

TBI

Kids

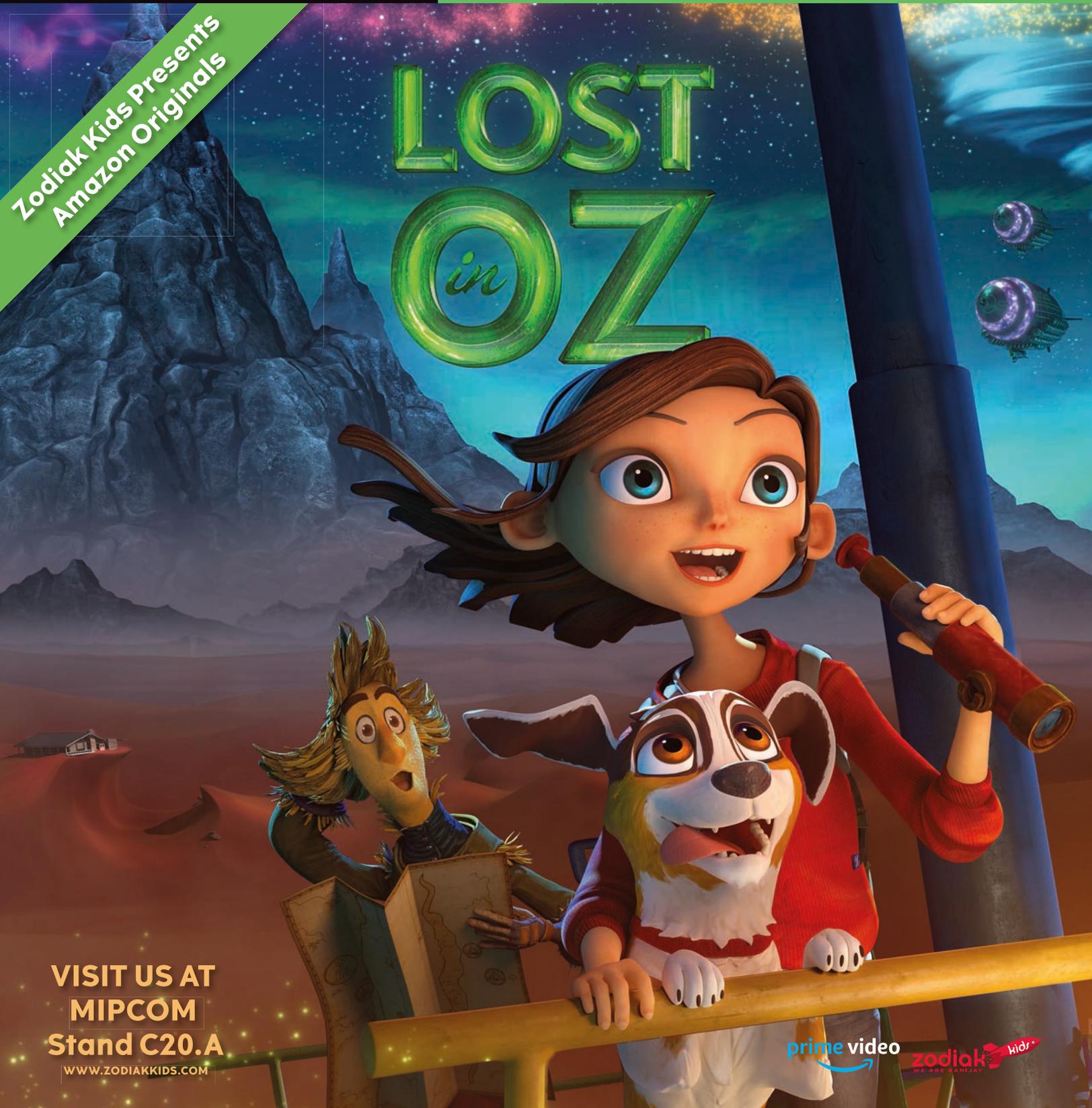
Television Business International

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October/November 2018

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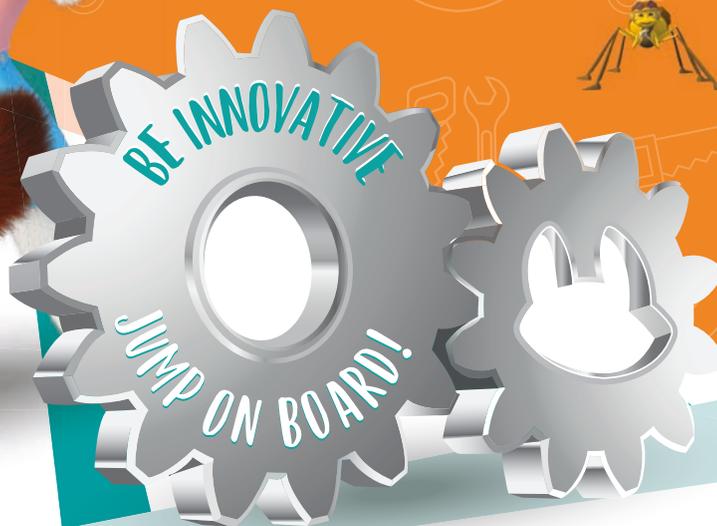
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This issue

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From *Spongebob* to *Voltron*, exclusive data from Parrot Analytics reveals the kids titles that are most demanded worldwide. Some might surprise you

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The Toulouse-based pitching event had some renewed energy this year, with a bigger SVOD presence, lively pitches and some welcomed tech

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On the move

TBI takes a look at the latest comings and goings in the international television business and reports on who's moving where

Nickelodeon International's VP of animation production and development **Alexi Wheeler** joined Netflix as VP of animation



Industry veteran Jon Gisby joined Wildbrain as managing director to 'drive Wildbrain's next phase of growth', which includes its growing digital kids' network and studio

Viacom International Media Networks appointed Disney's UK & Ireland programming director **Louise Bucknole** to lead on kids programming



Nickelodeon parted ways with Dan Schneider, the producer of shows such as *Drake & Josh*, *Zoey 101* and *iCarly*

Blue Ant Media launched its kids and global networks division in Europe, the Middle East and Africa (EMEA) via new carriage deals for Love Nature and ZooMoo with **Chiara McKee** leading as regional VP



DHX Media CEO Dana Landry and CFO Keith Abriel departed the Canadian media giant, with Michael Donovan taking over during a company-wide strategic review

Former Endemol, Maker Studios and Fox Kids Europe boss **Ynon Kreiz** was named non-executive chairman of kids' TV and entertainment company Mattel



French animation studio and distributor Superprod hired Louise de Staël as chief financial officer for its LA office

Kids TV veteran **Natalie Llewellyn** joined British children's content producer Jellyfish Pictures as head of development



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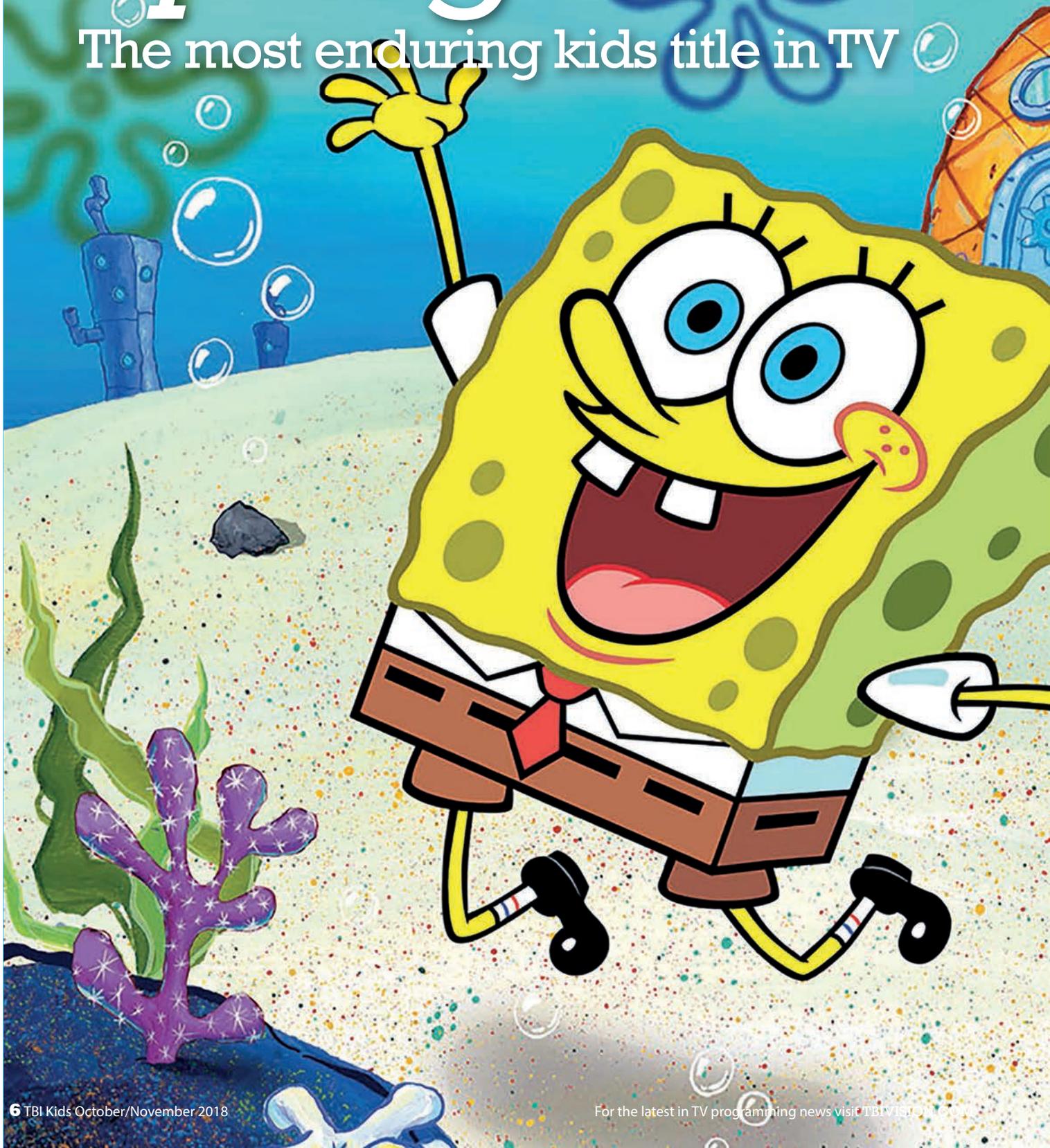
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Spongebob

The most enduring kids title in TV



Spongebob Squarepants is by far the most ‘demanded’ title among children worldwide, according to new data by Parrot Analytics.

Data from May to July 2018, highlights that the chirpy yellow sponge comes up top in Parrot lists that rank programming demand by analysing video streaming consumption, social media, blogging platforms, file-sharing and peer-to-peer consumption around the world—all handily compiled into ‘demand’ expressions.

To ensure a fair comparison between territories, Parrot works out an average of the total audience demand expressed for a title among these activities per 100 people in a country.

Across territories, global Parrot data shows that *Spongebob* drew an average 1.99 demand expressions per 100 individuals between May and July.

Following the top title are Nickelodeon’s CGI-animated series *PAW Patrol*, with 1.4 demand expressions per 100 people, Disney’s 3D CGI

series *Star Wars Rebels*, with 1.22, Cartoon Network’s *Steven Universe*, with 1.14, and TFI’s CGI heroes *Miraculous: Tales of Ladybug and Cat Noir* with 1.06.

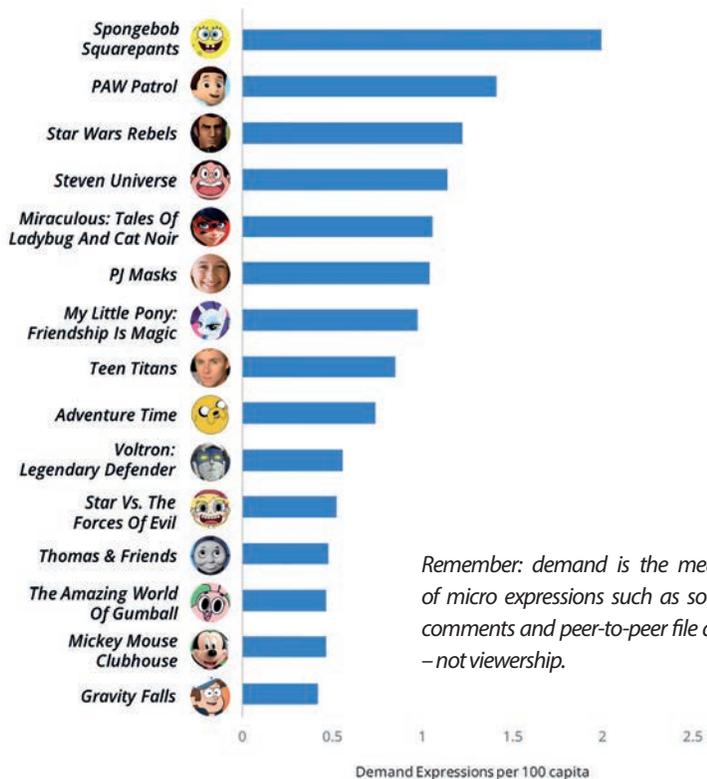
Interestingly, many of the titles that follow *Spongebob* are relatively recent productions and the majority are CGI creations. Meanwhile, the underwater hero is a near 20 year-old animation that will be marking its anniversary with a twelfth season in 2019.

Allen Bohbot, founder and MD of 41 Entertainment, which works with long-running kids brands such as *Pac Man* and *King Kong*, tells TBI this is not unusual for kids programming.

“*Spongebob* appeals to both kids of today and kids of yesterday who have now grown up and still watch it. You get this kind of consistent rating because it has a broader audience,” he says.

“The 1% of shows that work, they tend to stick and repeat. It’s really hard for new stuff to

The top children's titles by Worldwide demand, May-Jul 2018



Remember: demand is the measurement of micro expressions such as social media comments and peer-to-peer file downloads – not viewership.

Demand Expressions®: Total audience demand being expressed for a title, within a market.



break through when it comes to kids. So this research makes complete sense.”

Other titles to appear in the top 15 worldwide list include kids hit *PJ Masks*, which gathered 1.04 demand expressions per 100 people, Hasbro’s *My Little Pony: Friendship Is Magic*, which drew 0.97, Cartoon Network’s *Teen Titans*, with 0.85, and the Turner channel’s *Adventure Time*, with 0.74 expressions.

Netflix’s *Voltron: Legendary Defender* is the only title from a global streamer on the list. It arrives in tenth place, drawing 0.55 demand expressions per 100 people worldwide.

Despite the fact that Nick shows rank highly on Parrot’s global list, Disney and Cartoon Network both have the highest proportion of titles on the list with four shows each.

The last five on the list are Disney’s *Star Vs. The Forces of Evil*, which drew 0.52 demand expressions per 100 people, Mattel’s *Thomas & Friends*, which gathered 0.48 demand expressions, Cartoon Network’s *The Amazing World of Gumball*, which drew 0.46, *Mickey Mouse Clubhouse*, which drew the same, and Disney’s *Gravity Falls*, which rounded up 0.42.

“Kids respond viscerally to a design, image or what other kids say to them,” adds Bohbot. “It’s really hard to launch a title that they’ve never heard of.”

In fact, the majority of the titles on this list have either been around for longer than five years or come from a heritage brand. From *Voltron* to *My Little Pony*, these titles have touched on viewers’ lives at some point in the past.

“When we did *Pac Man* three years ago, it was an instant success because everyone knows *Pac Man*. It broke through all of the testing. The longevity is also greater when you have a title that’s on a broadcaster like Nick because they can commit to it.”

Territory focus: Americas

In Parrot’s top ten kids programming breakdown for the United States, *Spongebob* received nearly twice as many average demand expressions than the second title on the list, *Steven Universe*.

The Nickelodeon hit gathered over 55 million average demand expressions in the US, while Cartoon Network’s *Steven Universe* received over 29 million demand expressions.

The CGI superhero series *Miraculous: Tales of Ladybug & Cat Noir*, coproduced by French studio Zagtoon and Method Animation, Italy’s

De Agostino, Japan’s Toei Animation and South Korea’s SAMG Animation, came in third with more than 23 million demand expressions.

New iterations of classic cartoons also performed well in the US list. The Lucasfilm Animation-produced *Star Wars Rebels* arrives fourth on the list with over 21 million demand expressions. It is followed by Hasbro’s *My Little Pony: Friendship Is Magic*, which gained near 20 million demand expressions.

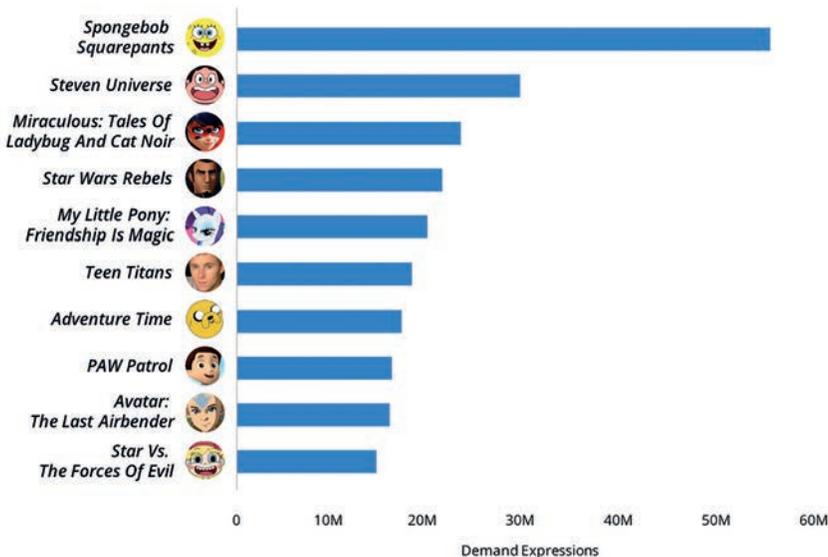
Specific channels do not dominate here, with

the top ten list split fairly evenly between Nick, Cartoon Network and Disney shows, among others.

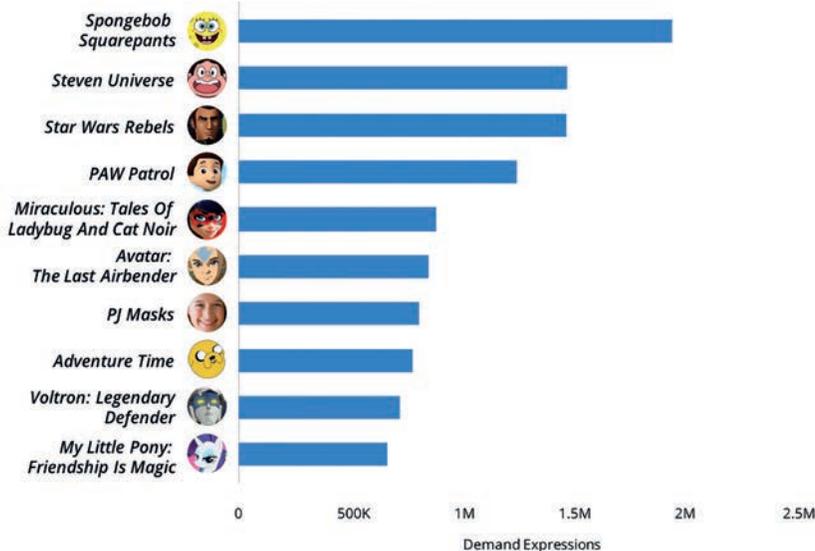
Nickelodeon’s *Avatar: The Last Airbender* also makes an unsuspected entry in the US list drawing near 16 million demand expressions in ninth place. The series ran for only three seasons from 2005 to 2008. It was, however, reissued for its 10th anniversary this June.

Interestingly, only two of the top ten kids’ titles on Canada’s list are homegrown.

The top children's titles in the USA, May-Jul 2018



The top children's titles in Canada, May-Jul 2018



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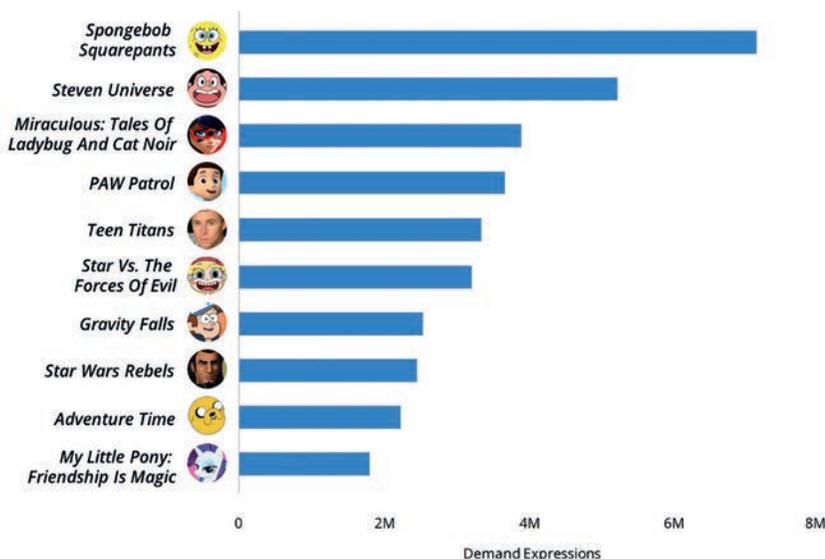
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The top children's titles in Mexico, May-Jul 2018



PAW Patrol, the CGI-animated series by Spin Master Entertainment, is a Canadian title and comes in fourth on the list with over 1.2 million demand expressions. Meanwhile, the My Little Pony iteration Family Is Magic is a Canadian-American title and arrives in tenth place with near 700,000 demand expressions.

Canada is also the only nation in review that has Netflix's Voltron: Legendary Defender on the

list. The DreamWorks Animation, World Events Productions and Studio Mir title arrives in ninth place with just over 721,000 average demand expressions.

Furthermore, Canada is the only one to include Entertainment One, Frog Box and TeamTO's PJ Masks in its list. The title drew over 808,000 average demand expressions in seventh place.

Otherwise, the territory reflects the worldwide

appetite for shows, with Spongebob coming up top with near 2 million average demand expressions and titles such as Steven Universe and Star Wars Rebels ranking highly.

Mexico has no local programming in its kids top ten list. It differs from the US and Canada with only one show, Disney's Gravity Falls, which takes seventh place on the list and generated over 2.5 million average demand expressions in the country.

Otherwise, the same seven kids hits, including Spongebob, Ladybug & Cat Noir, and Adventure Time, make an appearance at varying top spots on the list.

With a bigger audience at hand in the country, Spongebob reached nearly 7.2 million average demand expressions. That is roughly 2 million more than Cartoon Network's Steven Universe.

While Parrot did not break down European countries individually in this research, it's interesting to note that when it did so in September 2017, many of the same titles appeared on the list.

Across Europe at the time, Spongebob Squarepants topped the regional list yet again and titles such as Star Wars Rebels and PAW Patrol also ranked highly.

Some titles in Europe's top ten did show a regional preference, however, with Italy's Winx Club coming in third and Russia's Masha and the Bear coming in sixth. **TBI**

SVOD IMPACT FALTERS FOR KIDS

Unlike adult genres, the global SVOD services have yet to make significant in-roads across on-demand children's content. The only digital original title in Parrot's worldwide top 15 is Netflix's Voltron: Legendary Defender.

So, in a space where streamers are still investing money and time into bringing original kids IP to their platforms, why is it not transcending globally?

Ovum's chief entertainment analyst Ed Barton tells TBI that there are three key reasons for this. Firstly, he says: "SVOD investment focus has been on non-kids content production up to now. The kids content in their catalogues is largely licensed from broadcasters or kids IP content owners."

Take Netflix. Its first push into original content for kids arrived as late as 2013. By 2015, only 14 original shows had premiered on the platform. When comparing this to the thousands of hours of programming across broadcasters, it has been a small part of the kids business until recently.

Barton also adds that kids content tends to be more locally focused than other content types. "It is harder to create truly global kids IP, which would limit its appeal to the SVOD services compared with shows like The Grand Tour."

Lastly, there's one platform that is dominating the SVOD space for kids. "YouTube usage among kids is huge globally. It's easily accessible; mobile-friendly and a free source of a lot of kids shows," explains Barton.

The platform also hosts a range of content from broadcasters to individual content providers. This means an already popular title on broadcast can become even more so through the platform.

Bohbot believes that a lack of viewer ratings from streaming services has a lot to do with why top kids shows from them do not appear on the list.

"I think we're in a market transition and I don't think you're going to be able to capture this data that well yet. There's clearly a migration from linear to non-linear, but in certain markets you won't see that.

"If you look at ratings in the US, viewing figures for channels like Nick, Cartoon Network and Disney go down by near 20% every single week. You have to assume kids are moving to a streaming play, but there's no way to know that because there's no independent data on Amazon and Netflix."

He continues: "To me, there's no argument that can be made to convince me that the streamers don't have the top 25 shows when based on audience. It's impossible—they have to be. We'll be having a very different conversation in five years."

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VIEWPOINT



BETH STEVENSON

How local connections pay off

As the media landscape evolves, producers and content makers are increasingly having to adapt to new funding models and be more creative in using the resources available to them. At Brain Power Studio, we have looked to the restaurant industry for inspiration, and focused on local growth. By utilizing every aspect of our community for filming, we have been able to achieve high-quality production levels and lend a bespoke level of care to our series and movies.

Our company is located in a regional area in Canada, where we source most of our crews and talent. We have greatly benefitted from the support of the local municipalities for permits and networking, but that support extends well beyond this. The ability to showcase locations and source sets and props from our community is always met with a level of interest and excitement, and local businesses are very keen to be involved as vendors or to provide settings. For example, our Netflix series *The Ponysitters Club* has enlisted many local equestrian clubs and riders, who have not only been incredible during filming but have been great marketing partners as the show launched worldwide in August.

Ultimately, storytelling works best when you match the right terrain and locations to the settings in the film or series. However, the affordability of VFX support can help transform many locations by using set extensions. We have used our technical magic wand to change our town in Ontario into Alaska, New York and Los Angeles without leaving our 50-mile zone – not to mention creating winter in summer



and summer in winter. All of this adds up to affordability on a budget level that allows you to get projects up and running faster.

This may not be a ready solution for all producers, but many territories have regional incentives that are offered to outside or foreign productions. For example, in Canada, the province of Ontario offers a regional bonus on the indigenous tax credits outside of its bigger urban centres. Additionally, there is a Northern incentive that gives funding towards hiring local crews in Northern Ontario, aptly named the Northern Ontario Heritage Fund. Many other territories such as the UK, Australia and France have local film commissions that oversee local and regional programs to fund and facilitate productions. Even if you can't produce locally in your own home city, you can research and find a community that your project can flourish in.

Of course, when looking to produce in a region, be prepared to invest in it: not just monetarily but emotionally. Regional communities have so much to offer content makers, but there needs to be a genuine interest and a desire from producers to help improve and nurture the community.

These regional incentives are there for a reason: to bring industry to smaller cities and towns. At Brain Power Studio, we have grown a business by nurturing local talent and using local wherewithal. When we have a big corporate meeting, we use the beautiful boardroom in our town library instead of taking up space in our corporate offices, which is always being redressed for filming.

Being a regional production is also something that many of the global digital platforms see as a bonus. Many have a broadcast footprint in multiple territories and have a desire to support production in territories outside of the US. In this digital age when the global buyers are looking for great content, we are always asking ourselves how we can build things better, stronger and faster. But we always ask ourselves first, how we can build it at home? **TBI**

When looking to produce in a region, be prepared to invest in it: not just monetarily but emotionally.

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Cartoon Forum's new groove

This year's Cartoon Forum felt a little different as it delivered a bigger SVOD presence, lively pitches and new tech advances. Kaltrina Bylykbashi reports from Toulouse, France.

This year, there was something about Cartoon Forum that was a little bit bigger, a little bit sleeker, and somewhat dissimilar to what we have seen before.

It was, after all, the most attended event yet, drawing 1,000 delegates. There were also some interesting additions: more buyers from streaming platforms, new technology, and varied projects including more titles targeting a family and adult audience.

All of these moves are in part to follow new trends according to Cartoon Forum's director Annick Maes.

SVOD arrives in numbers

It was not lost on delegates that there were more streaming players in attendance than ever before at this year's Forum. Amazon, Netflix and Hopster all showed up, along with newcomers Azoomie and Playkids.

In fact, Netflix's presence was bigger than ever, with four execs attending the event compared to last year's one.

Netflix expanded its team this year with last year's attendee Jill Sanford, kids' creative development exec, joined by colleagues Dominique Bazay, director of content

acquisitions; Josh Fisher, creative executive for kids and family; and Alexi Wheeler, its new VP of animation.

One exec told TBI that the streamer was moving fast at the event, focusing on one or two projects.

A particular project that caught the attention of streamers Netflix and Apple - which couldn't attend the event last minute - was Belgian prodco Contentinuum's *Paperman and Machegirl*.

Netflix has regularly acquired projects from the Forum, according to Maes. It is why, in part, the streamer was nominated for



Silly Sundays



Odo



The Huggingtons

a Tribute for Broadcaster of the Year for the first time this year.

“It’s not a money prize but an honour prize,” Maes said. “We wanted to stimulate them: to say, ‘you’re on the right track, but you can still do more’. It’s important for us to have traditional players next to new players at the event.”

The presence of such companies has been warmly welcomed by attendees, she says. As soon as the attendance of such players was announced there was a jump in event registrations.

“It’s easier to speak to them here, or to fix a meeting, than at a bigger event such as MIPCOM.”

Creators are also starting to adapt pitches to accommodate these new buyers, with

many offering formats that would also work on various platforms.

“I’ve seen new formats pop up, such as half-season serials (13 x 30 minutes), with continuity in storylines, which are packaged for new platforms rather than traditional TV,” says Ivan Agenjo, CEO and executive producer at Peekaboo Animation.

He adds: “It’s definitely become one of the best events to meet potential investors.”

Dominic Gardiner, CEO of Jetpack Distribution, tells TBI that there were noticeably more buyers in general this year, especially from the US.

“They are all experienced people with super track records and it’s great to have them joining the Forum and giving feedback on projects.”

Diversity takes priority

The projects were more diverse this year, so much so that many of the producers and distributors TBI spoke to found it difficult to pinpoint an overall trend.

Aside from a few recurring animals – cows, rabbits and sheep were the creatures of choice for 2018 – the projects were varied in sentiment, targeted age groups and region of origin.

This year there were 86 projects selected to pitch from 21 different European countries. Greece, Cyprus and Serbia joined the Forum for the first time alongside the more expected Western European countries such as the UK, Germany and home territory France.

France led the line-up with 28 of the 82 projects. The UK followed with 9 projects,

Germany presented 8, Belgium with 7, Spain with 6, and Finland and Italy with 3 each. Other territories had one or two.

More so than previous years, the quality of each project was notable, according to Lucy Pryke, senior manager of animation for EMEA at Disney.

“The bar was set high with well-developed projects pitched in interesting and engaging ways,” she tells TBI. “Many pitches had a lot of potential, with well-oiled and entertaining presentations.”

One particular project that raised the bar was Cartoon Saloon’s *Silly Sundays*. The preschool title, aimed at 4-5 year-olds, is about a normal family and the activities they get up to on Sundays, when school and work are out of sight and out of mind.

“It evokes happy memories and feeling good,” says the title’s creator Nuria Gonzalez Blanco, who has previously worked with Cartoon Saloon as a producer for Angelina Jolie feature-animation *The Breadwinner* and *Puffin Rock* - the project picked up by Netflix at last year’s Forum.

The Irish animation studio behind the pitch has already been nominated for three Oscars. It is currently in talks to create an animated film for Apple’s upcoming streaming service, and *Silly Sundays* certainly drew a lot of attention from buyers.

Other notable titles arrived from a range of territories. A number of producers and distributors highlighted the commercial viability of projects such as *Odo*, a joint project between Poland’s Letko and the UK’s Sixteen South; *The Huggingtons* from Norway’s Klipp & Lim and Canada’s Entertainment Enterprises; *Mustard & Ketchup*, from the UK’s Animation Garden; and *One Thousand and One Animals* from Finland’s Haruworks.

The top five most attended projects were Blue Spirit Production’s *The Borrowers*; Xilam Animation’s *Tiny Bad Wolf*; Cartoon Saloon’s *Silly Sundays*; Dandeloo’s *Billy – The Cowboy Hamster*; and *Droners*, by Cyber Group Studios, Supamonks and La Chouette Compagnie.

A look at older audiences

Interestingly, titles aimed at young adults and families had a larger presence at this year’s event.

While only 5% of projects were targeting families in 2017, that figure jumped to 12% in 2018. This was reflected in titles that often



The Borrowers



Notfunny

focused on familial ties.

“There were several projects that promoted optimism and a strong family relationship like *Silly Sundays* and *Mustard and Ketchup*,” says Pryke and colleague Caterina Gonnelli, director of acquisitions and co-productions at Disney.

Mustard and Ketchup is a toon based on a same-sex, married pair of badgers. The title features a positive example of a gay couple as they go about their daily adventures as the first ‘out’ couple fronting a family animated show.

Meanwhile, projects aimed at teenagers and young adults also grew this year with 3% more

titles in 2018 than 2017.

Titles that gathered kudos in this category included 390 by the UK’s Calon and Ireland’s Telegael, and Serbia’s *Rabbit from a Tin Hat* by Original Tales.

However, a bigger presence has not automatically led to buyer interest. Many still don’t know how to make these toons work for their services.

Mature toon *Notfunny*, which is aimed at young adults and adults, received a warm reception at the forum. Its creator Joscha Sauer tells TBI: “I was really satisfied with the reaction I got for my pitch. Everybody was laughing and I felt they had a great time. Also,

a lot of people came up to me afterwards and told me it was the best pitch they heard during the Forum.”

But the creator says many of these conversations seldom lead to hard deals. “During the next days, I had no meetings at all. That was a little irritating after the pitch went so well,” he said.

“I assume the reason for this discrepancy is the focus on children’s TV during the Cartoon Forum. Most people there have ‘kids and family’ in their job description [and aren’t looking for content for mature audiences]. I still met some interesting people during the

Forum and I’ll try to follow up with them,” he continued.

Although these young adult titles have not been overwhelmingly successful, the 6-11 category was seen to be doing very well this year. Generally, the pre-school category performs best when it comes to securing deals with buyers, but this year the attention was based on the slightly older age group.

Agenjo explains: “I’d say the kids titles aimed at 6-11-year-olds gathered more attention as there are not so many in the market at the moment and they’re more difficult to produce.”



Mustard & Ketchup



Rabbit From a Tin Hat

A different approach

Maes insists that changes at the event are not an attempt to grow the number of annual attendees. She says the focus is in showcasing quality projects and creating an environment where creators can network with top broadcasters and platforms.

To aid this, certain tweaks were made to the event and they didn’t go unnoticed. Firstly, the Cartoon Forum Tribute’s winners and nominees were the most varied yet.

This year, participants electronically voted for Broadcaster of the Year, Producer of the Year and Distributor of the Year.

Finland’s YLE beat the likes of Netflix, Italian channel Deakids, the UK’s app Hopster and French channel TFi for the Broadcaster of the Year award.

French prodco Folimage trumped Germany’s Akkord Film Produktion, Anima Kitchent Media, Ink and Light and The Illuminated Film Company for the Producer gong.

Meanwhile, Ireland’s 9 Story came up top ahead of France’s Gaumont Distribution TV, Conectoon and Miami! Animation for the Distribution award.

The diversity of companies involved in this year’s tributes surpasses that of 2017, when a range of producers expressed to TBI their frustrations at the predictability of those honoured.

French broadcaster France Télévisions and producer Dandeloo won the Tributes last year, provoking criticism that the event is biased towards French companies. This was much less noticeable this year.

The Forum’s organisers also added technological and presentation style changes, which were welcomed by creators and buyers alike.

Genevieve Dexter, founder and CEO of Serious Lunch, enjoyed the benefits as both presentee and buyer.

“My production company Eye Present was pitching *Flix* by Tomi Ungerer, and there were a few things we noticed as big improvements. Automatic scanning of badges on entry to the presentations ensured an immediate record for presenters of who attended their pitch and an online voting system for the Cartoon Tributes was also welcomed,” she says. “For presentations, everyone was required to stand and there was a definite increase in stage performance, such as dancing and singing.” **TBI**

The Kids Matrix

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

OTT



Jetpack Distribution has picked up its first live-action title **THE CUL DE SAC**

Cheddar and Genius Brands are set to produce **WARREN BUFFET'S SECRET MILLIONAIRES CLUB** for OTT platforms



Netflix is set to produce a live-action remake of Nickelodeon's **AVATAR: THE LAST AIRBENDER**



Netflix will bring **LARVA ISLAND** to its platform from Korean animation studio TUBan

Live Action

Nickelodeon acquired the global rights to Australia's **THE BUREAU OF MAGICAL THINGS**



Animation

Total Drama prequel **TOTAL DRAMARAMA** is set to launch at MIPCOM



Teletoon is set to launch a range of new originals in Canada including **CUPCAKE & DINO**



Disney Channel is set to debut live-action comedy **GABBY DURAN & THE UNSITTABLES**

Disney EMEA picked up **VIKINGSKOOL**



Linear

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LAST WORD



DOMINIC GARDINER

How do we entice teens back to traditional TV?

Teens are an elusive bunch for traditional TV broadcasters. With the ever-burgeoning popularity of platforms such as YouTube and Netflix, we could be resigned to thinking they have deserted us for a far cooler crowd.

Yes, they may pop back from time to time, but their ultimate calling lies elsewhere, and we grown-ups just need to accept they've flown the nest (apart from when their washing needs doing!)

According to Ofcom, viewing among 10-15 year olds dropped 47% between 2010 and 2017, while YouTube viewing increased a staggering 90%, now cementing it as the number one internet platform for teenagers.

We applaud Channel 4's increased commitment to deliver for teens and young adults, however, their share of viewing for 10-14 year olds remained flat. Perhaps this is because their content was designed to help develop life skills, but not exactly life thrills.

So, do we simply accept that linear TV, once the primary source of entertainment for this group, lifting the lid on the trials and tribulations of young adulthood (think *My So-Called Life*, *Press Gang*, *Grange Hill*), is now just the embarrassing (albeit sometimes entertaining) 'dad dancer' of media choices?

As a dad of teens and a TV professional, it's a big resounding 'no' from me. At Jetpack we are passionate about serving kids and

youth audiences, so why would we continue to ignore the dearth of decent programming for the elusive teenagers? Simply put, there is not enough dedicated content for teens and no specific platform or brand that exclusively targets them.

How we entice them back requires us to look at how we lost them in the first place. It's not enough for industry pundits to shrug their shoulders and blame technology. Aside from the big-ticket items of co-creation, discoverability and user-generated content, YouTube delivers a far more fundamental asset – relevance. It enables this group to watch others who reflect their interests, desires and concerns, whether it's gaming, fashion, make-up or cool products. It's not about social media, it's about going to a place where they belong and watching 'shows' that are relevant for them.

Relevant stories, visuals and characters, as well as direct communication are all vital. All too often, teens sit on the periphery of traditional demos, squeezed between kids and young adults. Traditional broadcasters do not talk directly to teens anymore. They rely on them lurking in the background. Netflix identified that this audience was underserved and charged in, offering teens a personalised service with sophisticated algorithms ensuring a pipeline of personally relevant content on an easy-to- navigate homepage. They have enjoyed success with a host of teen-

focused shows including originals *13 Reasons Why* and *Stranger Things*, as well as *Gossip Girl*, *Gilmore Girls*, *Glee*, *Pretty Little Liars*, *Skins* and *The 100*.

NRK's Norwegian originated web-drama *Skam* (renamed *Shame* for the USA audience) delivered a hard-hitting, ultra-realistic teen soap that, despite no pre-marketing, broke NRK's viewership records at launch. This and real time off-screen social media updates led to a cult following. It's an example of how to get this right and deliver what this audience truly craves, and unsurprisingly, it challenges expectation and authority. Its success in Norway was quickly followed by Facebook's acquisition of format rights in the US.

TV remains the domain of drama and nothing beats a thrilling and engaging episodic experience. We'll always have that and it's a potent ingredient. At Jetpack, we have just acquired the rights to Greenstone TV's *The Cul de Sac* and it delivers just that. It draws on the zeitgeist and contains themes such as dystopia, female empowerment and coming-of-age. Plus, it's exciting, intriguing and thrilling, with a stellar teenage cast. Similarly, Freeform has just ordered a pilot remake of 1990's *Party of Five*, which also imagines a parentless world, drawing on empowerment and independence. More of this, please!

How can we take this further? Broadcasters could consider offering more drama (real and virtual) that solely targets teens, and engaging socially around content in much the same way as the recently unveiled Facebook Watch.

So, as an industry that creates exciting content for everyone, let's not ignore finding ways to provide 'teenage kicks all through the night' – or, rather, prime time. Let's lift the lid on what is an incredibly exciting and intriguing life stage. Furthermore, let's get the genuine buy-in and loyalty of the soon-to-be adults before they abandon the remote control for good. **TBI**

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