

2022 EDITION

100 BRANDS UNTAPPED

Celebrating the 100 top designers, product developers
and creatives in the brand licensing industry



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Foreword: Billy Langworthy, Brands Untapped	04
Foreword: Anna Knight, Brand Licensing Europe	05
Feature: Brands Untapped 100 Breakdown	06
Feature: Why Design?	08
Opinion: Wynne Jones IP's Victor Caddy on Cachets and Catches	10
Opinion: Penguin Ventures' David Sprei on Commercial vs Creative	12
Interview: Bop It Inventor Dan Klitsner	14
Interview: Asmodee Entertainment's Alexander Thieme	18
Opinion: License Global's Ben Roberts on Fashion, Fandom and Function	22
Opinion: Brands Untapped's Deej Johnson on Creative Kryptonite	24
Feature: Roll with It	26
Feature: Wish You Were Here	30
Feature: License to Spill	32
Brands Untapped 100: Brand Owners & Licensing Agencies	36
Brands Untapped 100: Licensee	44
Brands Untapped 100: Creative Agencies & Design Studios	52
Brands Untapped 100: Rising Stars	60
Brands Untapped 100: Design Champions	68

“Congratulations to everyone who made it into this year’s Brands Untapped 100 list. Your passion, craft and creativity make the industry what it is.”



Hello, and welcome to the inaugural Brands Untapped 100.

What you’re reading is a list of 100 creatives, designers and studios that have done great things in licensing over the past 12 months.

What’s more, every person and team on the list is here because they were nominated for it by their industry peers.

This list spans a wide range... From product development execs and creatives at licensors, to design leaders, licensees and industry-shaping creative agencies. There are also rising stars, and people who champion the work of creatives in the brand licensing industry.

There are figures that’ve been involved in all kinds of launches: from Nightmare on Elm Street cosmetics to Chupa Chups watches; from Peter Rabbit experiences to Barbie apparel; from Rear Window board games to Jurassic Park footwear... The nominations showcase the extraordinarily deep well of design talent in licensing.

Creativity and design continue to power the brand licensing industry – and Brands Untapped exists to celebrate the design talent working in it. This creative community is fundamental to the industry’s ongoing success, and we’re delighted to highlight remarkable people and their achievements, telling the stories behind great licensed products and experiences.

We hope this book goes some way to shining a spotlight on some incredible creative talent and their recent achievements. We’re also delighted that this first edition has found a home at Brand Licensing Europe... Huge thanks to Anna Knight and her team for providing a platform at the show, and for all they do at BLE and Licensing Expo to champion the creative backbone of the industry.

Before you dive in, my sincere thanks to our sponsors – KidsKnowBest, Asmodee Entertainment and Wynne-Jones IP – and everyone who submitted nominations for this inaugural edition. Finally, of course, kudos to everyone who made it into this year’s book. Your passion, craft and creativity make the industry what it is.

**BRANDS
UNTAPPED**

Billy Langsworthy
Brands Untapped

“This list is a who’s who of the incredible creative talent that exists across licensing today – the challengers, the innovators, the game changers and the trailblazers.”



First off, huge congratulations to everyone who has made it onto the first ever Brands Untapped 100 list. This list really is a who’s who of the incredible creative talent that exists across brands and licensing today – the challengers, the innovators, the game changers and the trailblazers.

I’m delighted to see Sophie Jonas-Hill, Joel Mercer and Wayne Lindsay among the Rising Stars. The winners of last year’s Kelvyn Gardner License This! competition at BLE, these guys are already making their mark in the licensing industry and are ‘ones to watch’ over the coming years.

We introduced the License This! competition to BLE over a decade ago because we knew there was talent out there... Talent with brilliant ideas, and the potential to make a big impact in licensing – but who were struggling to get a foot in the door. By introducing them to the sharpest minds in the sector, we’ve been able to open that door for them and watch them flourish. Last year, we introduced a new category – Product Design – in partnership with Mojo Nation to give designers and inventors a leg up too. This year, we’ve opened the competition up to students for the first time and we can’t wait to see their concepts for a new Wallace and Gromit STEM toy.

Of course, it’s not an entirely selfless gesture. We 100% understand how important it is to have a continuous flood of new blood entering the industry because, without innovation, you get stagnation, and no one needs that. What we need is creativity, agility, disruption and collaboration if we’re to continue driving the industry forward.

So, it’s lovely – and quite humbling – to be recognised for this work and to see the BLE team included among the Brands Untapped 100 Design Champions, alongside the likes of Max Lister, Maura Regan, Sarah Ward and Gary Pope. These are just four of the many brilliant brains who have made our industry the creative powerhouse it is today.

Finally, a big thank you to the Brands Untapped team for choosing to launch their first Brands Untapped 100 at Brand Licensing Europe 2022. You guys really know how to set the bar high. We can’t wait to see how you’re going to top this in 2023.

**LONDON BRAND
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EUROPE**

Anna Knight
VP, Global Licensing Group,
Informa Markets

100 BRANDS UNTAPPED

BREAK DOWN

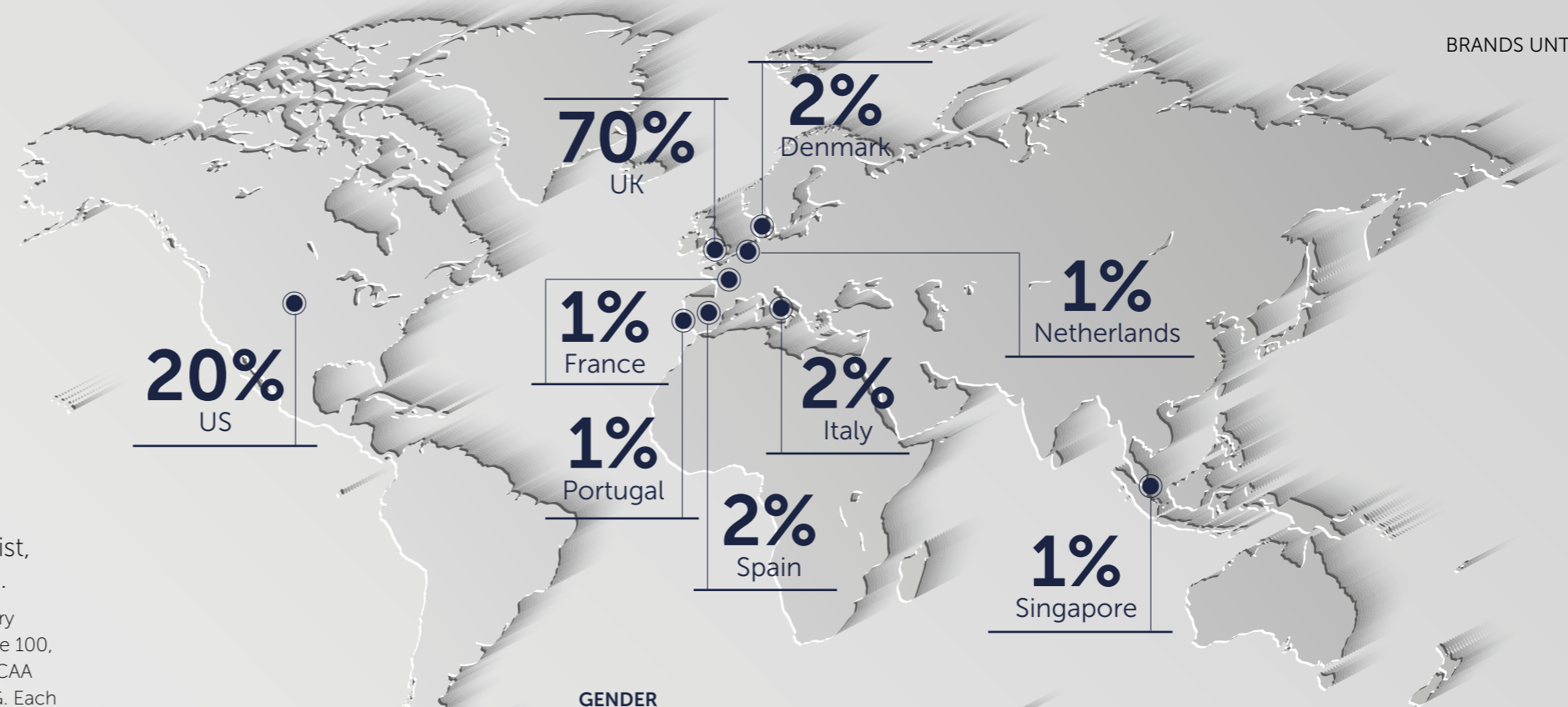
Billy Langworthy dives into the inaugural Brands Untapped 100 list, exploring the countries and companies housing this year's line-up.

For this inaugural Brands Untapped 100, figures and teams from the UK dominate, making up 70% of the book. Those in the US come in with the second largest segment at 20%, followed by Spain, Italy and Denmark, sitting at 2% each. Creatives from Portugal, France, Singapore and the Netherlands make up the rest of 100.

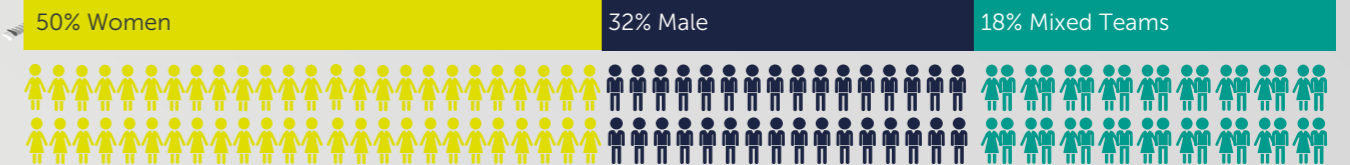
Looking at gender, 50% of the list is female and 32% is male, while 18% of the book is made of mixed teams.

Company-wise, Warner Bros. Discovery leads this year's list with five figures in the 100, followed by NBCUniversal, Paramount, CAA Brand Management and WildBrain CPLG. Each of these have three people featured.

Looking at individual categories, Warner Bros. Discovery dominates the Brand Owner section, while NBCUniversal has more entries in the Rising Star category than anyone else.



GENDER



COMPANIES REPRESENTED IN THE BRANDS UNTAPPED 100

- Analogue
- Anderson Entertainment
- Animegami
- ARTISTORY
- Asmodee Entertainment
- Avocado Sweets
- Bang Zoom
- Blue Kangaroo
- Bluematter Games
- Blueprint Collections
- Boat Rocker Media
- Bouffants & Broken Hearts
- Brands In
- Bulldog Licensing
- CAA Brand Management
- Carte Blanche
- Casdon
- Cath Kidston
- Colorway Game Labs
- Crush Creative
- Diadora
- Doodlebug
- Dot Dash Design
- Dynamo
- Erve UK & Ireland
- EttaVee
- Fashion UK
- Fizz Creations
- Fraktal
- Funko Games
- Fuse
- Galactic Sneeze
- Imaginnovation
- Informa Markets
- Jewel Branding & Licensing
- JS Product Design
- Kaedama
- Kids Industries
- Kimm & Miller
- LEGO
- Licensing International
- Louis Kennedy
- Mat Voyce
- Mattel
- Moonbug Entertainment
- Natural History Museum
- NBCUniversal
- Netflix
- Nike
- Open 2 Design
- Paramount
- Pencil & Tie
- Penguin Ventures
- Perfetti Van Melle
- PlayPress
- PowerStation Studios
- Primark
- Products of Change
- Recur
- Red Central
- Rubber Road
- SeedFolk
- Sitting Spiritually
- Skew
- Smart Design Studio
- Snowtap
- Sophie Bloomfield Consulting
- Tela Milano
- The Giftware Association
- The Opinionated Designer
- The Point.1888
- The Pokémon Company Int.
- The Roald Dahl Story Company
- The Smiley Company
- The Zeros
- Warner Bros. Discovery
- Wild in Art
- WildBrain CPLG
- Yay Games

Why Design?

We asked figures in the licensing industry for the person, experience or object that provoked them to embark on a creative career path...



Nic Davies, Creative Director & Founder, Smart Design Studio

"It's hard to choose between Neville Brody and Madonna – Eighties to Noughties! They both massively influenced my work throughout my art school days, and for years after. What I found particularly inspiring and exciting about them was their ability to push creative boundaries in pop culture. Madonna constantly reinvented herself visually through concepts and themes that I just found fascinating. Music was a big love for me so when I saw how design fed into this and crossed over, it sealed the deal and set me on this path."



Scott Ham, Co-Founder and Creative Director, The Zeros

"After being glued to the TV watching cartoons for most of my childhood, I was instantly invested. Sadly, I can't do that anymore, so I decided to split my days... Now I work with the cartoons I love, then – after a hard day's work – I go home and watch them! After realising I could work with the characters that I still watch to this day, my mind was blown and I knew I had to pursue a profession within licensing. I'm fairly certain I've watched every episode of The Simpsons, up to season 13, around 30 times – and am still going!"



Mar Gili, Design Co-ordinator, Perfetti Van Melle

"My first source of inspiration was nature and the amazing creations we find around us. Nature never ceases to fascinate and provoke me. I'm Mediterranean and that's deeply marked my way of seeing the world. The special Mediterranean light makes things look profoundly colourful and suggestive. The atmosphere surrounds you and invites you to create... It's just magic! The second major inspiration was art. I'm from Barcelona, a beautiful corner of the world surrounded by the incredible modernism style of the artist and architect Gaudí. We also have the artistic footprint of celebrities such as Picasso, Miró and Dalí – the genius behind the design of the Chupa Chups logo. Art is everywhere and it's continuously evolving. It continues to inspire me to this day."



Stephanie Griggs, Creative Director, The Roald Dahl Story Company

"Discovering Tim Burton's The Melancholy Death of Oyster Boy and Other Stories aged 15, spoke to me – as an emo teenager with a penchant for gothic culture – on a new level. His exaggerated illustrative style was wholly different to the fruit-bowl, still-life painting I'd been doing at school. His macabre yet lovable characters sparked

something in me and I wanted to get drawing myself... That early portfolio, inspired by Tim's work, got me a place at art college after leaving school – and the rest is history!"



Hamish Jenkinson, CEO, The Department

"Leake Street, London. This underpass was used by taxis at the Eurostar Waterloo drop-off before it closed and moved to Kings Cross. It became a cut-through that only the brave would dare walk at night. It was home to street sleepers, drug dealers, pickpockets and thieves: effectively a no-go zone. In 2007, street artist Banksy did a deal with the Mayor of London. He donated one of his artworks in exchange for a whole street becoming a place people could legally create street art or graffiti. My life changed when I saw the opening show. Behind a Network Rail archway, I found a labyrinth of old Victorian tunnels that held trains above ground. The next thing I knew, I'd launched two immersive spaces: The Old Vic Tunnels and The Vaults. Leake Street is now home to various clubs, restaurants, a skate park and much more and the walls change on a daily basis as new artists come to create stunning street art murals. Banksy changed my life the day he donated that artwork, and this little street is now one of the best areas to experience London's underground immersive scene and street art culture."

“I’d wager a bet that the directors of Coca-Cola, Ford and Kellogg’s never sat around boardroom tables in the Seventies discussing how their archived work would be revitalised.”

Cachets and Catches

Wynne-Jones IP’s **Victor Caddy** looks at the pros and cons around renewing a piece of intellectual property when the time comes...

As designers and members of the licensing industry, you know that intellectual property doesn’t mean ‘clever houses’ – like a sinister next generation of smart homes, sentient as well as smart!

You know, too, that enforcing your rights doesn’t mean cutting back an overhanging branch or making sure next door’s new extension complies with planning permission.

One thing that isn’t often talked about, however – even in such learned circles as the licensing industry – is renewal. And no, I don’t mean a three-year paint job, or a new kitchen.

Trademarks are potentially immortal, but only if you keep paying renewal fees. In fact, UK trademark No. 1, which was registered in 1876, is still in force today. It’s a retro logo mark for Bass beer.

Even registered designs, which have a limited lifespan, need to be renewed

regularly to keep them alive as long as possible. So, how should you decide whether to renew when the time comes?

Of course, the obvious commercial answer to this question is not to overthink it. If a particular trademark or design isn’t being used, cull it from your portfolio – and you can make your intellectual property budget go further in other areas.

But think about the trademark renewal situation for a minute... What if it’s a logo, and you’re still using the mark, but in a new logo form? A bit like Bass, actually. Do you need the old one or not?

Until recently, my advice would be to let unused marks lapse or – maybe, in the case of important ones – keep them alive for five years or so after you stop using them, until such time as no one is likely to try to emulate them and it frankly doesn’t matter if they do. However, there is a

trend nowadays to tap into nostalgia. Nostalgia is a powerful force.

Sales of ‘new retro’ products can provide unexpected revenue streams for IP owners. But wait, didn’t the IP owner let that logo lapse years ago? And who is the IP owner these days, anyway? In fact, does the IP owner even exist today?

I’d wager a bet that the directors of Coca-Cola, Ford and Kellogg’s never sat around boardroom tables in the Seventies discussing how their archived work would be revitalised in decades to come.

What if you’ve let your retro rights expire and you want to licence someone to use those rights today? Well, you may still be in luck. Even if you allowed your retro rights to expire years ago, your designs may still have copyright. And, if your level of historic trading was big enough, you might still have residual goodwill, meaning that you potentially

still have common law trademark rights. Both copyright and common law trademark rights can be pegs on which to hang licences.

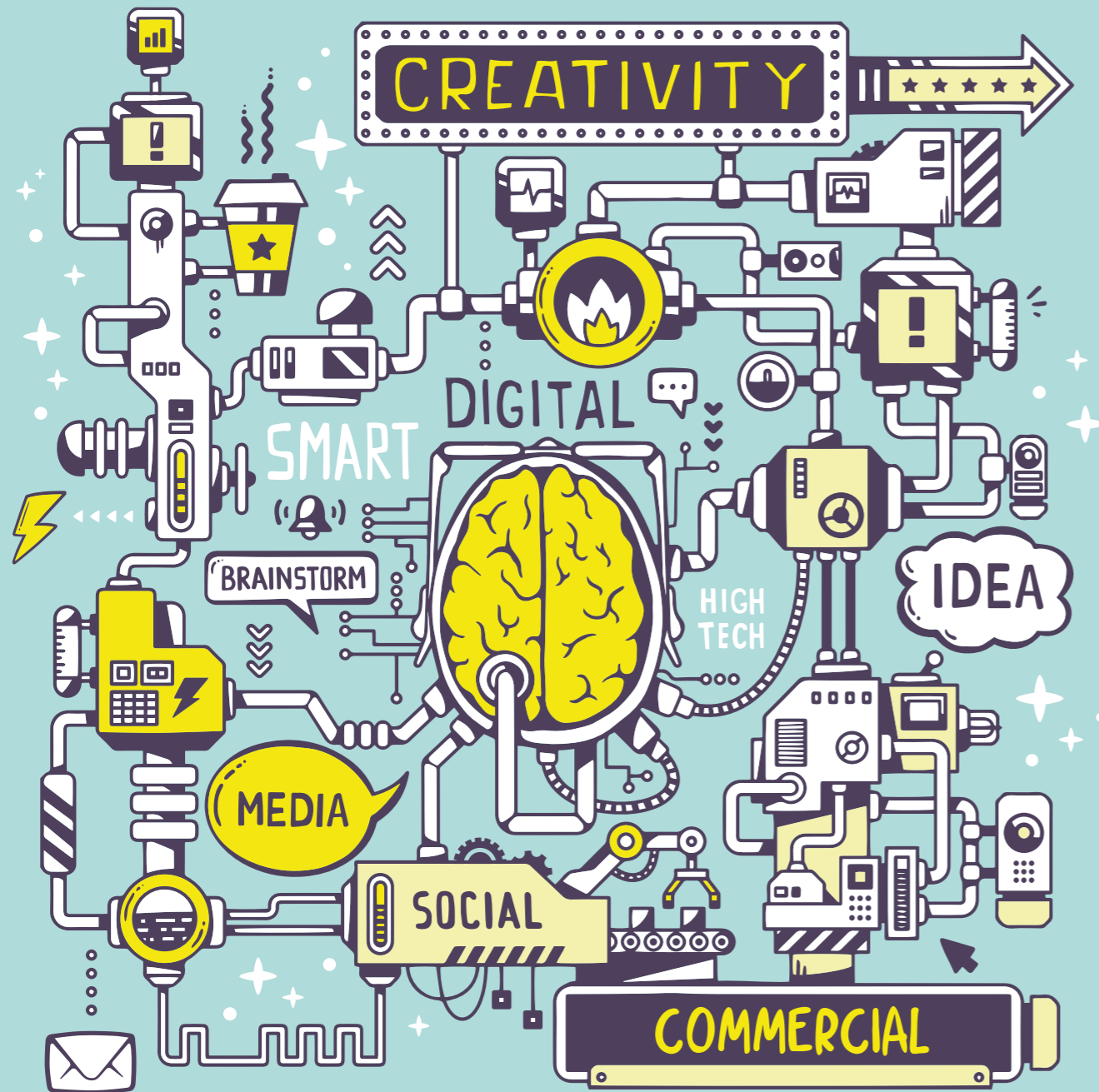
Potentially more problematic is the situation if you want to use a retro design or logo that was owned by someone else ‘back in the day’. Here too, you might still be in luck, but you need to trade carefully... It should be easy enough to find out who the original IP owner was, but it may be quite another matter to establish who – if anyone – now owns the rights.

In the case of retro designs and logos, there may have been many transfers of the IP over the years, none of which is on the public record. That means there may be a current owner who is difficult or impossible to identify. This brings in an element of unpredictability and uncertainty.

Yes, retro intellectual property can have commercial cachet. But it can also have catches. If a current IP owner can’t be found, it’s almost impossible to say for sure that you can use them safely. In law, proving a negative is one of the most difficult things to do.

My take-home message is the same as ever. You need to know what you’re doing. It’s vital that you seek expert advice to help you. After all, would you buy a listed house without knowing what you’re getting into? No, of course not. Not even if it was a ‘clever’ one.





Commercial Creative

David Sprei – Commercial Director at Penguin Ventures – looks at why a balance of commercial sensibilities and creative strategy is the key to crafting successful brand extensions...



A healthy balance between a commercial drive and creative sensibilities drives what we do. All brand owners are set up differently according to scale, and the relationships between commercial teams and creative teams inevitably vary depending on where you look.

I'm very fortunate to be in a relatively small team at Penguin Ventures. I have an open and collaborative relationship with our Creative Director, Thomas Merrington – it also helps that Thomas is very commercially astute as well as a brilliant creative.

It's important to get this balance between commercial instincts and creative nous right because ultimately, it's absolutely key to delivering a great licensed product or experience.

Design, creativity and innovation is at the heart of all successful and memorable brand extensions, and with my commercial hat on, great products naturally fuel the longevity of licensing partnerships too.

It's never really about the Minimum Guarantees on a deal. It's about delivering for years to come and building a network of licensees that really understand your brand and can stretch it, helping to expand character worlds... In turn becoming part of the narrative.

Whether you're on the commercial side or the creative side, you want to do

"Whichever side your fall into, you need to have a blend of both creative and commercial skillsets to deliver on impact, success and integrity."

things well – and in our industry, you often only get one chance.

Look at The Snowman. We get one quarter a year to get the right product in at the right time to appeal to the right audience. We've got to consider how far we can push the brand creatively, while also ensuring it remains authentic and commercially viable.

There's a view that those in commercial roles want to strike deals that do the numbers as soon as possible,

while creative types may want a longer, more 'considered' journey. I don't buy into that. Whichever side you fall into, you need to have a blend of both skillsets to deliver on impact, success and integrity.

I'm absolutely commercially minded, but I understand and get involved with the creative side of the business. It's

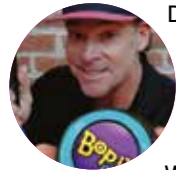
something that takes time, and I certainly wasn't aware or engaged with the product-development side of the industry straight away. But it's a learning curve worth pursuing to deepen your overall understanding of the industry.

The same sense of balance applies to designers and creative directors in our industry. The very best creatives understand the commercial viability of ideas; it's a cornerstone of how they approach what they do.

It's everyone's responsibility to understand and embrace both sides, and – in my opinion – it's this balance that's a key driver behind some of the industry's most successful products and experiences.

Bop It! Twist It! Brand It!

KID Group's **Dan Klitsner**, inventor of Bop It, talks us through how the iconic game has thrived with licences – and what the new Bop It Button offers celebrity brands...



Dan, always great to catch up. Bop It is celebrating its 25th anniversary, and we've recently seen brands like Star Wars, Frozen and Marvel

get the 'Bop It' treatment. When did it become clear there was brand potential with your invention?

Well, when I first had the 'Do what it says' idea for Bop It, I almost immediately knew it could apply to characters. Bop It is a remote that controls people; it tells people what to do. So, with its DNA in controlling people, it's only a short leap to characters telling you what to do to them.

Funnily enough, I did exactly that – but not with a Bop It! A couple of years after Bop It, in 1999, I licensed the Goldberg Smash N' Bash game to Tiger Electronics. Based around Goldberg the wrestler, he would shout out commands like 'Body slam' and you'd have to twist his head, or press his torso, or lift his arm.

A human Bop It!

Exactly. It was clearly a Bop It-inspired character. Following that, I very quickly started pitching ideas to Hasbro around Bop It characters... It took 15 years to actually get one off the ground! We did Bop It R2-D2 in 2015.

15 years! Why did it take so long?

We were busy doing other Bop Its, and there are the usual issues around trying to license things. The people there at the time also didn't have this vision for Bop It; they just didn't really think of it in this way.

We did do a Bratz Bop It in 2004, and that was a normal Bop It but using the Bratz voices. Along similar lines we also almost did a Ricky Martin Bop It using a Latin beat – we still have the recordings for that. I personally spoke to the Black Eyed Peas about doing something... Aerosmith... Justin Bieber... I've worked on plenty of mock-ups.

I can see how they'd work!

I actually also developed another licensed Bop It concept called Bopsters. I looked at things like Monopoly, that had lots of different themed versions, and I felt Bop It could benefit from having that air of collectability. These were collectible Bop It games based on different characters; it would've taken Bop It into a new category. And they weren't supposed to look exactly like the characters... You would know there was Bop It DNA there; they would have their own style where their feet would always be the 'Twist It' knob.



A lovely idea! And very different to the direction that the licensed Bop Its eventually went in...

Yeah, with some of the licensed Bop Its out there, it's difficult to know it's even a Bop It. They look exactly like the character. The Bopsters idea would've made it clear that these were Bop It character mash-ups.

It would've been an interesting direction to go in! As you mentioned, eventually the first licensed Bop It to launch was R2-D2 – that seems like a good fit.

Yes, it worked out with Hasbro and the licensor and so it happened. We developed the prototype, and one idea that I think would've been cool was that you'd have to learn the droid language for 'Bop It', 'Twist It', 'Pull It'. Bop It does actually have a sound-only mode, where it plays the sound effect for those commands rather than the words. The different parts of Bop It look how they're named – Twist It is a twisted swirl, for example – and the sound effects sound how they look. It's quite intuitive in that sense, and some people prefer that sound-only mode! So that was one option we looked at for the R2-D2 Bop It – and you could've bragged that you understood droid!



"We almost did a Ricky Martin Bop It using a Latin beat – we still have the recordings for that!"

“Bop It’s emphasis on voice is perfect for pairing up with brands... And from a toy perspective, it’s fun to take a character and twist its head or pull its arm!”

Ha! So if it didn’t go down the droid-language route, how does R2-D2 convey the commands?

Well, something quite amazing happened. They got Anthony Daniels – the actor who played C-3PO – to be the voice that tells you what to do to R2-D2. That was the idea of someone at Hasbro. It was pretty cool.

Very cool. And from that point, the door was open to licensed Bop Its?

Yes, Minions came next. They’re shaped right – they look Bop It-y. There’s always a question over which characters lend themselves to this form factor, but it worked with characters like R2-D2 and BB-8. And characters like Spider-Man and Frozen’s Olaf say the commands themselves. There’s also some creativity in different forms catering for different actions, so ‘Pull It’ with Spider-Man requires you to pull his web, but I’d still love for licensed Bop Its to have a unified, recognisably Bop It style. Who knows – it might happen someday!

Why do you think Bop It has been such a neat fit for licensing?

It’s one of the few games where voice and

sound is the main personality of the game. It’s not just a talking game; it has personality. When you fail, it says something funny, and when you’re doing well, it encourages you.



That emphasis on voice is perfect for pairing up with characters and brands.

Also, from a toy perspective, it’s fun to take a character and twist its head or pull its arm.

The voice element is also key to your latest Bop It venture, the Bop It Button. Tell us a bit about that.

Well, there’s an opportunity with Bop It to bring more personal, customised, authentic mashups. I wanted to do something for Bop It’s 25th birthday that’s meaningful... So, I’ve made the most challenging, devious, addictive, annoying Bop It of all time – the Bop It Button.

I’m sold!

Ha! It’s a single button – and it only has two commands... Bop It or Don’t Bop It... If it says Bop It, you push the

button. If it says Don’t Bop It – you don’t push the button.

Sounds simple enough...

Well, it changes the cadence more than any other Bop It. And there are sometimes delays between Don’t and Bop It, so it gets confusing if you’re not paying attention! Oh, and it’ll also say Do Bop It and Do Not Bop It, so with the delays, that becomes tricky too!

I spoke too soon; it sounds nightmarish! When does it launch?

It’s launching on Kickstarter this month, but the main goal is to actually use this to do some good. The idea is to go to celebrities, ask them what causes they’re passionate about and use branded Bop It Buttons to raise money.

Let’s use Snoop Dogg as an example – and fans of Bop It grew up with Snoop Dog, so it’s a good fit! We’d ask Snoop if there’s a charity he’d want to support. We’d then put his voice and music into a Bop It Button, create a limited run of Snoop Dogg Bop It Buttons and sales of that would raise money for his chosen charity.

It’s a great idea. And a smart approach to licensing the game.

We hope to do some real good with it.





"A Brand for Every Licensee"

Alexander Thieme – Licensing Manager for Publishing & Consumer Products at Asmodee Entertainment – on building brand extensions for games like CATAN, Dobble and Arkham Horror.

Alexander, it's always great to catch up! To get the ball rolling, how did you come to be working in licensing?

Prior to joining Asmodee, I worked at Games Workshop for 20 years, doing lots of different things; publishing, translations, events, retail... The list is endless! At some stage, I started working with the licensing department there. That team wanted me to write a paper about the German market, and the potential to strike licensing deals in Germany. So that was my start in licensing!

Do you think having worked in so many different areas of that business proved useful when moving into licensing?

Absolutely. Licensing was a brilliant combination of everything I'd done before, and it gave me the opportunity to speak with lots of really interesting people about their wonderful businesses. It's what I'm doing now with Asmodee, day-in day-out.

It's one of the busiest jobs I've ever had in my life, and it's also one of the most exciting. Every call is interesting – different people, markets, industries... I'll speak to

someone about licensed coffee one minute, and the next call will be about a graphic novel for kids. I really, really love it.

I can imagine that variety keeps things interesting – and the Asmodee portfolio of brands is just as diverse... It spans gaming icons like CATAN, fast-paced card games like Dobble, and the vast worlds of Twilight Imperium. That must lead to all sorts of unique licensing opportunities?

It really does. One of the slogans at Asmodee is 'A game for every gamer'. We can expand that now to 'A brand for every licensee'. We have an incredibly wide catalogue of brands, and each has a different fanbase. We have kids, families, casual gamers, hardcore gamers – it's fantastic.

You have something like Ticket to Ride on one side – a game with wide appeal; you can find it everywhere. Then there's a brand like Arkham Horror, which has a lot of superfans and is very big. And then, for example, there is Twilight Imperium – one of the best games in the world, with a fantastic universe that has a hobby gamer following, or Legend of the Five Rings, which has a small but rabid fanbase. There

"I always say to partners "No matter how silly an idea is, don't censor yourselves – just ask us and see if we say no!" There have been some left-field creative ideas that we've absolutely loved."

are about 300 brands in Asmodee's catalogue, so it's a full spectrum!

And having that spectrum can help blow categories wide open for you guys, right? In apparel, Dobble might lend itself to kidswear while Twilight Imperium could be a nice fit for something more high-end...

It always depends on the partner's abilities and needs. When I have conversations with potential licensees, I always want to find out what they want to do because our brands need to marry up with their needs. This exploration is an exciting and creative process.

I'm interested in Asmodee's first few steps into licensing. How many of your games were 'brand-ready' and how many did you have to build up licensable assets for?

They were all ready for licensing, but like any company that's starting a licensing programme for its brands, we had to do some work. That said, I'm not sure any brand is ever fully 'brand-ready' – they're always evolving.

Also, what you need to be brand-ready differs from brand-to-brand. For example, if we explored Dobble plush, what needs to be in place for

that deal to happen is different to what needs to be there for something centred around the deeper world of Arkham Horror.

The good thing is that we don't just give our licensees a style guide and say "off you go!" We talk to them, give them additional inspirational material to spark their creativity and help them develop ideas. A successful licensing project needs both the creativity of the licensee and the proper support of the brand owner.

I always say to partners "No matter how silly an idea is, don't censor yourselves – just ask us and see if we say no." There have been some left-field creative ideas that we've absolutely loved.

Yes, and we'll dive into some of those in a moment. You mentioned fans earlier... How passionate are the fanbases around your brands?

Our fans are very connected – emotionally and socially – to our brands. And that even goes for a simple game like Dobble. The experiences around the table involving our

brands form part of these fans' identities.

These games are a big part of people's social circles and family lives; it's a deep, emotional

connection. They want merchandise that speaks to them and reflects the experiences they hold so dear. This means our products need to come from a creative place.

Can you give me any examples of recent launches that highlight how creative licensees can be with your brands?

Rollacrit's CATAN ranges are a great example. They have three lines... One focuses on in-world organisations like The Bricklayers Union of Catan. Another centres around the 'Greetings from Catan' range that imagines terrains from the island like a tourist destination. And finally, there's the 'Catan Seaside Resort' series, which is inspired by the beaches of the game.

Then you have something like Ata-Boy's CATAN collection. They have a clear focus on things like fridge magnets, buttons and keyrings, working with classic imagery and insider jokes from the game, like 'No One Wants Your Sheep'. It's a clever way to show off your fandom.

And then you have a partner like Just Funky, who sit somewhere between the two. They have a very unique style, that I love. Each partner has taken a different creative spin on the brand, and every kind of CATAN fan can find something for them across these collections.



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“We’re open to talk about any product or category, be it CATAN coffee or Dobble stationery – there are many opportunities. The sky’s the limit!”

Absolutely – and that’s extending to cookbooks too, right?

Yes, we have a CATAN cookbook on the way from Ulysses Press! It’s all about different dishes inspired by the different landscapes seen in the game. We also have a cookbook coming out based on Ticket to Ride, and that’s about taking consumers on a culinary journey. It sounds left field, but when you dive into them, they make total sense.

What’s the value of doing brand extensions that surprise people?

There are different types of fans, and fandom itself follows the psychological principle of symbolic self-completion. You want to surround yourself with things that are part of your identity. It needs to speak to you, and also speak to those around you.

In merch terms, that means there’s ‘in-your-face’ product and the more subtle ‘guerrilla’ style of product. Either way, it needs to speak to fans and these irreverent, playful products fit the bill for some consumers looking to be surprised and entertained.

A good example of this is the Welbeck puzzle books for CATAN, Unlock! and Ticket to Ride. They also have puzzle books in the

works for Pandemic and Dobble. It’s easy to think ‘How could you do a puzzle book for Dobble?’ but it’s fantastic. I saw the pre-production sample recently and was gripped!

These books stay true to the game, using colourful, well-known symbols from a variety of Dobble sets to create an array of puzzles. From spot the difference and missing squares to head-to-heads you can play with a friend, these books provide lots of entertainment in a neat pocket format you can enjoy anywhere.

When you find a partner who knows what they’re doing, you can create some really engaging content.

Do the studios behind the games get involved in the creative process with your licensees?

Well, what’s great is that the studios have strong connections with the gaming community. Asmodee, at its core, is at the heart of the board game community as most of us a board gamers.

The people that make our games do so with a lot of passion, and board game players are passionate too. So, style guides are great, but they’re not the be all and end all. Licensees also engage with us, our studios and our gaming



community – and that often leads to a flurry of ideas that resonate with fans.

For any licensees reading, what areas are of interest to Asmodee Entertainment at the moment?

We’re looking for partners in graphic novels for two of our biggest brands, Arkham Horror and Terrinoth Legends. We’ve had some great experiences in that segment already and know how powerful that style of storytelling can be, so we think it’s time for these two brands to find a home in the graphic novel space.

I’m also looking at collectible plush, be it aimed at families around Dobble or geeky plush for something like Arkham Horror. We think there’s some really cool things we could do in plush. Also, I’m always looking at publishing formats, because they marry up wonderfully with games.

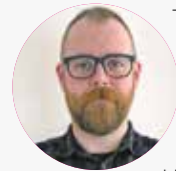
Generally though, we’re open to talk about any product or product category, be it CATAN coffee or Dobble stationery – there are many opportunities! My colleagues are also working on some really exciting media projects and in video games. The sky’s the limit.

One last question – how do you fuel your creativity?

My biggest source of inspiration is in talking to people. The back and forth with licensees is fertile ground for creativity. People bring their experiences, their backgrounds and their needs, and that comes together with our experiences and our needs for a unique mix that fires up creativity.

Fashion, Fandom and Function

Ben Roberts, Content Director (EMEA) at License Global, looks at how brands from many different sectors are exploring new creative and collaborative outlets through licensing.



The brand licensing, collaboration, extension and partnership market is growing. License Global's Top Global Licensees Report 2022

highlighted how 88 of the world's biggest brands and intellectual-property owners were responsible for \$260.8B in licensed consumer goods sold at retail – FY 2021 – creating a \$39.7B annual growth margin on FY 2020.

Increased consumer interest in experimental collections and innovative consumer products – designed in partnership with the world's most prominent intellectual properties – drive that growth and inspire brands to explore new creative and collaborative outlets. These outlets, initiatives, campaigns, activations and consumer product lines help brands break into new markets, reach new audiences and place themselves in new consumer product categories.

CATEGORY FOCUS: FASHION

According to Fashion United, the fashion market is forecast to reach a global value of \$3T by 2023 – 2% of the worldwide GDP.

The PUMA x Coca-Cola capsule is one recent example of the creative platform brands offer designers, licensors and brand directors to magnify elements... These include heritage, style, cultural trend and consumer appeal.

According to the capsule launch release: "The PUMA x Coca-Cola campaign exudes Americana, transporting us back to a classic Route 66-style diner. Decorated with vintage posters, wall clocks and other ephemera of the 1920s and 30s, the setting completes the purely nostalgic vibe of the collaboration."

Another brand channelling its inner-Americana is HYPE. At their flagship store in Carnaby Street, London, HYPE recently launched a dedicated collaboration with KFC... This 47-piece collection includes race jackets, hoodies and a KFC Bucket Bag – designed to fit KFC food buckets, naturally.

It's not, however, just food and beverage brands making the most of the reach that fashion holds upon the global consumer. Animation, anime, cartoons and childhood brands are facing consistent success.

Pokémon is a crucial brand making waves – shockwaves, even – in the

fashion space through partnerships and creativity, transforming its gaming, character and animation heritage into a signature style and adding a new edge to the global brand.

Speaking exclusively to License Global, Matthieu Galante – Licensing Director, EMEA at The Pokémon Company International – explains how fandom helped that transformation: "The success of the brand attracts a growing number of high-calibre partners, and the designers and celebrities we work with tend to be fans themselves, so they already love and understand the brand," says Galante.

"This synchronicity helps create exceptional and covetable collaborations with huge appeal and great collectability, reflected in consistently strong retail sales. Pokémon capsule collections frequently sell out almost immediately, and this popularity, in turn, drives exciting new partnerships."

To celebrate the ongoing theme of fashion, cutting-edge brand design and forward-thinking style, Brand Licensing Europe is hosting a catwalk on the show floor, dedicated to brands within lifestyle, kids, food and beverage, entertainment, culture and unity and sustainability with



"The products that harness an individual's emotional touchpoint with a brand make a real impact, and this is true across all consumer categories."

takeovers from Mattel and SEGA. Brands signed up for this include NBCUniversal, Perfetti Van Melle, The Smurfs, Retail Monster, Pink Key Licensing and Sony Interactive.

EXPLORING THE BRAND LANDSCAPE

The products that harness an individual's emotional touchpoint with a brand make a real impact, and this is true across all consumer categories.

Fast Moving Consumer Goods has become a creative playground for consumers to engage with their favourite foods, beverages, treats and brands en masse as the global food and beverage industry sets for astronomical growth.

Bassett's, the long-standing sweet and confectionery company, recently experienced massive success after bringing its brand to the licensing market through The Point.1888. They

ventured into ice creams, frozen foods and consumer products to grab the nostalgia market – and a young audience – to breathe new life into the brand.

Video games have taken over as the world's top form of entertainment, escapism and interactive storytelling, valued at over \$198.6B globally, according to our friends at Newzoo. It also just so happens that video games are one of the most significant inspiration points for physically and digitally licensed goods.

There is no consumer-facing market worldwide that brand licensing does not touch, but the most creative and practical examples on display across each vertical are powered by collaboration and consumer-focused design. It's not just the licensing industry behind this indelible ocean of brand exploration, but an entire community of creatives – regardless of discipline.

Brand licensing may often be described as a secondary business function for global brands, but the future and omnichannel evolution of truly impactful brand extensions, collaborations and licensed products sit firmly with the creative community.



Creative Kryptonite

Creative consultant and Brands Untapped writer **Deej Johnson** shines a spotlight on three creativity killers – and how to avoid falling into their traps...



Do you think of creativity as an art or a science?

While I've always seen it as more the latter, even habitually creative people can flounder

under the wrong conditions. Oddly, though, most industries allow these conditions to thrive.

Here are three common ways in which people often stop creativity dead in its tracks... And what to do instead.

Bad Brainstorming

Of all the counterproductive ways to encourage ideas, this may be the most widespread. Consider this: if you have a lot of people who aren't hugely confident playing their own musical instruments, how much better would they sound if you

shoved them all in a room and said, "Do your best!"?

Unfortunately, the sheer busyness of

brainstorming often creates the illusion of productivity. Really, though, it's all gong and no dinner. Indeed, studies

show it's much more effective to ask individuals to come up with a number of ideas outside of a group environment.

Lack of Clarity

Think of the creative part of your mind as being like a computer – and remember the old programming adage: "Rubbish in, rubbish out!" This is important because it often seems that people give ill-defined goals or problem outlines in the mistaken belief that being vague serves as a launch pad for 'blue-skies thinking'. It doesn't.

It's far better to identify a clear goal, and distinguish between an interest – what you want to achieve – and positions: the numerous ways in which you might achieve it.

Stopping at "I Don't Know!"

Countless decision makers face a paradox when pushing teams for new ideas. On the one hand, they want innovation. On the other, they're naturally risk averse.

And since they're in no hurry to gamble on untried products, they ask countless questions about a new idea – despite it

being too early in the process for anybody to have the answers...

This situation is exacerbated if the proponent admits the truth and says, "I don't know". Those words tend to provoke one of two different attitudes.

The first is of curiosity: people truly want to know more! Here, saying "I don't know" simply finds a sea of possibilities, not the end of a notion.

The second, however, is often motivated by ego or insecurity, and can signal an idea's imminent death. Specifically, the questioner appears to relish the fact that no one has an answer – as though they win a cash prize for finding a way to scupper new thinking.

Happily, you can handle both situations in exactly the same way. Simply acknowledge that the question is valid – and clarify that the idea is new: "That's a great question! I just this second had the idea, though..." Then matter-of-factly say you don't know – immediately adding, "...we should find out."

Handled with integrity and respect, your not knowing everything about an idea needn't be its downfall.

Roll with It

Spin Master's **Dougal Grimes**, Open 2 Design's **Matt Burtonwood**, Galactic Sneeze's **Sara Farber** and **Peggy Brown** from Peggy Brown Creative Consulting discuss creating licensed board games.

We're in something of a purple patch for licensed board games.

In the not-so-distance past, brand-slapping led some to be wary of licensed board games. Now, though, publishers are recognising that brands of all kinds can attract consumers with games that authentically represent an IP's brand values... By way of example, last year saw the likes of reality show *Love Is Blind*, sitcom *Curb Your Enthusiasm* and streaming giant Netflix each get the party game treatment from Spin Master – with all three titles coming from invention studio Galactic Sneeze.

Elsewhere, Ravensburger debuted a *Bake-Off* board game invented by Frederica Scott Vollrath, while Funko Games enjoyed success with new games based on brands ranging from *Rear Window* to Disneyland attractions.

Funko's *It's a Small World* – pictured to the left – transports the iconic theme park ride to the tabletop. It's a great example of how it's no longer just our favourite movies and TV shows that are ripe for the board-game treatment.

Gibsons has an ongoing partnership with Transport for London that now encompasses three games: *Mind the Gap*, *Connecting London* and *Race the Rails*.

Elsewhere, Colorway Games Labs' Omari Akil invented *Summertime*, based on the song by DJ Jazzy Jeff and the Fresh Prince.

Food brands are getting in on the act too. Pop Tarts has been given the card game treatment by Funko Games, Peggy Brown invented a Kraft Heinz collection for Big G Creative and Richard Heayes created a *MasterChef* range for Tactic that sees games bundled with real recipe cards.

There's also creative variety to be found in games based on mega-brands. Ravensburger's *Disney Villainous* range throws the spotlight on properties that, traditionally speaking, haven't been consumer product drivers for Disney... *The Emperor's New Groove*, for example; *Steamboat Willie*, and *Basil: The Great Mouse Detective*. Not to be outdone, Spin Master recently achieved a similar feat with *Disney Sidekicks*. Invented by Eric Lang, this game gives Apu, Lumiere and Tinker Bell their moment in the sun.

To find out more about the key to creating great licensed games – and get some insights into where this corner of the industry is heading – we spoke with Spin Master's Dougal Grimes, Open 2 Design's Matt Burtonwood, Galactic Sneeze's Sara Farber and Peggy Brown from Peggy Brown Creative Consulting.





Dougal Grimes,
VP Innovation & Inventor
Relations, Spin Master

There are two paths for great licensed games. The first is to be true to the IP's story. This works well with more story-driven and entertainment properties where you want the fans to get involved in the nuances, bringing the world they love to life – or even expanding it.

The second path is to play with humour, parody and juxtaposition. In this area it really means anything is a viable proposition because it comes down to the creativity of the designer or team behind it to spot these opportunities.

Our partnership with Big Potato on the Blockbuster game is a great example of this... It plays on the nostalgia and humour of the now defunct nineties VHS rental store, leaning into that with the execution of the plastic video box and the more light-hearted and animated gameplay of charades.

Going forward, everything really is on the table. Nostalgia is an ever-rolling target, creating new opportunities as Nineties nostalgia turns into Noughties nostalgia – while simultaneously making you feel old!

The past decade has seen the meteoric rise of geekdom, which Funko encapsulates so well, and there really are fans out there for every brand.



“Nostalgia is an ever-rolling target, creating new opportunities as Nineties nostalgia turns into Noughties nostalgia – while simultaneously making you feel old!”



Peggy Brown,
Owner, Peggy Brown
Creative Consulting

Like bringing any game to market, strong partnerships with licensors and retailers are, of course, key – but where will lightning strike? Your guess is as good as mine. And when you factor in all the ground-shifting that's happening lately with retail and shipping, anybody would have to admit there's a decent amount of luck involved. That being said, luck favours the persistent.

From an inventor's standpoint, we think about how the consumer interacts with the brand. Is it serious, kitschy, deep, or silly? Is it widely known, or is it the kind of thing that's more appealing if it makes them feel like an

insider? What's the age range and how far can you expand it with good playability, an enticing hook and a sharp price?

All these criteria must be balanced with each other... If it's geared too much toward insiders, you limit the market potential. If it's too simplistic, you risk boring or even offending the established fan base. If it doesn't revere the brand, it could even do damage.

Research informs your moves. Listen to the licensor – they know their ketchup better than anyone. A good licensor can guide you as you fine tune the gameplay, content and positioning for retail, and believe them when they share the map of potential pitfalls. Luckily, everybody involved has interests that are aligned – we want to sell lots of games!

“If a game is geared too much towards insiders, you limit the market potential. If it's too simplistic, you risk boring or even offending the established fanbase.”



Matt Burtonwood,
Director,
Open 2 Design

When we work on licensed items – either as work for hire or in the inventor space – the challenge is always to find a compelling product story... Something where there's a clear link between the licence and the play pattern.

There are lots of iterations of classic games on the market with branded collaborations, and something like the Harry Potter version of Pictionary Air makes total sense. The glowing wand lends itself perfectly to the game. On top of that, the AR nature of Pictionary Air has that magical quality that all the best Harry

Potter merch naturally has. Natural is probably the word; you're looking for a natural fit.

The next challenge for toy companies will be to sieve through the streaming channels to find the next breakthrough bingeable series... And then be in a position to act fast. It's harder and harder to plan against a big movie release when content is coming at us in all directions. But it's exciting. You only have to look at the recent success of Toikido and their work with Among Us.

I think it'll be a mixture of classic brands that make us feel warm and fuzzy and new brands that make us feel like we have our finger on the pulse that'll be the focus for firms moving forward.

“The next challenge for toy firms will be to sieve through the streaming channels to find the next breakthrough bingeable series... And then be in a position to act fast.”



Sara Farber,
Co-Founder,
Galactic Sneeze

There are a few key things we consider when designing licensed games. First off, we want to make the brand look good.

When designing the Netflix Trending Now party game, we considered what Netflix would probably want. We thought they'd be excited to showcase their wide range of popular content. So we incorporated a deck of Content Cards, each one listing the name of a Netflix series – or film – along with a brief description.

We also consider how the play uniquely captures the particular licence. Making a

great branded game isn't just slapping a logo or set of characters onto an existing game, but you don't always have to completely reinvent the wheel.

Our Curb Your Enthusiasm party game features a judging mechanic, which is used in other popular party games. But the elements you're combining, the set up, and various twists make it ownable and unique to Curb. The schtick – players competing to be the ultimate Larry David by talking themselves out of awkward situations – connects to why the series is so beloved. It all comes down to execution.

Last but not least, we try to create a game experience that's fun whether you're a superfan or not.

“Making a great branded game isn't just slapping a logo or set of characters onto an existing game, but you don't always have to completely reinvent the wheel.”



Wish You Were Here...

In light of recent licensed hotel stays – from a Scooby-Doo-inspired Airbnb collaboration to a KFC hotel suite – we asked Making Things' **Fi Murray**, Reemsborko's **Max Arguile** and Rainbow Productions' **Simon Foulkes** for the brands they think would be a great fit for a vacation experience...

Earlier this year, Warner Bros teamed with Airbnb to give Scooby-Doo fans the chance to book a one-night stay in the Mystery Machine. Designed to celebrate the 20th anniversary of the live-action Scooby-Doo film, the stay included snacks inspired by Shaggy and Scooby's favourite foods, and – upon arrival – a virtual greeting from Matthew Lillard, the actor who played Shaggy.

But this is not an isolated incident – licensed stays are on the rise. To celebrate 25 years since *Scream* landed in cinemas, last year saw Airbnb launch a *Scream* experience at the house from the original film. The house was decked out to look exactly as it did in the movie, complete with knife marks on the garage door and a dedicated phone line for guests to call Ghostface, *Scream*'s iconic killer.

2021 also saw US vacation rental platform Vacasa team up with Dr. Seuss

Enterprises to give fans the opportunity to book a stay at the Grinch's cave. The multi-level 5,700 square-foot lair boasted a kitchen stocked with roastable beast, Who-pudding, and an emergency stash of Who-hash. There were plenty of the Grinch's gadgets on hand too, including an over-the-top coffee machine.

And it's not just entertainment brands getting in on the act. 2021 saw a pop-up KFC hotel experience launch in London. Called the House of Harland, the hotel room features KFC-themed wallpaper and bedding, a cinema room, a KFC Hot Winger arcade machine and a 'Press for Chicken' button that provided KFC at the touch of a button.

With all this in mind, we asked Making Things' Fi Murray, Reemsborko's Max Arguile and Rainbow Productions' Simon Foulkes one question... Which brands do they think would be a great fit for a hotel experience?!



Simon Foulkes,
Managing Director,
Rainbow Productions

Why hasn't Tetris Towers been done already?! The instantly recognisable cross-generational brand is all about creating order out of chaos which, let's face it, is pretty relevant in a post-lockdown C-19 world.

Tetris Towers is for everyone; for those who want to be physically and mentally stimulated or those who want to just be immersed in an inclusive, diverse, challenging and rewarding world. While one parent re-organises the holiday mayhem, the other visits the Tetris Spa & Beauty Salon – featuring products such as the NYX Cosmetics x Tetris collection.

Of course, the little people are kept occupied with Tetris Tumbling soft play and shape-shifting sensory activities. The gaming-gen get to experience life away from a solitary screen and dip into a physical arcade, with VR Tetris tournaments and brick-blasting their way out of Escape Rooms.

And – with AR Tetris blocks cascading from the ceiling in reception and scanned items in the pool bar coming to life with music, backgrounds, sounds and special effects – you'll probably spend a lot of time reminiscing about how a game from 1984 is responsible for living out its legacy in the world we inhabit nowadays. Tetris Towers could also use Tetrimino shapes architectural effect, with rooms using Tetris Feng Shui, shops stocking Tetris merchandise and kids' menus

featuring Tetris-shaped nuggets and chips... This is truly an all-inclusive tantalising thematic treat! Oh, and paired with some Tetris costume character meet and greets; I think this presents the winning combo to level-up in the matrix!



Max Arguile,
Owner, Reemsborko

Hotel Chocolat actually does have a hotel, but only one, and it's in St Lucia, which makes it fairly unattainable for most people...

Perhaps that's the idea?! Looking closer to home, what about Cadbury? CadburyWorld, incredibly, doesn't have a hotel on site – so why not utilise this beloved brand name to expand into at least one hotel in situ? What chocolate lover could resist?

Another brand that should have a hotel is one that already has a reputation for softness, cleanliness, and fresh fragrances – Lenor Comfort.

Another pick, however, would be around entertainment... Live-themed events – with professional performers – are growing in popularity. Sherlock has an escape room, Doctor Who has Time Fracture. Both of these are theatrical events that enable fans to immerse more fully into their fandom... The Walking Dead has a huge fanbase, and being in the middle of a staged zombie break-out is an experience people will pay for. Well – some people! For a long time, though, there was a dining experience in London that looked

to recreate the experience of a well-known Seventies comedy, with waiting staff doing impersonations of Basil Fawlty, Manuel, Sybil and Polly – arguing with each other, being rude to customers, almost spilling the food and elevating the evening from a meal into an experience. So why not take this further and open an actual Fawlty Towers?



Fi Murray,
Creative Director,
Making Things Studio

Now this might just be because I had a tub of Ben & Jerry's last night while looking to buy an old campervan – but I'm envisaging a Ben & Jerry's glamping experience. Think ice cream truck meets converted campervan, with a secret, fully loaded freezer. Naturally this would be filled with all the flavours of Ben & Jerry's – especially the Glampfire Trail Mix flavour!

It could also feature Ben & Jerry's artwork, branded bedding, glam dressing gown and slippers, ice-cream pillows, little cacti plants grown in tubs, a stickered-up surfboard and a pull-down movie projector on the outside of the van for that Netflix and chill'd vibe – another flavour, perhaps!

Imagine that parked up in a beautiful field, or somewhere like Fistril Beach, Newquay. It would be wonderful if the interior was created with upcycled ice cream tubs – card mulch – and to have the van solar powered, electric and running carbon neutral.



License to Spill

Triclops Studio's **Rob Ames** and **Luc Hudson**, Beams International's **Emma Coote** and Tomato Source's **Emma Beeson** share their suggestions as to which brands are ripe for a beer partnership...



"Müller Fruit Corner would be an interesting crossover – especially if the fruit purée element was a shot of liqueur which you could sink as a 'bomb' into the creamy beer!"

This year has seen a flurry of brands launch beer collaborations. From The Lord of the Rings to Candy Kittens, Brewdog has launched beer for a wide range of IP. Meanwhile, Northern Monk turned heads – and potentially stomachs – with an Aunt Bessie's collaboration for Jam Roly Poly Pale Ale.

It's also a sector that's catching the attention of brands in the heritage sector. The Ashmolean Museum has entered the beer space thanks to a partnership with Hook Norton.

"We've poured all of our 173 years of beer and brewing knowledge into creating Ashmolean Ale which we hope will help refresh and inspire minds in equal measures," said Hook Norton's James Clarke.

Last year, the Cadbury Creme Egg celebrated its 50th anniversary with a limited-edition beer courtesy of Goose Island Beer Company. The Golden Goo-Beer-Lee Creme Stout was a blend of malted barley, oats, wheat and milk sugar, as well as cacao nibs and vanilla beans. It sold out in minutes.

"The flavours of a stout are already quite complementary to the Creme Egg, but I wanted to make sure, when you cracked open the beer, you knew immediately what the inspiration was and really big up the chocolate and creaminess of the beer – while keeping it super drinkable," said Goose Island Master Brewer, Andrew Walton.

It seems authenticity is key when bringing brands into beer, and especially when dealing with food brands. A good example is Marmite's foray into booze with Camden Town Brewery last year.

To create the limited-edition Camden Marmite Ale, Camden started with a combination of pilsner, Munich, Perle hops and smoked Rauch malt. The brewers then added Marmite, resulting in a smoky, Marmite-infused ale.

Following all this boozy activity, we asked Triclops Studio's Rob Ames and Luc Hudson, Beams International's Emma Coote and Tomato Source's Emma Beeson for their suggestions as to what other brands are perfect for a beer collab.

“I love the concept of ‘craft beer meets craft coffee’ – so it would be great to see a coffee brand enter the beer space with a really authentic product.”



Emma Coote, Group Brands & Licensing Director, Beams International

There’s some great character-led licensed beer in market and I know some of it sells exceptionally well, but I also think food and beverage licensing is strongest where there’s a genuine ‘reason to believe’ in the product.

That’s why I’d lean towards a brand where, like Marmite, the proposition includes a flavour collaboration that genuinely works – and ideally adds a new dimension to the category.

As one of those people who spends half the day wondering if it’s too late for coffee and the other half wondering if it’s too early for alcohol, I’ve always been a big fan of those products that combine the two. You won’t see me much happier than when I’ve got an espresso martini in my hand!

Several coffee beers have emerged over the last few years but have by all accounts been a little ‘hit and miss’, and – from what I’ve seen – have been almost exclusively led by the beer brand. I love the concept of ‘craft beer meets craft coffee’, so it would be great to see

a coffee brand enter the beer space with a really authentic product; one that’s more about the coffee than the beer.

As certain pockets of the beer industry have had a pretty bad rap on matters such as workers’ welfare – and the coffee industry also has its own set of major issues in this regard – it would be amazing to see this product developed by a brand that puts ethics first. I think Pact Coffee would be a great candidate.

So my proposal would be a Pact Coffee Cold Brew IPA – and you can sign me up to be on the tasting panel!



Emma Beeson, Co-Founder, Tomato Source

So we all like a Friday night beer... And if you throw in a good film to boot, it’s a classic combination, isn’t it?

This year saw the arrival of Jurassic World: Dominion, so we could have some fun with a Jurassic Park-inspired Barbasol Beer on a Friday night.

Remember the modified shaving cream can that Dennis Nedry used to smuggle the dinosaur embryos? Bring back the nostalgia with an awesome shaped Barbasol Beer Cryo-Can can with a



see-through strip showing off a thirst quenching, amber beer.

And what else do we associate with Jurassic Park and an amber colour – yup, you guessed it – a mosquito! Atop the cane used by John Hammond. Throw a widget into the can, shaped in a mosquito, and there you have it – probably the most dangerous beer in the world to take a swig of. Now that would be a close shave – and a great collector, or instant win campaign!



Rob Ames & Luc Hudson, Co-Founders, Triclops Studio



Our original idea was to mash bar-snack flavours with beer... Scampi Fries Stout, anyone? However, we saw that KP have already launched a

peanut-flavoured beer with a London brewery. The last thing you’d want to do is drink a beer that’s absolutely revolting – although that hasn’t stopped us in the past – but we’re hoping our ideas would actually taste quite nice...

Rob: Being a biscuit connoisseur, the idea of mixing Fox’s Biscuits flavours with beer seems a good blend. For example, Fox’s Ginger Crunch Cream beer or Bourbon, Custard Cream... It feels like the butteriness of biscuits is there in beer anyway.

It’s such a tradition at Christmas to get a Fox’s selection box, you could just mirror that and get a Christmas beer party-pack where you get all the favourite flavours. You could get a sample biscuit with every can – maybe something like those teacups with a biscuit shelf... Perhaps you pull the ring pull and the whole top of the can peels away so you can dunk your biscuit.

Luc: I’m a big fan of Kriek, the Belgian fruit beer, and was thinking about fruity products which could complement the beer flavour. Müller Fruit Corner would be an interesting crossover, especially if the fruit purée element was a shot of liqueur which you could either choose to sink as a ‘bomb’ into the creamy beer or mix it in – echoing the various ways that people enjoy their Fruit Corner yogurt experience.

Alternatively, the bottle could be one of those old-school pop bottles with a marble separating the two segments. That way you can see the fruit flavoured ‘shot’ in the top and swirl to mix the two components together. They still use these in Japan for soda. And of course Fox’s and Müller can just drop us a line to discuss the royalty deals!



“This year saw the arrival of Jurassic World: Dominion, so we could have some fun with a Jurassic Park-inspired Barbasol Beer.”

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THOMAS MERRINGTON,
Creative Director,
Penguin Ventures

"A true collaborator,"
"inspirational" and "one of
the most commercially
minded creatives I've

ever worked with" are just a few of the glowing
testimonies we received for Thomas
Merrington. It's been a huge year for Thomas
and the team at Penguin Ventures, with a raft of
activations around Peter Rabbit's 120th
anniversary, including the Peter Rabbit Garden
Adventure experience at Blenheim Palace.



**HEATHER LAING-
OBSTBAUM,**
SVP, Global Creative and
Product Development,
Warner Bros. Discovery

Overseeing the global
creative and product
development team within
Warner Bros. Global Brands

and Experiences is no small task. The role
includes responsibility for Warner Bros.
Consumer Products and Warner Bros. Themed
Entertainment... And falls to the multi-talented
Heather Laing-Obstbaum. Under Heather's
guidance, one recent highlight saw her team
leading creative and expansive campaign efforts
for Space Jam: A New Legacy... Which proved
to be the largest roll-out of Looney Tunes
merchandise in decades.



MAR GILI,
Design Coordinator,
Perfetti Van Melle

Perfetti Van Melle's
brands include Chupa
Chups, Mentos, Smint
and Fruit-tella... And
Design Coordinator Mar
Gili is responsible for all
brand approvals and
designs internationally!
She also oversees all
product development,
and coordinates art
strategy development
with illustrators, artists
and agencies. Some of
Mar's key launches over
the past 12 months
include Chupa Chups
watches from Casio
and D1 Milano, as well
as apparel from H&M.
"Mar is truly passionate
about the art of design,
and a key figure in the
success of Perfetti Van
Melle's licensing
programmes" said
one nominator.



HELEN SELF,
Manager Consumer
Product Design, EMEA,
Mattel

"One of the industry's top
softlines experts" and "a
true creative force" are just some of strengths
nominators highlighted about Mattel's Helen
Self. It's been a huge year for the Barbie brand,
and Helen has proven to be a key figure in
crafting some major licensed collaborations
for the doll. Among the many to launch over
the past 12 months are Barbie ranges with
River Island, Skinnydip, Tutu Du Monde,
Primark and Nunoo. Helen was also a key
member in the team behind Barbie's award-
winning collaboration with Zara.



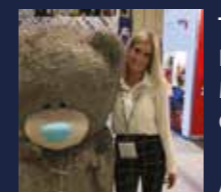
MICHAEL OGUNSEITAN,
Creative Services Director,
WildBrain CPLG

Joining WildBrain CPLG in
April 2021, Michael
Ogunseitan soon made a
hugely positive impact on the business. As
Creative Services Director leading a team of
over 30 worldwide, Michael's global role –
with a focus on EMEA, USA, and more recently
India – has seen him strengthen and evolve
the agency's creative strategy and output,
playing an integral role in driving growth of the
business. His disruptive, creative-led approach
to new business has elevated WildBrain CPLG
pitches, leveraging his expertise in corporate
and lifestyle brands to help strategically grow
the agency's ASPIRE portfolio, with key wins
including Master Lock and Sauber. "Michael's
inquisitive mind and constant need to push the
boundaries set him apart" said one nominator.



KENDRA DANDY,
Founder & Principal Artist,
Bouffants & Broken Hearts

Philadelphia-based
illustrator and influencer
Kendra Dandy is the
extraordinary talent behind Bouffants & Broken
Hearts. A self-made success story with an art
and lifestyle brand worth \$20m at retail,
Bouffants & Broken Hearts boasts over 40
licensees in a variety of key categories across
five continents. Kendra collaborates with
prominent brands including Marc Jacobs, NYX
Professional Makeup and Vans, while UK
partnerships include Boots for gifting, Cooneen
by Design for apparel, UK Greetings for
greetings cards and Blueprint Collections for
gifts and stationery. "Kendra's products are
recognisable, bring joy to audiences, and are
never ordinary!" said one nominator, adding:
"She's dedicated to giving back to the artist
community and educating other creatives about
protecting their work and knowing their rights."



TALIA TESTER,
European Licensing
Manager, Carte Blanche
Group

As one nominator states:
"Carte Blanche's Talia Tester demonstrates
strong brand awareness and brings
thoroughness to every aspect of the design
process." A passionate and dedicated licensing
manager, Talia is said to be reliable, a clear
communicator – and always open to creative
suggestions and ideas. One fan of her work
told us: "She's one of the best project
managers I've worked with over the years."



ALEXANDRA FILLETTI,
Creative Director, EMEA
& ANZ, Paramount

A popular figure at
Paramount, Alexandra
Filletti has had a busy
year filled with
successful launches and
design-led product.
Alexandra led the
launch of consumer
products for PAW
Patrol: The Movie for
hardlines and softlines
categories across EMEA,
and also played a key
creative role in the
Coming to America-
inspired catwalk event
at London Fashion
Week 2022. Other
notable launches that
Alexandra was a pivotal
part of include
BlackMilk's Avatar: The
Last Airbender range,
Moana Bikini's
Nickelodeon collection
and Skinnydip drops for
SpongeBob SquarePants
and Mean Girls.

BRANDS UNTAPPED 100:
BRAND OWNERS & LICENSING AGENCIES

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ELLIE PARRY,
Head of Product
Development,
CAA Brand Management

Working on an eclectic
lineup of brands, spanning everything from
Playboy to Jelly Belly, CAA Brand Management's
Ellie Parry is – as one fan of her work puts it – "a
gifted collaborator and creative force."
Launches in which Ellie proved to be a pivotal
player over the last 12 months include the
Myprotein x Jelly Belly collaboration,
Missguided's Playboy collection and the
expansive licensing push around season four of
Netflix's hit show, Stranger Things.



GEORGIE BRITTON,
Creative Development
Manager – Licensing,
Natural History Museum

With previous creative
experience at the likes of
BBC Studios and
PowerStation Studios, Natural History Museum's
Georgie Britton is one of the industry's brightest
sparks. Whether working with licensees or
creative agencies, Georgie impresses. As one
nominator puts it, "Georgie's project briefs are
the most comprehensive and inspiring I've ever
come across." They add: "She does a lot of her
own research on trends and the kind of assets
she wants to use, which makes her an absolute
joy to work with!"

BRANDS UNTAPPED 100:
BRAND OWNERS & LICENSING AGENCIES

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JESSI RAULET,
Owner and Artist, EttaVee

Created by international artist and influencer Jessi Raulet, EttaVee is renowned for its distinct, hand-painted, colourful and bold designs. Since Jessi launched EttaVee in 2014, it has become a lifestyle brand that expresses optimism and joy through colour. The brand is licensed globally with over 60 licensing partners in a multitude of categories, and over \$15m in retail sales. Licensing partnerships include Pottery Barn Teen & Kids, American Greetings, CVS, Tervis, Enesco, Erin Condren, Anthropologie, LANG and more.



RICHARD LOVELESS,
Senior Designer, CAA Brand Management

"Richard's ability to understand a brand, its values, the market and trends is inspiring..." So says one nominator of Richard Loveless, Senior Designer at CAA Brand Management. The agency represents an eclectic lineup of brands, spanning

everything from Netflix to Land Rover and League of Legends to Jelly Belly. For each of these and more, Richard comes to the table "bursting with ideas."



SUNNY HONG,
Creative Director,
Warner Bros. Discovery

Creative director Sunny Hong develops strategies and brings to life product that best represents iconic Warner Bros. stories and characters. She led the creative for the Warner Bros. collaboration with Nike around Space Jam: A New Legacy, and was also involved with the Converse and Bloomingdales programmes for the same property. Other recent highlights for Sunny include work on the Magic Fruity Pebbles x Nike launch, Kylie Cosmetics' Nightmare on Elm Street collection and Reebok's Flintstones/Jeans range.



WING TING TUNG,
Associate Art Director DTR, Paramount

This year saw Paramount's Wing Ting Tung move from being a Senior PD Designer to Associate Art Director DTR at the company. The last year has seen Wing work on a wide range of brands – from Grease to The Godfather, SpongeBob SquarePants to Paw Patrol – for partners including Zara, Bershka, ISAWITFIRST and H&M. "Wing is a creative powerhouse, responsible for my favourite SpongeBob range using the 'crusty' guide!" said one fan.



RESHMA MARVIN NATION,
Product Development Consultant, Netflix

Having spent over 13 years at ViacomCBS – now Paramount – the last year saw Reshma Marvin Nation depart the firm to take up a freelance consultancy role with Netflix, working on product for IP including the smash-hit Stranger Things. "Reshma is a literally powerhouse of creativity," said one nominator, adding: "She's a joy to work with."



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BRANDS UNTAPPED 100:
BRAND OWNERS & LICENSING AGENCIES

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KARIN GOLD,
 VP, North America Creative
 and Product Development,
 Warner Bros. Discovery

A creative leader at Warner Bros. Discovery, Karin Gold led the overall creative efforts for the company's Space Jam: A New Legacy

campaign. Karin also oversaw product development for several successful projects with the studio's owned and operated ecommerce channels.



ALEXANDER THIEME,
 Licensing Manager,
 Asmodee
 Entertainment

A creativity-led
 licensing exec,
 Asmodee

Entertainment's Alexander Thieme has helped extend the company's portfolio of brands into a range of different sectors over the past 12 months. Recent highlights include bringing the card game Dobble into graphic novels with ABLAZE, launching CATAN apparel with Rollacrit and striking a deal for a Ticket to Ride cookbook with Ulysses Press. "Alexander is a true collaborator" said one nominator. They added: "He has a refreshing, creative approach, and it shines through in the brand extensions that Asmodee Entertainment are launching."



DIANA PARK,
 Senior Design Manager,
 Warner Bros. Discovery

One of the standout licensed footwear launches of the past 12 months came with Warner Bros.'s collaboration with Vans with on a collection of shoes and accessories based on iconic horror movies. These included It, A Nightmare on Elm Street and Friday the 13th. Warner Bros.'s Diana Park led the creative for the Horror x Vans collection, along with Senior Designer Crystal Gardiner and Brand Assurance Production Designer Ina Reyatt. Outside the partnership with Vans, Diana also played a key design role in launches including PUMA's Batman range, Hanna Andersson's Elf pyjamas and Melt Cosmetics' Beetlej Juice collection.



DANIEL HOLLIDAY,
 Senior Designer,
 CAA Brand Management

"Articulate", "confident" and "certain to put everything

into projects and deliver incredibly creative concepts" are just a few of the testimonials sent in for CAA Brand Management's Daniel Holliday. He also boasts a willingness to learn, and an appetite to explore new ways of designing. Just as importantly, Daniel is keen to mentor and inspire the junior members of the team.



CARRIE SHARLAND, SADIE WRIGHT, SOPHIE FENNESSY & AMY WICKHAM-HURD,
 Product Development, The Point.1888

The Point.1888's product development team are a truly outstanding department of the retail-focused licensing agency. With over 30 brands to service – including Cocomelon, Blippi, Tom Gates, Barratt, Team GB, Moomin and many more – Carrie Sharland, Sadie Wright, Sophie Fennessy and Amy Wickham-Hurd delivered over 3,400 skus to market last year. "With a careful creative eye and passion for delivering quality products to consumers, the PD department is integral to the success of their clients consumer product programmes" said one nominator. Over the last two years, the products have won awards at the Licensing Awards and B&LLAs, while the team have also strived to bring more sustainable design options to the forefront of their work.



JENNIFER SANDBERG,
 Product Design
 Consultant,
 JS Product Design

"The most accomplished product development

specialist I've worked with..." So says one nominator of Jennifer Sandberg, a product design consultant working with companies like Devolver on the smash-hit video game brand Fall Guys. Her depth of knowledge – whether it relates to consumer products categories, regions or demographics – is cited as being second to none. "Beyond her immense professionalism and creative talents, Jennifer Sandberg has a radiant personality that makes working with her lots of fun," said one of her fans, adding: "Her clients are lucky to have her."



PERAY KONYA ALLITT,
 Senior Product Development
 Manager, Fashion & Living
 EMEA, NBCUniversal

An experienced Senior
 Product Development
 Manager with a

demonstrated history of working in the fashion, home and entertainment industries, NBCUniversal's Peray Konya Allitt is described as "truly inspirational". An expert problem solver boasting a can-do attitude, Peray's creative approach is infectious. Of the many developments and launches to which she's been integral over the past 12 months, nominators highlight the successful E.T. collection with Mini Rodini.

BRANDS UNTAPPED 100:
BRAND OWNERS & LICENSING AGENCIES

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STEPHANIE GRIGGS,
 Creative Director,
 The Roald Dahl Story
 Company

"A creative genius", "supremely talented" and "one of the best in the biz" are just a few of the ways nominators described Stephanie Griggs. As Creative Director at The Roald Dahl Story Company, Stephanie has proven instrumental in several exciting projects over the past few years. These include being part of the team nominated for a D&AD Award this year for a limited-edition Matilda book. Using a wealth of visual archival material, the book explores the process of how the Matilda story, concept and characters evolved – and became a inspiration for self-empowerment.



NOMI VELA,
 Creative Director,
 Warner Bros. Discovery

As Creative Director for Toys, Nomi Vela looks after development for Warner Bros. brands like DC, Wizarding World and all-live action movies. Nomi and her team work with key partners across studio and franchise brands to ensure the characters and worlds that filmmakers passionately detail in their movies are captured authentically in toys. In the past 12 months, Nomi led the creative for the Space Jam: A New Legacy toy line with Moose Toys, and was also a key figure in Harry Potter launches with Spin Master and Just Play. On the DC front, Nomi again worked with the Spin Master team, as well as collaborating with Fisher-Price on their DC League of Super Pets collection.



OCTOBER ALDERSON,
 Brand Services Specialist,
 The Pokémon Company
 International

Having spent three years in product development at CPLG, October Alderson joined The Pokémon Company International back in 2018. Since arriving at the firm, she has excelled as an integral part of several successful fashion collaborations with the brand. This includes Pokémon's capsule collection with Axel Arigato that saw the launch of sneakers featuring Charizard, Gengar and Pikachu.

BRANDS UNTAPPED 100:
LICENSEE

Sponsored by



AARON WEIL,
Lead Product Designer,
Mattel Games

Taking the number-one card game in the world, Mattel's Aaron Weil innovated UNO in a way it had never been done before... And created the first ever collectible version of the game. In UNO

Ultimate: Marvel, each player gets their own deck to play as a different Marvel character. Bringing his love of comics to the UNO world, Aaron personally curated the artwork for the game, making this version stand apart from other licensed versions. The game also includes collectible Foil Cards which are increasingly sought after by Marvel fans.



CHRIS HILL,
Footwear Designer ETW, Jordan Brand – Special Projects, Nike

Designer Chris Hill is responsible for some of the biggest licensed footwear launches of the past few years. In his previous role as Senior Design Manager for Pop Culture and Streetwear Collaborations at Reebok, Chris

managed creative relationships and processes with partners including concept, design direction, storytelling and range planning for entire collections. Recent successful launches that Chris worked on include Reebok's footwear collections for brands like Jurassic Park, Power Rangers and The Flintstones/The Jetsons.



RICARDO CLATWORTHY, Creative Director, Animegami & **SORAIA PEREIRA,** Art Director, Animegami

From a standing start in 2018 – when they went from being a distributor to a licensee – statue

firm Animegami has gone from strength to strength. The company now has five licenses, and the work of Ricardo Clatworthy and Soraia Pereira on the Junji Itô Collection has been widely praised – and even posted about by the horror mangaka himself. "The first statue in the collection is almost sold out and fans are really excited about the range" said one nominator of Ricardo and Soraia's work.



PROSPERO HALL

The design studio over at Funko Games is intriguingly named Prospero Hall... And they're responsible for creating some of the most critically acclaimed and bestselling licensed board games on the market! The last 12 months have been extremely busy for the team. Their launches include The Goonies: Never Say Die, E.T. The Extra Terrestrial: Light Years From Home, and three games based on popular Disney park attractions – Haunted Mansion: Call of the Spirits, Big Thunder Mountain Railroad and It's a Small World. The team also ran a successful Kickstarter campaign this year for Jurassic World: The Legacy of Isla Nublar – raising over \$500k from a \$100k target – before scooping a Game Designer of the Year award at this year's Play Creators Awards for their Rear Window game.

BRANDS UNTAPPED 100:
LICENSEE

Sponsored by



MELVIN WRIGHT,
MATTHEW WRIGHT & KINGSLEY WRIGHT,
PlayPress Design Team



2022 saw another fruitful year for the team at PlayPress Toys – known for their award-winning, eco-friendly play-sets. Following successful licensed launches with brands like the RNLI, The Gruffalo, Dinosaur Roar and Zog, this year saw PlayPress team up with Aardman to launch a Shaun the Sheep set. "From a design perspective, PlayPress consistently punch above their weight" said one nominator. Another added: "They offer brands a really unique, creative avenue to get into playsets."



THE KIMM & MILLER DESIGN TEAM

"Talented", "committed to getting the best possible designs" and "a joy to work with" are just some of glowing testimonials we received for the design team at prolific gift company Kimm & Miller. Recent work includes designing giftware for brands like Kellogg's, Costa and Heinz. Indeed, its Heinz Tomato Ketchup Grow Your Own Tomatoes Kit picked up Best Novelty Product or Range at The Gift Awards 2022. As one nominator says, "They take time to understand a brand before starting the design process – which is rare in an environment where a lot of the time it's about product churn." They added: "The team always maintains the spirit of the brand while trying to push the boundaries."



FLORIAN MULLER,
Senior Product Designer, LEGO

Last year saw adidas and LEGO building on their ongoing partnership by launching an adidas Originals LEGO Superstar set, designed by LEGO's Florian Muller. The model includes the adidas Originals Superstar sneaker graphics, shell toe shape, trefoil logo and serrated three-stripes mark. For extra realism, this unique design has real shoelaces – and comes in an authentic shoe box. As one fan put it, "This is a one-of-a-kind model and a really impressive brand extension."

BRANDS UNTAPPED 100:
LICENSEE

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WILLIAM DURZU,
Head of Creative, Brands In

Boasting years of experience in the fashion and licensing industries, Brands In's William Durzu is described as having both a "creative flair" and "true business drive." The past year has seen Brands In collaborate with a raft of top retail and brand partners, with

the apparel firm's Very partnership standing out as one in which William's leadership was key to its success. "William has helped bring on board great new clients, and introduced a fresh edge to creative designs" said one fan of his work.



BRIAN SCOTT,
Creative Director, RECUR

Last year saw Brian Scott join RECUR, a technology company that designs and develops dedicated branded experiences that allow fans to buy, collect, and resell NFTs. In the past 12 months, RECUR has welcomed

phenomenal brands like Top Gun: Maverick, Star Trek, Rugrats, Hey Arnold!, Hello Kitty and Care Bears into the metaverse with creative digital collections. "Brian is a chameleon, one who is able to work under immense pressure with a true 'lets go', 'we can do this' attitude," said one nominator, adding: "He's a true pleasure to work with."



PIPPA CHAMBERLAIN,
Design & Product Development Director & **SUZANNE CHATER,** Product Development Director, Blueprint Collections

How did it feel to end 2021 on a high? Pippa Chamberlain, Suzanne Chater and the team at Blueprint Collections can tell you... Their Van Gogh Stationery and Gifting collection won the gong for Best Brand Licensed Gifting Product or Range at the Brand & Lifestyle Licensing Awards! The range also secured a nomination at the Licensing Excellence Awards, while the team's Xbox Stationery Collection bagged a nomination for Best Licensed Paper Products or Stationery Range at this year's Licensing Awards. "The team are a joy to work with" said one nominator.

the team at Blueprint Collections can tell you... Their Van Gogh Stationery and Gifting collection won the gong for Best Brand Licensed Gifting Product or Range at the Brand & Lifestyle Licensing Awards! The range also secured a nomination at the Licensing Excellence Awards, while the team's Xbox Stationery Collection bagged a nomination for Best Licensed Paper Products or Stationery Range at this year's Licensing Awards. "The team are a joy to work with" said one nominator.



CHUN KIT LI,
Lead Product Designer, Casdon

As Lead Product Designer at Casdon, Chun Kit Li is responsible for over 25 years of Casdon product. 2022 saw Chun complete the full development of the Dyson toy styling products – Supersonic and Corrale – and has grafted day and night to ensure the quality of

the toys is not only up to Dyson's expectations, but to Casdon's high standards too. "Chun is an absolute powerhouse in his field," said one nominator, adding: "He deserves every credit for his amazing commitment to Casdon and the projects he develops."

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LICENSEE

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HOLLY MARLER,
Creative Director, Cath Kidston

With a design career that includes experience at Alexander McQueen, Liberty and Temperley London, it comes as no surprise that Holly Marler continues to impress in her current role as Creative Director at Cath Kidston.

Since joining the team in 2020, Holly has brought a refreshing approach to prints, technique and artistry, as well as an authentically emotive ability to storytell through product. Recent licensed launches from Holly and her team include a Matilda collection with The Roald Dahl Story Company, and a collaboration with Penguin Ventures celebrating Peter Rabbit's 120th anniversary.



KARL MIZEN,
Creative Director, Rubber Road

Rubber Road is the parent company to Numskull, home of popular licensed giftware lines like Tubbz, CosCups and Power Idolz. Tubbz has celebrated its third anniversary in 2022 and the range of cosplaying duck figures

has gone from strength to strength. Notable brands being 'duckified' including Minions, Star Trek and Jurassic Park. Creative Director Karl Mizen leads the company's graphic and 3D design teams and he's been cited as a key factor in the success of Numskull's lines. "Karl is a creative powerhouse" said one of his fans.



FASHION UK DESIGN TEAMS

Working with an expansive lineup of brands from PlayStation, Peppa Pig and Minions to My Little Pony, Haribo and Hey Duggee, it's been another impressive year for Fashion UK. The company cracked The Sunday Times Hundred 2022, with an annual sales growth over three years of 79.84%. They're also finalists at this year's Licensing Awards for Best Licensed Preschool Apparel or Accessories Range (0-5 Years) for their work on the Peppa Pig #PlantWithPeppa Range for Character.com. "Creative, collaborative, innovative..." said one nominator, adding: "The team at Fashion UK are top of their game."



STEPHEN WOOD, Craftsman, Sitting Spiritually & **PAUL REEVES,** Arts & Crafts Specialist

Earlier this year, the Royal Horticultural Society and garden furniture maker Sitting Spiritually debuted the RHS Four Seasons bench – the latest launch from their ongoing collaboration. Made from FSC seasoned oak, the bench comes with four seasonal, hand-carved inserts to from which to choose: Daffodil for Spring, Rose for Summer, Oak for Autumn and Snowdrop for Winter. The bench was designed by Sitting Spiritually's Stephen Wood, with considerable design input from the leading furniture specialist Paul Reeves. "It's an incredible piece, and a beautiful brand extension" said one fan of their work.



AMANDA COOKE,
Designer, Erve UK & Ireland

Boasting over 20 years' design experience for retail and licensing, Amanda Cooke has worked at George at Asda and BHS. She's also freelanced for the likes of Disney, Hasbro and Nickelodeon. Last year, however, saw Amanda join the fashion firm Erve at the group's

UK & Ireland division, and she's made a big impact in a short time. "Amanda understands licences like no one else," said one nominator, adding: "She's a true innovator, introducing new print techniques and new added values to garments."

BRANDS UNTAPPED 100:
LICENSEE

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LISA CAIN,
Lead License Designer, Primark

As Lead License Designer at Primark, Lisa Cain played a pivotal role in some of the most eye-catching fashion collaborations of the past 12 months. As well as working on successful

ranges with brand owners like Disney and NBCUniversal, Lisa was a key figure in the design of the fashion giant's limited-edition Greggs collaboration. The first drop sold out fast, while a second collection landed in August, spanning items from swimsuits and t-shirts to bucket hats.

THE FIZZ CREATIONS PRODUCT DEVELOPMENT TEAM

It's been another banner year for the product development team at Fizz Creations, full of innovative designs and big award wins. At this year's Brand & Lifestyle Licensing Awards, Fizz Creations scooped the Inspired Innovation Award for their Tetris Tetrimino Waffle Maker. This creation allows fans to make waffles that resemble the seven tetrimino shapes from the iconic game. Space in the Fizz Creations trophy cabinet become even tighter when the team also won the Tech & Gadgets category at this year's Gift of the Year Awards for their Tetris and Pac-Man 'Arcade in a Tin' products. It marks the second year in a row that Fizz have bagged the award, following last year's win for its Make Your Own Tech line.



BRANDS UNTAPPED 100:
CREATIVE AGENCIES & DESIGN STUDIOS

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BLUE KANGAROO

Working for some of the biggest brands in the business, creative agency Blue Kangaroo's recent clients including NBCUniversal, Penguin Ventures, Mattel and National Geographic. "Blue Kangaroo are amazing," said one nominator, adding: "They've gone above and beyond in terms of delivery, and feel like an extension of our team... All in all, an amazing partner."



THE ZEROS

A multi-service creative-design studio based in the heart of East London, The Zeros has a client list that includes Netflix, NBCUniversal, WildBrain CPLG, Natural History Museum, Warner Bros and Banijay. "Creativity", "forward-thinking innovation", "professionalism" and "the ability to work well with others" are just some of the team attributes nominators listed as being key strengths. As one fan of their work puts it: "The Zeros are the coolest people in London – and fantastic collaborators, capable of taking the seed of an idea and elevating it to new and dynamic places."



SKEW

A renowned results-driven agency, Skew has a laser focus on solid strategy and effective creative that helps craft successful brand extensions. In recent times, the firm's impressive client list includes the National Trust, Sony Pictures Entertainment, Copyrights Group, Blue Zoo Animation Studio, the Royal Astronomical Society and Hasbro. "Skew create incredibly creative, thoughtful, commercial and innovative designs and the team is so, so inspiring" said one nominator. Another one of their fans added: "The team at Skew brings a strategic lens to every project and is up for any design challenge... I'd recommend them for any brand extension or licensing project."



POWERSTATION STUDIOS

As a global full-service agency, PowerStation Studios prides itself on helping brands thrive through exceptional, disruptive creativity that sells. The agency has worked with a range of different brands across the past 12 months, including a expansive project with Activision launching the new Call of Duty merch shop. "PowerStation has elevated our brand with their expertise in trend, graphic and lifestyle analysis," said one nominator, adding: "I'm in constant awe of the calibre of their work." Another told us: "The amazing dedication, passion and knowledge at PowerStation Studios' has put us in prime position to launch great looking products. I can't speak highly enough of the team."



AVOCADO SWEETS

Founded by husband-and-wife team Evros and Susie Agathou, the award-winning design studio Avocado Sweets has been creating stand-out brand identities and interiors for over a decade. Last year saw the opening of the Paddington Café, designed by Avocado Sweets. The café features a range of Paddington touches, from his hat reimagined as pendant lighting to a large 'orange-marmalade tree' and a living green wall that evokes his Peruvian origins.



DOT DASH DESIGN

A leading UK-based design studio, Dot Dash Design works with well-established brands on everything from style guides to packaging. They also create their own designs for license under the firm's Dot Dash Studio banner. The studio – made up of Paula Rich and Christa Mavroudis – ensures its work focuses on key trends with an aim to drive exclusivity for key partners across the high street. "From initial brief to bringing their vision to life, Dot Dash Design's process could not be more transparent, stress free or rewarding" said one nominator. They added: "They're incredibly adaptive in their approach and can be completely trusted to create the most relevant, high-quality content."

BRANDS UNTAPPED 100:
CREATIVE AGENCIES & DESIGN STUDIOS

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FUSE

One of the toy industry's leading invention houses, the past 12 months have again seen Fuse create a raft of successful licensed products for some of the toy sector's biggest players. These include

the Toy of the Year-nominated Batman Bat-Tech Transforming Batcave with Spin Master, and the Imaginext DC Super Friends Bat-Tech BatBot with Mattel. Away from the Caped Crusader, Fuse was also the brains behind the mechanism used in BOTI and Eolo Toys Battle Cubes, with Marvel and NHL ranges out now.



KAEDAMA

This game design group is made up of award-winning French designers: Antoine Bauza, Corentin Lebrat, Ludovic Maublanc and Théo Rivière. Last year saw Kaedama bring one of the biggest brands around – Bond – into the tabletop space in a novel way with Spectre: The Board Game. Published by Modiphius, Spectre sees players take on the role of villains from the James Bond film franchise, competing with each other to become top of the organisation.

BRANDS UNTAPPED 100:
CREATIVE AGENCIES & DESIGN STUDIOS

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OPEN 2 DESIGN

The team at Open 2 Design – Matt Burtonwood, Ben Williams and Verity Warner – combine industry-leading design capabilities with a thriving invention arm. Looking at the past 12 months, Open 2 Design's licensed lineup includes Ginger Fox's Top Gear: Fastest Lap, as well as Ahoy There – a card game brand extension for TOMY's Pop-Up Pirate. Elsewhere, highlights on the design-studio side include working with Fisher-Price on the Little People Frozen Castle and Little People Barbie Dreamhouse; work on TOMY's Toomies Jurassic World line, and input on Cadon's Joseph Joseph line.



LEO COLACICCO, Founder, LC23

Fashion designer Leo Colacicco is the founder of the LC23 brand. Last year saw Leo team up with Diadora to design a footwear range based on some of Hasbro's most iconic board games. The eye-catching range included shoes inspired by Operation, Monopoly, Cluedo and Trivial Pursuit, with the Diadora fregio accent featuring each game's colours. The details of each brand were also embroidered on the back of every pair of shoes, and each shoebox doubled as a travel version of Monopoly.



MAT VOYCE, Graphic & Motion Designer

A former designer at Analogue, Mat Voyce embraced the freelance life in 2021 – and promptly soared! Mat specialises in 2D type animation and is known for his pioneering style exploring illustrative kinetic typography. His work infuses letterforms with character and has been applied to animated GIFs, stickers, music videos and motion identities for some of the world's biggest brands. These include heavyweights such as Disney, Coca-Cola and Netflix.



ANDREW HARMAN, Game Designer

A prolific game designer, consultant and publisher, Andrew Harman enjoyed recent success as the inventor behind Gibsons' successful Transport for London-branded game, Connecting London. Released in 2021, it became a hit with TfL fans and sold out in the run up to Christmas. In 2022, Andrew's success in the world of licensed games continued: he partnered with Anderson Entertainment on Thunderbirds Danger Zone. Based on episodes of the original TV series, this card game sees players assume the role of International Rescue operatives to take on daring rescue missions.



RED CENTRAL

One of the industry's leading creative agencies, Red Central has again had an impressive year working with a raft of the industry's leading brands. "They're simply the best at what they do" said one nominator, while another called them: "A creative force – and great people!"

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BANG ZOOM

One of the toy industry's most prolific inventing firms, Cincinnati-based Bang Zoom has enjoyed another successful year. The group worked with Wow! Stuff on the mechanics for the RealFX Baby Blue. This Jurassic World item promptly garnered both

teams an award at the Mojo Nation Play Creators Awards for Toy Designer of the Year (Licensed Product). "Steve Fink and his team consistently think outside the box for innovative technology innovations," said one nominator.



TELA

Colour, ideas and storytelling are the vital ingredients that Tela bring to fashion and licensing projects. The Milan-based design studio and creative agency's impressive client list includes the likes of Hasbro, Peretti Van Melle, Sanrio and AS Roma. "The Tela team are super talented, brimming with creativity and inspiration" said one fan of their work. Another added: "It's a pleasure to work with them – they're reliable, creative and very professional."



CRUSH CREATIVE

Brighton-based Crush Creative is an ideas-led creative agency made up of thinkers, designers, illustrators and animators. Notable projects from the past year include a style guide for hit YouTube channel 5-Minute Crafts, as well as a heritage style guide for McDonald's. Here, assets focus on Seventies and Eighties-inspired packaging and McDonaldland friends like the Hamburglar and Grimace. "The creative geniuses at Crush are a joy to work with" said one nominator.



DYNAMIO

Since 2005, creative agency Dynamio has delivered thousands of projects to some of the biggest names in the licensing, publishing, product, digital and entertainment industries. "Dynamio MD Steve

Richards is an unsung hero," said one nominator, adding: "The agency and Steve's creative leadership has touched nearly every brand in the industry." Another fan of the studio told us: "Dynamio are incredible to work with, thrash ideas around with and build on ideas with... They do it all: from media, graphics and product to character art, style guides, packaging and animation... The list goes on!"



DOODLEBUG DESIGN

A graphic design agency in the licensing industry for over 25 years, Doodlebug Design works closely with

licensors on style guide development and design. This includes the creation of design assets such as patterns, borders, badges, and icons, as well as all the packaging elements that licensees need to create their products and packaging. "Professional, creative and great people to work with" said one fan of their work.



SMART DESIGN STUDIO

Run by Nic Davies, Smart Design Studio is a Bristol-based design agency.

They specialise in creative and editorial for licensed character products, publishing and style guides. Projects in the last year included work for brands ranging from Barbie to The Ashmolean Museum. "Nic always offers a fresh perspective on any given brief, whatever the target audience or product type," said one nominator, adding: "The result is always brilliant – and Smart is my 'go-to' studio for all things branded!"



BLUEMATTER GAMES

Nick Cravotta and Rebecca Bleau make up the team at Bluematter Games, responsible for some major licensed board games of the past 12 months. These include a partnership deal to design a board game for Netflix's The Queen's Gambit. Earlier this year, Bluematter revisited the collaboration with Asmodee and Netflix, this time to bring the smash-hit TV series Squid Game to the tabletop space. The game sees each player control a team of up to 12 members, and compete in six games we see in the show: Red Light/Green Light, Dalgona, Tug of War, Marbles, Glass Bridge and – of course – Squid Game.

BRANDS UNTAPPED 100:
BRAND OWNERS & LICENSING AGENCIES

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GALACTIC SNEEZE

Last year saw a raft of licensed games land from Sara Farber and Bryan Wilson of the creative studio, Galactic Sneeze. These included a

trio of new games from Spin Master, each based on hit TV shows and brands. Love is Blind takes the Netflix reality show into the party game space, Curb Your Enthusiasm: A Pretty, Pretty, Pretty Good Party Game tasks players with embracing their inner Larry David... Meanwhile, Netflix: Trending Now sees players looking to create the next big show for the streaming giant.



FRAKTAL

Vojtech Dvorak and Benjamin Cox are the co-founders of Fraktal, a

London-based creative studio specialising in licensing and branding for the entertainment industry. The firm's vast array of services includes brand identity, style guides, packaging design and art direction. Recent work includes guides for GI Joe, Dungeons & Dragons, Hot Wheels, Pac-Man and Dino Ranch.



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NAOMI GODDEN,
Creative Manager,
Penguin Ventures

A popular figure within the Penguin Ventures team, Naomi Godden is a talented product-development creative and the major lynchpin for the company's licensees and retailers on their

social media plans and marketing launches. Naomi is also a champion of sustainability, working with groups like Products of Change to do better when it comes to eco-friendly product development, and encouraging licensees to adapt a more sustainable approach. "Naomi not only has a creative eye to make products more impactful, but also has a real commercial flair" said one fan of her work.



SHANNON HONER,
Licensing Manager, Boat Rocker

2022 has been a big year for Shannon Honer. A nominee for the UK Rising Star award at this year's Licensing Awards, the last 12 months also saw Shannon take a new role as Licensing Manager at Boat Rocker following three years in product development at

CAA Brand Management. In her previous role, Shannon had a hand in a raft of successful launches, including ASOS's Stranger Things collection, a Netflix range with George at Asda and Hoodrich's Top Boy collaboration.

EMILY FARRUGIA,
Head of Product Development, WildBrain CPLG

WildBrain CPLG's Emily Farrugia is responsible for the growth and creative excellence of the agency's global product development team. She has played a key role in driving efficiencies, streamlining processes and maximising existing talent within the business for future growth. Emily has delivered a number of outstanding collaborations, including a partnership between Teletubbies, ellese and GoGuy for a collection celebrating Pride month. Other stand-out work includes a direct-to-retail Peanuts apparel and nightwear range for M&S, In the Night Garden toys with Golden Bear and Yale University apparel at Primark. As if that wasn't enough, there's also the BT21 Tasty Universe from Artbox Cafe, which is a finalist for 'Best Licensing Food or Drink' range in this year's Licensing Awards. "A talented and knowledgeable product development specialist, Emily has an impressive list of accomplishments and continues to grow as a leader" said one nominator.



CHARLIE PILCHER,
Senior Product Developer EMEA,
NBCUniversal



Since joining NBCUniversal in September 2020, Charlie Pilcher has become an integral part of the Brand Development Toys & Hardlines Consumer Products team. The last 12 months have seen him work on

successful ranges like Character's Jurassic Goo Jit Zu line and Wow! Stuff's award-winning Jurassic World RealFX Baby Blue. "Charlie has brought a real eye for 3D design, and a passion for innovation," said one nominator.



MEREDITH COUNTS,
Creative Director,
Jewel Branding & Licensing

As Creative Director for Jewel Branding & Licensing, Meredith Counts is responsible for the creative direction of all customer-facing materials and is instrumental in providing trend-forward

direction to Jewel's clients. Meredith also leads the agency's Creative Services department, which provides consulting services to manufacturers and retailers including trend guides, creative direction, style guides and product development. Recent successes for Meredith include driving the creative direction for the New York Botanical Garden, a heritage nonprofit organisation. They've since been nominated as a finalist for the Best Licensed Brand in Museum, Art, or Design at this year's Licensing International Excellence Awards.



SOPHIE JONAS-HILL,
Illustrator

Illustrator Sophie Jonas-Hill was one of the winners of last year's Brand Licensing Europe's License This! Competition. Sophie impressed judges with Tea for Tattoo, a brand that blends the style of traditional blue and white

ceramics with the aesthetic of old school tattoos. Since scooping the accolade, Sophie has signed a deal with Trademark Products for a line of t-shirts featuring her designs. The Dead Time Stories range – launching under Sophie's apparel design label, The House of Inky Moon – features dark twists on fairytale characters. The range landed in 30 HMV stores earlier this year.

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ROCIO FERNANDEZ,
Licensing Approvals
Coordinator,
Bulldog Licensing

The start of the year saw Bulldog Licensing welcome Rocio Fernandez

when she joined as the agency's Licensing Approvals Coordinator. Despite being brand new to the industry, Rocio has fast become an invaluable member of the team, taking charge of approvals, driving new product development and working closely with licensors and licensees to ensure a seamless process.



OMARI AKIL,
Co-Founder, Colorway Game Labs

Game designer Omari Akil is the co-founder of Colorway Game Labs, a design studio and publisher focused on producing games that represent and celebrate black culture. Following self-published titles like Rap Godz and Hoop Godz, 2021 saw Omari get

involved in the world of licensed games. He co-designed WizKids' Summertime – based on the song by DJ Jazzy Jeff and the Fresh Prince – as well as Home Alone: Keep the Change with NECA. Omari continued to work in the licensed space in 2022, designing WizKids' Damage Control – a deckbuilding card game set in the Marvel universe.



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FREDERICA SCOTT VOLLRATH,
Founder, FSV Design ApS

Having already enjoyed success in the tabletop game space with Slapper Camper, The Mermaid's Jewels and Crystallized, last year saw Frederica Scott Vollrath set up her own board game design studio in FSV Design ApS. The past 12 months have also been notable as Freddie designed her first game based on a brand – all thanks to a collaboration with Ravensburger around The Great British Baking Show – or Bake-Off to UK readers. The game garnered Freddie a nomination for Game Designer of the Year (Licensed Product) at this year's Play Creators Awards, and is commended as a creative and successful way to bring GBBO into board games.



DOMINIC SANDER,
Hardlines Product Development Manager, Moonbug Entertainment

Last year saw Dominic Sander join Moonbug Entertainment as Hardlines Product Development Manager. Hitting the ground running, he began working on product for mammoth kids IP including Cocomelon and Blippi. "Dominic is smashing it out of the park" said one nominator.



MARK JANSSEN, Creative Director, Pencil & TIE & **CHRISTEL BOON,** Product Designer and Pattern Designer, Pencil & TIE

Amsterdam-based Mark Janssen and Christel Boon form the team behind the ambitious stationery brand, Pencil & TIE. With creativity at the heart of the business, Pencil & TIE launched their first products last year, and were also finalists in 2021's Kelyn Gardner License This! competition at Brand Licensing Europe. The momentum continued into 2022, with Pencil & TIE shortlisted for the Gift of the Year Awards with two products, Leave-It Notes in the Stationery category and their Big Eyes Bag in the Craft & Design section.



KARINA RHODEN,
Licensing and Product Development Manager, The Smiley Company

This year has seen the Smiley brand celebrate its 50th anniversary, embracing its 'Take the Time to Smile' message through a raft of global activations, brand collaborations and feelgood experiences. Activity includes collaborations with the likes of Bershka, H&M and Reebok... Among the company's brightest sparks is Licensing and Product Development Manager Karina Rhoden. "Karina is simply awesome at what she does" said one nominator, adding: "She's a real asset to Smiley, and one of the industry's true rising stars."

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JOEL MERCER & SARAH-JAYNE MERCER, Co-Founders, SeedFolk

Last year was a major one for SeedFolk – a range of characters billed as the guardians of the seeds. The brand was created by Joel and Sarah-Jayne Mercer, who entered the 2021

Kelvyn Gardner License This! competition at the Brand Licensing Europe show, emerging victorious in the Character & Animation category. The team did a soft launch for the brand at Spring Fair earlier this year, and are now looking forward to exhibiting at BLE 2022.



RACHEL MCDERMOTT, Product Development Manager, Paramount

Rachel McDermott began with Paramount in 2016, joining from Disney as a Product Development Designer. She is now a key figure when it comes to the team's work in softlines. As

one nominator stated: "Paramount's Rachel McDermott is a total unsung hero." They added: "In particular she deserves a lot of credit for her work on PAW Patrol homeware across Europe."



MARINA PASCUAL GARCIA, Product Development Manager, WildBrain CPLG Iberia

Based in Spain, Marina Pascual Garcia is a highly skilled Product Development Manager, working on global brands across the entertainment and Corporate & Lifestyle portfolios at WildBrain CPLG.

With extensive industry expertise, particularly in fashion, Marina leads on all brand collaborations with recognised fashion companies. These include Zara, through its retail partner Inditex. An example of Marina's recent work is a unique collaboration between artist Andres Gallardo and Peanuts for a collection of hand-crafted porcelain jewellery. As one nominator puts it: "From fashion and lifestyle to gaming and kids' brands, Marina continues to push the boundaries as a creative lead. She's a notable asset to WildBrain CPLG's product development team."



ANDY MARSH, Product Development Manager EMEA, NBCUniversal

While Andy Marsh's star continues to rise at NBCUniversal, he's about to register five years in the team. He has recently taken a more active role leading projects within

Universal's Direct Plush program and has also been instrumental in pushing NBCUniversal's brands in the collector kidult space, with partners like Rubber Road. Another notable recent achievement saw Andy delivering NBCUniversal's first wooden pre-school range for Jurassic World with 8th Wonder.



SUSY SNOW AND GRACIE TAPNER, Partners, Snowtap

Last year saw design studio Snowtap enter the world of licensing. Their witty, natural world-inspired designs landed on greetings cards with The Art File thanks to a deal put together by KJG. The brand – created by Susy Snow and Gracie Tapner – expanded their licensing activity this year. The duo signed a deal with Blueprint Collections, looking to create and launch a range of social stationery and gifts in spring 2023. Capping it all off for Susy and Gracie was a nomination at this year's Henries greeting card awards for Best Licensed Card Range.



EMILY BRIDGE, Junior Graphic Designer, The Roald Dahl Story Company

2021 saw London-based designer and Illustrator Emily Bridge join The Roald Dahl Story Company as a Junior Graphic Designer. As one fan of her work tells us: "Roald Dahl's Emily Bridge is super impressive! She's keen to learn, and her creative on softlines is always on point."

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CLAUDIA SWINGEWOOD, Junior Designer, Analogue

A D&AD New Blood winner in 2021, Claudia Swingewood last year joined the Leeds-based creative studio Analogue. It's been an impressive year for the company, with work including designs for a Stranger

Things Hellfire Club capsule collection for Netflix... Quickly picked up by the likes of Zara, Vans and ASOS. "The whole Analogue team are superstars," said one nominator, adding: "And Claudia is one to watch: an epic talent."



WAYNE LINDSAY, Imagining Director, Imaginnovation

Last year saw Imaginnovation's Wayne Lindsay win the Product Design category of the Kelvyn Gardner License This!

competition at Brand Licensing Europe... His brilliant desk accessory – based on Aardman's Morph IP – was as practical as it was on brand, winning praise from every direction. "Wayne's enthusiasm is infectious," said one fan of his work, adding: "He's a well of creativity and I can't wait to see what he does next in this space."



JAMIE ANDERSON,
MD, Anderson Entertainment

With a broad creative vision for the various Gerry Anderson IPs, Anderson Entertainment's Jamie Anderson is a veritable dynamo! In recent years, Jamie has spearheaded a number of creative initiatives to unite existing fans and encourage some new ones. Exciting recent launches for the brand include the New Captain Scarlet graphic novel Operation Sabre, a Thunderbirds Danger Zone card game and the Space: 1999 Moonbase Alpha Technical Operations Manual. The team also produced the documentary film, Gerry Anderson: A Life Uncharted. As one nominator puts it: "Jamie's drive and selflessness is an inspiration for all."



HELENA MANSELL-STOPHER, CEO, Products of Change & **ROB HUTCHINS,** Editor & Community Manager, Products of Change

The brainchild of Helena Mansell-Stopher, Products of Change began life in 2019 as a small networking group of licensing professionals with a shared mission to connect sustainable best practices across industry. It has since evolved into a global membership organisation with input and support from an impressive roster of official ambassadors – and a suite of industry-shaping events, workshops and trade show activations, like the Sustainability in Licensing Conference. The arrival of Rob Hutchins last year helped further establish Products of Change as the go-to media hub for promoting and encouraging the sustainability agenda across the consumer products industries.



JULIE NEWMAN,
CEO & Founder, Jewel
Branding & Licensing and
Artonomo

A great supporter of design-based brands, Julie Newman champions independent artists from around the world. One of Julie's most important contributions to the design community is the creation of Artonomo, a platform that helps effectively manage content-heavy businesses like Jewel Branding & Licensing's. A key example of how Artonomo and Julie help the design community came during COVID when – with the art-focused Surtex show cancelled – the team created Showcase, a virtual show which aimed to connect the art and design licensing communities with retailers and manufacturers. Held over a few days, the show was a huge success. In April, Artonomo partnered with MHS Licensing + Consulting for Showcase 2022, exposing a bigger mix of artists and designers to possible partners.



SOPHIE BLOOMFIELD,
Creative Director & CEO, Sophie Bloomfield Consultancy

"Passionate", "creative" and "a dream to work with"... Just a few of the ways that nominators described SBC's Sophie Bloomfield. Sophie's work spans strategy, problem solving, trend guides and forecasts, as well as retail pitches and brand development. Recent projects include workshops with The Roald Dahl Story Company, spearheading a brand refresh for Licensing International and work on Studio 100 Media's fashion collaboration with hummel for Maya the Bee. "Quick to champion creatives working in licensing, our industry is lucky to have her" said another of her fans.



ALICIA CHEN,
Country Manager – Singapore, ARTiSTORY

Earlier this year, art and cultural IP specialist ARTiSTORY launched an artist collaborations programme. The initiative sees artists given the chance to take inspiration from the archives of ARTiSTORY's museum partners to create fresh artwork that can then be licensed. Heading up the programme is Alicia Chen, Country Manager of ARTiSTORY's Singapore Office, and so far the initiative has already welcomed Ukrainian artist Sveta Dorosheva and British artist Laura Greenan to create designs inspired by the Chinese city of Dunhuang, home of the Mogao caves.



CHRIS BRINKWORTH,
Strategy &
Marketing
Manager, The
Point.1888

Design is critical for The Point.1888's business... From how they present the agency to how the team brings the potential of brands to life through decks, displays, product mock ups and more. Chris Brinkworth spearheads the design department at The Point.1888, providing a strategic approach and creative guidance to help deliver the best possible output and incredible management between the design team and clients.



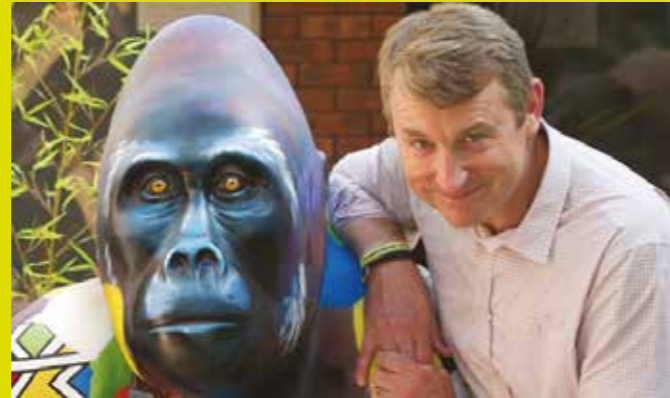
TRACEY RICHARDSON,
Charity and Partnerships Lead,
Louis Kennedy

Focused on crafting partnerships with purpose, Louis Kennedy's Tracey Richardson has spearheaded a range of

creative collaborations between brands, licensees and charities over the past 12 months. One major launch for the company was Blu Goblin, a direct-to-consumer retail platform that sells exclusive, limited-edition licensed collectables that raise money for partner charities. Blu Goblin launches include a Replica Bronze Bully celebrating 40 years of Bullseye to raise funds for the Stroke Association, as well as a range of art prints in collaboration with The Ashmolean Museum. "Tracey prioritises the integrity of Louis Kennedy's partnerships – and it's to the benefit of all parties," said one fan, adding: "She's also an utter joy to work with!"

MAURA REGAN,
President, Licensing International

As the leading trade organisation for the licensing industry, Licensing International has fostered the growth and expansion of licensing around the world for over 35 years. Maura Regan is President of Licensing International, having joined the organisation back in 2016, following a 17-year career with Sesame Workshop. While there, she oversaw the company's international distribution and licensing business. Under her leadership in recent times, the trade body has put a greater emphasis on servicing the design community, bringing them into the fold and the forefront. This looks set to ramp up further in the near future.



CHARLIE LANGHORNE,
Co-Founder & MD, Wild in Art

After setting up Wild in Art in 2008, Charlie Langhorne has since developed over 100 art trails in over 55 towns and cities across the world. Connecting businesses, artists and communities through the power of creativity, Wild in Art helps millions of people – of all ages – experience art in non-traditional settings. What's more, Wild in Art's sculpture auctions have helped raise over £19.5m for charitable causes. Recent Wild in Art brand partnerships include A Dog's Trail with Snoopy, Elmer's Big Belfast Trail, Morph's Epic Art Adventure and The SmileyWorld EQ Art Trail.



BRAND LICENSING EUROPE TEAM

The team behind Brand Licensing Europe is always looking for fresh ways to support the design community that powers the industry. A key example of this comes annually with BLE's Kelvyn Gardner License This! competition, which boosts the profile of new brands, illustrators, inventors and product designers and helps them to break into the licensing industry. In addition to Character & Animation and Brand & Design categories, last year saw the team introduce a Product Design category, aimed at encouraging and showcasing innovative design around licensed products. This year, BLE is going one step further by opening up this category to design students... A move that looks set to welcome a new wave of budding design stars into the industry.



MIKE GONZALES,
Chief Creative Strategy Officer,
PowerStation Studios

A passionate creative leader with over 20 years of experience in creative innovation and digital development, Mike Gonzales has one of the most impressive CVs around... He has worked tirelessly for the likes of Activision Blizzard, Weta Workshop, WowWee, 343 Industries and Rockstar Games. Last year saw Mike join the team at PowerStation Studios, where his impact, influence and ingenuity played a key role in another successful year for the agency. "Licensing, collectables, launched companies, sold companies... Mike's done it all!" said one nominator, adding: "He strikes the most amazing balance between commercial and creative."



SARAH WARD
CEO, The Giftware Association

"Sarah is passionate about creativity and design in the sector and is quick to champion innovation" said one nominator about The Giftware Association CEO Sarah Ward. It's been a big year for The GA

and how it engages with those in the creative sector, as it took over the operational, management and memberships activities of the Creative Industry Association. The move makes the Creative Industry Association part of a much larger organisation, which will help secure the association's future with greater resources, greater support, and greater opportunities for all members.



MAXINE LISTER,
Head of Licensing,
Natural History Museum

The licensing department at the Natural History Museum – headed up by Maxine Lister – develops innovative products that reflect the Museum’s core values and inspire a love of the natural world. Recent collaborations span everything from a paint range with Farrow & Ball to a sustainable apparel

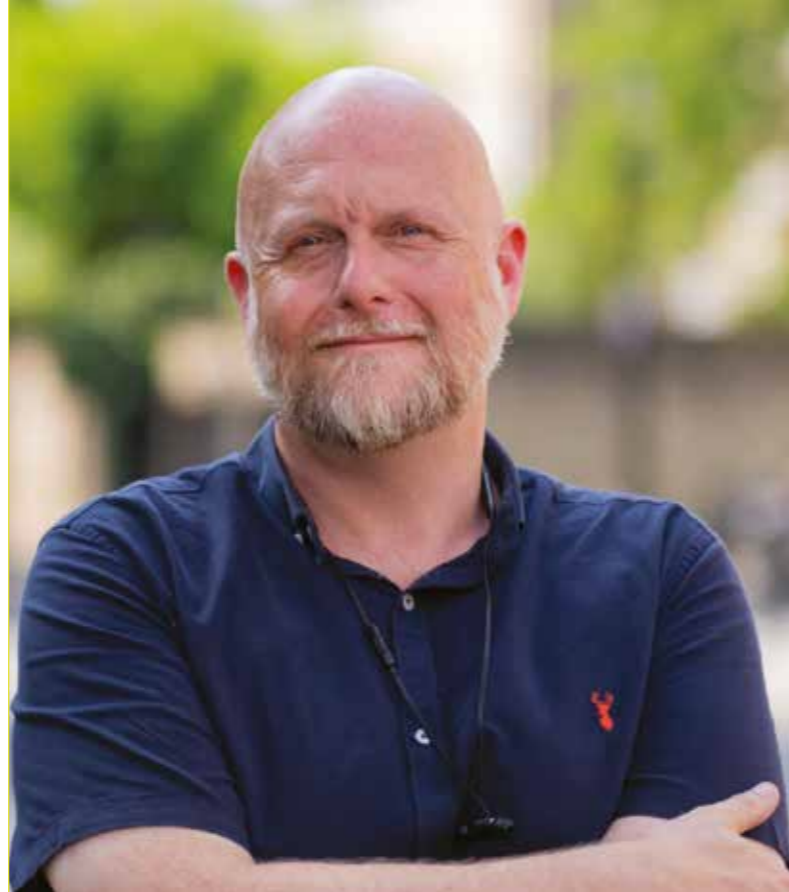
collection with Finisterre. This past year has also seen the museum named Best Licensed Heritage or Institution Brand at the Bellas, while its homewares collection with Dunelm is also in the running for a Licensing Award. “Max puts design and creativity at the heart of what she does, and it shows in constantly fantastic product,” said one nominator.



EMMA HORTON,
Creative Consultant, The
Opinionated Designer

Working in the fashion industry for close to 20 years, Emma Horton now runs her own creative consultancy, The Opinionated Designer. Passionate about design

and innovation, she profiles and champions fashion collaborations through her social channels. As one nominator said, “At times, Emma’s LinkedIn posts are as enlightening and inspiring as the trade press!”



GARY POPE,
CEO, Kids Industries

As co-founder of Kids Industries, Gary Pope runs a renowned marketing agency that specialises in the family market. Gary’s dynamic team of award-winning business, strategy and creative experts have worked with some of the world’s leading family entertainment brands, including LEGOLAND, Peppa Pig, The Gruffalo, Star Wars and Doctor Who. In the past year, Gary was also appointed children’s ambassador for Products of Change, a global educational hub and membership organisation driving sustainable change within the consumer products sector. As children’s ambassador, Gary supports the aims of Products of Change by representing the views, needs and wants of children in that process. “As a champion of creativity, there aren’t many more passionate, inspiring or dedicated than Gary Pope,” said one nominator.

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