

kidscreen
GLOBAL
pitch guide

2018
edition



Michael Carrington

Head of Children's
Entertainment and Education

**Australian Broadcasting
Corporation (Australia)**

LOOKING FOR/ Carrington has responsibility for ABC KIDS (kids two to six years), ABC ME (six to 12 years), as well as ABC Children's online, interactive and mobile offerings—including the outlet's on-demand platform, iView. Some of ABC Children's current commissions include Australian drama's (*Mustangs FC*, *Grace Beside Me*), animation (*The Deep*, *Bluey*), factual entertainment (*My Year 7 Life*, *Nippers*) and comedy (*Trip for Biscuits*).

Carrington encourages producers to think about diversity—i.e. stories which give a voice to children, whatever their ethnicity, background, gender or sexuality.

PREFERRED APPROACH/ You may send your proposal via email (childrens.acquisitions@abc.net.au). At a minimum, Carrington suggests you should include the following details: Title of submission, target audience, format, genre and a short program synopsis.

MARKET CIRCUIT/ Kidscreen Summit, MIP Junior, MIPCOM, Asian Animation Summit



Arik Kerman

EVP Programming & Digital

BabyFirst (US)

LOOKING FOR/ In 2018, BabyFirst is interested in acquiring 3D character-driven animated series that have clear educational and entertainment value, and target its core viewers (six months to three years). The network is also seeking concepts that can fit into non-linear digital platforms.

PREFERRED APPROACH/ For acquisitions, send Kerman an email (akerman@bf-tv.com). Producers can get in touch with his team via email (lobby@bf-tv.com) to get the appropriate submission release form before sending pitches.

MARKET CIRCUIT/ Kidscreen Summit, MIPTV, MIPCOM



Michele Paris

Senior Program Manager

**BBC Kids Canada/
Knowledge Network
(Canada)**

BBC Kids Canada

LOOKING FOR/ BBC Kids Canada is looking for content that reinforces the channel's unique British-flavored brand to complement programming that is largely sourced through an output deal with BBC Worldwide. The focus is on fresh, funny animation and live-action comedy series and shorts for kids ages six to 12, preferably UK-produced or co-produced. The channel is largely acquisitions-based, but it does commission a small amount of original Canadian content.

Knowledge Network

LOOKING FOR/ As an educational public broadcaster in British Columbia, Knowledge Network is deeply committed to its kid audience, offering 72 hours per week of high-quality children's programming on its linear service and several thousand full episodes on demand via its website and app. The focus is on fun, story-driven shows that spark a child's imagination and love of learning, that are grounded in literacy, science and arts concepts and themes of diversity, teamwork and empathy. While the Knowledge Kids block serves children aged two to eight, the current priority is on securing programming for an upper-preschool demographic of four to six.

Preference is for animated series with a minimum of 26 or 52 episodes. There is also a need for high-volume interstitial shorts between three and seven minutes in length. Pre-buys are largely reserved for Canadian-content productions and international co-productions. However, Knowledge Network does make several non-Canadian acquisitions each year based on available slots. As a regional channel, Knowledge Network often pre-licenses children's programming in collaboration with other regional, Canadian English or French-language broadcasters.

PREFERRED APPROACH/ Producers looking to pitch should begin by sending an email to Paris (michelep@knowledge.ca) with a brief description of the series, before following up by phone. Guidelines for submitting acquisitions are available at knowledge.ca/producers.

MARKET CIRCUIT/ Kidscreen Summit, MIPCOM



Henrietta Hurford-Jones

Director of Children's
Content and Editorial

BBC Worldwide (UK)

LOOKING FOR/ BBC Worldwide is looking for all types of animation and live-action programming, particularly series that are innovative and that can be exploited across all media for world distribution.

In the preschool area, Hurford-Jones says her editorial strategy has, at its heart, the CBeebies International Channels and content that fits the key CBeebies values of trust, stimulating imaginations and a passion for great storytelling. The purpose is to encourage learning through play and inspire creativity and imagination. BBC Worldwide is always seeking projects that are distinctive, contemporary and relevant to children across all global markets.

In the six-plus age group, Hurford-Jones is open to all genres and formats, looking for unique programming with an international and commercial spin that stands out across all routes to market. She says BBCW considers a project's commercial potential and how it will stand up against different territories' locally produced programming.

They are also happy to consider work at an early concept stage or something that is further developed.

PREFERRED APPROACH/ Contact Hurford-Jones via email (Henrietta.Hurford-Jones@bbc.com), providing a brief introduction to your project and any associated materials, if available. Producers can also contact Nathan Waddington (Nathan.Waddington@bbc.com) and Liz Randall (Liz.Randall@bbc.com) for further details.

MARKET CIRCUIT/ Kidscreen Summit, MIPTV, MIP Junior, MIPCOM, CMC, Cartoon Forum, Asian Animation Summit



Cheryl Taylor

Head of Content,
BBC Children's

CBBC (UK)

CBBC inspires and enables six- to 12-year-olds with world-class, creative experiences across all platforms. It offers multi-genre TV and digital experiences for children and aims to be a one-stop destination for a wide range of hit brands.

“CBBC aims to shine a compassionate light on the diverse lives of our audience,” says Taylor, “and open windows on a wider world with content that is bold, innovative, challenging, infectious and, above all, gets everybody talking. We take our public service remit seriously and are proud that many of our most popular brands have clear public service spines.”

CBBC is on air from 7 a.m. to 9 p.m., seven days a week. On demand is key, with as much as 24% of viewers catching up with their favorite content on CBBC iPlayer every month. The audience needs to find CBBC content wherever and whenever they want it—including on the website, CBBC YouTube, Twitter, Facebook and, imminently, Instagram. Plus, the outlet will have regular launches of quality games and apps.

LOOKING FOR/ Taylor says the platform is looking for memorable, innovative and distinctive ideas across all genres and platforms—the starting point should be a clear audience need.

“We would encourage content makers to think about their idea working for linear and digital together,” she says. “How your idea will cut through and get the audience talking and sharing on social media? [We want] ideas that can reach new digital audiences who are not frequenting the linear channel.”

Recent titles have included: *Operation Ouch!*, *Danger Mouse*, *The Next Step*, *The Dog Ate My Homework*, *Newsround*, *Blue Peter*, *Horrible Histories*, *The Dumping Ground*, *Creeped Out* and *Jamie Johnson*.

PREFERRED APPROACH/ Through the BBC commissioning website (where you can also find more detail): bbc.co.uk/commissioning/tv/articles/cbbc-platforms.



Cheryl Taylor

Head of Content,
BBC Children's

CBeebies (UK)

CBeebies offers a mixed genre output, presenting entertainment, drama, comedy and factual content—content that is specifically produced for a young audience, at a pace and in a style that suits them, using a range of formats including live-action and animation.

High-quality production values are a given, and program topics should engage a wide audience with well-crafted storylines, a clear purpose and strong visuals in the case of TV and online. Taylor stresses that the platform's content should connect with audiences, featuring playful content that gives children knowledge and experiences to help them explore, learn and grow.

The TV schedule is designed to follow the mood and energy levels of young children throughout the day. CBeebies features stimulating and upbeat shows in the morning, followed by programs with learning themes, activities and storytelling during the day. Over the lunch hour, it provides programs for grownups to co-view with children and perhaps participate in activities such as make-and-do. In the afternoons, it gives children an opportunity to relax and have fun, until it winds down with calming stories before bedtime.

Along with the CBeebies website, the platform also has a Grown Ups social media presence, with podcasts, online audio content via CBeebies Radio, games, digital events, short-form content and a range of playful templates and apps across mobile, desktop and tablet. CBeebies has launched two award-winning and hugely successful apps so far: *Playtime* and *Storytime*.

LOOKING FOR/ A mix of techniques: live action (real children in the real world) and animation (reality meets fantasy). Taylor says she is on the hunt for a range of formats, from straight narratives to game shows and activity-driven content, as well as an online/interactive component (where appropriate). “We are committed to translating all of our content to age-appropriate web and interactive TV experiences,” she notes.

Recent titles have included: *Go Jetters*, *Bitz & Bob*, *Swashbuckle*, *Andy's Safari*, *Twirlywoos*, *Hey Duggee*, *Numberblocks*, *Pablo*, *Playtime Island*, *Do You Know?* and *Bing*.

PREFERRED APPROACH/ Through the BBC commissioning website (where you can also find more detail): bbc.co.uk/commissioning/tv/articles/cbeebies



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Sarah Muller

Head of Children's

Channel 5 (UK)

LOOKING FOR/ Channel 5's Milkshake has a reputation for being the home of some of the finest UK pre-school content, and that continues to be a key driver. The preschool market in the UK is hugely competitive and the audience is increasingly sophisticated, so Channel 5 plans on stepping up its game to make sure it has the widest choice of excellent programming available to meet those needs. "We are also working closely with partners at Nickelodeon to maximize the benefits for all," notes Muller.

PREFERRED APPROACH/ Muller says she is happy to take approaches at whatever point producers feel they are ready for presentation—it varies for everyone, "and for me there's no hard and fast rule."

MARKET CIRCUIT/ Kidscreen Summit, Annecy, CMC, Cartoon Forum



Gary
Finnegan

VP, Programming Strategy
DHX Television (Canada)

DHX Television—composed of Family Channel, Family CHRGD, Family Jr. and Télémagino—considers a wide range of genres targeting a broad audience demographic, from preschool through to 25-plus.

Finnegan says they are looking for programming that reflects their diverse audience, whether it's live-action dramas, animated comedy, gameshows or movies.

LOOKING FOR/

Family Channel/Family CHRGD

On the animation side, the focus is on creator-driven series with humor and heart for kids six to 11—shows that will complement the current line-up from the DHX Media and DreamWorks Animation slates.

In the live-action genre, Family is open to dramas that will connect with tween fans (*The Next Step*, *Backstage*), family sitcoms (*Speechless*, *Raising Expectations*), gameshows that create a shared experience (*Top Chef Jr.*, *The X Factor*), and for kids six to 12, shows that offer complete comedy escapism (*Massive Monster Mayhem*, *The Zoo*).

Family Jr. and Télémagino

Two- to five-year-olds love to see themselves and their worlds represented in the shows they watch. Finnegan says Family Jr. and Télémagino want to inform those viewers in an entertaining way, so DHX is on the lookout for distinctive series with inspirational characters and engaging storylines that celebrate friendship and stimulate the imagination.

PREFERRED APPROACH/ Creators/producers interested in pitching series for development should email Hila Sharif (Hila.Sharif@dhxmedia.com). For acquisitions, please contact Kayla Van der Meer (Kayla.VanderMeer@dhxmedia.com). Pitches should outline the concept, key characters and episode ideas.



Karen Miller

VP, Worldwide Programming
Strategy, Acquisitions
& Co-Productions

Disney Channels Worldwide

LOOKING FOR/ Disney Channels Worldwide develops, commissions, co-produces and acquires original animation for three global multiplatform brands:

Disney Channel

“Friend To The End”—Disney Channel gets ME and it gets TO me through storytelling that is surprising, honest, and funny. (Kids six to 14, girl-skewing.)

Disney XD

“The Trailblazer”—Disney XD energizes me through unexpected, comic, and adventure-filled storytelling that shows me the extraordinary. (Kids six to 14, boy-skewing.)

Disney Junior

“The Magical Spark”—Disney Junior brings to life magical storytelling that makes me feel something in my heart, featuring characters I love. (Kids two to seven.)

Optimism and comedy are at the core of all three brands. All projects must feature broadly appealing stories, breakout characters, a unique visual point of view, and proven creative talent.

PREFERRED APPROACH/ Disney does not accept unsolicited materials. Please submit materials through a franchised agent or a recognized entertainment attorney to: Carrie Murphy, Disney Channels Worldwide, 3800 W. Alameda Ave., 20th Floor, Burbank, CA 91505.

MARKET CIRCUIT/ MIPTV, Cartoon Forum, Pixelati, MIPCOM



Joe
D'Ambrosia

SVP, Original Programming
Disney Junior (US)

LOOKING FOR/ Disney Junior is looking for animated, emotional, character-driven stories with a touch of Disney magic. The target demographic is kids two to seven, as well as their parents and caregivers.

PREFERRED APPROACH/ Disney does not accept unsolicited materials. Please submit materials through a franchised agent or a recognized entertainment attorney to: Emily Hart, Disney Channels Worldwide, 3800 West Alameda Avenue, Suite #1630, Burbank, CA 91505.

MARKET CIRCUIT/ Kidscreen Summit, Cartoon Forum



Tiphaine de Ragueneil

Executive Director of France 4,
Children & Youth Director

France Télévisions (France)

LOOKING FOR/ France Télévisions runs five FTA/DTT channels: France 2, France 3, France 4, France 5 and France Ô. The company is the leading co-producer and distributor of animated content in Europe, with as many as 155 hours produced with indie prodcos and more than 5,500 hours of animation on air in 2017.

Since April 2014, France 4 has been the new channel for kids and family. Every day from 6 a.m. to 6:30 p.m., its mission is to target all kids, preschoolers and kids from six to 10, and to create a bond between generations of families.

In addition, France 3 airs animated shows targeting kids six to nine in its dedicated Ludo block in the morning, and France 5 targets preschoolers in the Zouzous block in the morning.

France Télévisions has developed interactive and online services to meet the fast-changing media consumption habits of children, and to be available on all the platforms that kids and their families use.

De Ragueneil says she's looking for shows with lots of humor and appealing characters for kids, such as *Grizzy and Lemmings*, *Jungle Bunch*, *Angelo Rules* and *Ninjago*. She's also looking for preschool shows with strong edutainment content aimed at arousing children's curiosity and teaching them about living together. Any show with a new look or design is welcome, and De Ragueneil is always looking for seasonal specials (Christmas, back-to-school, etc.).

PREFERRED APPROACH/ Producers can mail their project materials or meet during a market. De Ragueneil says FTV has dedicated people for each content type (productions/acquisitions) and target (preschool/kids/hybrid) who are happy to meet with producers and creators.

MARKET CIRCUIT/ Kidscreen Summit, MIPTV, Annecy, Cartoon Forum, MIPCOM



Caroline
Cochaux

CEO

Gulli (France)

Gulli

LOOKING FOR/ Cochaux says Gulli is looking for content that can reinforce their leadership position in France with children ages four to 10. Gulli's programming is made of blocks linked to children and their families' habits—"Gullidoo" for the youngest, "Code Go" for boys, "Gulli Pop" for girls, "GulliGood" with the best cartoons, for example—so they have very diverse needs

"One of our main goals is to find the right balance between programs based on a pre-existing renowned program and original creation," she says. "We are very broad-minded and we really appreciate being surprised. We love being challenged and to take some risks by broadcasting crazy series and testing new kinds of programs."

French and international pay-TV channels

LOOKING FOR/ Gulli owns several pay-TV channels in France and internationally. In France, it has Tiji, which is looking for mixed preschool content for the three- to five-year-old viewer, and Canal J, which has a core target of boys aged six to 12 years old and is primarily looking for action and comedy programs.

In Russia, there is Gulli Girl, which needs live-action and animated series, and Tiji Russia, for which it is looking for the best preschool series. Gulli is also searching for kids content made in Africa for Gulli AFRICA. Finally, it is looking for Arabic content for Gulli Bil Arabi (Middle East and North Africa).

Cochaux says Gulli is also always looking for content already dubbed in Russian or Arabic languages.

PREFERRED APPROACH/ The best approach is to send a description of the program to Maud Branly (maud.branly@lagardere-active.com) before making a follow-up call.

MARKET CIRCUIT/ Kidscreen Summit, MIPTV, MIPCOM



Darren Nartey

Programme Acquisitions
Executive, Broadcast

ITV (UK)

LOOKING FOR/ ITV is the leading commercial broadcaster in the UK. CITV is the brand's kids service, aimed at children six to 12. The channel is free to air and reaches around 2.5 million children in the UK every month. With a mix of original content (in both live action and animation), and some quality acquisitions, CITV is a fun destination best described as being "for kids, by kids." Key series for CITV include *Spy School*, *Thunderbirds are Go* and *Mr Bean: The Animated Series*.

The channel is looking to enhance its inventory of programs with more scripted live action content (all genres) and strong comedy animation that appeals to boys.

PREFERRED APPROACH/ For acquisitions and pre-buys, contact Darren Nartey (darren.nartey@itv.com). Producers interested in pitching original ideas for kids can send an email to Paul Mortimer (paul.mortimer@itv.com) or any of the commissioning editors in the relevant ITV genre team.

MARKET CIRCUIT/ Kidscreen Summit, MIPTV, Children's Media Conference, MIPCOM



Sebastian Debertin

Head of Fiction, Acquisitions
& Co-Productions

KiKA (Germany)

LOOKING FOR/ KiKA looks for animated and live-action adventure series and dramas that target the six to nine demo (and a little older). Of particular interest are properties with a long shelf life, a strong narrative, convincing characters and a subtle curriculum. Strong preschool concepts, as well as high-quality live-action shows for children nine and up are welcome.

Debertin's latest co-productions range from preschool hits like *Super Wings*, *Lily's Driftwood Bay*, *Nelly & Nora* and *Animanimals* to six to nine shows like *Tib & Tumtum*, *Blinky Bill* and *The Insectibles*.

PREFERRED APPROACH/ "Come to me as early as possible," says Debertin. "A five-liner plus a scribble of the lead character can be enough for a quick 'Yes' or 'No.' Also, for co-productions, it's best to approach us as early as possible in your development with a convincing first three pages and basic concept."

Materials (ranging from the first three pages to a full package—including a bible, pilot scripts and any screening materials) can be sent by email to Debertin's assistant, Constanze Spilling (constanze.spilling@kika.de), either with materials attached or links for downloading. Materials can also be sent by mail to: KiKA, Sebastian Debertin, Head of Fiction, Acquisitions & Co-Productions, Gothaer Str. 36, 99094 Erfurt, Germany.

MARKET CIRCUIT/ Kidscreen Summit, Rio Content Market, MIPTV, Goldener Spatz (Golden Sparrow—Kids Media Festival & Market), Cartoon Movie, Cartoon Forum, MIPCOM, SPAA



Jules Borkent

EVP Content and
Network Management,
Nickelodeon

**Viacom International
Media Networks (US)**

LOOKING FOR/ Nickelodeon is interested in gender-neutral, character-driven preschool, animation and live-action series, told from the point of view of kids' characters. They are interested in both pre-buys, co-development and co-production opportunities across all genres and demos. Shows should have a global appeal, and formats should be flexible and easily adaptable for use in multiple regions. It should also contribute to Nickelodeon's mission to make the world a more playful place.

PREFERRED APPROACH/ Borkent is best contacted via email (jules.borkent@vimn.com) or phone (212-846-1000).

MARKET CIRCUIT/ NATPE, Kidscreen Summit, MIPTV, Rio Content, Annecy, MIPCOM



Hedda Bruessing

Head of Media Business

NTR (Netherlands)

LOOKING FOR/ Dutch public broadcaster NTR produces, co-produces and commissions original and distinguishing content that educates, inspires and activates kids in the target two to 12 demo. The playful mix of information, education and comedy are characteristic of NTR's children programs. NTR is especially interested in co-producing live-action, knowledge, science and history projects. It is open to collaborate with experienced producers and broadcasters on international high-quality kids formats.

PREFERRED APPROACH/ Send your pitch or a message to introduce yourself in a short email (hedda.bruessing@ntr.nl).

MARKET CIRCUIT/ Kidscreen Summit, MIPTV, MIP Junior, MIPCOM, The Financing Forum for Kids Content Malmö, Warsaw Kids Film Forum



Linda
Simensky

VP, Children's Programming
PBS (US)

LOOKING FOR/ American public broadcaster PBS is open to considering any curriculum-based series that plays to its target audiences—kids two to five and/or the slightly broader three to eight age range. Just about any format is a possibility, as long as the idea and style are intriguing. Producers interested in using puppets should note that the network finds that these shows skew extremely young.

Tying a show to an educational curriculum is crucial for PBS, which strives to make a positive impact on the lives of its viewers. Every project PBS works on must also integrate on-air, online and mobile content and will be distributed via multiple platforms.

PREFERRED APPROACH/ Simensky will accept pitches through the mail or by email at pbskidsproposals@pbs.org.

MARKET CIRCUIT/ Kidscreen Summit, Ottawa International Animation Festival



Harry Yoon

Chief Content Officer
SKBroadband (Korea)

SK Broadband is an expansive IPTV platform in Korea. Yoon's team leads the channel's investment, distribution and business development for an outlet with a reach of more than four million subscribers across 200 linear channels and VOD. (SKB has been investment partner for Korean Animation for the last 10 years, helping develop more than 35 programs with US\$25 million in investment.)

LOOKING FOR/ Yoon says he is open to pitches targeted to preschoolers, provided they have a strong adventure storyline, cute characters and L&M potential. When it comes to older kids, he's on the lookout for strong, character-driven shows.

PREFERRED APPROACH/ Yoon prefers to be contacted by email first (harryoon@sk.com) or by pitching off-line at a market. Creators should come to the table with character images, backgrounder, storyline and concept with trailer.

MARKET CIRCUIT/ Kidscreen Summit, SPP, MIPCOM, Asian Animation Summit



Jamila Metran

Head of Sony
Children's Channels

Sony Kids (Western Europe)

Sony Kids (Western Europe) is made up of POP (UK and Italy), Tiny Pop (UK) and Pop Max (UK)—a network of free-to-air channels, which between them, serve kids four- to 12-year-olds.

LOOKING FOR/

POP UK

POP UK targets all kids—girls and boys, with a sweet spot of kids six to nine. The channel is currently finding success with *Power Rangers*, *Miraculous*, *Zak Storm*, *PINY* and *Alvinn!!! and the Chipmunks*. For Q2 2018, Metran is looking to acquire first-run animated series. Her priority is for girl's programs. Programs that work best for Pop are brands that kids are already familiar with. High volume series of at least 52 x 11 minutes are ideal. (She notes that she does not need short-form shows.)

POP Max

POP Max is Sony's boy-skewing channel aimed at six- to 11-year-olds. Current successes include *LEGO Nexo Knights*, *Power Rangers* (library series), *Freaktown* and *Angry Birds*. For Q2 2018, Metran says they are looking for high-adventure animation for the before-school slots, and strong comedy animation for after-school slots. Live action is of interest, too, especially game shows, factual entertainment and possibly scripted (if it's the right fit).

Tiny POP

Tiny POP is Sony's preschool channel aimed at four- to six-year-olds. (There are no available slots until early 2019, so preschool is not a priority right now.) Successes on the channel are *PJ Masks*, *Super Wings*, *Maya the Bee* and *My Little Pony*. As per POP, Metran says they are looking for first-run series.

POP Italy

POP Italy is for all kids—boys and girls. Sony launched Pop on free-to-air in May 2017. It's aimed at a core of six- to nine-year-olds. Metran says Sony Kids would like to share as many programs as possible across the UK and Italy. Current successes include *The Deep*, *Power Rangers* and *Angry Birds*. For POP Italy, they would also prefer to see programs that are based on brands that kids are already familiar with, ideally with a 11-minute running time.

PREFERRED APPROACH/ Please contact Metran (Jamila_Metran@spe.sony.com) with a screener and/or bible.

MARKET CIRCUIT/ Kidscreen Summit, CMC, MIP Junior, MIPCOM



Janine Weigold

Head of Children's Content

SUPER RTL (Germany)

LOOKING FOR/ SUPER RTL is looking for engaging and entertaining children's content for a target group that ranges from three- to 13-year-olds.

In the morning, the channel entertains preschoolers ages three to six. It prefers series with multiple seasons of 26 x 22 minutes, 52 x 11 minutes, or 78 x seven minutes. Editorially, it likes little heroes that viewers can identify with and get inspired by every day. Since German parents own the remote control, content should meet parents' approval, without being purely educational or curriculum-based.

During the day, SUPER RTL offers programs for an older age demo. The focus is on six- to nine-year-old boys and girls, and the network is looking for inspiring content of at least 26 x 22 minutes or 52 x 11 minutes, with the potential of becoming a long-running series.

Fresh and original concepts with a group of lovable, relatable characters and a big portion of good-spirited humor on both the verbal and the visual level grab their attention. Weigold is interested in purely comedy-driven series, as well as concepts with an adventure part and/or a bigger story arc. "We have good experiences with stories that are linked to the everyday life of the target audience in combination with 'larger than life' aspirational elements," she notes.

SUPER RTL mainly broadcasts animated series—either 2D or CGI, as long as they're high-quality animation. Content should be gender-neutral and family friendly since the network experiences a lot of co-viewing, especially during access primetime.

For primetime, SUPER RTL acquires animated, high-concept feature films targeted to the whole family. The broadcaster also exploits licensing and merchandising rights on a number of series.

Additionally, the channel is active in multimedia, so series' content should be exploitable on various platforms. SUPER RTL is also interested in digital short-form content both animated or live action. Required elements include: easy to adapt for the German-speaking market, surprising and engaging kids on a frequent basis.

PREFERRED APPROACH/ The best way to approach SUPER RTL is via email. Projects can be at concept stage, further developed or already produced. (The team will give feedback to each submitted title.) Materials can be sent to Weigold (janine.weigold@superrtl.de).

MARKET CIRCUIT/ All relevant Kids and TV markets, including Kidscreen Summit, MIPTV, Cartoon Forum, MIPCOM



Pontus Torpvret

Head of Acquisitions, Children

SVT (Sweden)

LOOKING FOR/ SVT Barnkanalen, Sweden's public broadcaster for children, airs 15 hours a day and targets kids ages one to 11. The broadcaster is currently looking for laugh-out-loud animation and exciting live-action dramas, as well as sitcoms targeting six- to 11-year-olds. SVT is specifically looking for shows with strong female characters and great storytelling.

PREFERRED APPROACH/ Via email (pontus.torpvret@svt.se). The project should have a bible, synopsis, trailer and a few scripts ready.

MARKET CIRCUIT/ Kidscreen Summit, MIPTV, Cartoon Forum, MIPCOM



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Yann Labasque

Director of Youth Programs

TFI (France)

LOOKING FOR/ Labasque is looking for gender-neutral programs with a four- to 10-year-old target in mind. The channel has a strong appetite for comedy, great stories and relatable characters.

As an indicator of what it's after, in the 2017/2018 season TFI has or will premiere several new series including: *Miraculous: The Adventures of Ladybug and Cat Noir* (season two, Zagtoon/On Entertainment, 26 x 26 minutes), *Monchhichi* (Technicolor Animation Productions, 52 x 13 minutes), *PAW Patrol* (season four, Nickelodeon, 26 x 13 minutes), *Nella the Princess Knight* (Nickelodeon, 26 x 13 minutes) and *Tib & TumTum* (Go-N Productions, 52 x 13 minutes).

PREFERRED APPROACH/ The first step, says Labasque, is to prepare a bible, visuals and one or two scripts. Producers and creatives should then seek him out at a market (to give a proper presentation), or they can also email their materials directly to him (ylabasque@tf1.fr).

MARKET CIRCUIT/ Kidscreen Summit, MIPTV, Annecy, Cartoon Forum, MIPCOM



Cecilia Persson

VP, Programming, Content Strategy, Acquisitions and Co-Productions, EMEA Kids

Turner EMEA



Patricia Hidalgo

Chief Content Officer, EMEA & International Kids Strategy

Turner EMEA

Cartoon Network

LOOKING FOR/ Cartoon is primarily looking for comedy series for kids eight to 12 and action-adventure for six- to 10-year-olds. Shows should feature humor that is universally appealing and girl-inclusive. The channel's programming line-up explores the relatable themes of humor, friendship, imagination and adventure.

Boomerang

LOOKING FOR/ The channel is gender-neutral and aimed at children ages four to seven and their families. It needs comedy animation that can complement an existing slate of much-loved classics that have a strong heritage value in the region. Possibilities include reboots or spin-offs of well-known characters or IPs and/or shows that fit well with the channel but offer something new.

Boing

LOOKING FOR/ Turner operates four of these channels across the region—in Italy, France, Spain and English-speaking Africa. Boing is aimed at kids seven-plus and their families, and co-viewing is habitual. The channel has a varied schedule, and the programming team is looking for live action (both dramas and comedies), telenovelas, game show formats and, of course, comedy animation that appeals to boys and girls alike.

PREFERRED APPROACH/ Please contact Cecilia Persson (Cecilia.persson@turner.com) and/or Patricia Hidalgo (patricia.hidalgo@turner.com) via email.

MARKET CIRCUIT/ Kidscreen Summit, MIPTV, Children's Media Conference, LIMA, MIPCOM



Marney
Malabar

Director, Kids TV
TVOKids (Canada)

LOOKING FOR/ Malabar says the network is interested in all genres of programming, with a particular focus on live-action reality and magazine formats for both preschoolers and school-age kids. Co-productions are developed for every kind of young learner, and cover virtually all Ontario Curriculum areas for Grades JK to five.

As is the case with all programming on TVO, any new acquisition or co-production will have to be highly entertaining, and at the same time, integrate learning objectives that can be linked to a curriculum in order to satisfy the mandate of the channel. HTML 5 games and branded interactive content are also developed for all commissioned co-productions.

PREFERRED APPROACH/ Producers interested in pitching TVO should email Malabar (mmalabar@tvo.org) a solid pitch document that includes the proposed educational outcomes and details on how the producer plans to get the show financed. As for digital and consumer product rights, TVO's approach varies by project and is handled on a case-by-case basis.

MARKET CIRCUIT/ Kidscreen Summit, MIPCOM, Cartoon Connection (Canada)



Lisa O'Brien

VP Original Programming

Universal Kids (US)



Kristofer Updike

Senior Director, Original
Programming Development

Universal Kids (US)

As a kid-focused ecosystem with great TV content at the center, Universal Kids is programmed for the two- to 12-year-old audience, with a fresh mix of animation, unscripted entertainment and proven international hits. Launched in September 2017, Universal Kids offers daily preschool programming from 3 a.m. to 6 p.m. and primetime content for kids & families.

LOOKING FOR/ For our youngest audience, Universal Kids is looking for core preschool (two to fives) animated series that represent the diverse and modern world in which we live. Series concepts should be social-emotionally driven, non-formulaic, and feature aspirational and relatable characters. Girl-skewing concepts are preferred.

In the six to 12 space, Universal Kids is looking for unscripted formats that celebrate kids living life to the fullest in ways big and small. Regardless of the medium, concepts must be rooted in real life. Universal Kids is dedicated to providing an authentic reflection of the firsts, the fun, the fear and ultimately the freedom of finding your way in the world, because we believe that being a kid is Universal.

PREFERRED APPROACH/Producers interested in pitching can email Kristofer Updike (Kristofer.updike@nbcuni.com) or contact Haley Geier at 212-664-1483.

MARKET CIRCUIT/Kidscreen Summit, MIPTV, MIPCOM



Virve "Vicky" Schroderus

Acquisitions Executive

YLE (Finland)

LOOKING FOR/ Finnish-speaking YLE TV2 and Swedish-speaking Fem air more than 1,300 hours of children's programming per year, targeting kids ages two to 13. In addition, YLE airs kids shows on a free VOD service called Areena. Roughly 65% of this total volume is acquired animation (not live action, which is almost always produced domestically in Finland), so Schroderus is always looking for innovative, high-quality toons.

For preschoolers, stories should be fun to watch, but they should also have educational value. For kids seven to 10, animated comedy and adventure are the key elements. Animation pitches should provide for multiplatform content.

PREFERRED APPROACH/ Email Schroderus (virve.schroderus@yle.fi) or send details of the project by mail to Mediapolis/YLE Tohlopinranta 31, PO Box 196, 33101, Tampere, Finland. All pitches should include a bible, synopses, three scripts and animation sample.

MARKET CIRCUIT/ Kidscreen Summit, MIPTV, Annecy, Cartoon Forum, MIPCOM, Cinekid

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