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The Kids Matrix

Digital



Portfolio to give an international launch to **DO YOU KNOW**, a linear series from 7 Wonder featuring YouTube star Maddie Moate

Amazon inks a deal with doll brand **AMERICAN GIRL** and will make a series of live-action specials for its streaming service based on the Mattel-owned toy franchise



UK kids channel **CBBC** gets a makeover including a new logo

PBS is launching a range of new kids offerings, including a round-the-clock kids channel and a streamed version of the linear service

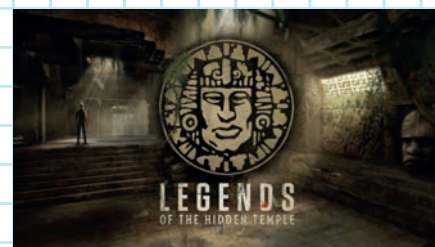
Live Action



KiKa buys European coproduction **THE AVATARS** about the adventures of a virtual band



CBEEBIES to launch in the Middle East and North Africa region for the first time on the beIN pay TV platform



Nickelodeon preps telemovie inspired by 1990s game show **LEGENDS OF THE HIDDEN TEMPLE**



Disney Channel acquires rights to DHX Media's performing arts drama **BACKSTAGE**

Australia's ABC3 preps a feature-length version of its live-action series **NOWHERE BOYS**

Linear

An at-a-glance look at the biggest news in children's television this year – in grid form

Digital

TELEVISIA'S **BLIM**, a new SVOD service, launches in Latin America



MoMedia picks up rights to digital property **TALKING TOM AND FRIENDS**

Netflix buys **BEAT BUGS**, a new series that will feature covers of Beatles songs



Singaporean streaming service **TOGGLE** has ordered a raft of originals for its kids OTT service



Animation

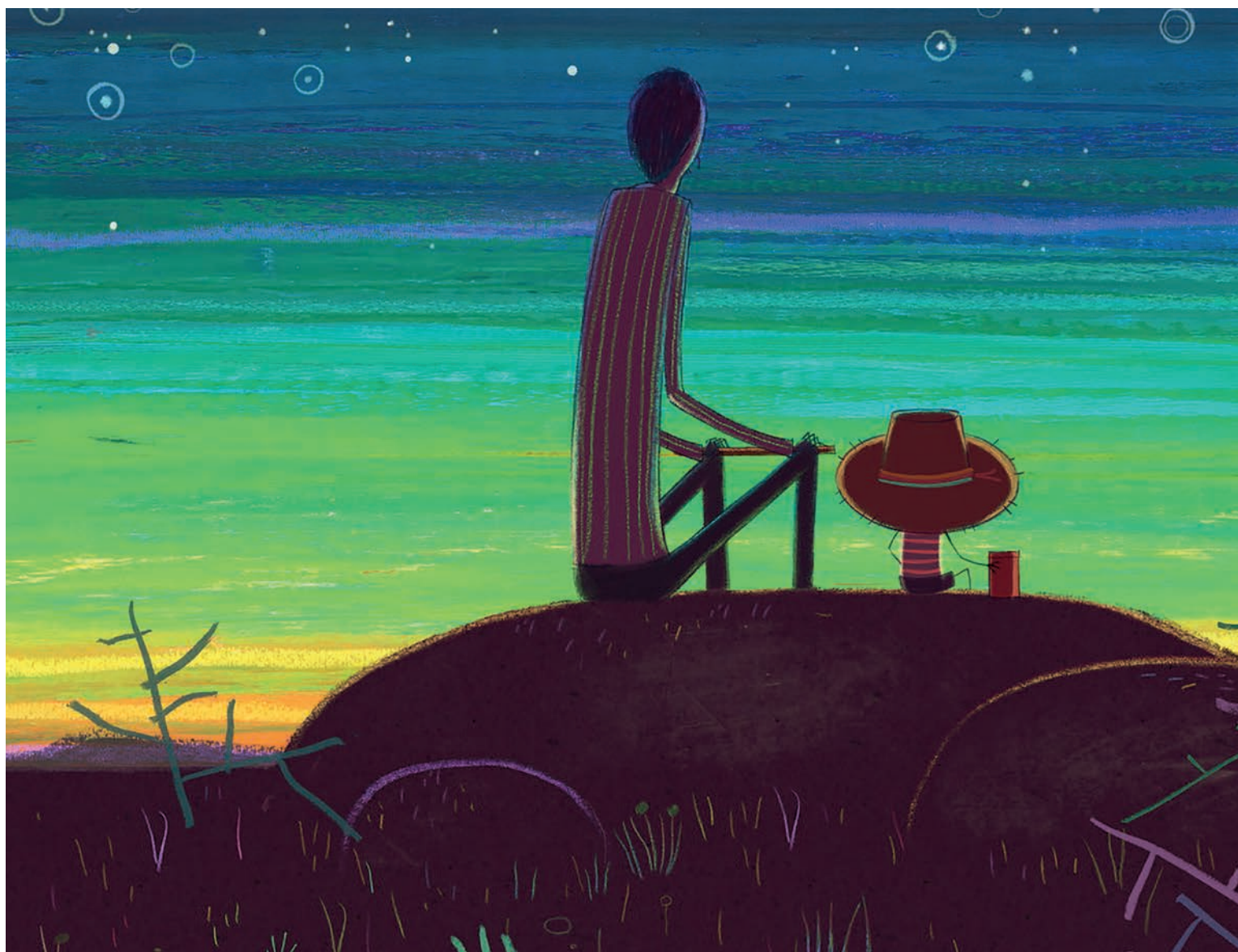
Turner Broadcasting System launches its kids channel **TOONAMI** in France

Splash Entertainment making a new show based on the New York City Ballet company's production of George Balanchine's **THE NUTCRACKER**



Lagardere Active inks "landmark" agreement with DreamWorks Animation giving its kids channel shows including **THE ADVENTURES OF PUSS IN BOOTS**

Clear



Brazilian TV - wide awake

The recent success of Oscar-nominated animation feature *Boy and the World* is the tip of the iceberg when it comes to Brazilian kids content successes. This year looks set to be another banner 12 months for the sector, but challenges remain. Gary Smith reports

The latest output estimates indicate that more animated shows and films have been produced in Brazil in the past four years than in the previous decade. This is partly due to enhanced market conditions, but might also be the result of growing confidence and maturity in a sector that was already doing

well before the new quotas and incentives were introduced.

That said, Kiko Mistrorigo, director and writer at prodco TV PinGuim, is in no doubt that changes introduced in 2012 have been extremely positive. “The local independent production sector is definitely going very well, even in light of the crisis that Brazil is

currently facing,” he says. “The approval of quota laws for pay TV in 2012 was a real game-changer. The market has shifted and is strong because broadcasters need programming, and the shows that are being produced in Brazil are doing incredibly well on pay TV.

“This quota requirement has turned out to be a win-win situation for everyone. Our series



Boy and the World

Fishtronaut aired before the quota laws and was largely responsible for opening the door for other Brazilian animated series. When it became the number one show in terms of audience ratings, it really proved that an independent Brazilian producer could be successful and compete with foreign producers.”

Since then, *Fishtronaut* has been acquired by more than 90 countries, and TV PinGuim’s more recent show, *Earth to Luna*, has already been acquired in 74 countries, including Sprout in the US, Discovery Kids Latin America and Tiny Pop in the UK. *Fishtronaut* also saw a huge amount of success off-screen, with licensees in a wide variety of merchandising areas, including clothes, school items, party gear and bedding. It also gave rise to several hit theatrical



My Big Big Friend

shows, and a feature film will be premiering in cinemas shortly. The Luna character has also been successful off-screen, packing malls every time she makes appearances, and topping Christmas shopping lists. TV PinGuim is currently gearing up for season two.

There is something genuinely different about Brazilian animation, says Mistrorigo. “While both shows have an undeniable global appeal, we find that our shows do tend to

have a discernibly different feel to them due to being produced here in Brazil,” he says. “There tends to be a lot more colour, a lot more vegetation and the rhythm is often faster-paced than shows from elsewhere.

“I think it’s fair to say that our sense of storytelling, while geared to preschoolers, is, at times, a bit more complex and poetic than the work of our colleagues from other countries.”

Mistrorigo and TV PinGuim have a number



Gaby Estrella

of projects in the works. “In fact, we have several really great projects going on right now, although the one we’re currently putting the most effort into is a new preschool series called *Ping & Ping*,” Mistrorigo says. “It’s about

Mistrorigo’s optimism is shared by Viacom International Media Networks’ president of the Americas, Pierluigi Gazzolo. “Creatively speaking, Brazil is wide awake and producing amazing shows,” he says. “It is a measure of

has produced two top-rated shows in the form of *Are You the One?* and *Adotada (Adopted)*, both of which are performing extremely well with the 18-34 demographic, in a very competitive market.”

Gazzolo likens Brazil’s current situation to that of Mexico a few years back, with the country needing to prove that exports are the norm rather than the exception. “What I’m seeing is very positive,” he says, “and I believe the country is about to start producing a genuine stream of great content across multiple demographics.”

He says that Brazil’s main challenge is linguistic. “Content made in Spanish-speaking South American countries travels across regional borders much more easily,” he says. “But, on the other hand, quality travels regardless, and there’s plenty of that.”

Sabrina Nudeliman, co-founder and executive director at distributor Elo Company, is equally upbeat. “The truth is that the



“A measure of how highly we rate the animation sector is that we’re closing two coproduction deals with independents”
Pierluigi Gazzolo, Viacom

two best friends, a dog and a bird, who can find musical inspiration in just about anything, and have the best time playing with words and creating new, fantastical songs.”

how highly we rate this country’s animation sector that we’re in the process of closing two coproduction deals with independent animators, and on top of that, our local office



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Brazilian independent sector has been doing well and growing for at least 10 years, but right now is a really great moment in our content production history,” she says. “Obviously, the success of *Boy and the World* and its Oscar nomination is a highlight, but in fact the show had already been sold to 80 countries before the nomination, which is a measure of its quality. Since the Oscar nod we have sold it to 10 more countries, and there are several more about to be closed. Plus, it picked up an award at Annecy in 2014 and at the Annies this year.”

Boy and the World director Alê Abreu is currently working on a feature film called *Voyagers of the Enchanted Forest* with Luiz Bolognesi. The film follows children seeking refuge from aliens and giants in an environmental setting resonating with fear and curiosity.

“Our animation catalogue now also includes two seasons of *My Big Big Friend* plus several other animated features by Alê Abreu, including *Cosmic Boy*, *Guida* and *Rio 2096 – A Story of Love and Fury*,” says Nudeliman. “Plus, we have a slate of documentaries, including *New Species*, which, just as the title suggests, is about new species found in the Amazon rainforest. An expedition there discovered an astonishing 40 new species by penetrating areas that had never been explored before.”

Echoing the fact that local productions are driving subscription uptake in terms of content for grown-ups, Nudeliman has seen a major change in Brazil in the past few



Fishtronaut

years. “The most-watched shows these days generally are ones that are made here, which never used to be the case,” she says. “It’s partly because there is much more investment being channelled into TV.”

She says Elo is about to announce new projects in which the company is either coming on board as a coproducer or investing in new shows, including ones from talent agency CAA.

“Our criteria, alongside quality, is that there

has to be some Brazilian element in there, though it can be pretty much any element, from the storyline through to the casting and locations,” she says.

Live-action series *Gaby Estrella*, produced by Carina Schulze’s Chatrone and Mara Lobão’s Panorâmica and aimed at 6-11s, has been one local show that has performed extremely well. “The show has run for 126 episodes over three seasons, has been nominated for a Kids’ Emmy and picked up an award at Banff,” says Lobão. “And now we’re about to launch a *Gaby Estrella* feature film, plus we’re also currently working on another show that, like *Gaby*, features a lot of music, called *Band Camp*. Again, it takes place on a farm, but this time it’s based around a washed-up rock star, who starts a band camp on his mother’s farm in order to discover and nurture the next big music star. Then out of the blue, his own kids, who he hardly knows following a messy divorce, turn up.”

Schulze’s Chatrone is also working on a new project for the Disney XD channel. “It’s too early to reveal very much, but we start filming this month. It’s a series with a Brazilian flavour, but it’s based around a universal idea,” Schulze says. “Like everyone in Brazil these days, everything we work on has to have some international potential. We are aware that our language counts against us to a degree, so I think you’ll see more and more formats coming out of here to get around that.” **TBI**

A TRIP TO THE ZOO

Last month, new live-action series *O Zoo Da Zu* started airing on Brazil’s Discovery Kids. The 25x30mins show is stripped daily Monday through Friday. “Each episode recounts the adventures of Zu, a nine-year-old girl who spends her free time in a zoo, interacting with a group of friends of various ages and with markedly different personalities,” says Tiago Mello, executive producer at producer Boutique Filmes. “Together, they discover the fascinating world of animals, as they help care for them in a colourful and environment that is quite literally full of life.

“The educational elements of the show are based around zoology and ecology, with companionship and friendship as a central theme in every episode. Alongside that, facts about the species, the importance of environmental preservation and the introduction of basic biological concepts run through the plots.”

The show also poses and answers the sorts of question that children would ask, such as how macaws eat, where baby reptiles hide as they’re growing and how animals communicate. “The show also deals with more serious situations, such as what to do when a chimp grabs you and how to scare away buzzards when they’re trying to steal the bear’s food,” Mello says. “On top of that, the storylines feature a wide range of characters and are punctuated by songs.”

The show is a coproduction between Boutique and Discovery Kids. Boutique is the first Brazilian producer to create a drama for Netflix, in a series titled *3%*.



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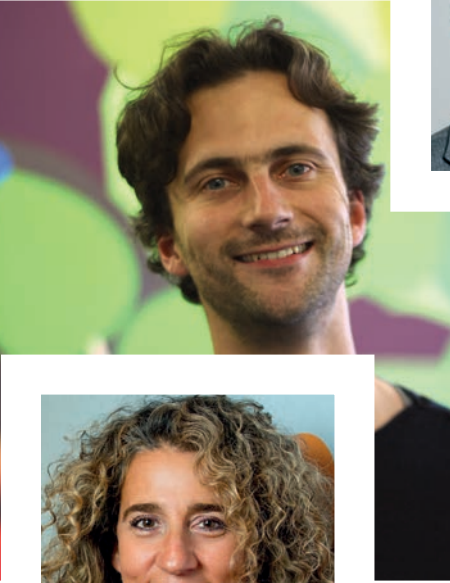
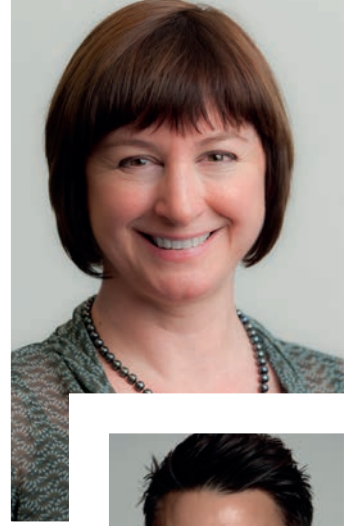
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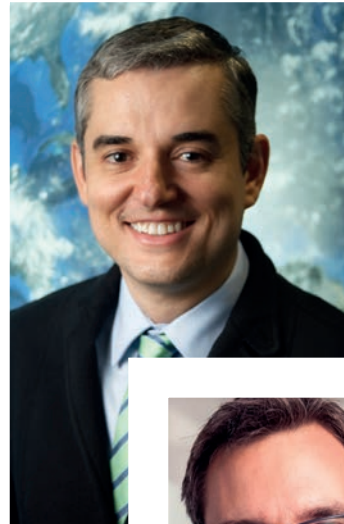


KIDS SURVEY 2016





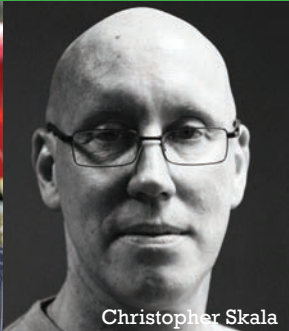
TBI asks the the most influential players in the kids business for their views on the hot-button topics that are defining the sector in 2016 and beyond



What is the single biggest issue facing kids producers, distributors and channels today?



Josh Selig



Christopher Skala



Alison Warner



Catherine Nebauer



Mark Buhaj

Asking folks in the kids industry about the biggest challenge they face elicits a range of responses, most of which can be filed into two areas: funding and commissioning, and understanding how to exploit multiplatform opportunities. On the financing side, veteran producer and founder of Little Airplane Productions Josh Selig captures the mood of many. **“The kids producers must work for peanuts,”** he says. **“The distributors must work for 30% of peanuts. And the channels are about to become peanut butter.”** Christopher Skala, the former Hit Entertainment executive and founder of next-generation prodco TaDaKids, says the biggest issue is “the complete and irrevocable breakdown of the traditional content-funding model”.

The sheer number of distribution outlets in a multiplatform world, and navigating them, is another recurrent theme. “The biggest issue is where the biggest potential upside is,” says Jean-Philippe Randisi, CEO of Zodiak Kids. “Consumers’ access to content is evolving faster than business models, due to technology spreading faster in a global world, which, in fact, shows that communication goes faster than innovation.”

Even the digital players admit that monetising the on-demand world remains a work in progress. The key challenge for the kids business? “Building a sustainable, multiplayer business model outside of the (slowly) declining linear world,” says Nick Walters, head of fast-growing SVOD service Hopster. “We’re starting to do that, but there’s a long way to go.” Navigating the on-demand universe, and getting paid for your content, has become an increasingly complex challenge. “Rights definition is dramatically different than before, and only the most experienced will understand and maximise revenues,” says kids TV veteran and 41 Entertainment boss Allen Bohbot.

Olivier Dumont, managing director of eOne Family, agrees that managing rights is a challenge. “It is the complexity of slicing and dicing rights as new ways of consuming content are being created year after year, and the subsequent challenges that brings,” he says. “I also find combining these different platforms to fund shows is a growing challenge, as platforms are increasingly looking for exclusivity to stand out from their competitors. However, their revenue models are suffering at the same time, so they are not necessarily prepared to pay more for that.”

Asked what the biggest challenge facing the industry is today, Marc Buhaj, senior VP, programming and GM of Disney XD, is unequivocal: “Choice – choice for the consumer, choice in the ways you find talent and creators, choices for technology to produce content, et cetera,” he says. “The good thing is that the issue is genuinely a challenge and an opportunity.”

Newer channel operators such as kids wildlife net ZooMoo, meanwhile, claim they can offer greater flexibility than their more established competitors. “As a new channel player, we can be a little more flexible with producers in the way we acquire,” says Catherine

Nebauer, general manager, ZooMoo Networks Asia Pacific. “Managing the tension between multiple distribution outlets while still keeping the programming fresh and exciting to audiences will continue to be a challenge to both producers and channels alike.”

If most agree getting a show funded and commissioned has become a more challenging proposition, everyone needs to redouble their efforts to make content a success once something does make it to TV.

“That’s when you and your network have to throw everything you have at your show – a good marketing budget, promotions and a brand strategy – in order to get noticed and succeed,” says Halle Stanford, executive VP, children’s entertainment, The Jim Henson Company.

In the current environment, the expectation might be that fewer companies would attempt to achieve the increasingly difficult task of getting new content on TV, but that is not the case, and that means more work is now required early in the process. “Most channels have a diminishing acquisitions budget and want reassurance that their viewers will react favourably to any new show they may have prebought,” says Alison Warner, vice president of IP sales and acquisitions, Technicolor Animation & Games. “Only by creating a fully developed and thoroughly planned series can you alleviate these challenges.”

Market dynamics are, meanwhile, leading to an oversupply of preschool programming, says Sebastian Debertin, head of fiction, acquisition and coproduction at German kids net KiKa.

He acknowledges producers are in a tight spot, but urges them to resist the temptation to give away content just to get on air. **“Many TV channels are nowadays getting their programmes for free because producers and distributors are so desperate – and on top of this, [some buyers] even ask for a share of revenues from worldwide exploitation,”** he says. “I urge the creators, producers, distributors and channels to reconsider that policy. Instead, they should be braver and try to come up with 6-9-plus shows, whether live-action or animation, as the market offers very little for those groups.”

Another point is that producers are not only competing with ever new product, but also with older content that’s not going away. “There are more outlets and platforms than ever before, and the amount of available content has grown exponentially in recent years,” says Christopher Keenan, senior VP, content development and production, at Mattel. “Add to this the accessibility of library content, and we’re all virtually competing with everything that’s ever been made.”

Actually ascertaining what kids are watching in the multiplatform world is another issue. “Lots of viewing is not measured, or if it is measured, it is not public data and the different measurements are not comparable,” says Dominic Gardiner, the founder of indie distributor Jetpack. “Without good measurement, how do we know what kids really like or want in the future?”

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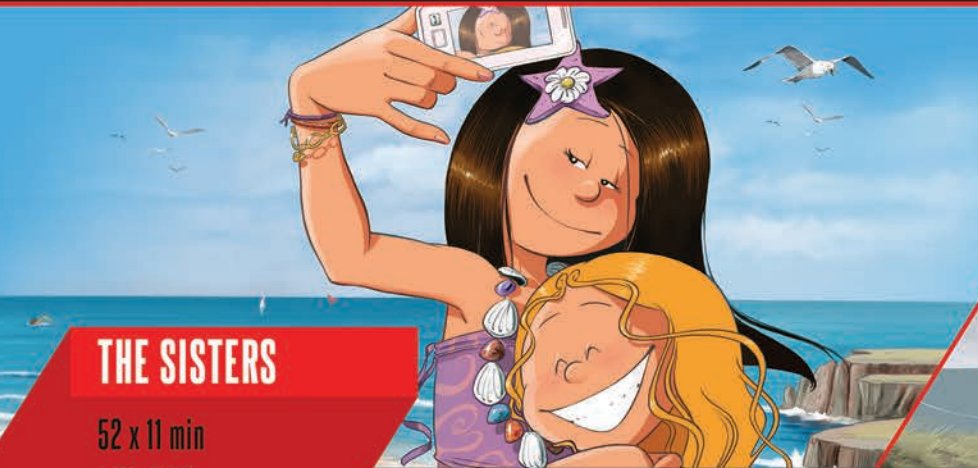


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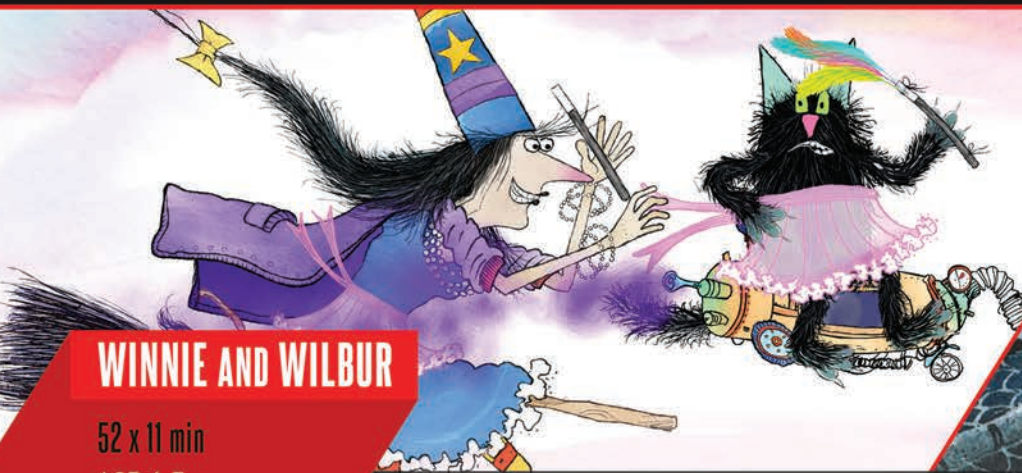


THE SISTERS

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AGE 6-10



Two sisters. Two explosive personalities. Under one roof...



WINNIE AND WILBUR

52 x 11 min
AGE 4-7



A witch, her cat and magical mishaps!





Michael Carrington



Patrick Elmendorff



Halle Stanford



Lionel Marty



Paul Robinson

It is hard to get new shows away, and even harder to get new shows to stand out when they do make it to air. Despite that and the lack of new global hits in recent times, the industry remains broadly positive that we will see a new breakout programme this year.

Generally, it takes three seasons before hit status can even start to be attributed to a kids show, but the dynamics of the market mean 2016 should see some new hits get underway, according to Michael Carrington, CEO of Zodiak Kids Studios. “The more established producers around the world are now in growth mode and investing in new techniques to tell great stories,” he says. “Content is expected to play an even bigger role in 2016, with branching storytelling a proven model, virtual reality increasing its reach and multiple distribution platforms with better resources. There’s bound to be a global content hit this year; it’s just likely to come from a surprising place.”

Disney XD’s Marc Buhaj adds that several shows are now close to ‘breakout hit’ status. “There are a number of original series that are on the cusp of breaking out, and also a number of series lined up for premiere in the next 12-to-18 months that I believe will resonate with the global audience,” he says.

KiKa’s Sebastian Debertin is less positive. Asked whether there will be a breakout global kids content hit in 2016, he says: “No, I do not see a single one. Not because there are less great programmes with great marketing concepts attached out there – I saw a lot of great new concepts at Kidscreen – but because of the fragmentation of the market.”

Studio 100 managing director Patrick Elmendorff says that 2016 will be a “year of superheroes”. “Zack Snyder’s new Batman/Superman adventure, and the new releases by Marvel and DC featuring old and new characters, are highly anticipated by fans,” he says.

Could, in a multiplatform world, the next kids hit emanate from somewhere other than the traditional channels? Some executives think so. “There will certainly be content that rises to the top in 2016 and takes the globe by storm, and I anticipate that this will be something unexpected in terms of format and execution,” says Mattel’s Christopher Keenan. “Young audiences have developed quite an appetite for short-form, digital content, and I predict that the immediacy and reach of some of the digital platforms will bring the world its next global hit.”

“I’m hoping it comes from somewhere we don’t expect, so that everyone has to up their game,” says Blue-Zoo Animation boss and Animation UK founder Oli Hyatt.

If it isn’t from (or for) a new digital platform, SVOD and binge-viewing will still inform what the next kids hit is, says Darrall Macqueen’s Billy Macqueen. **“Binge viewing isn’t just for the over-16s,”** he says, predicting the next hit “will be an animated preschool or live-action format with a serial narrative arc and laughs”.

An alternative view is that the established kids nets have the infrastructure already in place and are the most likely source of new breakout successes. **“I’m biased because I spent eight happy years at Disney, but they, along with Cartoon Network and Nickelodeon, are best placed to achieve a breakout hit because they have vertically integrated businesses and have a guaranteed global route to market via their channels, apps and on-demand services,”** says Creative Media Partners founder and Your Family Entertainment executive VP Paul Robinson.

Lionel Marty, managing director of The Distribution Factory, says quality will win out wherever it comes from, even in a cluttered market. “Recent years have proven that original quality kids programmes, wherever they originate from, can still become today’s hits both in ratings and merchandising globally thanks to smart international brand-development strategies,” he says. And while digital platforms and services do create market fragmentation, digital also means ideas and content can spread faster. “The world is getting smaller and content is spreading faster,” says Ofanny Choi, EVP, TV networks at channel operator Celestial Tiger Entertainment, which launched the Miao Mi preschool service in Asia last year. “There is definitely a chance a programme could break through the clutter.”

Hopster’s Nick Walters is looking to YouTube for the next wave of innovative kids fare. “2016 is going to see some really cool new content appear – and in particular I think you’ll see some of the YouTube creators take it to another level,” he says.

Not everyone, however, is convinced 2016 will be a year of new breakout shows, in the traditional sense at least. “The likelihood of returning to the days of *Bob the Builder* and *Dora* are over,” says TaDaKids’ Christopher Skala. “The broadcasters no longer have the same kind of lockdown on the target demographic as they used to. As a consequence, the traditional retail sector is in turmoil.”

The move to reboot kids brands such as *Thunderbirds*, *The Clangers*, *Danger Mouse* and *Powerpuff Girls* adds credence to the notion that new hits will be thin on the ground. “There are too many derivative programmes,” says Children’s Media Conference editorial director Greg Childs. “The most original in the marketplace are remakes of shows from 30 and 40 years ago. No-one is prepared to take risks, and it’s only with risk that you get breakout.”

Josh Selig has created a few hits in his time but says that a new breakout show will not come through this year, with a new order being established among the traditional and on-demand services. “I predict 2016 will be remembered as the year the linear channels realised they have a terminal illness,” he says. “Let’s call it ‘SVOD’. The channels will soon experience the five stages of grief: denial, anger, bargaining, depression and acceptance.”

NiLS

HOLGERSSON

READY FOR TAKE-OFF



PREVIEW
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Which digital platform or service has the most potential in terms of kids content?



Flavio Medeiros



Dominic Gardiner



Henrietta Hurford-Jones



Faye Weiss Al Sabbagh



Frank Saperstein

It seems fair to throw this question to the people running digital services first. Hopster's Nick Walters selects his own service as the one with most potential, but also sees promise elsewhere. "I think PopJam is really interesting and a promising take on doing social for kids in a way that's cool, doesn't condescend, but still ticks the 'safety' boxes," he says. "I'll be interested to see where the new owners take it."

Andrew Cole-Bulgin, cofounder of Komixx Entertainment, is a fan of the platform Walters runs. "Hopster is a fantastic digital platform because it creates a safe environment for children to view a vast array of content that has a global appeal," he says.

Among most execs, however, the question about the most promising digital platform boils down to Netflix (and to a lesser extent Amazon Prime Instant Video) versus YouTube.

"For pure video, it has to be YouTube, especially the kids version for the under-sixes," says Jetpack's Dominic Gardiner. "All broadcasters and content creators will develop a YouTube partnership strategy if they want to access the next generation of kids. **The ultimate killer platform will be the one that combines the scale of YouTube's content with the play patterns of Minecraft.**"

Discovery Kids is one of the biggest linear pay channels in Latin America, and its director of programming and acquisitions, Flavio Medeiros, says Google-owned YouTube's reach means it is the platform with the most potential. "It would be YouTube because they have global reach and can aggregate shortform content in a kid-friendly way," he says.

Faye Weiss Al Sabbagh, president of Middle East-based kids entertainment conglomerate SpaceToon, is another supporter. "As a free VOD platform, YouTube is the king in kids content," he says. "The only concern is the non-kids content that children may end up watching without their parents' approval. Now, with the YouTube Kids App, things could work much better for YouTube."

Not everyone is convinced YouTube has done enough to monitor its kids content. The CMC's Greg Childs opts for Netflix as the platform with the most potential, on the basis the YouTube kids app is not yet "safe and seamless." "If YouTube were to really focus on kids, as opposed to giving them lip service in half-hearted approaches to their search functionality, then it could be very powerful," he says. "Amongst older children [9+] it is already predominant, but the money is in preschool."

Reducing the question to 'which platform?' is only part of the issue for Ben Butterworth, boss of *Q Pootle 5* prodco Snapper Productions. **"All TV will soon be on a digital platform, so for me it's still about the quality of the content,"** he says. "YouTube Kids is exciting, it is truly global, and with no subscription has real potential if it can be harnessed — though it's a big if."

Children's TV veteran and Tricon Kids, Family & Animation EVP Frank

Saperstein says Netflix already has a competitive advantage. "It has built the biggest moat around its business and has changed the way both kids and adults consume content and talk about TV," he says.

Andrew Berman, senior VP, global sales and distribution for Genius Brands International, takes up the point. "Netflix has already proven its potential in terms of kids content," he says. "In a very short period of time, it has transformed itself into a global kids content service with a plethora of original content being produced exclusively for its platform. It has also managed to reinvigorate the animation industry."

Look a little deeper, however, and the Netflix offering starts to appear thin compared to that of the traditional kids channels, says YFE's Paul Robinson. **"Netflix has done a lot to provide a reasonable kid's service to help it sustain and grow its business model, but it's far from comprehensive in terms of depth or range of kids shows,"** he says. "The brand awareness of Netflix amongst kids is almost as high as the [major] channels', but the content offering is still underpowered."

On-demand is about more than just Netflix, though, with regional and genre specialists also in with a shout. "Regionally, we believe that Sky will do very well in Europe and Hulu in the US," says 41 Entertainment's Allen Bohbot. "Amazon has carved out its space and will own it, but it is more limited. Look for dedicated players like Toon Goggles to do well, but they face an uphill fight."

Disney XD's Marc Buhaj won't put his money on any one platform as the one to win out. "There is no one single platform," he says. "The platforms best positioned to continue to grow are those that are intuitive, simple and consumer-focused."

Richard Goldsmith, executive VP, global distribution at The Jim Henson Company, agrees it will be a mixed ecology, with Netflix, Amazon and local players all having a role to play. "In the last year, Amazon and Netflix have shown that their original programming is not only working, but they have some of the most exciting original series that are being produced in the world," he says. "I believe that they will continue to have success, as they have made a huge investment in kids content, much more than most other platforms."

"I also believe platforms such as YouTube, as they increase their amount of original content, will also continue their very fast trajectory to being significant platforms worldwide."

Henrietta Hurford-Jones is director of CBeebies investment at BBC Worldwide Channels and says the existing nets, if they are smart, are best placed to leverage their brands and create leading digital platforms. **"Arguably, if the kids networks more fully embrace digital with speed, they could continue to dominate due to their audience focus,"** she says.

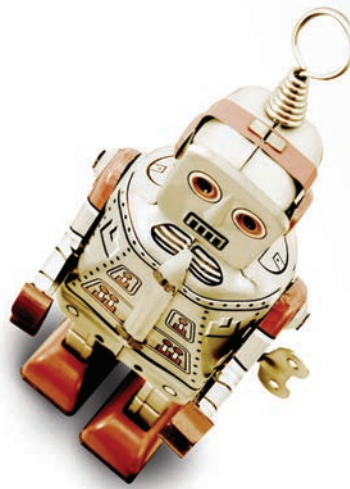
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Will the main kids channels continue to dominate the TV landscape in years to come?



Nina Hahn



Rich Magallanes



Olivier Dumont



Nick Walters



Ofanny Choi

The consensus in terms of the domination, or otherwise, of the existing kids channels is that they will continue to be central to the kids business, although perhaps not in the linear forms for which they remain best known.

“The future is now, and as we’ve seen across the globe, the ‘main’ kids channel for content ingestion isn’t always a main [TV] channel,” says Nina Hahn, senior VP, production and development at Nickelodeon. **“Certainly, TV is king, continuing its reign as an incredibly integral platform. However, already now and looking ahead into the future, this is a kingdom populated with many kings: linear TV, digital, VOD and YouTube, and the list is only getting bigger.”**

“This is a landscape in constant evolution, and we have to face new competition from AVOD and SVOD services,” says Lagardère Active’s Caroline Cochaux. “We retaliate by being present on those digital platforms and offering a new way of consuming our content.”

KiKa became the market leader in German-speaking territories last year, and Sebastian Debertin says that in this part of the world at least, the traditional kids channels will continue to hold sway. “The German-speaking market in Europe has always been special, as consumers have been very reluctant to accept new technologies or platforms,” he says. “We all remember it took more than 20 years for pay TV to make money here. So, yes, I see that the kids channel in German-speaking Europe will for sure dominate the next 10 years, at least. Let’s talk again then.”

Disney XD’s Marc Buhaj, meanwhile, says “the industry leaders will be the ones whose storytelling engines and staff are relentless in their pursuit of understanding their audience”.

For younger viewers, parent power will ensure linear remains relevant for some time. “When choosing a suitable channel or programme for your children to watch, parents will favour the brands they know and trust, so established children’s channels will remain strong globally,” says Celestial Tiger’s Ofanny Choi.

“At the same time, I think there is definitely room for channels that are differentiated and customised,” she adds. “That is what we are doing with Miao Mi, offering a Mandarin edutainment channel created specifically for preschool kids across Asia.”

For Saban Brands’ senior VP, development and production, Rich Magallanes, in a world of choice, allegiances shift from channel to programme brands. “Today’s kids have endless choices when it comes to content and, because of streaming services, are now used to instant gratification,” he says. “Because of this, in a general sense, we’re seeing a decrease in channel loyalty as viewer loyalty becomes more show-specific.”

A seemingly limitless array of choice creates a risk for kids channels that face losing viewers.

The alternative view is that viewers flock to trusted channel brands that curate shows they know and love as a way to cut through the clutter. As of today, no other medium can deliver the number of eyeballs as TV, making it the place to launch shows and build awareness ahead of consumer product campaigns.

“TV continues to be the most important medium for establishing high awareness for a property, and is thus still crucial, especially for our merchandising and licensing partners,” says Studio 100’s Patrick Elmendorff. “We also notice, of course, the increasing importance of nonlinear offers. The development that in some countries broadcasters are even shifting their whole kids programming onto their online or VOD platforms underlines this trend.”

In reality, it is not traditional platforms versus digital rivals, because the incumbents are all rolling out their own TV Everywhere and on-demand apps and services. **“The main kids channels are gradually creating their own on-demand platforms to leverage their brand and respond to the consumers’ need to access content anytime anywhere,”** says eOne Family’s Olivier Dumont. “Combined with their strong abilities to create content which resonates with kids, I strongly suspect that they will continue to dominate the kids-content landscape.”

Talk of ‘channels’ may be misguided in this brave new world, others suggest. “Many of the channel brands will still be really important – Disney isn’t going away any time soon – but will running a channel be the most important thing Disney does in five years’ time? No way,” says Hopster’s Nick Walters. “The existing dominant brands will be joined by new brands that grew up outside TV.”

Adam Selly from indie distributor Union Media envisages SVOD and traditional TV living side by side, for some time at least.

“My guess is that in most territories there will be a mix of the following dominating the landscape: the three studios, one PSB, Netflix, Amazon, iTunes and YouTube, plus a limited number of local or regional commercial players, depending on how protectionist the regulators are, and how vigorous the local entrepreneurs are. This will vary by territory,” he says.

Josh Selig, meanwhile, is clear that traditional TV is going the way of yesterday’s hair metal bands.

“Linear channels will perish within five years unless they are propped up by governments,” he says. “The parents will miss these channels. The kids will miss them only as much as they miss rotary phones, typewriters and Van Halen.”



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Asking kids TV executives to name the most impressive show out there (not one of their own) produced a few surprises, and a surprising consensus. *Adventure Time* got numerous nods, as did another Cartoon Network toon, *The Amazing World of Gumball*.

Zodiak's Michael Carrington, a former Cartoon Network UK and EMEA boss, was one of those backing the former. **"After six years of triumph, *Adventure Time* remains at the top of my list for its creativity, originality and ability to stimulate children's imagination,"** he says. "Taking its inspiration from an old-fashioned table-top game [Dungeons and Dragons], the surreal world of *Adventure Time* wholeheartedly belongs to children; remarkably both girls and boys alike. The stories successfully span TV, digital gaming, publishing and consumer products. From an industry point of view, *Adventure Time* has rejuvenated broadcaster interest in long-running animated series."

Other fans of the show included Jonathan Peel, chairman of prodco Millimagies; Jetpack's Dominic Gardiner; Hopster's Nick Walters; Worldwide's Henrietta Hurford-Jones; and Mattel's Christopher Keenan.

Vouching for *Gumball*, meanwhile, Tricon's Frank Saperstein says: "It is still the current benchmark for innovative kids TV. The visual style is unique and beautiful, and the characters are real and true to the way kids act and think. The stories reach up in theme, never talking down to kids, and it explores themes and values that resonate with kids and parents." He adds: "But, most importantly of all, it is funny!"

Caroline Cochaux runs the Lagardère Active division that includes the Canal J, Tiji and Gulli channels and is also a *Gumball* fan. "It firstly distinguishes itself thanks to its original animation, mixing 2D, 3D and photography," she says. "This [style] can be difficult at first, but finally appears as very attractive. The other strength comes from its crazy humour and the tenderness that unites the characters."

For Henson's Halle Stanford, Disney's *Doc McStuffins* is top of the current heap. "It is such a positive, strong girls show, and I'm grateful that it's on air now," she says. "It raises the level of sophistication that all of us producers in children's entertainment should be striving for."

Choosing a show from Stanford's employer, The Jim Henson Company, meanwhile, Genius Brands International's Andrew Berman plumps for *Dinosaur Train*. "Not only did the producers find a way to weave two elements that kids are fascinated with into a cohesive brand, they also developed a very imaginative and creative method of storytelling that is supported by very good writing," he says. "I also love the look and distinct style of the series."

Berman also mentions FremantleMedia Kids & Family Entertainment-distributed *Kate and Mim-Mim*, while FremantleMedia's Rick Glankler is another of the legion of *Adventure Time* fans. "There is no other show in recent times that has been more distinctive in its ground-breaking storytelling and creativity," he says.

Blue-Zoo's Oli Hyatt mentions BBC doc series *My Life* as an example of public service broadcasting at its best. "The *My Life* series on CBBC, deals with hard-hitting issues that other channels simply can't or won't, amazing emotive stories that not only push boundaries, but help break them down for children," he says.

Spacetoons' Fayez Weiss Al Sabbagh and Celestial Tiger's Ofanny Choi are in tune with the billion-plus YouTube viewers who have watched Russia's *Masha and the Bear*. "I like it for its simple storytelling and the love and warmth you feel from watching it," Choi says. Oksana Sheveleva, senior licensing manager at *Masha* producer Animaccord, meanwhile, opts for Little Airplane's Nickelodeon series *Paw Patrol*.

Little Airplane's Josh Selig, in turn, pays the compliment forward to eOne-distributed *Peppa Pig*. **"In a world of transforming vehicles and snarky characters, *Peppa Pig* remains humble and good,"** he says, adding: "And she makes a billion dollars." BBC Worldwide's Henrietta Hurford-Jones says *Peppa* has set the standard for young viewers. "In the preschool arena, *Peppa Pig* remains a benchmark for creating a world with warmth and humour, fabulous voice talent and that often elusive genuine co-viewing experience," she says.

The man running the *Peppa* empire is eOne's Olivier Dumont. His choice? A digital SVOD property. "I was blown away by the quality of the Amazon original *Lost in Oz* this year," he says. The other Amazon original to get a mention was *Gortimer Gibbons Life on Normal Street*, which Cottonwood's David Michel says "differs so much from the other live-action being produced right now, and has an authenticity that is quite stunning".

For Hopster's Nick Walters, meanwhile, Minecraft-inspired YouTube content stood out. "I love the humour of Lewis and Simon [a.k.a Xephos & Honeydew] as a YouTube channel," he says. "I'm really excited to see what emerges and what it looks like when they make it to long form." (UK indie EyePresent is currently working up a series with the pair.)

Christopher Skala's TaDaKids is making shows for distribution on YouTube and selects TuTiTu.tv, a property that broke out on the video platform. "No broadcaster would ever have commissioned this, and it's now aggregated over 2 billion views," he says. "It's wholly original."

Live-action choices were thin on the ground, although Kindle's Anne Brogan went for the CBBC adaptation of the classic Topsy and Tim books. "I think the boldness of creating a drama with young children at its heart, that makes the everyday experiences of growing up a compelling watch, is easy to underestimate," she says.

For others, it is not about a show, but a wave of talent emerging on new platforms. "Some of the individual digital stars are creating content that has a really fresh and authentic voice," says Disney's Marc Buhaj. "The best of them are producing narratives that have personality and charm that showcase their storytelling abilities and understanding of their audience." **TBI**

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Kids Hot Picks

THE SHOW: *Magiki*

THE PRODUCERS: Zodiak Kids Studios, DeAgostini Publishing, Animasia, Planeta

THE DISTRIBUTOR: Zodiak Kids

THE BROADCASTERS: Gulli (France), Planeta (Spain), Super! (Italy)

THE CONCEPT: Preschool cartoon series in which seven-year-old Billie travels to a magical land called Magiki to have fun and solve problems



Magiki started out as a series of collectable figurines, which were popular in southern Europe, Russia and elsewhere. Now, DeAgostini's part-owned Zodiak Kids has used the characters as the starting point for *Magiki*, a new series it will be bringing to MIPTV for the first time. Eryk Casemiro, chief creative officer at Zodiak Kids Studios, says that because there was no back story attached to the series of characters, it had a blank page when it came to creating the *Magiki* world, although DeAgostini was involved throughout.

Casemiro's team set about giving the characters a makeover to ensure they were accessible to kids viewers around the world. This meant making the princesses a little less girly and a little more contemporary.

"It takes the tropes of a fairy tale world and turns them on their head, and it will cut through because it is cute and does that with heart," says Casemiro. "It is full of funny, unexpected moments."

Maria O'Loughlin, who worked with Zodiak on *Zack and Quack*, came in to collaborate with Casemiro on the story.

The result is a set-up in which seven-year-old Billie uses a magical key to transport herself to the world of *Magiki*, in which she is a princess and her toys and friends are her subjects.

She goes there when, in the real world, she faces problems, usually stemming from her relationship with her older twin sisters. The twins also appear as the baddies in the magical world to which she journeys.

Based in part on the idea of kids fantasy play, Billie uses her trips to *Magiki* to cast light on real-life challenges. "When her older sisters tease her, she jumps in to *Magiki*, which is a parallel world and kingdom where she can start to solve these problems," says Casemiro.

"It's for 4-to-6s, and because that is at the top of preschool, the stories can have a little complexity and some peril, and that is unusual in preschool.

"One of the catchphrases is 'it is better to do something than nothing at all! It is the idea that it is okay to make mistakes, as long as you take steps to solving them.'"

The cast of characters includes lazy knight Sir Kitty Cat; Countess Elizabeth, who runs the castle; Scorch, a stuffy-nosed dragon; and Bunny Cuddles, a rabbit who always wants a cuddle (often at inappropriate moments).

Lagardère's French channel Gulli came on board the 52x11mins show, as did Planeta in Spain. In Italy, the show will head to DeAgostini's Super! channel.

The writing, animatics and design have been done in France, with the production handled by Animasia in Malaysia, another copro partner.

The show, which is produced in Flash, will start delivering later this year. Zodiak Kids will be hoping to cast a spell on buyers at MIPTV with a three-minute trailer, and full episodes ready for MIPCOM.



THE SHOW: *Arthur and the Minimoys*
THE PRODUCERS: Studio 100 Animation, Europacorp Television, Lagardere, Disney Channel Germany
THE DISTRIBUTOR: Studio 100 Media
THE BROADCASTERS: Disney Channel (Germany), Gulli (France)
THE CONCEPT: Animated series based on the Luc Besson book and film

"The reasons we decided to do *Arthur and the Minimoys* were, on one side, we wanted to work with Luc Besson's company [Europacorp], and on the other, we knew this was already a well-established brand," says Studio 100 Media managing director Patrick Elmendorff.

Besson wrote the first Arthur book in 2002, and that provided the raw material for the 2006 feature and its two sequels, which received theatrical releases.

The book series has been translated into 35 languages, meaning the brand is ubiquitous across the written word and big screen.

The Arthur of the title is a ten-year-old who, while holidaying at his grandmother's house, finds a way to become a Minimoys, a tiny creature living in a world that cannot ordinarily be seen by the human eye.

Once in the Minimoys world, he becomes involved in their fight for survival against the armies of Maltazard. Characters in the TV series include Arthur and his friends Selenia and Betameche, all of whom will be familiar to fans of the film. Unlike the movie, which is live-action with a healthy dose of CG, the series is all animated. With a budget of €8 million-€9 million (US\$9 million-US\$10 million), the cost of the series is still significant.

In France, Lagardère has picked it up for its kids channels, while in Germany it is with Disney Channel. Both are copro partners alongside Studio 100 and Besson's prodco EuropaCorp.

Studio 100 is selling the adventure comedy, which is aimed at 5-9s, in most of the rest of the world, with the first full episodes likely to be ready in early 2017.

THE SHOW: *Cleo and Cuquin*
THE PRODUCERS: Anima Kitchent, Televisa, MAI Productions, Selecta Vision
THE DISTRIBUTOR: Anima Kitchent
THE BROADCASTER: Televisa (Mexico)
THE CONCEPT: Series and shorts based on the classic Spanish preschool property *Familia Telerin*

Familia Telerin has been sending Spanish and Latin American kids off to sleep for generations. The animated family of six siblings sings a much-loved bedtime song, traditionally shown on Spanish and Latin TV to signify the end of kids TV and time for bed for younger viewers.

Now, Spain-based Anima Kitchent and Mexican broadcast giant Televisa have teamed with MAI, the company owned by the Escalona family that created the property, to turn it into a fully fledged preschool series and digital property. Selecta Vision is the fourth copro partner.

Distributor Anima Kitchent is the result of the merger of Vodka Capital and Anima, and is staffed by several former Zinkia executives.

One such exec, international sales chief Miguel Aldasoro, explains that the vision for *Cleo and Cuquin* extends beyond the core 52x7mins series, with different transmedia elements designed for different times of a child's day.

The series, for example, is expected to play on linear TV in the mornings, with 9x2mins digital video clips then viewable at any time. The 12x2mins fun edutainment clips can also be viewed digitally, and then for bedtime there will be an app, with stories and other go-to-sleep-themed content.

Internationally, where *Familia Telerin* has little recognition, the show will be known as *Cleo and Cuquin*, while in Spain and Latin America it will retain the original branding.

"For preschool we think it is very important that the name of the protagonist is in the title, think *Dora* or *Pocoyo*," says Aldasoro.



THE SHOW: *Do You Know?*
THE PRODUCER: 7 Wonder
THE DISTRIBUTOR: Portfolio Ents.
THE BROADCASTER: CBeebies (UK)
THE CONCEPT: How-does-it-work series fronted by YouTube star Maddie Moate

YouTube is increasingly a seeding ground for TV talent, and *Do You Know?* is a good example of an online star transferring her skills to the small screen.



From 7 Wonder, the UK-based prodco set up last year by Australian free TV network Seven, it follows YouTuber Maddie Moate helping preschoolers to answer everyday posers such as how does a toilet flush and how are ice cream cones made?

Canada's Portfolio Entertainment is selling the series internationally, and co-founder Joy Rosen says Moate is a cut above a lot of online talent. "What attracted us to the show was Maddie," she says. "She has a huge internet following with kids already, but unlike a lot of talent on YouTube, she isn't talking about make-up, but how things work and where they come from. That edutainment persona is atypical online."

Portfolio will launch the show at MIPTV, giving buyers the first chance to see finished episodes from the 25x15mins series. Rosen says the show strikes a balance between the close-up feel of YouTube and the production quality associated with kids TV.



THE SHOW: *Pig, Goat, Banana, Cricket*
THE PRODUCER: Nickelodeon Animation Studio
THE DISTRIBUTOR: Viacom International Media Networks
THE BROADCASTERS: Nickelodeon (US, international)
THE CONCEPT: Madcap comedy toon following the adventures of a pig, a goat, a banana and a cricket who live together

Each of the four main characters in Nick's new toon for the international market has a defined character: Pig is the fool, Goat the artist, Banana the wiseguy and Cricket the brains. These four live together in a city called Boopelite, and get into fantastical, colourful and madcap adventures.

The series started out life in Nickelodeon's comic magazine before its creators, Dave Cooper and Johnny Ryan, took it to TV, where it bowed on Nick in the US last summer. David Sacks (*The Simpsons*, *Regular Show*) is a co-writer and exec producer.

"Dave Cooper and Johnny Ryan are known for their irreverent comics, and this is an absurd comedy set in a fantastic city where everyday objects can come to life and bizarre things can happen," says Caroline Beaton, senior VP of programme sales at Viacom International

Media Networks, which is giving the show its global launch at MIPTV. "This is loud and splashy, and it engages you at a visceral level. There's nothing subtle about it," she adds.

Nick's research shows it is gender neutral (there is, in fact, a slight 48-52 split in favour of girls). The show skews 6-11, but its simple brand of wacky fun means younger and older viewers will tune in. "The core demo is 6-to-11 but it does well across 2-to-11 because it isn't complicated, it's fun and not full of sophisticated messages," Beaton says.

It will hit Nick's international channels in September, and Beaton, who says *Pig, Goat, Banana, Cricket* has some of the madcap energy of early *SpongeBob SquarePants*, adds that the VIMN team is confident it will fit into Nick-branded blocks, and into the volume deals it has with partners.

THE SHOW: *Mirette Investigates*
THE PRODUCERS: Cyber Group Studios, KD Productions
THE DISTRIBUTOR: Cyber Group Studios
THE BROADCASTERS: TV3 Catalunya, TF1 (France), Canal+ (France), WDR (Germany), VRT (Belgium)
THE CONCEPT: Comedy adventure about a 10-year-old girl who travels the world and embarks on investigations with her 'catssistant'

Mirette Investigates follows the adventures of the titular 10-year-old as she gets involved in investigations in far-flung destinations around the world. *Mirette* can travel the globe because she accompanies her travel-agent father on his business trips, and she is helped in her sleuthing by Jean-Pat, a ginger 'catssistant'.

KD Productions, the production arm of European toy giant KD, joined French studio Cyber as a copro partner after Cartoon Forum 2013, and Spanish, French and German broadcasters then came on board.

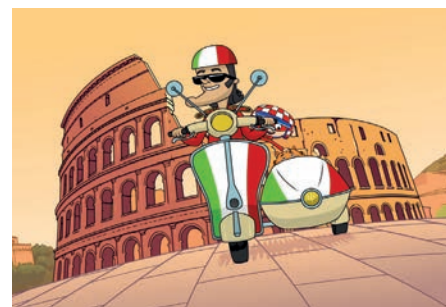
The locations are an important part of the show, and the producers have gone to great lengths to ensure each destination is captured in a detailed way, providing an authentic, animated view of cities around the world.

"It has three important elements," says Cyber Group founder Pierre Sissman. "It has comedy, adventure and the locations *Mirette* visits. It is the first travelling detective comedy."

There will also be a big interactive component. "There will be webisodes and websites, of course, but also interactive games for tablets," Sissman says. "These could work in conjunction with the series, with clues from TV helping the investigation in the tablet game."

Given the association with KD, the initial focus is likely to be on the toyco's Kurio tablet, before games also launch on other platforms.

Cyber is selling the show, which skews 6-9.



THE SHOW: *Tindili*
THE PRODUCERS: Prime Time Film, Ink Global
THE DISTRIBUTOR: Ink Global
THE CONCEPT: Experimental preschool show out of Sarajevo about a group of kids making their own rules at a summer camp

Tindili does not come from one of the usual animation territories around the world, hailing from Bosnia and Herzegovina.

It was created by Amela Ćuhara, co-founder of Prime Time Film and Video, and is set on the planet of Tindili. Based at a summer camp, it



follows a group of kids aged between three and six, who embark on adventures and try to find solutions to problems. The interesting plot device is there are no grown-up characters helping them out.

"The kids create their own rules and find their own solutions," says Bruno Zarka, media director at Ink Global, which is coproducing and handling all international sales of *Tindili*.

"Every episode is structured like a short movie," Zarka adds. "The stories are not linked, and there are no elements being reused in each episode. The bible is enormous."

Ink Global, best known for *Masha and the Bear*, is handling all international sales.

THE SHOW: *Furry Wheels*
THE PRODUCER: Gaumont Animation
THE DISTRIBUTOR: Gaumont Animation
THE BROADCASTERS: France Télévisions, Disney XD (EMEA)
THE CONCEPT: Slapstick comedy following a hyperactive sloth enrolled at a racer school

Furry Wheels was came out of Gaumont's relationship with Frédéric Martin, best known for Disney XD series *Dude, That's My Ghost*. Gaumont asked him to come up with some new ideas, which he duly did, with *Furry Wheels* the one that bubbled to the top.

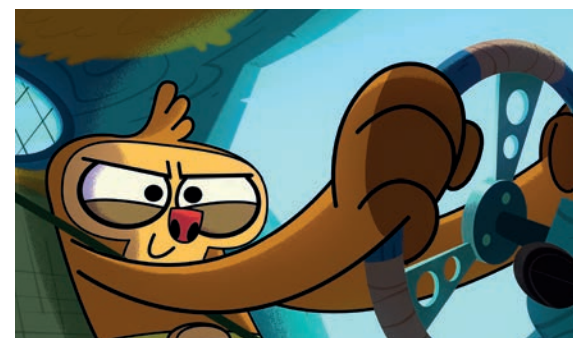
"It stood out because of the cars and the world Frédéric created, and the idea of a hyperactive sloth, which clashes with the normal mellow persona of that animal," says Pierre Belaisch, president of animation at Gaumont Television.

The sloth in question is André, who attends Racer's School. "It's a character-driven slapstick comedy," Belaisch says.

Other characters include André's gibbon buddy, Chiabodo, and the pair get involved in various scrapes and adventures.

The show looks like it will have company in the car racing animation segment, with Turner reportedly rebooting *Wacky Races* and Disney tipped to do something TV-related with its *Cars* brand (not to mention the existing *Turbo FAST* Netflix show). But 52x11mins *Furry Wheels* takes a different tack. "Our starting point isn't racing," Belaisch says. "It's not just a race and then 'the winner is...'. This isn't about the cars; it's about the characters about to get in them, and how they live together and get on in the race academy."

The €7 million (US\$8 million) show, which is mostly 2D, targets 6-8s, and France Télévisions and Disney XD are both on board, with VRT in Belgium a prebuyer.



THE SHOW: *Sindbad & The 7 Galaxies*
THE PRODUCERS: Creative Media Partners, Huhu Studios
THE DISTRIBUTOR: Your Family Entertainment
THE BROADCASTERS: MBC3 (Middle East), Sun TV (India), Be.Television (Nigeria)
THE CONCEPT: Modern take on the classic Sinbad character, in which he journeys through space saving galaxies

Sindbad & The 7 Galaxies sees the fabled adventurer swap sailing the high seas for navigating the universe in a spaceship kept in his basement. The new take on the classic character sees the teen hero and his friends embark on daring missions to save the titular Seven Galaxies. One of five eco-themes – reduce, re-use, recycle, repurpose and respect – is woven into each adventure, although the show is a full-on action comedy and not an educational offering.

It has been put together by Creative Media



Partners, the consultancy founded by former Disney and KidsCo exec Paul Robinson. CMP's Raja Masilamani created the new show, and Robinson put together the finance.

The 26x11mins is actually an updated, aged-up version of a show that was set to be an original for the (now defunct) KidsCo channel.

Sales are being handled by Your Family Entertainment, which also employs Robinson as executive VP. The exception is Asia, where Lightning International distributes the CGI series.

Robinson says that although there is jeopardy in the show, the action is not of the shoot 'em-up variety, making it a family-friendly offering. "There is real jeopardy, but the heroes don't just solve it with shooting," he says. "There's a lot of adventure, but also family values."

THE SHOW: *Sisters*
THE PRODUCERS: Samka Productions, Bamboo Productions
THE DISTRIBUTOR: Jetpack Distribution
THE BROADCASTERS: M6, Canal+ (France)
THE CONCEPT: Comic-based sitcom about two squabbling sisters

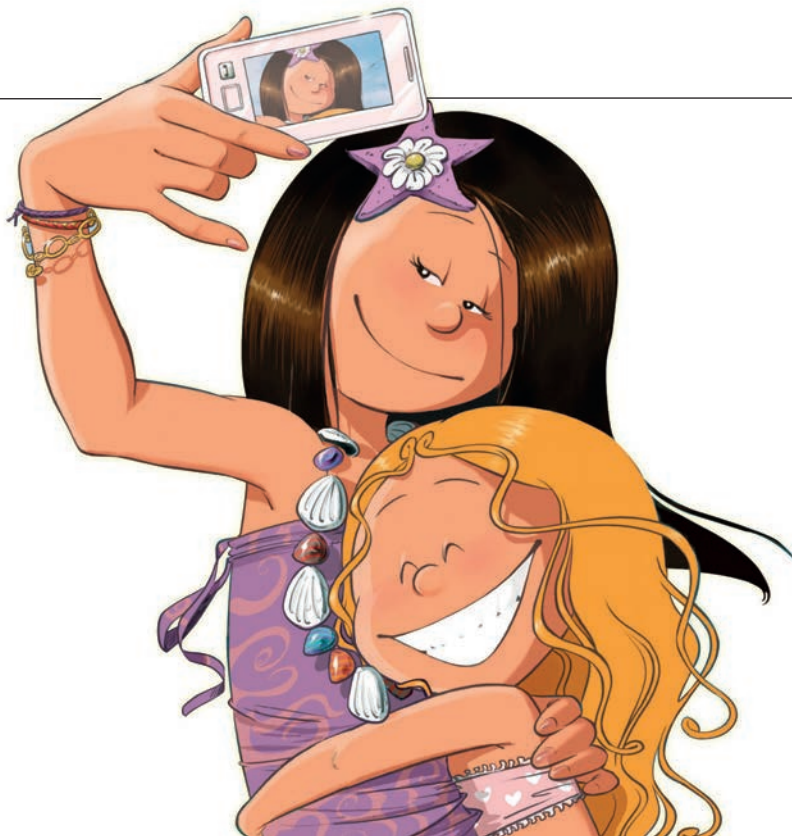
The *Sisters* comic strip is one of the best-selling in France, and has sold over 2.5 million copies around the world in 11 languages. Now it is coming to TV.

Free-to-air broadcaster M6 and its pay counterpart Canal+ co-commissioned the show, with Samka and Bamboo on production duty. Indie distributor Jetpack is selling the show and will have a promo to show buyers at MIPTV. "What's so attractive about it is these are real-life stories," says Jetpack boss Dominic Gardiner. "It's girls doing what girls do."

The show, like the comic strip, follows two sisters, seven-year-old Marie and 13-year-old Wendy. They bicker, with the younger one vying for her older sister's attention and the older one thinking about her social life and boyfriend. But they love each other, and *Sisters* captures that

day-to-day drama of their lives. "It's a very well-observed situation comedy," Gardiner says.

Research from the publishers shows that while the property obviously skews girl, boys with siblings are also fans of the comic. The 2D animation of the 52x11mins series closely resembles the look and feel of the publishing property. The core demo is 6-10s.



Jetpack hopes buyers after sitcoms, whether live and animated, will be keen to take a look at *Sisters*. "A lot of buyers want live-action sitcoms, and we think this show offers what you get with a live-action series from Disney or Nick, but in animation," says Gardiner.

"The fact it is animated means you can do things you can't in live-action."

THE SHOW: *Zoli & Pokey*
THE PRODUCERS: 2 Minutes, Doghouse Films
THE DISTRIBUTOR: About Premium Content
THE BROADCASTER: Gulli (France)
THE CONCEPT: Madcap sitcom about a boy whose dad is transformed into a dog



Zoli & Pokey offers up a twist on the traditional sitcom set-up. Although it is about the trials and tribulations of a family, one member of that group, the dad, has turned into a dog.

The ensuing show is billed as a warm portrait of a modern family.

The set-up sees Zoli living with his organic food-obsessed stepdad, conceptual artist

mum, super popular step-brother and genius half-sister, when his dad (Pokey) returns in canine form.

From Doghouse Films and 2 Minutes, the French animation house behind M6 toon *Memories of Mamette*, *Zoli & Pokey* will run to 52x13mins and is 2D animation.

Boutique financier and distributor About Premium Content is selling the show, and APC Kids consultant Lionel Marty says the visual style is one way in which it stands apart from the competition.

"It's the first cubist kids series," he says. "The animation looks like Picasso. There is a great appetite for comedy right now, and with its unique graphic style, it is a good time to present *Zoli & Pokey*."

The comedy series is aimed at 6-9s. Kids channel Gulli has it in France and launched it at the end of January. APC is selling it elsewhere and will be showing it to buyers at MIPTV, with ratings from the French showing in hand (these are not available as TBI goes to press). **TBI**

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ANIMATION PRICES GUIDE

NORTH AMERICA

	Pre-sale	Acquisition
United States		
Network	10,000 - 100,000	5,000-100,000
PBS (national)	20,000	2,000-5,000
Pay cable	15,000-100,000	5,000-40,000
Basic cable	25,000-100,000	5,000-40,000
Digital cable	20,000-60,000	5,000-20,000
Canada		
Network	20,000-25,000	5,000-15,000
Cable	10,000-20,000	3,000-10,000

MAJOR EUROPEAN TERRITORIES

	Pre-sale	Acquisition
Benelux		
Free-to-air	4,000	2,000-5,000
Pay-TV	2,500	1,000-1,600
France		
Free-to-air	15,000-30,000	8,000-20,000
Pay-TV	9,000-20,000	5,000-18,500
Germany		
Free-to-air	15,000-65,000	10,000-20,000
Pay-TV	5,000-20,000	3,000-5,000
Italy		
Free-to-air	25,000-30,000	10,000-20,000
Pay-TV	5,000-10,000	2,000-5,000
Pan Scandinavia		
Free-to-air	8,000-17,000	5,000-17,000
Pay-TV	1,500-5,000	1,000 - 2,000
Spain		
Free-to-air	8,000-10,000	4,000-10,000
Pay-TV	3,000-5,000	1,000-5,000
UK		
Free-to-air	20,000-30,000	12,000-34,000
Pay-TV	15,000-30,000	2,000-14,000
Austria	-	1,000-4,000
Denmark	-	2,000-3,500
Finland	-	1,600-3,000
Ireland	-	500-1,500
Norway	-	1,500-3,000
Portugal	-	1,000-3,000

MAJOR ASIA PACIFIC TERRITORIES

	Pre-sale	Acquisition
Australia		
Free-to-air	4,100	1,000-4,500
Pay-TV	1,660	830-2,500
New Zealand	1,500	500
Japan		
Free-to-air	20,000	8,300
Pay-TV	1,600-5,000	2,000

CENTRAL & SOUTH AMERICA

Argentina	500-1,000
Brazil	1,500-4,000
Mexico	1,500-4,000

CENTRAL & EASTERN EUROPE

Albania	100-250
Croatia	400-800
Czech Republic	400-1,200
Hungary	500-1,500
Poland	600-1,600
Romania	300-600
Russia	500-1,500
Slovakia	600-780
Slovenia	600-780

ASIA

China*	1,200
Hong Kong	500-700
India	500-1,500
Indonesia	500-1,000
South Korea	1,500-3,000
Malaysia	900-1,000
Philippines	500-1,000
Singapore	400-600
Taiwan	600-1,000
Thailand	400-700

*mostly barter

NOTES

All information was gathered by TBI from a cross-section of distributors familiar with each region. Prices quoted are all in US dollars at current exchange rates per half hour. Prices can be affected by a number of factors such as the sale of the programme as part of a package, the number of transmissions, whether it has aired first in markets where broadcast signals overspill (such as France and French-speaking Belgium), as well as competitive developments in each market (such as the launch of new TV networks). Price ranges are intended to suggest an average, so exceptional, one-off high and low prices have been stripped out.

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