

THE LICENSING LETTER

August 2021

TLL

THE DEFINITIVE SOURCE
FOR DATA, ANALYSIS,
NEWS, AND CONTACTS
SINCE 1977

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Licensing in the Metaverse

Special Report
By Gary Symons
TLL Editor in Chief

The Development of Virtual Worlds Will Revolutionize How We Work, What We Sell, and How We Market Goods and Services

As someone who writes regularly about licensing, one of the most impressive things I've seen about the industry is how closely licensing is tied to cutting edge technology. If there is a new technology rising ... like Artificial Intelligence, Animated Holograms, Virtual Reality, Cryptocurrency or NFTs ... it's a certainty that someone in our industry will be licensing something to do with that tech within weeks.

The licensing sector, as I've discovered, is filled with innovators and dreamers who quickly latch onto a concept and run it down to its logical conclusion.

Most recently, I've been inundated with developments on things like non-fungible tokens (NFTs) and the so-called Virtual Influencers – who are replacing real life models, signing millions in endorsement deals.

But both of these trends pale in comparison to the Virtual Reality technology that promises to become the most important licensing trend over the next decade. Over the past few

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Annual Licensing Survey Deadline Set For Aug. 15

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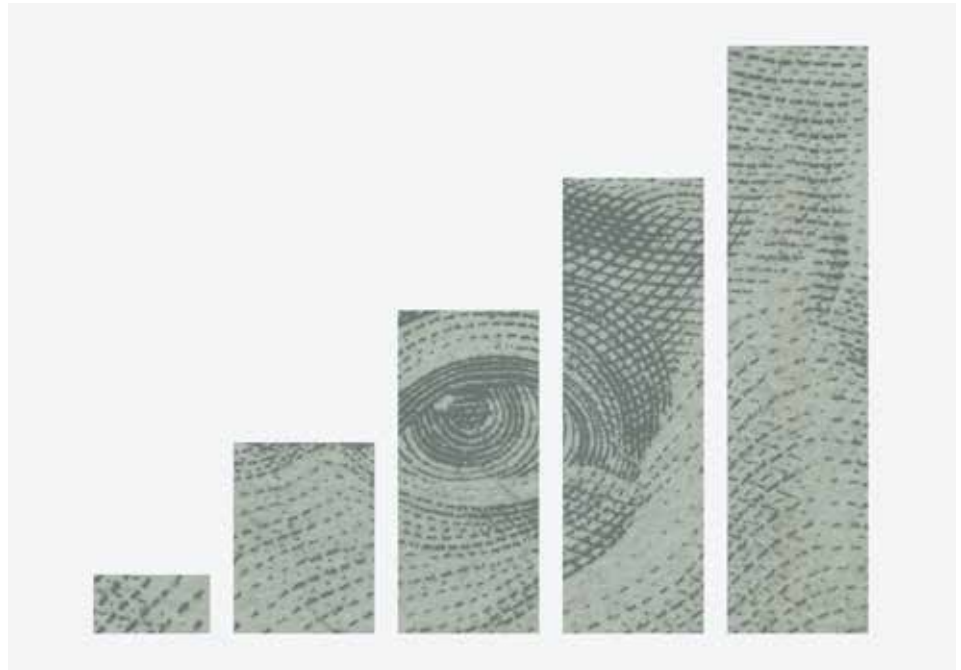
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The Licensing Letter wants to hear from you, but the deadline for our annual Licensing Survey is coming up fast!

Want to know the average royalty payments in the licensing industry? Since 1978, The Licensing Letter has been providing the inside scoop to licensing professionals on everything from marketing budgets, guaranteed minimums, and royalties paid in a wide range of product categories.

TLL is currently running its annual Licensing Royalty Survey for 2020, with an accent on how the industry has been impacted by the COVID-19 pandemic. We want to hear your opinion on one of the most difficult years in our industry, and what you think is coming for 2021 and beyond.

The oldest survey in the industry, the TLL annual licensing survey is a key part of our data offerings for the industry, and the more answers we get, the better and more useful our data sets will be, so make sure TLL data is working for you!

To fill out the survey, simply click on [THIS LINK](#).

The survey should take no more than 20 minutes, but don't worry: If you don't complete it in one sitting, just click the link again to pick up where you left off!

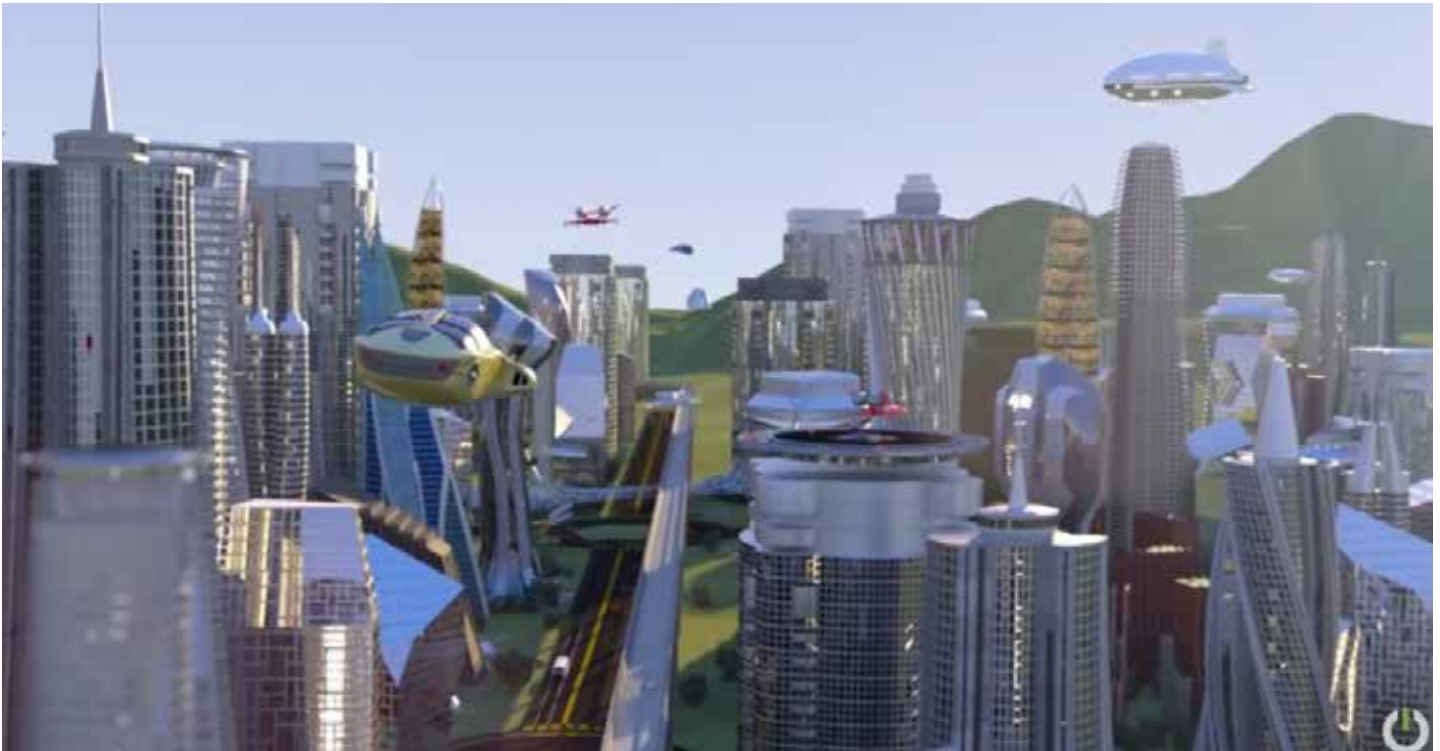
Also, as thanks for helping us collect this important data, anyone who completes the survey and includes their email address will receive the survey results for free, and will also receive a free copy of our Special Report: Rise of the Virtual Influencer.

The more responses we receive, and the more detailed the information, the more useful the results will be to you. Your response is confidential and will only be used in aggregate to indicate trends in the business. You may skip or expand upon any question as you wish. Please encourage colleagues and partners to respond individually.

If you have any questions, feel free to reach out to TLL's Executive Editor at gary@plainlanguagemedia.com. ■

Licensing in the Metaverse

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A screen grab from a promotional video for Decentraland shows the upstart company's concept of a virtual world, or Metaverse.

months, tech journals have been filled with stories about the rapid rise of Virtual Real Estate, in which brands, companies and individuals are buying up so-called properties in what developers call the Metaverse.

The real story, however, is how the Metaverse will interact with licensing in a new, multibillion dollar sector that is already growing fast.

So, what is the Metaverse?

The origin of the Metaverse concept is often ascribed to the science fiction novel *Snow Crash* by Neal Stephenson, which also came up with the concept of an Avatar, the in-game embodiment of the human player. The portrayal of the Metaverse and Avatars in *Snow Crash* later became the inspiration for the programmers and designers who created early immersive games like *Quake* and online virtual worlds like *Second Life*.

And if you've ever played *Second Life* or *The Sims*, or you've read *Ready Player One* (or watched the film), then you've

seen the Metaverse in action. Essentially, the Metaverse refers to virtual worlds that you can enter with a digital avatar, interact with other people, and most recently, where you can buy goods, services and even property for your avatar, or for your company.

Many video games today can be considered virtual worlds, as players often interact with other avatars, go shopping in various locations for in-game items, or even set up their own home base in a particular location.

But what started with MMORPG (Massively Multiplayer Online Role-Playing Games) is now going much farther. Today the emphasis is on building out platforms as opposed to games, and developers, companies or in some cases even children can build on top of that platform, creating their own games, services, events or products.

As in real life, people need a place or a location to shop for those products, and as a result of that realization, over the past few

months, real estate sales in the Metaverse have gone completely mad.

As just one example, in June this year a bidder paid just under \$1 million to buy a large property in the Virtual World known as Decentraland.

Decentraland tracks buyers through a blockchain, and says the buyer was an investment vehicle called Republic Realm, a digital real estate investment fund — sort of like a REIT for the digital world. Republic Realm is owned by Republic, a US-based investment platform backed by investors including crypto company Binance and Prosus.

The purchase was both the highest figure paid for real estate in Decentraland to date, as well as the largest real estate plot in terms of size, consisting of 259 units or parcels of land, or roughly 16 virtual acres.

The purchase was made using MANA, Decentraland's own cryptocurrency. The land cost 1,295,000 MANA, which was worth

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Special Report: Licensing in the Metaverse

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US\$913,228.2 at the time of sale.

While Decentraland and other players like SuperWorld have been selling digital real estate for years, blockchain-based real estate in virtual worlds has surged in price as part of the NFT market frenzy which began in early 2021.

The Virtual Land Rush

Just like the real world, there's a land rush to buy up desirable properties in these virtual worlds, and much of that pressure is coming from people looking at the future of licensing and retail. As more of our lives are spent in virtual worlds, brands are discovering that they can not only market their physical goods in these environments but also sell digital versions of their wares.

A perfect example is the art gallery and auction house Sotheby's, which built a faithful rendition of its New Bond Street Gallery, and then began inviting bidders to the gallery to buy NFT artworks. It made perfect sense, of course. Where else would you view and purchase digital artworks, other than in a digital world?

So, is this a trend, or a fad?

Based on the research, I think it's fair to conclude that while NFTs may or may not survive, the commercialization of virtual

real estate is here to stay, simply because the commercial opportunity to sell digital products for real dollars is already vast, and growing at an astronomic pace. Within just a few years, licensing professionals will likely spend a significant part of their workday in and around these virtual worlds, which made me think of a day in the life of an art buyer:

It's June 17th, 2025, and a rainy day IRL (In Real Life), but fortunately the weather is just fine in Decentraland, where I'm off to buy some new clothes for my Avatar, and more importantly, to bid on a new digital artwork for my gallery. That means I'm off to the Voltaire District, where Sotheby's is holding its auction in a metaverse replica of the New Bond Street Gallery that in real life exists in the City of London.

But this version of the gallery is different. Built by Sotheby's in the Virtual World or metaverse of Decentraland, Sotheby's was the first major art gallery to buy virtual land here, and to open a business auctioning off non-fungible tokens (NFTs) for digital art. That was back in 2021, the same year Decentraland made headlines for the first sale of virtual land for \$1 million, but today those same lots would sell for many times that figure. Prime land in the metaverse is expensive for a reason though; even in those early days, thousands of people flocked to the

virtual Sotheby's, and not long afterward the auction house earned millions selling off early NFTs like Cryptopunk 7523 and original works by Beeple.

All the top buyers will be there, so on the way I'll drop off at the Louis Vuitton store and pick up some new clothes that say, without a lot of subtlety, "My gallery is more successful than yours!" It'll be expensive, but the edge a well-dressed avatar gives you is well worth it.

At least, I hope so; the outfit is a limited-edition skin that's in high demand, so I ended up forking over the equivalent of \$1,200 USD in MANA, which is the standard currency in Decentraland. Suitably attired, I blink out of the store and make my way to the Sotheby's auction house where I'm greeted by a Guard Avatar in a top hat, who carefully checks the user ID for each avatar buyer. Only accredited art buyers or investors can get in, of course.

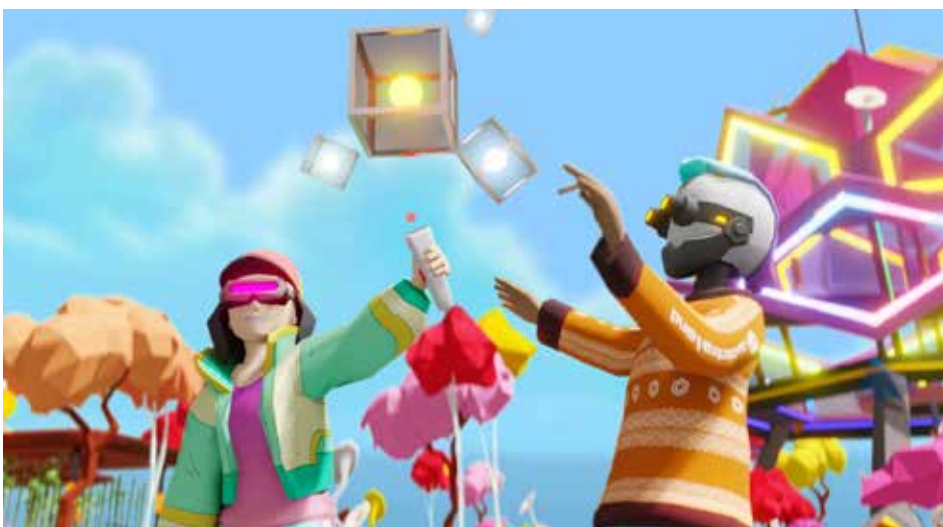
Fortunately the auction goes well, and I buy the latest Beeple NFT for just a bit over \$12 million, making me feel a lot better about the money I just dropped on the outfit. The gallery owners are instantly aware we've won the bid, and congratulations roll in from my colleagues all around the real world.

Excited by the big win, we decide to rent out the virtual Studio 54 that opened in Decentraland not long ago so the team can celebrate. Great party, but then I ran into my friend FakeFred from Unreal Licensing, who just signed a \$45 million licensing deal for Disney stores. Kinda killed the buzz....

The Potential of the Metaverse for Licensing

While the development of the Metaverse is still at an early beta stage, experts in the field say the sector will become a major part of the licensing industry over the next decade.

"The pandemic has been changing the way we live, the way we shop, the way we consume," says Sophie Aubert, a digital manager at the MBA MCL, a digital marketing institution in Paris. "We now live in a world where the online world has



Avatars having fun in Soho Plaza, part of the Virtual World of Decentraland.

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Licensing in the Metaverse

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Louis Vuitton designed new fashions for Metaverse characters from Riot Games' League of Legends.

become as important as the offline world. The fashion industry has been leading this virtual trend as this other dimension offers a lot of opportunities.

"Through virtual gaming, fashion is able to find a new source of revenue and advertising. With AR and VR, the apparel sector discovers how to market its products in an appealing, fun and engaging way. As our lives are becoming more and more social media oriented, Virtual Fashion could appear as a new, profitable, and sustainable category."

Even early indicators show the potential is there. According to a report by CB Insights, the market for virtual goods globally has now reached an astounding \$190 billion, and Aubert says an estimated \$50 billion is for downloadable, in-game content for video games.

In the beginning, the virtual goods market was driven almost entirely by video games, in which players would buy

character skins for their in-game avatars. Today, however, digital goods are sold for a much wider variety of reasons.

"The fashion industry understood that there is a huge opportunity to target players who want to express themselves in the virtual world and a lot of money to make," Aubert explains. "It is not surprising that many fashion brands have collaborated in the creation of virtual clothes for famous games: Nicolas Ghesquière (Louis Vuitton) designed custom skins for Leagues of Legend Heroes, Tissot made virtual watches for NBA2K20series and sold 113,309 of them in a few months, Moschino and Gucci created outfits for the SIMS virtual world, just to name a few."

One new company called Aglet — "the Pokemon Go for sneakerheads" — allows its users to collect virtual sneakers by walking, and is building ways for brands to launch their own virtual retail stores within its application. Aglet believes it will eventually make and sell its own physical

sneakers as well.

"I think where we're going as a world (is) where Nike and Adidas will release products in the real world, and then they'll throw these into a game," says Aglet CEO Ryan Mullins. "And I think the inverse of that is true in the future. There will be people designing their own brands in these game worlds, and then they'll be made in reality."

Other digital goods include artworks linked to NFTs, sold by Sotheby's or Christie's auction house, and a dizzying array of digital collectibles linked to sports, movies, comic books and more.

As Mullins says, however, the participation of the licensing industry in the Metaverse will go far beyond digital products only. Rather, the Metaverse will provide direct revenue from digital products, while simultaneously marketing physical goods, services and events.

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Licensing in the Metaverse: Roblox's Master Plan

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While art buyers and sellers were among the first to dive into the world of Metaverse Real Estate and digital art NFTs, licensing professionals have been right there with them, particularly from the world of fashion. One recent story in *The Licensing Letter* is a good example, even though it didn't lead to a happy ending for Burberry, the fashion company involved.

The most popular video game in China is *Honor of Kings*, a massive and immersive world which attracts more than 100 million daily users, or almost 10 per cent of the country's population.

Burberry saw the obvious value in reaching that market, and reached an agreement in March this year to design fashionable new skins for characters in the game. The skins were designed by Riccardo Tisci, the chief creative officer at Burberry, for the character Yao.

"Burberry's signature gabardine, pioneered by founder Thomas Burberry and designed to protect the wearer against the elements, fits seamlessly with Yao, who personifies the role of a protector for her teammates," the companies said in a press release on March 22. "The two skins were designed with the 'spirit of nature' in mind and will be available to purchase for players in mainland China, though there's no word on a release date."

Unfortunately for Burberry, the company was targeted by the Chinese government, who felt it criticized labor practices in the cotton producing region of Xingiang, and the deal was promptly canceled.

Nevertheless, fashion brands around the world are diving headfirst into virtual worlds. Gucci, for example, has been marketing digital products for years in games like *The Sims* and *Zepeto*, and earlier this year produced a pair of \$12 sneakers you could buy and wear in the virtual world of Roblox.

Louis Vuitton has engaged in multiple partnerships with Metaverse-related companies, including running a story-based campaign using the character *Lightning*



Gucci bag, sold on Roblox for over \$4,000.

from *Final Fantasy* to market its fashions.

"Lightning pushes the idea of the heroine even further," the company said in its campaign launch. "It is logical that the Maison Louis Vuitton would explore the infinite possibilities of the virtual world and ask this fantasy character to interpret the essence of a heroine.

"The Maison has always pushed the boundaries of reality and dreams," Vuitton added, making it clear they are moving into the Metaverse. "Real, virtual, incarnate, metaphorical: Lightning is the fruit of Square Enix studios' imagination, and she raises the question of immanence – that which takes place solely in the mind – in tomorrow's world."

In May this year Gucci made headlines around the world when it sold a digital, bee-embroidered Dionysus purse on Roblox for 350,000 Robux, which at the time was equivalent to \$4,115 US dollars. Ironically, the physical version of the same bag retails for \$3,400.

That may seem crazy, but for people who work and play in the Metaverse, it makes just as much sense as paying for high fashion, expensive supercars, or flashy mansions in the real world. Increasingly, the line between the real world and the Metaverse is becoming blurred, and many of the world's largest tech companies are

betting heavily that most of us will soon be spending a lot of our time there.

Included in that number are social media giants like Facebook, tech companies like Microsoft (which owns Minecraft) and Apple, gaming leaders like Epic and Riot, and virtual world platform innovators like Roblox and Decentraland.

The most obvious example is Roblox, and if you're working in the licensing of children's products, Roblox is a phenomenon you're going to need to interact with, and soon.

How Roblox Is Building A New Economy

Unlike a video game, Roblox built a virtual world and a platform on which others can create their own mini-games, and their own stores where they can sell virtual wares to other players using the in-game currency, known as Robux.

By 2020 Roblox's idea of allowing its players to create their own businesses inside the game had paid off incredibly well. In 2020, Roblox had seen its active user base grow from 35 million in 2017 to 164 million by August 2020. Many of those players turned out to be avid entrepreneurs, and Roblox disclosed it paid out \$250 million to developers inside the game for various products or services they created and sold.

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Licensing in the Metaverse: The Future of Facebook

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Of course, Roblox also takes the biggest cut of that revenue, generating \$920 million, a 111% increase in a single year. (All figures from Business of Apps: businessofapps.com)

One of those businesses is owned by YouTube sensation Ryan Kaji, creator of the wildly popular Ryan's World unboxing videos. As reported in TLL in December, Ryan launched a Roblox version of Ryan's World, bringing his 27.4 million subscribers with him. When his Ryan's World store launched inside Roblox, the star's avatar was there to greet fans, giving away goodies like free digital pets, and a car designed by Ryan himself.

Fans could also play mini games alongside Ryan and his team members, choose various skins, take selfies and videos of the celebrity in his avatar form, and shop for exclusive gadgets.

While still in a relatively nascent form, Ryan's World inside Roblox reflects the future of Virtual Commerce, in which brands and celebrities will actively create products and sell them, all inside a virtual ... and some would say nonexistent ... world.

The money, however, is very real. Roblox went public in March this year, and ended its first day of trading with an eye-watering market cap of \$38 billion, based largely on its concept of building a massively scalable Metaverse filled with opportunities for virtual commerce.



Mark Zuckerberg in 2019, when the Horizon Multiverse beta was launched.



Facebook is looking to the 'horizon', saying the company's future is no longer just social media, but is based on becoming a global leader in the development of the Multiverse.

In its prospectus, the company made its long-term goals very clear, saying, "We built Roblox from the start as a single platform, single name, single focus company that would someday support billions of users. The ultimate 'product specification' was always to model reality, based on the belief that the more accurately we could simulate the real world, the more utility we could provide. Looking forward, we intend to maintain this focus as a single platform company, even as we expand the ways in which we enable people around the world to play, learn, and work together."

But, while Roblox is certainly an early leader, far larger companies are entering the fray.

Facebook Converting to a Metaverse Company

In June, 2021, Facebook founder and CEO Mark Zuckerberg stunned his employees as he shared his vision of becoming one of the major players in the construction of a globally accessible Metaverse. According to Zuckerberg, the future of the company was not in offering a set of interconnected social media apps, but in creating an entirely new, immersive world where people

connect with each other in a three-dimensional space.

The company's divisions focused on products for communities, creators, commerce, and virtual reality would increasingly work to realize this vision, he said in a remote address to employees. "What I think is most interesting is how these themes will come together into a bigger idea," Zuckerberg told his staff. "Our overarching goal across all of these initiatives is to help bring the metaverse to life."

He also doesn't believe any one company will own the Metaverse. Rather, Zuckerberg believes the Metaverse will be like a three-dimensional, interactive version of the internet, where people connect at an almost physical level.

"We're basically mediating our lives and our communication through these small, glowing rectangles," Zuckerberg said in an interview with The Verge. "I think that's not really how people are made to interact."

Instead, Zuckerberg thinks people will use the Metaverse to attend concerts and sporting events; it's how they will go to work or attend meetings; it's how they'll interact

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Licensing in the Metaverse: Hyper Precise Marketing

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with friends or go on dates with people from the far side of the planet.

“The Metaverse is a vision that spans many companies, the whole industry,” Zuckerberg says. “You can think about it as the successor to the mobile internet. And it’s certainly not something that any one company is going to build, but I think a big part of our next chapter is going to hopefully be contributing to building that, in partnership with a lot of other companies and creators and developers.

“You can think about the Metaverse as an embodied internet, where instead of just viewing content, you are in it. And you feel present with other people as if you were in other places, having different experiences that you couldn’t necessarily do on a 2D app or webpage, like dancing, for example, or different types of fitness.”

In 2019 Facebook had already built its own beta version of a Metaverse called Horizon, a virtual reality app where users could enter as an avatar, meet other people and chat, play games against each other, and navigate through the world with the help of human guides. Users would typically wear the Quest headsets designed by Oculus, a company Facebook purchased for this very reason.

While Horizon is a beta product designed

to test the concept, Zuckerberg says he expects people will soon spend much of their working and recreational lives in a larger, more sophisticated version of the Metaverse. In fact, he’s already working on the idea of a virtual office.

“In the future, instead of just doing this (an interview) over a phone call, you’ll be able to sit as a hologram on my couch, or I’ll be able to sit as a hologram on your couch, and it’ll actually feel like we’re in the same place, even if we’re in different states or hundreds of miles apart,” he said. “I think that is really powerful.”

But, being Facebook, the company is primarily interested in making money, something the Metaverse is supremely well suited for.

In real life it can be very difficult for companies to discern what people are thinking about, what products they like, and what products don’t interest them. Facebook literally makes its living figuring out what consumers want from their social media posts, and is betting that the Metaverse will provide better data for retailers, producers and marketing companies.

For example, with VR (Virtual Reality) headsets, Facebook and other companies would be able to know what specific items you’re looking at when you enter a digital

store, precisely which items you were looking at, and could log your reactions to those items.

The intelligence gleaned by that knowledge could then be used to advertise products in the real world, or sell you products in the digital world.

So far, Facebook has invested an estimated \$2 billion in this technology, and its investment is accelerating.

Verity McIntosh, a VR expert at the University of the West of England, said in a recent interview that for Facebook, it’s all about how data powers marketing.

“Part of the reason Facebook is so heavily invested in VR/AR is that the granularity of data available when users interact on these platforms is an order of magnitude higher than on screen-based media,” she said.

“Now it’s not just about where I click and what I choose to share, it’s about where I choose to go, how I stand, what I look at for longest, the subtle ways that I physically move my body and react to certain stimuli. It’s a direct route to my subconscious and that is gold to a data capitalist. It seems unlikely that Facebook will have an interest in changing a business model that has served them so well to prioritize user privacy or to give users any meaningful say in how their behavioral data in the ‘Metaverse’ will be used.”

Location, Location, Location

Some of that behavioral data will have to do with where people go when they inhabit a digital Metaverse, and that’s why companies are investing what appear to be absurd sums buying up what they see as prize real estate. As in the real world, location matters because retail outlets need foot traffic to bring people (or their avatars) into the shop. For example, if Riot Games builds out a virtual concert or gaming space in the Metaverse, virtual shops around that space would expect to get more virtual shoppers. In the very near



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Licensing in the Metaverse: Digital Art in a Digital World

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future. Going shopping will not necessarily involve going to a physical store, but may instead allow you to browse through a digital shop, buying something based on more than just seeing a picture of the item.

Instead, as servers become more powerful and programming more sophisticated, consumers can try on hats and sunglasses, shirts and bathing suits. They'll be able to buy expensive, rare digital artworks or fashions to impress their equally digital friends and colleagues, or physical versions to be shipped in the real world. For those types of items that depend on the perception of rarity or scarcity, the concept of non-fungible tokens was created, and is being heavily used in some early versions of the Metaverse to log both the sale of collectibles and the sale of virtual real estate.

In fact, a lot of the hype around the Metaverse this year came about as a result of the explosion in NFT values, primarily for digital art works..

The Link To NFT Digital Artists

Earlier this year the artist Beeple made headlines around the world, and touched off an explosion of new investment, when he sold the NFT for a single art work — *Everydays: the First 5000 Days* — for an astounding \$69 million. What few people paid attention to at the time was that the buyer came from a blockchain and cryptocurrency investor and fund owner known in the Metaverse as Metakovan, and whose real-world name is Vignesh Sundarasan.

Many people have said the outlandish purchase was more an investment in public relations than anything else, and that is probably true. However, most critics have missed the point of what Metakovan and his crew are actually trying to do, which is to create a new and entirely digital economy within the Metaverse.

Sundarasan is a founder and owner of the crypto fund Metapurse, which he calls the "largest NFT fund in the world." He's also CEO at the tech firm Portkey Technologies, and founder of blockchain startup



Ready Player One, a fictional version of the Metaverse, is now becoming a reality.

Lendroid and BitAccess.

Metakovan says he plans to put the controversial artwork on display in four virtual world environments, and is working with architects to design galleries where the public can enter via their web browsers or virtual technology displays.

But while the company talks it up about art, the true purpose is clearly to create a new economy where all types of products can be created and sold, using NFTs and cryptocurrencies, in an alternate and wholly digital world.

Metakovan's partner, Anand Venkateswaran (known as Twobadour in the Metaverse) explains the concept in simple terms.

"The current Cambrian explosion of NFTs that you see is all about acquisition — people want to buy up NFTs, gobble as many of them as they can," said Twobadour. "But it's just the tip of the iceberg. The real explosion will happen when they're able to ... experience these NFTs as they were intended. If it's a plot of virtual land,

you ought to move around in it, have an immersive experience in it."

That concept of scarcity is important for the art world, but it's also important for licensing and for the sale of luxury items. In the real world, that's why industry and governments take a very dim view of counterfeiters who produce cheap knock-offs of luxury watches, purses or clothing, and people like Metakovan are betting heavily that the brand and licensing industry will use NFTs to protect their IP in the Metaverse.

In reality, there are likely easier and more climate-friendly ways to accomplish the same task, but it is almost certainly the case that fashion brands will be just as important in the metaverse as they are in the physical universe.

A bigger question is how the Metaverse will unfold, how long it will take, and which companies will be the biggest winners in this illusory horse race.

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Licensing in the Metaverse: The Role of Cryptocurrency

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The Big Players In The Metaverse

As Zuckerberg has said, it is extremely unlikely that any single company will create one Metaverse for the world. Rather, the Metaverse will act in a way very much like the internet, in which various companies create virtual worlds that people can enter, and all of them compete for the foot traffic of our online avatars.

That said, there will be a few companies that become dominant, just as Google is dominant in advertising and search, Facebook is dominant in social media, and Disney is the biggest player in entertainment.

As the Metaverse is built out, Zuckerberg and others believe these mini-worlds or virtual neighborhoods will all be linked together, and people will be able to travel from one to the other in seconds.

As in any emerging technology, there are several companies competing to become one of the preeminent virtual worlds in the Metaverse, and new competitors are coming in as the value of both virtual real

estate and virtual commerce grow at exponential rates.

NFT-Linked Metaverses

The best-known existing players involving NFTs and cryptocurrencies are Decentraland, The Sandbox, Cryptovoxels, Super World, and Somnium Space.

Arguably the most successful to date is Decentraland, where land sales in March alone surpassed \$4 million, up from \$767,400 in February, and only \$246,134 in January. Real estate sales can be tracked in almost real time on the site nonfungible.com, and by June 24, Decentraland had logged 126,249 real estate sales worth \$65.1 million, followed distantly by The Sandbox with \$28.3 million; Cryptovoxels with \$11.3 million, and Somnium Space with \$10.3 million. The other companies currently operating, such as Vegas City, Arcona, Landemic and nOshot have begun sales, but have only logged relatively trivial sales figures to date.

Nevertheless, the growth in this space is astounding, and reflects the goals of es-

tablished companies and upstarts alike to take advantage of the next great expansion of the licensing industry, particularly for video gaming, art, film, and music, all of which include existing sectors for the sale of digital items.

However, while companies like Decentraland and The Sandbox have built up an early lead in the area of virtual real estate, they will be hard pressed to keep it as larger existing companies from the video gaming and social media industries are getting into the act, leveraging their advanced technology, their experience in developing virtual worlds for games, their proven ability to generate and sell in-game items, and sprawling relationships in the world of licensing.

Non-NFT Metaverse Leaders

While NFTs and virtual real estate have been hogging the headlines of late, in reality the true leaders in Metaverse development are the established companies that already boast a massive following, have the technical expertise to build a server-based environment, and that have existing revenue models that complement the Metaverse model.

The following is a breakdown of some of the leaders in the Metaverse sector, with a brief synopsis of their digital offerings.

Minecraft: Owned by Microsoft, Minecraft has more than 130 million users, and has made clear it is focused primarily on building out a new cross-platform project called MyMetaverse. According to the company, "MyMetaverse is a cross-platform project that interweaves multiple gaming worlds into a unified Multiverse experience.

Quests begin in one world and end in another, while items you own become multipurpose, with lore and story lines spanning across different games in a variety of genres."

Like Roblox, Minecraft allows its users to create their own content, which has gener-



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Licensing in the Metaverse: Leaders In The Sector

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ated more than \$350 million.

Roblox: The Roblox experience was launched in 2006 as a platform on which users could create their own games, rather than a game in itself. That decision has now made Roblox a leading contender as a builder of the Metaverse, and the company has made it clear that's the long-term goal.

In the company's prospectus, released before its recent \$38 billion IPO, it states, "We built Roblox from the start as a single platform, single name, single focus company that would someday support billions of users. The ultimate "product specification" was always to model reality, based on the belief that the more accurately we could simulate the real world, the more utility we could provide. Looking forward, we intend to maintain this focus as a single platform company, even as we expand the ways in which we enable people around the world to play, learn, and work together."

Roblox also has the usage statistics to make it successful, with more than 200 million monthly active users, and typically more than 40 million daily users. More than half are under the age of 13, and Roblox users spent an astounding 9.7 billion hours on the platform in March.

Revenue is also growing, posting \$387 million in the first quarter after its IPO, an increase of 14 per cent from the same period last year.

Facebook: The world's largest social media network, Facebook generated more than \$26 billion in revenue in Q1, 2021, and is arguably the second largest advertising company in the world, after Alphabet-owned Google. The network has more than 2.85 billion active users globally. As stated above, CEO Mark Zuckerberg has stated publicly that the creation of a Metaverse is the main thrust of the company's future plans.

Facebook has already created a virtual world called Horizon, and bought out Oculus in order to control the VR headsets used by inhabitants of the Metaverse.



MyMetaverse, a collaboration between Enjin and Minecraft to bring NFTs into a Minecraft Metaverse.

Epic Games: The creator of Fortnite and owner of the Unreal Engine platform, which is used to create virtual worlds in video games, has made it clear its goal is to take part in a global, unified Metaverse. An essay by venture capitalist and former Amazon executive Matthew Ball says Epic is uniquely placed to succeed in the Metaverse. "We're seeing this advancement of technology and Internet interaction and the Metaverse coming from gaming because it tends to be at the forefront of something designed for many, and who have the highest [technological] needs," Ball says.

Epic is already hosting massive online events that are a precursor to the Metaverse, and it is among the world's most aggressive companies when it comes to licensing products and characters for its game Fortnite.

Riot Games: The gaming studio that brought the world League of Legends is also a licensing giant, and a leader in the Metaverse race, even though the company has not spoken specifically about its plans for a Metaverse. What makes Riot a leader has been its innovations that cross the barrier between the physical and digital

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Licensing in the Metaverse: What's In It For Us?

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worlds, such as the extraordinary live concerts that combine digital characters and human actors, all acting on a physical stage during the opening concert at the League of Legends world championships.

Beyond simple gaming, Riot creates online events in a Metaverse-like environment that attract millions of fans, and that have made real life superstars out of its fictional, digital characters, like the all-digital singing group K/Da. Riot has also worked with fashion leader Louis Vuitton to produce skins for its characters.

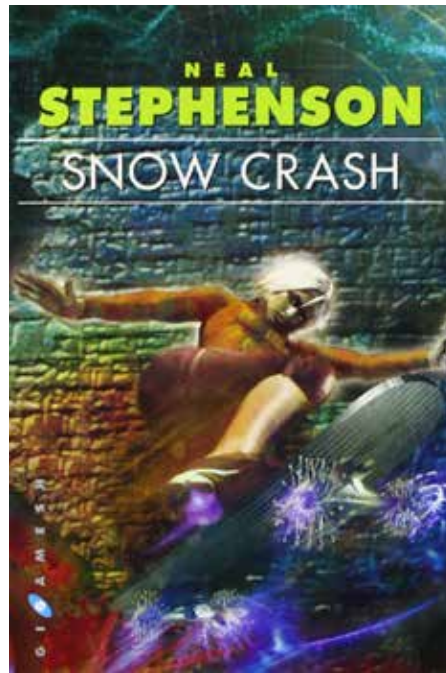
Our Take On The Metaverse For Licensing

Taking into account the current investments in Metaverse technology, as well as the already successful campaigns being run by art traders and fashion companies, The Licensing Letter considers the development of a lucrative sector for the licensing industry to be highly likely. TLL is less convinced that NFTs in their current form will be a major part of that sector in the long-term, however, unless cryptocurrencies are developed that use far less energy.

At the current time, cryptocurrencies have become a major problem for countries trying to reduce their current footprint, as Bitcoin alone uses more energy than most countries.

However, in-game currencies like Robux on the Roblox platform have been developed that use very little energy, and are also more stable as a currency than the wildly fluctuating currencies like Bitcoin or Ethereum.

More important for licensing companies than NFTs is the problem of deciding where and when to invest. With multiple players operating in the Metaverse sector, it is difficult at this point to decide which have staying power and the potential for lasting growth. For that reason, the immediate future will likely see licensing companies entering into short-term campaigns with various Metaverse operators or video



The novel Snow Crash, which inspired Silicon Valley programmers to create the modern, real life Metaverse.

game companies, as we've already seen in various fashion-oriented partnerships.

In the long-term, however, virtual real estate will take on the same importance as URLs did in the early stages of the internet, particularly during the Dot Com period. Companies involved in licensing are likely to continue to drive virtual real estate pricing as they lock down properties that are perceived to have long-term value for commerce.

TLL also expects to see licensing in the Metaverse expand to other industries. For example, while most of the action has been around art and fashion, people and their avatars will almost certainly want to own cars, houses, furniture, and other amenities that designers will be able to brand and license.

Another area for massive growth will be in licensed services, such as fitness classes by Peloton, online fashion shows, the ability to attend concerts and sporting events virtually, and much more.

As well, given the rise in online video conferencing we've seen both before and during the pandemic, it is also very likely that virtual worlds will increasingly replace physical locations as a place of work. As the Metaverse becomes more realistic, can host more users, and can provide more professional services, the need to travel for conferences, meetings, and product presentations will decrease.

One example of this will be new and less expensive versions of the motion capture body suits used in the film industry to create lifelike, animated characters. Translated to the Metaverse, the combination of increasingly sophisticated VR headsets and motion capture will transform the Metaverse and allow for in-person participation in Virtual World events.

In fact, this latter trend has already been happening, although the technology is at an early stage. For example, in early July 2021, Roblox signed a deal with Sony that will see a number of artists performing within its virtual world.

Under the agreement, Roblox and Sony Music will work together to develop innovative music experiences for the Roblox community that offer a range of new commercial opportunities for Sony Music artists to reach new audiences and generate new revenue streams around virtual entertainment.

The agreement builds on an existing relationship between the two companies that includes previous collaborations such as Lil Nas X's hit virtual performance on Roblox in November 2020 and more recently the Zara Larsson Launch Party on Roblox in May 2021.

Development of servers that can handle millions of avatars rather than thousands, along with the aforementioned VR systems, will drive these new opportunities, turning the Metaverse into one of the largest revenue sources for the licensing industry. ■

NCAA Athletes to Earn Money on Name, Image and Likeness

For the first time, the NCAA will allow athletes to earn money from their involvement in collegiate sports.

The NCAA has reversed its stance on athlete compensation, opening the door to athletes—and licensing companies—making money from their name, image, and likeness. The changes took place on July 1 this year.

The decision, which breaks with a long-held tradition, came just hours before new laws or executive orders were to be handed down in more than a dozen states. Those legislative efforts would have had the same effect, so the NCAA rule change is essentially a case of ‘if you can’t beat ‘em, join ‘em’. The new policy will remain in place until federal legislation or new NCAA rules are adopted.

“This is an important day for college athletes since they all are now able to take advantage of name, image and likeness opportunities,” NCAA President Mark Emmert said. “With the variety of state laws adopted across the country, we will continue to work with Congress to develop a solution that will provide clarity on a national level. The current environment, both legal and legislative, prevents us from providing a more permanent solution and the level of detail student-athletes deserve.”

The policy provides the following guidance to college athletes, recruits, families, and member schools:

- Individuals can engage in NIL (name, image, likeness) activities that are consistent with state laws where the school is located. Colleges and universities may be a resource for state law questions.
- College athletes who attend a school in a state without a NIL law can engage in this type of activity without violating NCAA rules related to NIL.
- Individuals can use a professional services provider for NIL activities.
- Student-athletes should report NIL activities consistent with state law or



The new ‘Name, Image and Likeness’ policy passed by the NCAA on July 1 is creating a new class of student millionaires at colleges and universities across the United States.

school and conference requirements to their school.

“Today, NCAA members voted to allow college athletes to benefit from name, image and likeness opportunities, no matter where their school is located,” said Division I Board of Director’s Chair Denise Trauth, president, Texas State. “With this interim solution in place, we will continue to work with Congress to adopt federal legislation to support student-athletes.”

The change is already resulting in a wave of lucrative deals, with some college athletes becoming millionaires overnight, thanks to licensing deals and endorsements.

In an article in *The Athletic*, Alabama Crimson Tide coach Nick Saban says that in less than a month his new star quarterback Bryce Young was already signed up for close to \$1 million in deals under the new name, image and likeness (NIL) policy.

“Certain positions, probably, enhance opportunities to create value, like quarter-

back, and our quarterback (Young) already has approached ungodly numbers — I’m not going to say what they are — and he hasn’t even played yet. Hasn’t even started,” Saban said at the Texas High School Coaches Association’s annual convention on Tuesday.

“It’s almost seven figures. And it’s like, the guy hasn’t even played yet. But that’s because of our brand.”

Young is a highly rated player and is Alabama’s presumptive starter for the 2021 season. He played in seven games in 2020 as Mac Jones’ backup and attempted 22 passes. He was a five-star recruit and the No. 2 overall player in the Class of 2020, according to 247Sports’ Composite Rating.

The NCAA says that while the policy opens the door to lucrative NIL opportunities, the association is working to ensure the policy avoids the idea of pay-for-play and improprieties tied to choosing to attend a particular school. Those rules still remain in effect.

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NCAA Will Allow Athletes to Earn Money

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“The new policy preserves the fact college sports are not pay-for-play,” said Division II Presidents Council Chair Sandra Jordan, chancellor, the University of South Carolina, Aiken. “It also reinforces key principles of fairness and integrity across the NCAA and maintains rules prohibiting improper recruiting inducements. It’s important any new rules maintain these principles.”

However, for players and the companies or agencies that represent them, the policy change will act to level the playing field when it comes to the revenues enjoyed by the NCAA and its members. In 2019, before the COVID-19 pandemic, the total revenue from all NCAA athletics departments rang in at an astounding \$18.9 billion, but athletes saw little of that money.

Now, American universities are organizing and hiring licensing companies to help them earn revenue for their school and for their athletes. Among the first to do so was The University of North Carolina, which engaged The BrandR Group (TBG) to launch the first Group Licensing Program for current NCAA student-athletes.

TBG says the university’s innovative initiative extends new opportunities for all Tar Heels players to profit from using their name, image and likeness and builds on the early success of Carolina’s Alumni Group Rights program, which launched in April.

This new program invites all of UNC’s current student-athletes to join a voluntary group licensing program, which will allow them to benefit from their NIL in conjunction with UNC’s official trademarks and logos.



UNC was the first US school to adopt group licensing under the new policy.



If you can't beat 'em, join 'em: The new policy was passed after a series of recent court rulings.

The recent changes in the NCAA’s rules regarding NIL have paved the way for this historic opportunity, says the BrandR Group. “As part of this groundbreaking program, current Tar Heel student-athletes will have the chance to be marketed in groups of three or more within their sport or six or more across multiple sports in co-branded licensing and marketing programs with UNC’s Intellectual Property,” the company said. “TBG will develop licensing opportunities on behalf of the student-athletes in apparel and non-apparel categories and other co-branded sponsorships.”

UNC says it is launching the program to benefit its student athletes, who previously could not earn income from licensing programs.

“This is an outstanding opportunity because it will allow our student-athletes to benefit, together, with our trademarks and logos – and to have more choices and chances to collectively benefit from their NIL,” said Bubba Cunningham, Carolina’s Director of Athletics. “I have long supported the group licensing concept because it can positively impact so many student-athletes. I’m proud that Carolina is the first program to support college athletes, past and present, through group licensing.”

Companies in the licensing sector were quick to move on the opportunity. One example is the trading card company Panini, which already has a variety of licenses with colleges and universities.

Panini announced in July that it is working with OneTeam to engage student athletes through the NIL policy.

“The trading card market is booming, and Panini is the leader in the category,” said OneTeam CEO Ahmad Nassar. “With its existing current college licenses, there is an amazing opportunity to make co-branded college and current college athlete cards for the first time in history across schools and men’s and women’s sports. The group licensing model is key to including athletes in broad-based licensed products like this.”

Panini says its program will include both physical and digital trading cards, the latter being distributed through the company’s new NFT (Non-fungible Token) platform for college athletes, and its Direct-To-Customer (DTC) Panini Instant platform (www.paniniamerica.net).

The company says the first new college athlete products will be released this fall, in partnership with OneTeam.

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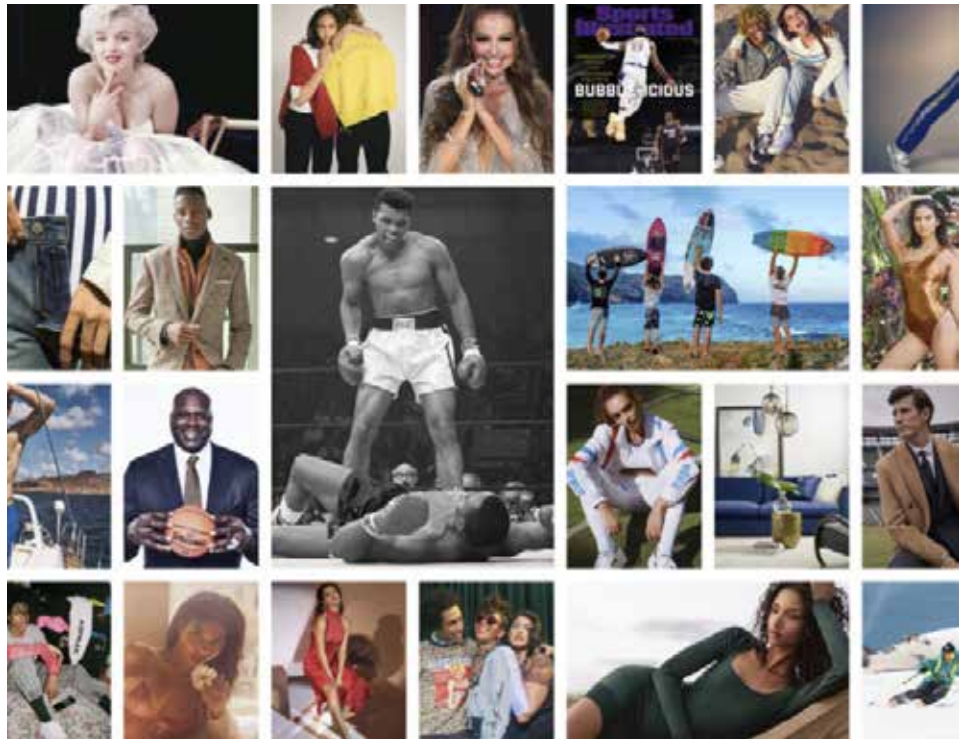
Authentic Brands Group Files For \$10 Billion IPO

Authentic Brands Group has filed for an Initial Public Offering (IPO) that values the global licensing giant at \$10 billion.

ABG owns several fashion and sports brands around the world, and has now filed papers stating its intention to sell \$100 million worth of stock at a valuation of roughly \$10 billion. However, the number of shares to be offered is likely just a benchmark, required by the New York Stock Exchange, and will probably change prior to the IPO.

ABG was founded in 2010 by Jamie Salter, and has grown rapidly to become a behemoth in the global branding and licensing industry. The company now has a portfolio of more than 30 top apparel, sports, and celebrity brands that jointly generate more than \$14 billion in retail sales. The company was valued at around \$4 billion to \$5 billion in its last major financing, when Blackrock invested \$875 million for a 30 per cent stake.

ABG's growth has been largely based on acquiring the brands for celebrities, sporting figures or organizations, and fashion companies. Its portfolio includes Marilyn Monroe, Elvis Presley, Muhammad Ali, Shaquille O'Neal, Sports Illustrated, Dr. J, Greg Norman, Neil Lane, Thalia, Nautica, Aéropostale, Eddie Bauer, Forever 21, Juicy Couture, Vince Camuto, Herve Leger,



Authentic Brands has brilliantly capitalized on its licensing relationships with celebrities and retail brands, leading to a multi-billion dollar IPO this year.

Judith Leiber, Barneys New York, Brooks Brothers, Frye, Lucky Brand, Nine West, Jones New York, Frederick's of Hollywood, Hickey Freeman, Hart Schaffner Marx, Adrienne Vittadini, Bandolino, Spyder, Tretorn, Tapout, Prince, Volcom, Airwalk, Vision Street Wear, Thomasville, Drexel, Henredon and Izod.

ABG has also acquired partial ownership of Aéropostale, Forever 21 and JC Penney in partnership with Simon Property Group, which is a mall property company and a major shareholder in ABG.

The other major shareholders at this time include BlackRock, Leonard Green, Lion Capital, General Atlantic, and Salter, who remains the CEO.

NCAA Will Allow Athletes To Earn Money On Name, Image and Likeness

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"We are excited to work with OneTeam in the college space," said Panini CEO Mark Warsop. "OneTeam will bring much needed resources and group licensing expertise to college athletes as they navigate the new NIL landscape. OneTeam's College Athlete Group Licensing program will give us the ability to reach a wide range of athletes across multiple schools and develop products that cut across all sports on both the men's and women's side."

The new policy is temporary, and is expected to be replaced by federal legislation said Division III Presidents Council Chair Fayneese Miller. "The new interim policy provides college athletes and their families some sense of clarity around name, image and likeness, but we are committed to doing more," Miller said. "We need to continue working with Congress for a more permanent solution." ■

Authentic is considered primarily a licensing company because it gets most of its revenue from licensing fees. ABG had net income of \$225 million in 2020 on total revenue of \$489 million, according to its prospectus. Revenue for the three months ended March 31 rose 32 percent to \$160 million from the year earlier quarter.

Bank of America Corp., JPMorgan Chase & Co. and Goldman Sachs Group Inc. are lead underwriters in the IPO. The company plans to trade on the NYSE under the ticker symbol "AUTH." ■

Trends to Keep an Eye On

By Alicia Rosa
Brand Central Insight

Summer continues to march on. Many schools and offices are planning for in-person operations and consumers are more comfortable with indoor activities such as entertainment and shopping. As the season moves towards back-to-school and the holidays, trends are rapidly shifting to accommodate new tastes and consumer habits. Check out our roundup of trends that we'll have our eye on through the end of the year.

Relax and Unwind

Relaxation-focused activities and beverages are having a moment right now, driven by the millions of people suffering from depression and anxiety after a long year of pandemic stress. While CBD remains popular, CBN and CBG are popping up as trendy ingredients that have similar benefits to CBD. Cannabigerol, AKA CBG, and Cannabinol, AKA CBN, are both cannabinoids that provide consumers with the benefits of cannabis without the psychoactive effects of THC. Like CBD, these cannabinoids can help relieve anxiety, insomnia, stress and more. Relaxation beverages with these ingredients are becoming more mainstream as people look for natural ways to reduce anxiety and get to sleep faster. Proof Brewing Company recently launched a line of wellness seltzers made with hemp-derived CBD and CannaCraft created Gem+Jane, a line of waters infused with CBD and CBN.

Sleep has also been a wellness focus for consumers young and old. Products that help people fall asleep faster, have better sleep, and stay comfortable have all been of interest lately. We've spotted hot/cold pillow covers, scented sleep sprays, masks, bamboo linens, and even sleep-focused meditations for kids and toddlers.

Golf

Golf and golf brands have been on the rise lately as young people lean into a sportier



aesthetic and into the activity itself. The United States Tennis Association reported a 22% increase in participation in Americans last year. Golf has been particularly popular with women since the pandemic hit—according to the National Golf Foundation the number of female players rose by more than 450,000 in 2020. Golf-inspired lifestyle lines and collaborations have also been popping up recently in fashion. Macklemore launched a collection of golf-wear with Bogey Boys that embraced color and pattern, and PUMA debuted streetwear-inspired golf apparel this past spring. Indie and luxury golf brands are also capturing the attention of new Gen Z golfers.

Skincare is the New Makeup

Skincare is more top-of-mind than ever for Gen Z and Millennials right now, with multi-step skincare routines replacing full-face makeup routines and spending hours on glam. Makeup has become more of an art form for young consumers as they experiment with different geometric shapes and colorful looks. For every day, Gen Zers have embraced “skinimalism,” which involves little or no makeup and glowy skin. Retailers from Target to Dollar General are tapping into this trend with new private label skincare lines and acquiring cult-favorite indie skincare brands like The Ordinary, Starface, and The Inkey List.

Instead of cosmetics collaborations we're seeing more skincare-focused collabs and launches. Dollar General just announced a private label skincare line under its in-house beauty brand. Vanessa Hudgens and Madison Beer are teaming up for a new skincare brand called Know Beauty and Kim Kardashian West recently filed

trademark documents for SKKN, suggesting a skincare line is coming in the future. Even streetwear brands are getting in on the trend—BAPE partnered with KNC Beauty for a capsule collection of skincare and apparel.

Social Gaming

The Roblox Effect has made sandbox and open world games incredibly popular with young Gen Z and Gen Alpha consumers. Video games that have social features, virtual worlds, and open gameplay have been on the rise with these consumers, giving players the freedom to create their own communities and metaverses. Alongside the smash success of Among Us, games like KP XD, Zoopix, The Sims, Stardew Valley, and others have been seeing growth.

This category is perfect for new experiential trends that provide players with a virtual world to explore. Gucci's Roblox collaboration had people flocking to the platform to pay more than \$4,000 for virtual items and explore the Gucci Garden and EA recently held an in-game virtual concert in The Sims. The success of similar campaigns tells us that young users are looking for places to socialize with their virtual friends while they play games. Customization and personalization continues to drive this trend, especially when the virtual items are limited-edition.

We Bring You Up to the Speed of Now

We're Brand Central Insights, a custom trend intelligence service from licensing agency Brand Central. We understand that trends change so quickly it can hinder the ability to strategize and innovate, so we created a unique offering that distills pop culture trends and market insights most important to your business so you can stay focused on the future. Unlike other syndicated trend services, Brand Central Insights only gives you trends specific to your business and core consumer, along

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Who's News

Tim Erickson To Head Licensing For Peanuts Worldwide



Tim Erickson.

A former top executive with Twentieth Century Fox, DreamWorks, Disney and LEGO has been tapped to lead the licensing activities of Peanuts Worldwide.

Tim Erickson is taking on the role of Executive Vice President of Brand at Peanuts, and will oversee the team who manage the brand's global licensing business.

The characters of Peanuts and related intellectual property are owned by Peanuts Worldwide, which is 41% owned by WildBrain Ltd., 39% owned by Sony

Trends to Keep an Eye On

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with actionable recommendations on how to leverage these trends to drive sales and build buzz. Each month we'll be rounding up the hottest trends across food, fashion, home, influencers, and more to show you what we've been loving. ■

Want even more trends in the meantime? Contact us to learn more about Brand Central Insights and for a sample report! Email Alicia at alicia@brandcentralgroup.com today for more information.

Music Entertainment (Japan) Inc., and 20% owned by the family of Charles M. Schulz, who first introduced the world to Peanuts in 1950, when the comic strip debuted in seven newspapers.

The Peanuts team says Erickson will be tasked with "sustaining a strategy true to the great heritage of the Peanuts brand — opening new licensing, partnership and retail opportunities, supporting brand marketing, and leveraging new content launches — all to expand the global presence of the Peanuts brand and build momentum towards its 75th anniversary in 2025."

Erickson says he's eager to work on the opportunity with the Peanuts brand, born from one of the world's longest running and best loved comic strips.

"As a lifelong Peanuts fan, I'm elated to join Peanuts Worldwide," said Erickson. "I've long admired Charles Schulz's storytelling, both personally and professionally, so I look forward to engaging with the team and our partners to continue telling meaningful Peanuts stories through content, products and experiences that will engage fans for generations to come."

"I'm so excited about the opportunity to connect the Peanuts content pipeline with fan engagement around the world."

Erickson will be based in New York and will report directly to Eric Ellenbogen, the CEO of Wildbrain, which is also the majority owner of Peanuts Worldwide.

"I'm delighted that Tim has joined the team at this important moment for the Peanuts brand," said Ellenbogen. "The response to our original series The Snoopy Show and Snoopy in Space on Apple TV+ and to our 'Take Care With Peanuts' initiative has been nothing short of fantastic."

"With lots more new content rolling out worldwide in the coming years in partnership with Apple TV+, the Peanuts gang has never been more popular," Ellenbogen added. "Working in tandem with our Peanuts content team, Tim will bring a breadth of experience at the intersection of family entertainment and consumer products that

makes him the ideal person to lead the evergreen Peanuts licensing business."

Highly accomplished consumer products and brand executive Tim Erickson has been named Executive Vice President of Brand at Peanuts Worldwide, where he will oversee the global licensing business for Charles Schulz's beloved Peanuts Brand.

Erickson brings over 20 years of experience in consumer products and brand building, having worked for such notable media and IP companies as Twentieth Century Fox, DreamWorks, Disney and LEGO.

He most recently held the position of Chief Operating Officer at the media company GoldieBlox, creating innovative STEM-focused brand experiences for girls through consumer products, retail and storytelling, as well as overseeing the company's business development and operations.

Kim Boyd Tapped To Lead Hasbro's Brands & Consumer Innovation Team



Kim Boyd

Veteran Hasbro executive Kim Boyd has been chosen to lead the company's new Global Brands & Consumer Innovation division.

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Who's News

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The formation of the GBCI division is a major strategic goal for Hasbro this year, and the company has opted to go for a leader with in-house knowledge and a track record of success with a variety of Hasbro products.

Hasbro says, effective immediately, Boyd will be responsible for driving Hasbro's brands "cohesively, consistently and globally with consumer-led innovation."

Working across the company's brand driven toy and game franchises, and in partnership with eOne and Wizards of the Coast, Boyd is now responsible for spearheading global commercial and consumer alignments to stay ahead in an increasingly borderless world. Boyd will be based in Hasbro's Pawtucket headquarters. She reports to Eric Nyman, Chief Consumer Officer and Chief Operating Officer of Hasbro.

"We are on our journey to supercharge our brands like never before at Hasbro with the incredible competencies of Hasbro Consumer Products, eOne entertainment, and Wizards digital gaming divisions," Nyman said. "As consumer preferences rapidly change, the promotion of Kim Boyd to the Head of Global Brands and Consumer Innovation positions us to drive that vision forward."

Boyd joined Hasbro in 2006 and has held several leadership positions at Hasbro, most recently as Senior Vice President & General Manager of Global Brands.

Nyman says Boyd has been a valued partner and business leader in her more than 15 years at Hasbro, having led brand teams across Action Brands, Gaming, Fashion and Preschool, along with her successful experience leading marketing across all Hasbro brands in the North American region for Hasbro's toy and game business. Boyd's new position falls underneath Hasbro's overall Consumer Products business.

"With a dedicated focus and leadership around consumer innovation, Hasbro will continue to deliver solutions for our world class brands that surprise and delight our fans, families and children around the world," Nyman added. "I am

confident that Kim has the skills and passion for consumer-led innovation to lead this important group for years to come."

Genius Brands Appoints Kerry



Kerry Phelan

Phelan To Key Role

Genius Brands International, Inc., a global brand management company that creates and licenses multimedia entertainment content for children, has announced the appointment of Kerry Phelan, a 30-year consumer branding executive, to the newly created position of Executive Vice President & General Manager of Global Franchise Management. Phelan will report to both Andy Heyward, Chairman & CEO, and Harold Chizick, President of Global Content Sales, Marketing & Consumer Products.

Over a career spanning three decades, Phelan has taken part in some of the most famous and lucrative product launches in history, including Star Wars and the consumer products launch for Pixar's cars.

In this new position, Phelan will report to CEO Andy Heyward and to Harold Chizick, president of global content sales, marketing and consumer products. Given

Phelan's record, the company couldn't be happier, said Chizick.

"Kerry's pedigree and reputation in entertainment branding is unparalleled as she has driven the global revenue streams of some of the most lucrative franchises in history," said Chizick. "In the coming year, we have multiple properties launching into the global retail marketplace, including Stan Lee's Superhero Kindergarten, which just premiered on Cartoon Channel!, as well as Shaq's Garage and Stan Lee Universe plus more categories coming to market around Rainbow Rangers.

"Kerry's leadership and strategic guidance will be instrumental in driving the growth of our brands around the world. She is a dream executive to have on board to help us achieve our long-term goals."

As Chizick says, Phelan has been involved in some of the highest grossing CP launches in the industry. After she launched the Star Wars line with LEGO Systems Inc., Phelan was promptly hired on directly with Lucasfilm, where she led the entire global CP and promotional licensing business for Star Wars, one of the highest grossing franchises in the world.

Phelan went from strength to strength, next working with Apple founder Steve Jobs at Pixar Animation where she partnered with Disney Consumer Products to launch the first consumer products program for the hit movie franchise Cars. Phelan later did the same thing as head of consumer products and licensing with DreamWorks Animation. In that role she supervised the franchise management plans for all of the studio's film and TV properties, including top hits like Shrek, Kung Fu Panda, Madagascar and How To Train Your Dragon. During that time, Dreamworks' CP revenue doubled in only three years.

Prior to joining Genius, Phelan served as President of Global Franchise Management at Lionsgate Entertainment, where she led the licensing effort for the studio's biggest blockbusters, including The Hunger Games and Twilight.

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Who's News

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At Genius Brands, Phelan will supervise the global management of the company's existing properties across licensing, retail and promotions, and merchandising. Those include Stan Lee's Superhero Kindergarten, Shaq's Garage, Stan Lee Universe, and Rainbow Rangers, as well as properties currently in development.

Phelan said: "The majority of my career has been spent building properties into global franchises, specifically in the children's space. Having had a peek at the coming pipeline, I am excited about the future at Genius Brands and the opportunity to build bigger brand ecosystems around their properties."



Liz Bowers

ARTiSTORY Grows UK Licensing Team

The art and culture licensing firm ARTiSTORY has appointed museum licensing expert Liz Bowers as the Head of Business Development in the UK.

Co-founder and licensing director Natasha Dyson says Bowers brings a wealth of experience in building commercial growth for the cultural heritage sector.

"I'm very happy to welcome Liz to the team," Dyson added. "From the outset I was very impressed with Liz's experience

in the museum sector and the results she's achieved. Not only does Liz have a commercial background but she also brings a wealth of knowledge on how heritage organisations operate, which will benefit the business in many ways."

Formerly Head of Publishing and Brand Licensing for Imperial War Museums and Senior Commercial Manager at Royal Museums Greenwich, she has also supported brand extension as a Licensing Consultant for the Ashmolean Museum and the V&A.

Bowers joins a growing team of licensing experts at ARTiSTORY and will focus on securing licensing partners across a range of categories for ARTiSTORY's growing client list, which includes some of the world's most prestigious museums and cultural institutions.

With its Artefacts to Merchandising capabilities ARTiSTORY brings art and cultural IP licensing to the retailers and consumer brands around the world. ARTiSTORY creates original illustrations and assets that are inspired by art and culture for use on product and packaging, as well as developing unique shopping experiences with storytelling at its core.

"I'm thrilled to have joined ARTiSTORY at such an exciting time" said Bowers. "I was immediately excited by ARTiSTORY's business model which is a game-changer for the cultural sector. Our global museums have such a wealth of assets and ARTiSTORY will help to bring these incredible collections and stories to life for new audiences."

Asmodee Appoints New Licensing Manager

Asmodee Entertainment is building on the success of its licensing efforts last year by appointing Etienne Bonnin as the company's new senior manager of media development and licensing.

Bonnin comes to the position after spending 15 years at Glénat Editions SA, the largest independent book publisher in France, where he was the Rights and Licensing Director. In that position, Bonnin supervised the licensing department and



Etienne Bonnin

negotiated all licensing rights globally for all of Glénat's books and comics.

Asmodee Entertainment is a division of leading international games publisher and distributor Asmodee, and is responsible for bringing the company's diverse portfolio of brands into all categories across entertainment and media.

Asmodee Entertainment works with world-class partners to extend Asmodee's leading intellectual properties into film and television, publishing, interactive games, location based-entertainment and consumer products, creating truly global brands by establishing best-in-class partnerships across the full spectrum of opportunities.

Asmodee Group is a leading international games publisher and distributor headquartered in France, with 18 game development studios and 17 distribution centres distributing Asmodee's own range of games as well as those of many other leading publishers to over 50 countries worldwide. Asmodee's portfolio includes

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Who's News

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such iconic titles as CATAN, Ticket to Ride, Pandemic, Dead of Winter, Splendor, KeyForge, Dobble/Spot it!, Star Wars: X-Wing and many more.

Bonnin will be based in Paris and will report to Asmodee's SVP of Business Development Darren Kyman. "Given our well-established global presence and diverse catalogue of leading IPs, it was important for us to have a dedicated media development and licensing manager based right in the centre of Paris," Kyman explained. "With his years of experience in both media development and IP licensing at Glénat, we are delighted to welcome Etienne aboard."

Sales Vet Julie Taylor Joins MGA In The UK

Former Golden Bear Toys exec Julie Taylor has joined the team at MGA Entertainment as sales director for the UK and Ireland.

Taylor spent 15 successful years building sales at Golden Bear before being appointed to her new position with MGA, where she will begin work this autumn.

"I'm very pleased Julie is joining the team at MGA," said Neil Bandtock, managing director of MGA UK and Ireland. "Her excellent sales management background and extensive toy industry experience will help to propel MGA and our customers



Julie Taylor

on to the next stage of our growth and development.

"We've got many exciting and innovative launches – both within our current brands and new ones – planned for this season and into 2022 and I know that having Julie as our sales director will ensure we can maximise all these opportunities."

Founded in 1979, MGA Entertainment is considered by many to be the world's

largest private toy company, and is particularly known for its hugely popular LOL Surprise line of dolls. The company has built a reputation of creating top consumer brands across a wide variety of consumer product categories, with a diversified portfolio of award-winning brands such as L.O.L. Surprise!, Poopsie Slime Surprise, Na! Na! Na! Surprise, BABY born Surprise, Little Tikes, VIRO Rides, Dojo Battle, Num Noms, Project Mc², Zapf Creation and many more.

Taylor will be based at MGA's UK head office in Milton Keynes and will supervise sales of MGA's leading brands with a team of 10 people.

"I'm delighted with the opportunity to join such a fast moving, innovative toy company," said Taylor. "I am really looking forward to working with MGA's UK and Irish customers and to bringing my wealth of experience to the role to help take the business to the next level." ■

Available Licenses?
Send Them To TLL For Free
Listings in Our Weekly
Deal Sheet!

brian@plainlanguagemedia.com

Licenses Recently Granted International

adidas

underwear (APAC, EMEA, Europe, Latin America)

To: Delta Galil

Maurice Reznik, President & CEO
Intimates U.S. & U.K., 201-902-0055,
maurice.reznik@deltagalil.com

By: adidas

Molly Mavrolas, Director Licensing,
971-234-2300,
molly.mavrolas@adidas.com

BSA

giftware, hoodies, mugs, posters, stickers,
sweatshirts, t-shirts, tank tops (U.K.)

To: D2 American Sales Inc d.b.a SmartPrintsInk

Fernanda Garcia, Licensing Manager, (646)
978 3154, fernanda@smartprintsink.com

By: Licensing Management International (LMI)

Kim Mullally, Licensing,
44 (0) 1425 403430, kim@lmiuk.com

Chefclub

apparel (U.K.)

To: Fashion UK

Hannah Miles, Joint Managing Director,
Global Licensing, 01162 762 929,
hannah.miles@fashions-uk.com

By: ChefClub Network

Marie-Laure Marchand, SVP Global
Consumer Products & Business
Development, 33 9 74 59 44 98,
mlm@chefclub.tv

Licenses Recently Granted International

Dr. Seuss

digital collectibles (Canada)

To: Dapper Labs

Roham Gharegozlou, CEO & Founder,
r@dapperlabs.com

By: Dr. Seuss Enterprises L.P.

Tami, Thosath, Senior Manager Global
Licensing, 858-459-9744,
tamit@drseuss.com

emoji

*backpacks, colouring pencils, crayons,
diaries, gifts, money boxes, notebooks,
stationery (Poland)*

To: St. Majewski Spółka Akcyjna Sp.

Emilia Lemanska, Export Director,
48 74 649 58 26,
export@st-majewski.com.pl

By: Merchantwise

Kerryn McCormack, GM Licensing,
61 3 9520 1000,
kerryn@merchantwise.com

Final Fantasy IX

tv series (France)

To: Cyber Group Studios

Alexandra Algard-Mikanowski, Intl.
Licensing & Marketing Director, 33 1 555
63 232, aalgard@cybergroupstudios.com

By: Square Enix

Adam Sullivan, Director & Head Business/
Legal Affairs, 310-846-0400,
asullivan@us.square-enix.com

First Day

tv series (France)

To: France TV

Claire Heinrich, Head Youth Programs
Acquisitions, 33 01 56 22 60 00,
claire.heinrich@francetelevision.fr

By: APC Kids/About Premium Content (APC)

Lionel Marty, MD APC Kids, 33 1 85 08 70
22, contact@aboutpremiumcontent.com

Grateful Dead

*caps, flower pots, gardening gloves,
hoodies, knitted blanket, mugs, sweats,
t-shirts, water bottles (U.K.)*

To: Selfridges & Co. Ltd.

44 207 160 6222,

customerservices@selfridges.com

By: Warner Music Group

Alix Kram, VP Global Brand Licensing,
Warner Music Artist Services, 212-275-
2370, alix.kram@wmg.com

Halo

collectible coins (New Zealand)

To: New Zealand Mint Ltd.

Brent Hindman, Head Sales & Marketing,
64 9 377 6837,
brent.hindman@newzealandmint.com

By: Merchantwise

Kerryn McCormack, GM Licensing, 61 3
9520 1000, kerryn@merchantwise.com

Masha and the Bear

musicals, tv series (France)

To: France TV

Claire Heinrich, Head Youth Programs
Acquisitions, 33 01 56 22 60 00,
claire.heinrich@francetelevision.fr

By: Masha and The Bear Ltd./Animaccord Animation Studio

Yulia Vasilyeva, Licensing Manager EMEA,
7 495 230 01 80 x217,
yvasilyeva@animaccord.com

Billy Joel

art prints, posters (Worldwide)

To: Collectionzz Inc.

Steven Kotchek, Director of Sales, ,
skotchek@collectionzz.com

By: Epic Rights

Sofia Caban, Licensing Contract
Administrator, 310-424-1929,
Andrianna.Caban@epicrights.com

Bluey

*bottles, bowls, canteens, cutlery,
drinkware, lunch bags, placemats, plates,
porcelain mugs, sandwich boxes, storage
boxes, tumblers (U.K., Ireland, EMEA)*

To: Stor S.L.

Valentin Ortiz, Export Manager,
34 911 213 460, valentin@storline.com

By: BBC Studios (form. BBC Worldwide)

Rikesh Desai, Director Licensing,
44 20 8433 2000, rikesh.desai@bbc.com

Bon Scott

*accessories, apparel (juniors'), apparel
(men's), buttons, fleece, magnets, masks,
patches, stickers, t-shirts, tank tops
(Worldwide)*

To: Goodie Two Sleeves

Jason, Hallock, President, 310-502-0251,
jason@goodietwosleeves.com

By: Epic Rights

Sofia Caban, Licensing Contract
Administrator, 310-424-1929,
Andrianna.Caban@epicrights.com

CBGB

*accessories, apparel (juniors'), apparel
(men's), buttons, fleece, magnets, masks,
patches, stickers, t-shirts, tank tops
(Worldwide)*

To: Goodie Two Sleeves

Jason Hallock, President, 310-502-0251,
jason@goodietwosleeves.com

By: Epic Rights

Sofia Caban, Licensing Contract
Administrator, 310-424-1929,
Andrianna.Caban@epicrights.com

Cypress Hill

*accessories, apparel (juniors'), apparel
(men's), buttons, fleece, magnets, masks,
patches, stickers, t-shirts, tank tops
(Worldwide)*

To: Goodie Two Sleeves

Jason Hallock, President, 310-502-0251,
jason@goodietwosleeves.com

By: Epic Rights

Sofia Caban, Licensing Contract
Administrator, 310-424-1929,
Andrianna.Caban@epicrights.com

Def Leppard

art prints, posters (Worldwide)

To: Collectionzz Inc.

Steven Kotchek, Director of Sales, ,
skotchek@collectionzz.com

By: Epic Rights

Sofia Caban, Licensing Contract
Administrator, 310-424-1929,
Andrianna.Caban@epicrights.com

Def Leppard

Licenses Recently Granted International

fashion tops, knits, sweatshirts (North America)

To: J & F Design, Inc.
Robert Molino, President,
213-700-4655, bobmolino1@gmail.com

By: Epic Rights
Sofia Caban, Licensing Contract
Administrator, 310-424-1929,
Andrianna.Caban@epicrights.com

Def Leppard
*hoodies (adults'), onesies (infants'),
sweatshirts (adults'), t-shirts (adults'), tank
tops (adults') (Mexico)*

To: Ropa Viva
Daniel Salame, Director, 77 37 33 20 54,
dsk@ropa-viva.com.mx

By: Epic Rights
Sofia Caban, Licensing Contract
Administrator, 310-424-1929,
Andrianna.Caban@epicrights.com

Eric Clapton
art prints, posters (Worldwide)

To: Collectionzz Inc.
Steven, Kotchek, Director of Sales,
skotchek@collectionzz.com

By: Epic Rights
Sofia Caban, Licensing Contract
Administrator, 310-424-1929,
Andrianna.Caban@epicrights.com

KISS
*fashion tops, knits, sweatshirts (North
America)*

To: J & F Design, Inc.
Robert Molino, President, 213-700-4655,
bobmolino1@gmail.com

By: Epic Rights
Sofia Caban, Licensing Contract
Administrator, 310-424-1929,
Andrianna.Caban@epicrights.com

KISS
*hoodies (adults'), hoodies (boys'), long
sleeve t-shirts (boys'), long sleeve t-shirts
(men's), raglans, t-shirts (adults'), t-shirts
(children's), tank tops (women's), tote
bags (children's), v-necks (women's) (North
America)*

To: Los Angeles Pop Art LLC

Joseph Leibovic, President, 702-998-8082
X 100, josephl@lapopart.com

By: Epic Rights
Sofia Caban, Licensing Contract
Administrator, 310-424-1929,
Andrianna.Caban@epicrights.com

KISS
*adironack chairs and ottomans, chairs,
mini adironack chairs, mini chairs, mini
print chairs, print chairs (North America)*

**To: My Custom Sports Chair dba Mok
Merchandise**
Mike Balogh, President, 289-217-8419,
mokmerch@icloud.com

By: Epic Rights
Sofia Caban, Licensing Contract
Administrator, 310-424-1929,
Andrianna.Caban@epicrights.com

KISS
*hoodies (adults'), onesies (infants'),
sweatshirts (adults'), t-shirts (adults'), tank
tops (adults') (Mexico)*

To: Ropa Viva
Daniel Salame, Director, 77 37 33 20 54,
dsk@ropa-viva.com.mx

By: Epic Rights
Sofia Caban, Licensing Contract
Administrator, 310-424-1929,
Andrianna.Caban@epicrights.com

Poison
art prints, posters (Worldwide)

To: Collectionzz Inc.
Steven Kotchek, Director of Sales,
skotchek@collectionzz.com

By: Epic Rights
Sofia Caban, Licensing Contract
Administrator, 310-424-1929,
Andrianna.Caban@epicrights.com

Poison
*accessories, apparel (juniors'), apparel
(men's), buttons, fleece, magnets, masks,
patches, stickers, t-shirts, tank tops
(Worldwide)*

To: Goodie Two Sleeves
Jason Hallock, President, 310-502-0251,
jason@goodietwosleeves.com

By: Epic Rights

Sofia Caban, Licensing Contract
Administrator, 310-424-1929,
Andrianna.Caban@epicrights.com

Sir Mix A lot
*accessories, apparel (juniors'), apparel
(men's), buttons, fleece, magnets, masks,
patches, stickers, t-shirts, tank tops
(Worldwide)*

To: Goodie Two Sleeves
Jason Hallock, President, 310-502-0251,
jason@goodietwosleeves.com

By: Epic Rights
Sofia Caban, Licensing Contract
Administrator, 310-424-1929,
Andrianna.Caban@epicrights.com

Slash
art prints, posters (Worldwide)

To: Collectionzz Inc.
Steven Kotchek, Director of Sales, ,
skotchek@collectionzz.com

By: Epic Rights
Sofia Caban, Licensing Contract
Administrator, 310-424-1929,
Andrianna.Caban@epicrights.com

Slash
*hoodies (adults'), onesies (infants'),
sweatshirts (adults'), t-shirts (adults'), tank
tops (adults') (Mexico)*

To: Ropa Viva
Daniel Salame, Director, 77 37 33 20 54,
dsk@ropa-viva.com.mx

By: Epic Rights
Sofia Caban, Licensing Contract
Administrator, 310-424-1929,
Andrianna.Caban@epicrights.com

Steve Miller Band
*accessories, apparel (juniors'), apparel
(men's), buttons, fleece, magnets, masks,
patches, stickers, t-shirts, tank tops
(Worldwide)*

To: Goodie Two Sleeves
Jason Hallock, President, 310-502-0251,
jason@goodietwosleeves.com

By: Epic Rights
Sofia Caban, Licensing Contract
Administrator, 310-424-1929,
Andrianna.Caban@epicrights.com

Licenses Recently Assigned International

Elvisly Yours

A superb collection of Elvis Presley photographs in colour and black & white
all categories (Worldwide excluding North America)

Licensing Management International (LMI)

Andrew, Maconie, CEO, 44 1425 403 430,
andrew@lmiuk.com

Kyle Charles

Kyle Charles is a writer/illustrator living in Edmonton, Alberta.
all categories (Worldwide)

Corus Entertainment/Nelvana Enterprises

Athena Georgaklis, Head Development
Nelvana Enterprises, 514-787-7799,
athena.georgaklis@corusent.com

National Gallery, UK

The National Gallery is a home to more than 2,600 of the world's most renowned

paintings including 700 years of work from the late 13th to the early 20th century..

Founded in 1824, just 38 paintings started what would become a National Collection of art.

all categories (Worldwide, excluding China)

ARTiStory

Natasha, Dyson, Co-Founder and
Licensing Director, 44 7855 858711,
natasha@artistorybrands.net

Sesame Street

Sesame Street is an American educational children's television series that combines live-action, sketch comedy, animation and puppetry.

all categories (China, Hong Kong, Taiwan, Macau)

Medialink Group Ltd.

Noletta, Chiu, VP Licensing, 852 2503 4980,
nolettachiu@medialink.com.hk

Sesamstrasse

A longtime favorite of children and adults, and a staple of PBS, "Sesame Street" bridges many cultural and educational gaps with a fun program.

all categories (Germany)

Studio 100 Media GmbH/m4e AG

Aleksandra Gebauer, Intl. Licensing & Sales Manager, 49 89 960855 155,
aleksandra.gebauer@studio100media.com

Talking Tom Heroes: Suddenly Super

Talking Tom Heroes: Suddenly Super is an animated series by Outfit7 and Epic Story Media.

all categories (North America)

Epic Story Media

David, Sztoser, Head of Licensing, 416-670-5350,
david.sztoser@epicstorymedia.com

Licenses Recently Granted USA

Akedo - Ultimate Arcade Warriors

action figures, toys (U.S.)

To: Moose Toys

Menal McGrath, VP Global Licensing, 310-341-4642,
menal.mcgrath@moosetoys.com

By: WildBrain Spark

Elia, Bouthors, Director Strategy & Innovation, 44 20 7631 3931,
ebouthors@wildbrain.com

Baby Einstein

books (children's) (U.S.)

To: Phoenix International Publications Inc

John, Russell, VP, Global Licensing, 312-739-3732,
jrussell@pikidsmedia.com

By: Kids2 formerly Kids II

David, Butler, Chief Growth Officer, 770-751-0442,
davidb@kidsii.com

Budweiser

accessories, apparel, board shorts, fleece, jackets, t-shirts (U.S.)

To: Billabong

Shannan North, Global Brand President, 949-753-7222,
shannan.north@billabong.com

By: Anheuser-Busch InBev

Tracy Neier, Director Retail Operations & Licensing, 314-577-4259,
tracy.neier@anheuser-busch.com

Care Bears

accessories, backpacks, beauty supplies, blankets, lifestyle, luggage, onesies, pillows, prints, sleeping bags, stationery (U.S.)

To: Iscream div. Mines Press

Jennifer, Mines, VP, 914-788-1800,
iscream@minespess.com

By: Cloudco Entertainment (form. American Greetings Entertainment)

Cristina Villegas, Director Licensing North America, 818-326-4936,
cmvillegas@cloudcoentertainment.com

Come Over to My House

docuseries (U.S.)

To: Jim Henson Co.

Halle Stanford, President Television, 323-802-1500,
hstanford@henson.com

By: Dr. Seuss Enterprises L.P.

Tami Thosath, Senior Manager Global Licensing, 858-459-9744,
tamit@drseuss.com

Dance and Play Elmo

books (children's) (U.S.)

To: Gund div. Spin Master

Mary Hennessy, SVP Product Development & Licensing, 732-248-1500,
mhennessy@gund.com

By: Sesame Workshop

Gabriela Arenas, VP Consumer Products, 212-595-3456,
gabriela.arenas@sesame.org

Def Leppard

aluminum signs, magnets, tin signs (U.S.)

Licenses Recently Granted USA

To: Desperate Enterprises

Shane Robinson, President,
1-800-732-4869 x1004,
shane@desperate.com

By: Epic Rights

Sofia Caban, Licensing Contract
Administrator, 310-424-1929,
Andrianna.Caban@epicrights.com

Disney Characters

board games, card games, reusable
stickers (U.S.)

To: PlayMonster

Scott Flynn, Chief Fun Monster/VP Sales &
Marketing, 608-362-6896,
scottf@playmonster.com

By: Disney Consumer Products

Josh Silverman, EVP Global Licensing,
818-544-0567, josh.silverman@disney.com

Dr. Seuss

kitchenware (U.S.)

To: R Squared/Zrike Brands

David Zrike, Product Development,
201-329-9745, info@zrike.com

By: Dr. Seuss Enterprises L.P.

Tatjana Blanusa, Director Global Licensing
& Retail Development, 858-459-9744,
tatjanab@drseuss.com

Dr. Seuss' Oh The Places You'll Go

accessories, socks (U.S.)

To: Stance Socks

Candy Harris, Chief reative Officer (CCO)
& Experiential Brand Marketing ,
949-391-9030, candy@stance.com

By: Dr. Seuss Enterprises L.P.

Tatjana Blanusa, Director Global Licensing
& Retail Development, 858-459-9744,
tatjanab@drseuss.com

Dr. Seuss' The Lorax

charging cables, charging pads, earbuds,
fitness trackers, headphones, mini
speakers, power banks, smart watches,
watches (analog), watches (digital) (U.S.)

To: American Exchange Group

212-287-9001, sales@axnygroup.com

By: Dr. Seuss Enterprises L.P.

Tatjana Blanusa, Director Global Licensing
& Retail Development, 858-459-9744,

tatjanab@drseuss.com

Dr. Seuss' Cat in the Hat

charging cables, charging pads, earbuds,
fitness trackers, headphones, mini
speakers, power banks, smart watches,
watches (analog), watches (digital) (U.S.)

To: American Exchange Group

212-287-9001, sales@axnygroup.com

By: Dr. Seuss Enterprises L.P.

Tatjana Blanusa, Director Global Licensing
& Retail Development, 858-459-9744,
tatjanab@drseuss.com

Dr. Seuss' Fox in Socks

charging cables, charging pads, earbuds,
fitness trackers, headphones, mini
speakers, power banks, smart watches,
watches (analog), watches (digital) (U.S.)

To: American Exchange Group

212-287-9001, sales@axnygroup.com

By: Dr. Seuss Enterprises L.P.

Tatjana Blanusa, Director Global Licensing
& Retail Development, 858-459-9744,
tatjanab@drseuss.com

Dr. Seuss' Green Eggs & Ham

tv series (U.S.)

To: Netflix,

Ted Sarandos, Chief Content Officer, 310-
734-2905, tsarandos@netflix.com

By: Dr. Seuss Enterprises L.P.

Tami Thosath, Senior Manager Global
Licensing, 858-459-9744,
tamit@drseuss.com

Elmo

bandages (U.S.)

To: ASO LLC

Charles Hart, VP Sales & Marketing, 941-
379-0300, chart@asocorp.com

By: Sesame Workshop

Gabriela Arenas, VP Consumer Products,
212-595-3456,
gabriela.arenas@sesame.org

First Look and Find: Furry Friends Forever

books (children's) (U.S.)

To: Phoenix International Publications Inc,

John Russell, VP, Global Licensing,

312-739-3732, jrussell@pikidsmedia.com

By: Sesame Workshop

Gabriela Arenas, VP Consumer Products,
212-595-3456,
gabriela.arenas@sesame.org

Furry Friends Forever

books (children's) (U.S.)

To: General Mills

Kate Saba, Solution Manager, Creative
Content Operations, 763-764-7600, kate.
saba@genmills.com

By: Sesame Workshop

Gabriela Arenas, VP Consumer Products,
212-595-3456,
gabriela.arenas@sesame.org

Furry Friends Forever: Elmo Gets a Puppy

books (children's) (U.S.)

To: Studio Fun Intl.

Julia Sabbagh, Creative Director, 914-244-
5620, julia.sabbagh@studiofun.com

By: Sesame Workshop

Gabriela Arenas, VP Consumer Products,
212-595-3456,
gabriela.arenas@sesame.org

Girl Scouts of the U.S.A.

icecream cones (U.S.)

To: Ferrara Candy Company

Amy Pagels, Director of Licensing and
Partnerships, 773-692-8461,
Amy.Pagels@ferrarausa.com

By: Brand Activation Consulting (BAC)

Michelle McLaughlin, Principal & CEO,
310-363-1418, mmclaughlin@bac-usa.com

Jerry Garcia

aluminum signs, magnets, tin signs (U.S.)

To: Desperate Enterprises

Shane, Robinson, President,
1-800-732-4869 x1004,
shane@desperate.com

By: Epic Rights

Sofia Caban, Licensing Contract
Administrator, 310-424-1929,
Andrianna.Caban@epicrights.com

Motley Crue

baseball jerseys (men's), boyfriend t-shirts

Licenses Recently Granted USA

(women's), crop tank tops, deep v-neck (women's), dolmans (women's), dyed t-shirts (men's), mali tees (women's), one pieces (infant's), oversize print t-shirts (men's), ringer t-shirts (men's), scoop neck tees (women's), suede short sleeve t-shirt (men's), t-shirts, tank tops, thermal long sleeve t-shirts (men's), tie dye t-shirts (men's), tri-blend t-shirts (junior's), tri-blend t-shirts (men's) (U.S.)

To: Impact Merchandising

Steve Azevedo, Operations Director, 402-346-5084, steve@impactmerch.com

By: Epic Rights

Sofia Caban, Licensing Contract Administrator, 310-424-1929, Andrianna.Caban@epicrights.com

PAW Patrol: The Movie

construction block sets, playsets, stuffed dolls, toy vehicles (U.S.)

To: Mattel

Hollie Holmes, Senior Director Global Licensing, Strategic Development & Entertainment Partnerships, 310-252-2166, hollie.holmes@mattel.com

By: ViacomCBS Consumer Products

Jose Castro, SVP Softlines, Global Fashion Collaborations & Specialty Retail, 212-846-8000, jose.castro@viacbs.com

Poison

aluminum signs, magnets, tin signs (U.S.)

To: Desperate Enterprises

Shane, Robinson, President, 1-800-732-4869 x1004, shane@desperate.com

By: Epic Rights

Sofia Caban, Licensing Contract Administrator, 310-424-1929, Andrianna.Caban@epicrights.com

Rolling Stones (The)

loungewear, sleepwear, underwear (U.S.)

To: MeUndies

Joe Nickson, Co-founder & Lead Creative Strategist, 888-552-6775, joe@meundies.com

By: Bravado Intl. Group div. Universal Music Group

Alex Mitchell, Licensing & Partnership Manager, 44 3305 871 192, alexander.mitchell@bravado.com

Space Jam: A New Legacy

books (children's), posters (U.S.)

To: Random House Children's Books/ Random House Books for Young Readers div. Penguin Random House

Rachel Bader, Director of Licensing, 212-782-8625, rbader@penguinrandomhouse.com

By: Warner Bros. Consumer Products

Pamela Lifford, President Global Brands & Experiences, 818-954-7980, pam.lifford@warnerbros.com

Squishville

accessories, playsets, plush (U.S.)

To: Jazwares

Chris Parrish, Senior Director Licensing, 954-845-0800, cparrish@jazwares.com

By: Moonbug Entertainment

Simon, Philips, Senior In-House Advisor, 44 203 488 0295, simon.philips@moonbug.com

Steve Miller Band

aluminum signs, magnets, tin signs (U.S.)

To: Desperate Enterprises

Shane, Robinson, President, 1-800-732-4869 x1004, shane@desperate.com

By: Epic Rights

Sofia Caban, Licensing Contract Administrator, 310-424-1929, Andrianna.Caban@epicrights.com

Super Mario

construction block sets, figures (U.S.)

To: LEGO Systems

Jill Wilfert, VP Global Licensing & Entertainment, 860-763-6827, jill.wilfert@lego.com

By: Nintendo of America

Rachel Stauber, Corporate Counsel, 425-882-2040, rachel.stauber@noa.nintendo.com

Talking Tom Heroes

gaming console, video game content

(U.S.)

To: Huge! Play

Adrian, Roche, Co-Founder and Co-CEO, adrian@huge-play.com

By: Epic Story Media

David Sztoser, Head of Licensing, 416-670-5350, david.sztoser@epicstorymedia.com

Tango

bandages (U.S.)

To: ASO LLC

Charles Hart, VP Sales & Marketing, 941-379-0300, chart@asocorp.com

By: Sesame Workshop

Gabriela Arenas, VP Consumer Products, 212-595-3456, gabriela.arenas@sesame.org

Tango

plush (U.S.)

To: Gund div. Spin Master

Mary Hennessy, SVP Product Development & Licensing, 732-248-1500, mhennessy@gund.com

By: Sesame Workshop

Gabriela Arenas, VP Consumer Products, 212-595-3456, gabriela.arenas@sesame.org

Tasty Dinner Kits

food items

To: General Mills

Kate Saba, Solution Manager, Creative Content Operations, 763-764-7600, kate.saba@genmills.com

By: BuzzFeed Commerce (form. Product Labs)

Ben Kaufman, Head Commerce, 212-431-7464, ben.kaufman@buzzfeed.com

Teenage Mutant Ninja Turtles

video game content (U.S.)

To: Blue Mammoth Games div. Ubisoft

Matt Woomey, MD, matt@bluemammoth.com

By: ViacomCBS Consumer Products

Pam, Kaufman, President, 212-258-6000, pam.kaufman@viacbs.com

Licenses Recently Granted USA

The Heart Supply *skateboards (U.S.)*

To: JAKKS Pacific,
Virginia Reneau, VP Global Licensing,
424-268-9444 , vreneau@jakks.net

By: Element Skateboards, Inc. (Burleigh Point, Ltd.)
David, Brooks, Global GM, 949-753-7222 ,
dbrooks@elementskateboards.com

Tough Mudder *apparel, footwear*

To: Fabletics div. TechStyle Fashion Group
Ron, Harries, SVP & Head Retail,
866-337-0906, rharries@fabletics.com

By: Tough Mudder
Kyle, McLaughlin, CEO, 718-414-6726,
kyle.mclaughlin@toughmudder.com

White Castle *apparel (U.S.)*

To: DGK div. Kayo Group

Stevie, Williams, CEO & Co-owner, 760-918-0405, questions@thekayocorp.com

By: Brandgenuity US
Jay, Asher, Partner, 212-925-0730, jay@brandgenuity.com

White Castle *vinyl figures (U.S.)*

To: Funko
Dolly Ahluwalia, VP Licensing & Business Development, 425-783-3616,
dolly@funko.com

By: Brandgenuity US
Jay, Asher, Partner, 212-925-0730,
jay@brandgenuity.com

White Castle *shoes (U.S.)*

By: Puma North America
Adam Petrick, Global Director Brand & Marketing, 617-488-2900,
adam.petrick@puma.com

By: Brandgenuity US

Jay, Asher, Partner, 212-925-0730,
jay@brandgenuity.com

White Castle *accessories, apparel, badges, novelty & gift items (U.S.)*

To: Spencer Gifts/Spirit Halloween
Chuck Earling, Licensing Manager,
609-645-3300,
chuck.earling@spirithalloween.com

By: Brandgenuity US
Jay, Asher, Partner, 212-925-0730,
jay@brandgenuity.com

ZZ Top *aluminum signs, magnets, tin signs (U.S.)*

To: Desperate Enterprises
Shane, Robinson, President,
1-800-732-4869 x1004,
shane@desperate.com

By: Epic Rights
Sofia Caban, Licensing Contract Administrator, 310-424-1929,
Andrianna.Caban@epicrights.com

Licenses Recently Assigned USA

Blade Runner

Blade Runner is a 1982 science fiction film directed by Ridley Scott, and adapted by Hampton Fancher and David Peoples.
accessories, action figures, apparel, board games, collectibles, fashion, paper goods, prop replicas (U.S.)

Striker Entertainment
Russell, Binder, Partner, 818-225-9355,
russell@strikerent.com

DeLorean 40th Anniversary NFT Collection

DeLorean Motor Company in partnership with Licensing Agency, Brand & Blend, Launch Historic NFT Collection commemorating the 40th Anniversary of the Iconic DeLorean.
nft collection (U.S.)

Brand and Blend
Sarah, Benson, Partner, 310-953-9647,
sarah@brandandblend.com

Edible

At Edible®, our passion, heritage, and future are rooted in helping people all over the world celebrate life's most special moments with a gift or treat that's carefully crafted to WOW.
beverages, DIY gift sets, food (U.S.)

Brand Central
Ross, Misher, CEO, 310-268-1231,
ross@brandcentralgroup.com

Southern Comfort

Southern Comfort is an American fruit-flavored liqueur with fruit and spice accents.
all categories

Brandgenuity US
Jay, Asher, Partner, 212-925-0730,
jay@brandgenuity.com

Takis

Takis is a brand of rolled, corn tortilla chip snack made by Barcel, a subsidiary of Grupo Bimbo. Fashioned after the taquito, it is known for its spicy, intense taste and comes in numerous flavors.
beverages, food, lifestyle (U.S.)

Brand Central
Ross, Misher, CEO, 310-268-1231,
ross@brandcentralgroup.com

Talking Tom Heroes: Suddenly Super

Talking Tom and his friends embark on some awesome new adventures; they're the super heroes who are going to save the day.
all categories (U.S.)

Epic Story Media
David, Sztoser, Head of Licensing,
416-670-5350,
david.sztoser@epicstorymedia.com