENTERTAINMENT
- MONDO TV
- MYMEDIABOX
- NECA
- NELVANA INTERNATIONAL LIMITED
- NICKELODEON
- ONE ANIMATION
- OCTANE5 INTERNATIONAL
- OPSEC SECURITY LIMITED
- PARAMOUNT PICTURES
- PENGUIN RANDOM HOUSE LIMITED
- PGS ENTERTAINMENT
- PLAYSTATION
- POKEMON
- RAINBOW S.R.L.
- ROVIO ENTERTAINMENT LTD
- SANRIO
- SEGA
- SMILEYWORLD LTD
- SONY PICTURES CONSUMER PRODUCTS
- STRIKER ENTERTAINMENT
- TERRIFIED SUSHI
- TEZUKA PRODUCTIONS
- TOEI ANIMATION
- TOHO
- TSBA
- TSUBURAYA PRODUCTIONS
- TY INC
- UBISOFT
- UNIVERSAL BRAND DEVELOPMENT
- VIZ MEDIA
- VOOZ INC.
- WARNER BROS. CONSUMER PRODUCTS
- WWE
- ZOLAN COMPANY LLC



presence in the print and digital space and is looking to break into licensing through book publishing, video, television, music, comedy and other specialty items. *High Times* also hosts its Cannabis Cup, a global tour with stops planned in 14 locations around the world.

A brand that has been thriving in the sector is Kathy Ireland Worldwide. This year, KIWW launched a line of CBD wellness products: Kathy Ireland Health & Wellness by Isodiol, I'M1 by Isodiol and I'M1 Extreme by Isodiol are in various stages of sales and development.

The company has also been selling hemp products including rugs, socks, shoes, furniture and object d'art for years. For Ireland, working with a product

with multiple uses and benefits can also help business—if your team is open to it.

“The controversies of CBD and hemp are ironic at best,” says Ireland. “CBD and hemp without THC are similar to grapes without fermentation. Our children grew up with grapes, they did not grow up with wine. Our brand is based on trust. Moms throughout the world, are reaching out to us, asking, ‘will your products with Isodiol help our family, without the toxicity of what we purchase over-the-counter?’”

The products in KIWW's lines are billed as an alternative to traditional medicine, but buyers of CBD products should do their due diligence.

“We believe it's important to review every natural option, every organic option, every sustainable option,” says Ireland. “By sustainability, we mean how the Earth is treated, how the people growing the plants are treated... a clear chain of custody, so that we're able to understand what goes where and with whom.”

Still, there are people who will not consider possibilities within the sector because of its past reputation. To which Ireland advises: give it another chance.

“I don't believe that, because something is grown naturally, it should be rejected or replaced by something that is chemical,” says Ireland. “Our space is clear for our customers, and big pharma will help us to work with researchers, physicians and leaders in government to determine what other places are appropriate for us.” ©





EXPERIENCE OVER 30  
DIFFERENT JOBS  
WITH RAINBOW RUBY!

TOYS COMING IN 2019



© Rainbow Ruby Copyright Holders 2016



JOIN ADVENTURES  
WITH TRANSFORMING  
ROBOT TRAINS S2!

PRE-SOLD TO OVER  
24 COUNTRIES

© RT2CH2018



PUCCA, A DARING GIRL  
WITH THE CONFIDENCE TO LOVE,  
CAPTIVATES BOTH  
YOUNG MILLENNIALS  
AND CHILDREN ALIKE!

Copyright ©VOOZ Inc. All rights reserved.



MASTER TOY PARTNER Silverlit®

Licensing Sales: Chris Park | sangho.park2@cj.net

Media Sales : Yongsoo Gweon | ys.gweon@cj.net

Come and Visit Us MIPCOM BOOTH #P1.G1



Disney  
**Minnie Mouse**

