

# TBI

# Kids

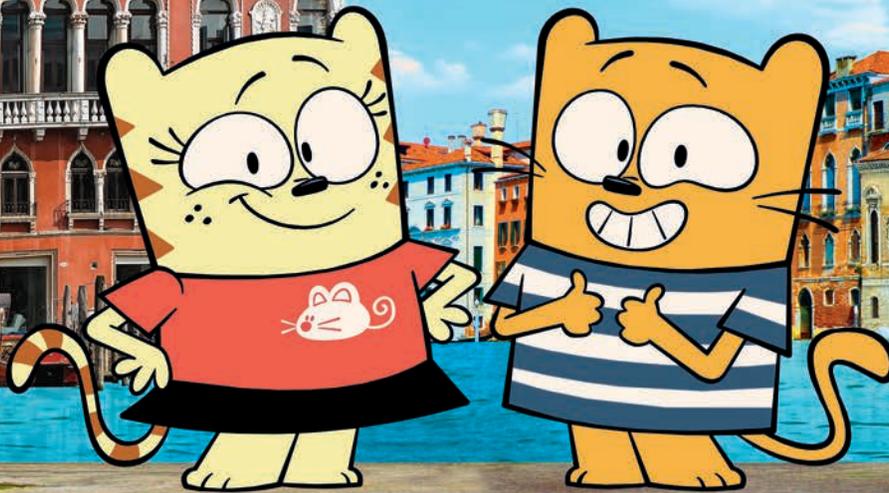
Television Business International

TBIvision.com

April/May 2018



104X11'



## NEW SEASON, NEW ADVENTURES

Cottonwood  
media

NEW MIP BOOTH  
R9.A5 RIVIERA 9

federation  
kids & family



© 2017 Cottonwood Media - Content Strategy Solutions

# Lilybuds



VISIT US AT MIPTV - STAND C20.A



© 2018 Zodiak Kids Studio France - Discovery Kids Latin America with the participation of FRANCE TELEVISIONS and TIJI with the support of CNC, the MEDIA Programme of the European Union, Prociép - société des producteurs and Angoa





## 2 The return of Spanish animation

Spanish animation producers were once a European jewel, but the financial crisis that hit a decade ago destroyed the industry. Gary Smith finds out how Spain has bounced back

## 8 Hot Picks

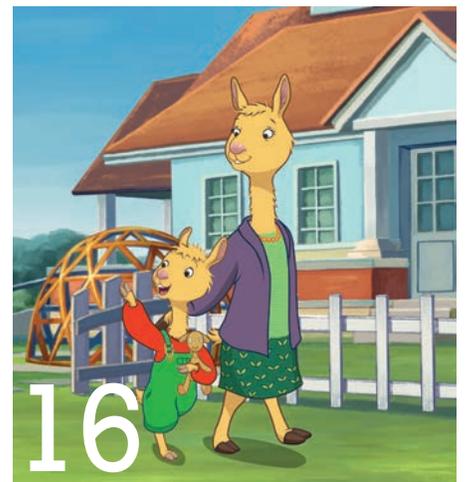
A new TV adaptation of toy brand Polly Pocket, a live action series set around a horse stables, and a spy-themed adventure gameshow are among the latest children's series hitting the market

## 14 The kids TV matrix

The latest news and developments in the kids entertainment business presented in grid form

## 16 Last word

Industry veteran Andy Heyward applies Darwin's theory of natural selection to kids television



**Editor** Jesse Whittock • jesse.whittock@knect365.com  
**Deputy editor** Kaltrina Bylykbashi • kaltrina.bylykbashi@knect365.com • @bylykbashi  
**Sales manager** Michael Callan • michael.callan@knect365.com  
**Art director** Matthew Humberstone • matthew.humberstone@knect365.com  
**Marketing manager** Marita Eleftheriadou • marita.eleftheriadou@knect365.com  
**Commercial director** Patricia Arescy • patricia.arescy@knect365.com

**Published by** KNect365 TMT, Maple House,  
 149 Tottenham Court Road, London W1T 7AD

**Tel:** +44 (0)20 7017 5000  
**e-mail:** tbi@knect365.com **web:** www.tbivision.com

Printed in England by Wyndeham Grange Ltd, Southwick, West Sussex BN4 4EJ

Television Business International (USPS 003-807) is published bi-monthly (Jan, Mar, Apr, Jun, Aug and Oct) by KNect365 TMT, Maple House, 149 Tottenham Court Road, London, W1T 7AD, United Kingdom. The 2006 US Institutional subscription price is \$255. Airfreight and mailing in the USA by Agent named Air Business, C/O Priority Airfreight NY Ltd, 147-29 182nd Street, Jamaica, NY 11413. Periodical postage paid at Jamaica NY 11431. US Postmaster: Send address changes to Television Business International, C/O Air Business Ltd / Priority Airfreight NY Ltd, 147-29 182nd Street, Jamaica, NY 11413. Subscription records are maintained at KNect365 TMT, Maple House, 149 Tottenham Court Road, London, W1T 7AD, United Kingdom. Air Business Ltd is acting as our mailing agent.

© 2018 Informa UK Ltd All rights reserved  
**Reproduction without permission is prohibited**





# Spanimation: is Spain back on track?

Thanks to the global success of series like *Pocoyo*, *Lola & Virginia* and *Connie the Cow*, Spain was widely expected to become a genuine powerhouse of European animation ten years ago. So what happened, where did it all go wrong and can the country return to past glories? Gary Smith reports



Pumpkin Reports

**I**t may be some time ago, but we all remember just how scary 2008 was. The year that saw the unfolding sub-prime mortgage crisis pushing the global economy into meltdown, also, inevitably, sapped confidence in any and every industry relying on speculative investment, as well as in national economies that were over-exposed.

One of the most fragile and overexposed of those, with a predominantly tourism-based and agrarian economy, was that of Spain. The country was under such huge pressure from the collapse of a raft of large-scale construction projects that it was thought

that it was heading for a major recession. Added to that, as is so often the case in times of hardship, central government reaction to what became known as 'La Crisis' was to cut all non-essential expenditure. The creative animation sector fitted that bill exactly.

Jorge Patiño, director of international sales and coproductions at Motion Pictures, picks up the story. "Government cuts affected the culture sector the most," he recalls. "It wasn't just that all subsidies stopped, but many of the grants that had already been approved and that had gone to production companies were clawed back, accompanied by a litany of dubious excuses."

"Production companies either went bankrupt, or had to down-size significantly. Then most of the talent in Spain had to take jobs elsewhere, mainly the UK and France.

"However, in the last two years the situation has been partially reversed thanks to a wave of new digital players, alongside the unwavering efforts of TVE, TVC and Catalan government subsidies through ICEX [the Spanish foreign trade institute]."

According to Carlos Biern, president of DIBOOS, the Spanish association of animators and special effects creators, the impact of La Crisis, followed by austerity measures across Europe, are mainly to

blame. “The financial crisis in Europe, Brexit in the UK, and political problems in Catalonia have affected the economy,” he says. “Plus, the financial model for animation has changed completely in these last ten years.”

On top of all that, comments Peekaboo Animation CEO and executive producer Iván Agenjo, “advertising revenues and fees from TV channels started to drop, which exacerbated our problems, but it was the sudden cessation of access to financing that hit hardest”.

“The main challenge for the Spanish market is not the quality of our productions, or the fact that the market has changed quickly and fragmented, but a lack of financing tools, which leads to a lack of resources that impacts on our ability to adapt,” he adds.

Among the most notable of the failures was Zinkia Entertainment, the company behind *Pocoyo*, which fell into administration in 2013.

Despite their financing nightmares, Spain’s kids TV companies did their best. As Diego Ibáñez, international commercial director at Planeta Junior says: “Generally speaking, Spanish producers across the sector have done everything they could to accommodate new market realities. For example, our most recent coproduction came from a toy IP with a transmedia strategy that was developed around that.”

Institutional support is, however, way behind most neighbouring countries.



**“Spanish animation will generate well over €800m in 2018, against €654m in 2017. Spain’s producers have adapted to new financing models”**  
**Carlos Biern, DIBOOS**

“Spanish producers are obliged to go abroad to find investment for their projects,” says Ibáñez. “We are therefore at a disadvantage when compared to countries like France or the Benelux territories, where animation funds are more generous. However, the situation is getting better, and the current slate of Spanish animated productions is mostly built on new market business models. These include

## CANARY ISLANDS FLIES THE FLAG AS PRODUCTION HUB

Away from mainland Spain, new opportunities are arising as the country’s animation revival continues through new funding mechanisms and innovative financing pushes. Gran Canaria and Tenerife are currently becoming genuine animation and audiovisual hubs thanks to a tax credit incentive of up to €1 million (US\$1.25 million) for production and a 35% tax rebate on foreign shoots’ spend, 20% higher than on the mainland.

Newly registered companies enjoy 4% corporate tax and no withholding taxes. They also benefit from tax deductions of up to 40% for audiovisual production. Canarian film productions are now eligible for 38-40% corporate tax credit up to a limit of €5.4 million, and foreign productions are offered a cash rebate of 35%, capped at €4.5 million.

“There are now nine companies with offices on the islands including Casa Animada, Salero Studios, Mondo TV, TomaVision, We Love Animation and People Moving Pixels,” says Zulay Rodriguez, animation and video game consultant to the Tenerife Film Commission.

“We are doing everything possible to help them with logistics and more, including offering help and advice for people moving here and training locals in animation and audiovisual skills. However, it’s not just companies from Spain coming here. We already have several companies established here from elsewhere in Europe and we are expecting several more this year.”

productions for the US’s biggest theatrical / VOD distributors, together with high-budget coproductions with China.”

Plus, at the end of 2017 and for the first time ever, the government approved productions of new TV shows funded by local private investors, he adds.

The popularity of locally produced cinema can be seen as an indicator of the underlying health of the sector. “The local box office for 2017 was once again topped by a Spanish

extremely proud of what Spanish companies are producing for the international market under ICEX’s Animation From Spain brand.”

Many in the sector share Biern’s view. “Over the last couple of years it has felt like we’re slowly getting our strength back,” says Vicente Martínez, business development manager at Animazing. “More companies seem to be coming up with new projects, and generally speaking the animation sector seems to be thriving again.

“I now see Spain as one of the main players for kids animation in Europe, and it’s fair to say that we are once again a reference point in terms of high-quality animation and innovative projects.”

Malaga-based Animazing is currently developing several new projects and animation projects. “Our strong suits are design and treating our projects as 360-degree brands and products,” says Martínez. “Our strategy is differentiation by quality. For that, our aim is to ally ourselves with the best possible partners for each project – so they can bring their own know-how and help us create a recipe for success.”

It is not for nothing that pre-2008 Spain was shaping up to be a major international force in animation – the country has a long history in the genre. “Spanish animation is already 100 years old, and some current companies are close to half a century old,” says Biern. “Things are changing for the

# Find me in PARIS

A MODERN FAIRYTALE

© 2017 - Cottonwood - Opéra de Paris - ZDF - Photo: Thibault Gauthier / Création Pysk

NOW 2 SEASONS

NEW MIP BOOTH  
R9.A5 RIVIERA 9

federation  
kids & family

Cottonwood  
media

OPÉRA  
NATIONAL  
DE PARIS

ZDF enterprises

KIKI hulu

france.tv

ABC

UNIVERSAL KIDS

VRB

rtbf

ibc

nickelodeon

HBO KIDS

CNCI

EU



*1, Elvis Ribaldo*

better with the new incentives for film and TV production here in Spain really helping to transform the country into a production hotspot. These new incentives – introduced two years ago – include tax credits for Spanish productions and coproductions of up to 40%.

“Also, the government and local animation producers are starting to secure private and international investment, which will further strengthen our position in the international market.”

Biern is not, however, expecting an overnight transformation. “When you set up a new financing model, especially for the animation industry, it’s usually two or three years before you see the results, but looking to the opportunities of the next few years, you also have to bear in mind that Spain, alongside its talent and experience in the international market, is a bridge between Europe and South America,” he says. “A natural extension of our activities is through OTT and cable for the Lat Am audience.”

Motion Pictures’ Patiño believes there is still plenty of work to be done, however. “The volume of production is growing and the sector is in a much better situation than four or five years ago,” he says.

“However, access to grants and coproductions with national broadcasters is still very limited, and only accounts for a very small percentage of what we see on the international market.



*Cleo & Cuquin*



*Clay Kids*

“That said, a positive aspect of past problems is that new companies are diversifying their revenue streams by doing service work and working with foreign partners to get their own IP produced.”

Peekaboo's Agenjo is also cautiously optimistic, but highlights a nagging legacy of La Crisis. “Our main problem now is to lure back the talented people who were forced to move away and work for other European producers,” he says. “What we need to do is rebuild a solid, stable industry that offers a continuous flow of work for our writers, illustrators, and animators.”

“In terms of Peekaboo's strategy, we prefer to remain a mid-sized production company with no in-house animation studio. We like to be small enough and flexible enough to adapt to market needs in order to focus on the core idea – concept development, scripting, graphic design, planning and financing – and be able to make strategic alliances with foreign producers, studios or partners to bring fresh new titles to the market.”

“In an interconnected world you don't need to know all the production steps: you need to know who the best partner for each step is, and convince people to get on board. That's what we try to do.”

Agenjo now sees plenty to be positive about. “We're working to establish a new funding system that will benefit animation, and the arrival of new digital platforms and new channels is also opening up new business opportunities,” he says. “The fact is, however, that the animation sector is now in a state of permanent mutation, so we have to adapt to living in an ever-changing reality, where new consumption habits are forcing us to be faster in order to feed the market. We will need to stay on top of trends and reinvent ourselves as often as is necessary.”

Miguel Aldasoro of Anima Kitchent, which produces *Cleo & Cuquín* for Discovery Kids Latin America and Mexico's Televisa, agrees. “Animation in Spain has a much more promising future than it had five years ago, but another result of La Crisis is that even though the government now recognises the importance of the sector, they have no budget for traditional subsidies,” he says.

“This is why Spain has initiated tax credits and tax incentives, plus is encouraging the private sector to invest in production through EIG [European economic interest groupings].

## THE SPANISH PALETTE

Former NBCUniversal, Disney and KidsCo exec Paul Robinson took over as CEO of Madrid-based Imira Entertainment at the end of January. One of the British-born exec's main objectives is to bring on local talent to replace the people who left during La Crisis.

“Currently there's so little development money around that even sourcing the €10,000 (US\$12,500) it takes to put together a bible is a challenge,” he says. “Given the rich and unique history of art in this country that's a lot of talent going to waste and we intend to do something about it.”

Imira's plan is to foster raw talent by working with young creators, then taking the best results to broadcasters. “Confidence is returning rapidly to the sector, plus we have telco Telefonica, whose originals series have been very successful and is now looking at producing content for kids, which could provide opportunities which are currently thin on the ground,” says Robinson.

“We want to show off Spanish culture and its fantastic visual heritage to the world, and to that end we'll initially be working on three or four projects.”

“Meanwhile, our plan is based around creating international entertainment brands for a global audience, each one with a strong digital component and based on a solid licensing and merchandising strategy.”

## State of the animation nation

Christophe Goldberger, founder of Barcelona-based Goldbee, represents the kids programmes from ZDF Enterprises in Spanish-speaking territories and Asia, including premium kids content such as *School of Roars*, *Scream Street* and *Mako Mermaids*. The exec, who has worked in Spain for 16 years, including a decade at

TV3, and with Red Kite for *Bradley and Bee*; and Dibulitoon Studio has been around for a while now, producing series and movies including *Elcano* and *Teresa & Tim*. Ilion Studio releases big budget animated movies such as *Planet 51* and *Mortadelo & Filemon* and Planeta Junior is doing well with *Gormiti*. (Planeta will also be premiering *Beatrix Girls* at MIPTV.)

“Alongside all of that there are up-and-coming production companies such as Peekaboo, currently in production on *I, Elvis Riboldi*, which has pre-sold to 120 countries; Teidees Ausiovisuals with *Mölang* and *Under the Sofa*; and Clay Animation's *Clay Kids*,” says Goldberger.

“Long-established and up-and-coming producers are all working on new animation projects”  
**Christophe Goldberger,**  
**Goldbee**



Imira Entertainment, sees plenty of reasons to be optimistic.

“You have the long-established companies like Motion Pictures, already successful with *Pumpkin Reports*, currently developing *MyaGO!* with script-editor Sam Morrison [*Peppa Pig*, *Ben and Holly*]. Tomavision has just signed coproduction agreements with TVE and

“Animazing is currently developing a preschool show called *Animukis*, plus a hybrid project called *GLOB!*; and Anima Kitchent now has a studio in the Canary Islands, where it is producing *PINY* and *Cleo & Cuquín*. It will be premiering *Flo* and *Intrepids* at MIPTV.”

The picture he explains is clear – Spain and its toon makers have bounced back. **TBI**

# Kids Hot Picks



THE SHOW: *Bionic Max*

THE BROADCASTER: Gulli (France)

THE PRODUCER: Gaumont

THE DISTRIBUTOR: Gaumont

THE CONCEPT: 2D comedy toon about a malfunctioning bionic guinea pig and his goldfish buddy

“High energy,” “slapstick fun” and “zany” are all words Gaumont president of animation Nicolas Atlan uses to describe new 2D comedy toon *Bionic Max*.

The 6-11-targeted show follows the world’s only malfunctioning bionic guinea pig and his best friend, a social outcast goldfish called Jean-Claude. Together they escape from a lab and become express delivery boys in a madcap forest metropolis, leading

to a series of hilarious and absurd situations. Many of the plotlines centre on Jean-Claude’s attempts to fix Max’s complex mechanics, which give him incredible physical prowess but often go wrong.

“There are so many possibilities for laugh-out-loud storylines and hilarious characters,” says Atlan. “We optioned it and worked with the creators on the pre-development of the series. Now it’s with Gulli and we couldn’t

be more excited.” French network Gulli has indeed put the show into development, and Gaumont will head to MIPTV to present it to buyers.

The 52x11mins show comes from Thomas Digard and Manu Klotz, whom Atlan says have created a classic kids animation.

“Kids will escape into the chaotic madness, laugh out loud, and do what kids should do – have fun,” he adds.



**THE SHOW:** *Roger*  
**THE BROADCASTER:** France Télévisions  
**THE PRODUCER:** Je Suis Bien Content  
**THE DISTRIBUTOR:** APC Kids  
**THE CONCEPT:** Lively adventures of a young girl and her alien friend on a tropical island

*Roger* is the latest France Télévisions toon targeting kids aged 6-10. The show follows a young girl named Fatou and her extra-terrestrial friend, Roger, who go on adventures on a tropical island.

The pubcaster picked up the show for co-development and coproduction after a

Cartoon Forum presentation in September last year.

The series is described as a vibrant animation with character relationships and visual comedy driving the narrative. From a technical standpoint, the show mixes “a smart blend of 2D graphic components and

Claymation rendering, setting it apart from the animations you typically see”, says Lionel Marty at distributor APC Kids, which is part of About Premium Content.

“Through adventure and humour, the series explores some typical daily issues that children face such as disputes and reconciliation, and jealousy. It’s always been important to teach kids to respect each other, regardless of their gender, background, and ethnicity.”

The 2018 crop of MIPTV kids shows includes a number for 6-10s, which Marty says tend to travel with more difficulty than preschool series due to the need for more sophisticated humour.

“As *Roger* deals with daily universal issues and is also emotional with unique characters and strong visuals, it appeals to international audiences,” he says.

“*Roger* is highly gripping and entertaining. With its universal themes of friendship, kindness and courage, the series will attract boys, girls and parents alike.”

**THE SHOW:** *Sir Mouse*  
**THE BROADCASTER:** ARD (Germany), Ketnet (Belgium), RTÉ (Ireland)  
**THE PRODUCER:** Fabrique Fantastique, Scopas Medien, Salty Dog Pictures  
**THE DISTRIBUTOR:** Keshet International  
**THE CONCEPT:** Following the unusual friendship between a bossy mouse and a gentle dragon

Aimed at 6-9s, *Sir Mouse* is based on stories from Dirk Neilandt, and follows a bossy mouse and her gentle dragon friend. While both are female, the series refrains from focusing on gender, and instead impresses the idea that girls can demonstrate typically ‘male’ behaviours and vice versa.

“We prefer the slogan ‘knights can be girls’ to ‘girls can be knights’ because we are not solely focusing on girls,” says Nicola Andrews, senior sales and commercial director for kids at distributor Keshet International.

The show aims to teach children how to accept themselves and others. While *Sir Mouse* has flaws that are difficult to overcome, the kind and empathetic Dragon helps her come to terms with herself and negative traits of others.

The series features 2D cutout animation, which comically contrasts with the rich medieval world the characters live in, where wall carpets come to life and enchanted plants try to take over the kingdom.

The 26x11mins *Sir Mouse*, which is expected to deliver in 2019, comes from Irish, German and Belgian coproducers (Salty Dog, Scopas Medien and Fabrique Fantastique respectively) and has broadcasters from each attached – namely RTÉ, ARD and Ketnet.

“They all have the same goal: to make an edgy, unique, funny show while adhering to the required standards and practises for kids television,” says Andrews. “We’re delighted to have found broadcasters that support us in producing this type of show.

“One of the benefits of having a story with many levels of depth and narrative is the fact that different broadcasters will be interested for a variety of reasons,” she adds.

Andrews expects wide interest. “Most importantly, it’s fun and entertaining, but it also has an underlying social message about equality, and because it’s based on a published book it will appeal to both public and commercial broadcasters,” she says.



**THE SHOW:** *The Ponysitters Club*  
**THE BROADCASTER:** Discovery Kids Latin America, Discovery Family (US)  
**THE PRODUCER:** Brain Power Studio, Shaw Rocket Fund  
**THE DISTRIBUTOR:** Brain Power Studio  
**THE CONCEPT:** Kids drama in which lead characters care for horses

Children's channels wishing to promote themes such as caring and responsibility will want to check the Brain Power Studio stand at MIPTV in Cannes.

Twenty-episode drama *The Ponysitters Club* offers those elements and, from a more practical point of view, plenty of volume.

"*The Ponysitters Club* is a heart-warming kids drama that has themes of empathy and caring at its core," says Brain Power Studio founder Beth Stevenson. "The main characters look after rescue horses and animals displaying leadership and responsibility. There is an incredible feeling of inclusion as all are welcome to join in the club."

Added to that, Stevenson says: "It is great to have a critical mass of episodes to launch the series."



The show comes from Canada, but counts Discovery Kids Latin America as its commissioning broadcaster, suggesting universality to the production. David Finley is the writer of the show, which is based on a book from Victoria Carson.

The series follows twelve-year-old Skye, who loves her life hanging out at the stables housing horses and ponies at Rescue Ranch. However, her mother is concerned about her

progress reading and writing, and so a plan is hatched to help her combine horse care and studies.

Stevenson says that while similar shows from the past have skewed towards girls, *The Ponysitters Club* has several boy leads, including one with cerebral palsy, and that the show "strives to reach a wider gender base by including many boy-driven storylines".



**THE SHOW:** *Polly Pocket*  
**THE PRODUCER:** Mattel Creations, DHX Media  
**THE DISTRIBUTOR:** DHX Media  
**THE CONCEPT:** Latest reworking of classic girls-skewed toon

*Polly Pocket* is the latest animated television series based on the popular toy line of the same name, which is staging a comeback on both the shelves and the internet.

The DHX Media-distributed show comes out of a development and coproduction pact that

the Canadian kids and family company entered into with Polly Pocket brand owner Mattel, which has been trying to make more of its toys on screen in recent years.

Stephanie Betts, senior VP of development and current series at DHX, says the 26x22mins

show was developed after YouTube data "made it clear that Polly Pocket remains a globally searched and watched brand".

The stats don't lie: in 2017, classic Polly content generated more than 150 million views, which Betts says gave the production partners "confidence as we entered into development and production that there was a vast built-in audience, and we could tailor new content directly to them".

"In partnership with Mattel, we're creating additional YouTube content to support the series' launch, and continue throughout the series' life cycle," says Betts. "We want audiences to feel like they're having a behind the scenes and immersive experience with Polly and her friends, so the content is tailored to a YouTube audience, taking the form of toy play, stop motion and new animation, as a few examples."

Betts says the series invites "any fan of Polly" into its world, with the character's ability to use a magic locket to shrink to just four inches means she goes on "high-octane action adventures which will be exciting to boys and girls alike".

DHX is currently going territory to territory to decide how to distribute the show.

# TIP<sup>TM</sup> the MOUSE

© 2018 m4e  
© & TM Studio 100

# WHERE THE FUN IS!

78x7'



VISIT US @MIPTV  
BOOTH R7.C15

DISTRIBUTION@STUDIO100MEDIA.COM  
www.studio100media.com | www.m4e.de

STUDIO100  
MEDIA

m4e  
made for entertainment



**THE SHOW:** *Stan & Gran*  
**THE PRODUCER:** Jellyfish Pictures, Jollywise  
**THE DISTRIBUTOR:** Jellyfish Pictures  
**THE CONCEPT:** Animated toon in which a boy and his grandmother go on adventures in their coastal hometown

Jellyfish Pictures' head of development Natalie Llewellyn says the initial reaction to the 52x11mins *Stan & Gran* has been "hugely positive".

Besides generating "a lot of laughs" and intrigue over its core premise – a "mystery-busting adventure series for preschoolers" –

she says buyers enjoyed the visual style and strength of design, "but more importantly, they bought into the universal appeal of the special relationship between a boy and his grandmother".

*Stan & Gran* follows the titular relatives – a young boy and his elderly grandmother

– who go on adventures together in their charming coastal village of Porthole.

Many of the stories begin with Stan's love of bird watching, which tends to lead to more magnificent or bizarre capers. While investigating giant albatrosses or monsters spotted at sea, the pair often finds the truth is connected to the crooked antics of naughty local baker Granny Grumblestunk.

Exposed to the sun, the village's shop fronts and boat hulls shine richly with bright light, while the characters reflect the windswept nature of their surroundings, all in 3D stop motion. "The show's environments look like miniature sets made in a model shop rather than generated in a computer," says Llewellyn.

Jellyfish and digital prodco Jollywise envision a full 360-degree digital brand, including short-form content and companion show, a HTML5 mini-game, a narrative-based 'spotters' app, an AR app and AR trading cards.

Digital is actually built into the TV show, as Stan owns a pair of AI binoculars called Lara, who is also his friend. "We acknowledge that tech is a huge part of modern kids' lives, but we didn't want to model screen time as a behaviour," says Llewellyn.

**THE SHOW:** *Spy School*  
**THE BROADCASTER:** CITV (UK)  
**THE PRODUCER:** Zodiak Kids Studio  
**THE DISTRIBUTOR:** Zodiak Kids Studio  
**THE CONCEPT:** Narrative-driven gameshow based around spying

*Spy School* is at the edgier end of kids content, but focuses on fun: the format is a gameshow themed around espionage and spying. Each episode tests young cadets aged 12-16 through five series of physical and mental challenges under the watch of spy handler Agent J.

They solve cases and break codes at some of London's most iconic landmarks such as the basement of Big Ben, which acts as a bespoke spy assault course, in order to stop comedic evil villain 'Goldfist' from taking over the world. The finale takes place in the clock tower of London's most famous timepiece.

"Our key demographic is 6-to-12 year olds, but it's an aspirational show," says Joe Shaw, exec producer at producer Zodiak Kids Studios.



"The show is unique insofar as it's a narrative-driven gameshow combining several genres that haven't really been seen before as one show; a hybrid of part-drama, part-gameshow and part-comedy," he adds.

"On top of that the show comes from a different iconic London location each week, varying from London Zoo to the top of the O2."

Both finished and format rights will be available in Cannes. "We feel it is a very

strong format that can be easily adapted for international markets, with the subject matter being of universal appeal to children globally," says Julia Rowlands, VP of acquisitions and coproductions at Zodiak Kids.

In the UK, the show averaged a 2.1% share (120,000) of total viewers on commercial broadcaster ITV, and a 1.2% share (68,000) on its kids strand, CITV. There was strong interest among kids 4-15. **TBI**

LILLE • HAUTS-DE-FRANCE

# CARTOON 360

28-30 MAY 2018



Illustration partially designed with Freeph by Nicolas Hoyer - Studio Redfing



PITCHING EVENT FOR ANIMATED TRANSMEDIA PROJECTS  
[www.cartoon-media.eu](http://www.cartoon-media.eu)



# The Kids Matrix

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

Digital



UK pay TV service Sky adds games to its **SKY KIDS** app, including titles featuring popular characters like *SpongeBob SquarePants*, *Peppa Pig* and *Ben 10*



Chinese on-demand service Tencent buys season one of Italiantoon **GERONIMO STILTON**

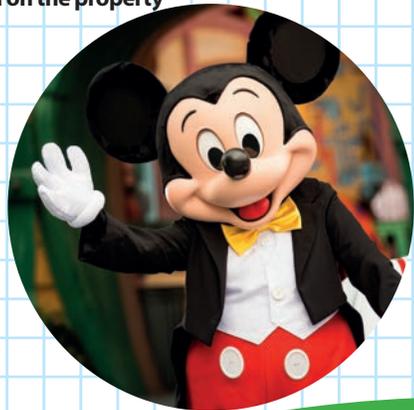
Live Action



Netflix expands its business with Rainbow Group's animated franchise **WINX CLUB** by ordering a live action drama based on the property



The British kids TV industry gets a £60 million (US\$85 million) boost from government for new production and distribution initiatives (pictured: **HORRIBLE HISTORIES**)



New **MICKEY MOUSE** shorts will air on Disney Channel as the Disney mascot turns 90 this year

Live

igital



Hulu orders a new version of Warner Bros. Animation's cartoon **ANIMANIACS**

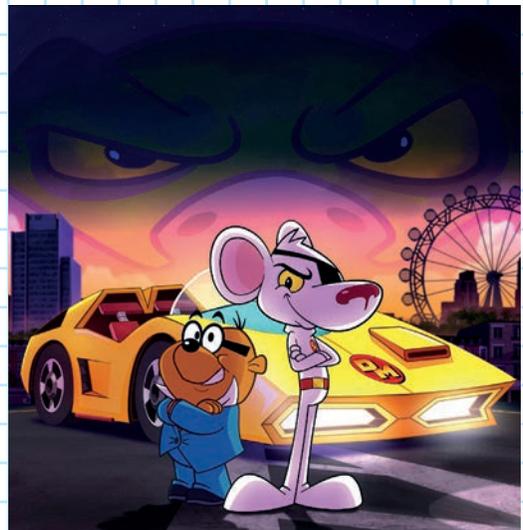
China's UYoung and Hulu are among buyers of Cake's medieval animated comedy **MY KNIGHT AND ME**



Dana Landry leaves **TELETUBBIES** owner DHX Media, with Michael Donovan returning to the CEO post

# Animation

Nickelodeon increases its original programming output by 20% and orders new shows, including a rebooted **BLUE'S CLUES**



Boat Rocker Media buys the assets of **DANGER MOUSE** producer FremantleMedia Kids & Family Entertainment

ear

# LAST WORD



ANDY HEYWARD

## Kids TV is dead, long live kids TV

Charles Darwin said natural selection is the principle by which each slight variation, if useful, is preserved. I think that makes sense not just for the evolution of species, but also for the evolution of television.

Kids TV is certainly not dead. It is evolving. Useful variations are preserved, and those that are not fall by the wayside.

There is no doubt that kids are watching more entertainment than ever. They are watching, however, in different forms and formats. There was a period where they watched everything over broadcast television. I remember being told by a broadcast network executive in the late 80s that cable would never work... "Don't waste my time with Nickelodeon or Disney Channel," they said.

Of course, cable flourished and broadcast declined. Now we see the rise of digital channels, including Netflix, Amazon and YouTube.

The reason that these and all of the new and emerging technologies thrive is that they bring something new. Whether it is ease of viewing access, availability on VOD, different devices that are increasingly convenient or more and more choice, it doesn't matter. The good formats, options and programmes will continue to prosper.

**There will always be an opportunity for good storytelling. Human drama and comedy is the essence of entertainment, and kids will always seek to be entertained, whether it is through animals, people or robots, aliens or AI; whether it is in ancient history or futuristic space; or if we are watching on TV sets, handhelds, wristwatch screens or tablets.**



There will always be an opportunity for good storytelling. Human drama and comedy is the essence of entertainment, and kids will always seek to be entertained – whether it is animals, people or robots, aliens or AI; whether it is in ancient history or futuristic space; or whether we are watching on TV sets, handhelds, wristwatch screens or tablets... it doesn't matter.

In 1994, I produced *Madeline* for Disney Channel during my time overseeing DIC Entertainment (now part of DHX Media). The series featured a strong independent young

lady and was based on a successful best-selling children's book series. Our production was recognised with an Emmy Award win that year for Outstanding Animated Series.

Today, under the Genius Brands International banner, we are producing *Llama Llama* (pictured) for Netflix. Like *Madeline*, it is based on a successful book series and, also like *Madeline*, it features a strong independent woman. In this case, it is a young mother voiced by Jennifer Garner.

While *Madeline* was produced for cable – Disney Channel – and *Llama Llama* for a digital platform – Netflix, the value of the entertainment remains consistent.

Whether it is educational or pure entertainment, the tools will always be the same: conflict, crisis, jeopardy, stakes, and most importantly, strong relatable interesting characters.

Kids TV is not dead. It is growing and evolving, and true to the laws of Darwin, those best suited to adapt will flourish. Those that don't will fall by the wayside. Kids entertainment, itself, will live forever. **TBI**

# FESTIVAL INTERNATIONAL DU FILM D'ANIMATION



2018

# ANNECY

by 

FESTIVAL 11 – 16 JUIN

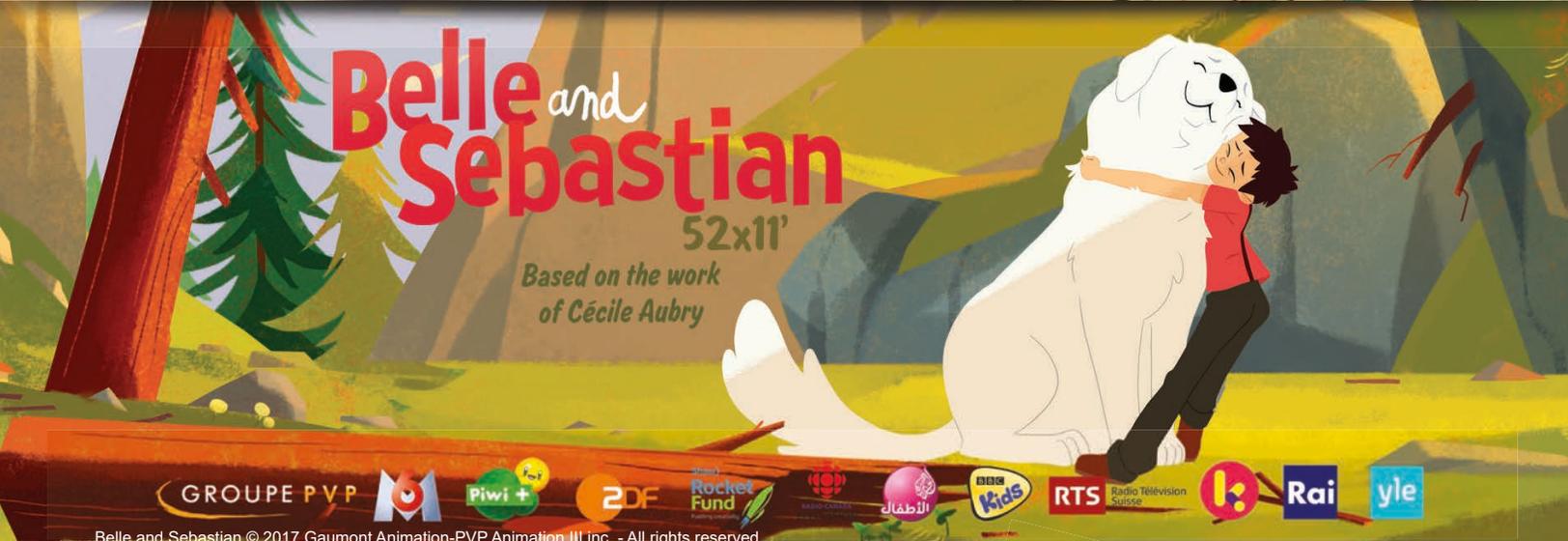
MIFA 12 – 15 JUIN

[WWW.ANNECY.ORG](http://WWW.ANNECY.ORG)

ILLUSTRATION PASCAL BLANCHET



Furiki Wheels © 2017 Gaumont Animation - All Rights Reserved.



Belle and Sebastian © 2017 Gaumont Animation-PVP Animation III inc. - All rights reserved



Bionic Max © 2017 Gaumont - All rights reserved



MIPTV 2018 MEET US AT BOOTH R8.C1  
[sales@gaumont.com](mailto:sales@gaumont.com) | [gaumont.us](http://gaumont.us) | @GaumontTV