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RUSSIAN RESPONSE TO THE LATEST TRENDS IN LICENSING

90% of licensing deals in Russia are preschool animation based. Brand licensing has been trying to forge a path for the last 5 years, but the cases of successful deals are still quite rare. App-based games are entered around Angry Birds, Cut the Rope and World of Tanks, and others have to find their own niche. The market has been expecting success for Pokemon, but it

frequent gift for Valentine's Day, Army and Women days. Fact #2: Russia can be open to non-trivial properties. However, there is still the question of copyright – nobody asked the sculptor's permission. The registration request may be declined, but since the procedure is so long – there are a couple of



years of priority to use the requested property to the person asking for the registration. Fact #3: intellectual property rights are quite ambiguous. Year after year Far East trends were associated with Japan. Japanese (well, the American version) cuisine was all over the cities and still is. Japanese household specialty stores were popping up in Moscow like mushrooms after the rain. Hello Kitty was the first association of non-animation designer's licensing brand. A couple of years ago an interest in Korea emerged. The number of Korean restaurants doubled in only six months. Korean cosmetics are all over general and specialized retail. This trend is visible in terms of animation as well. It started with Robocar Poli and followed by Pororo and Vroomiz. Korean series earned their place in the licensing market. Surprisingly the visual style of Korean animation has been accepted by Russian audiences. Bright colours, edutainment content, simple stories, wonderful soundtracks – especially if carefully localized – all of these features capture the heart of audiences. Fact #4: Korea is much closer to Russia than expected. And the Korean trend is strong. Animation brand Vroomiz, launched in 2015 and managed to get into the

Yandex Market boys toys rating. To achieve that, CLS Media ensured the placement of the TV-series on the biggest kids TV channel - Carousel - as well as a number of regional channels and all legal VOD platforms. They signed a master toy distribution contract and several licensing agreements. Alongside these the company managed to achieve a consistent and constant brand presence in the press and organized activities (including participation in Multimir – the biggest kids' festival). The toy TV campaign also helped. The brand now has high awareness – and the licensing program continues with Season 3 launching this spring. Fact #5: with decent agency work you can take a brand to a high position in the market from zero level. Despite the slow economic situation, the licensing market is still alive in Russia. Processes are being pushed to change: MGs are likely to be 0, advances are lower than ones five years ago, licensees are more experienced and

require better style-guides (something that local brands are lacking), better analytics and better market understanding. This is the new reality we live in. And companies what can deliver that are the ones most likely to succeed.



has never been launched in Russia officially. The initial interest waned – it wasn't clear who the brand representative in Russia was.

Fact #1: Russia doesn't like to wait.

In 2016 Dutch sculptor Margrit van Breworth created a statue for Leiden University Hospital to participate in the annual sculpture contest. To avoid any association with medicine or diseases she created a statue of one who waits for the doctor's appointment. It became the most photographed object of the contest. After placing a picture of the statue on pikabu.ru in January 2017 the character acquired a name – Zhdun ('the one who is waiting') –and became an extremely popular internet meme. At the beginning of February Mikhail Soloviev sent a trademark registration request to Rospatent under classes 25 and 28 (toys, apparel and footwear) for Zhdun. The first toys were presented at the Kids Russia Fair. Zhdun has also become a

