



kidscreen's
GLOBAL
PITCH
GUIDE
2013 EDITION



TIM BROOKE-HUNT

CONTROLLER

**ABC CHILDREN'S TV
(AUSTRALIA)**

LOOKING FOR/ ABC TV Australia broadcasts 28 hours of children's programming every day on two dedicated digital channels—ABC3 (for school-age) and ABC4Kids (for preschool), and is constantly in the market for new content. High on ABC's current shopping list are: comedies targeting a 10-plus audience, action-adventure shows for boys, animation in general, drama for the upper end of its audience and the latest in factual and reality entertainment. ABC places a premium on homegrown content, but also uses a healthy amount of international acquisitions within its schedules.

PREFERRED APPROACH/ ABC Children's TV is happy to review program submissions at any stage of the production process. Producers can begin their pitch by emailing childrens.acquisitions@abc.net.au or they can mail materials to: ABC Children's Acquisitions, ABC TV, 700 Harris Street, Ultimo, NSW 2007, Australia. Free non-exclusive streaming rights are an important part of any deal ABC makes.

MARKET CIRCUIT/ Kidscreen Summit, MIPTV, MIPCOM



**MICHAEL
GOLDSMITH**

**DIRECTOR
OF ORIGINAL
PROGRAMMING**

**ASTRAL KIDS
(CANADA)**

Family Channel

LOOKING FOR/ Family has seen great success with live-action comedies, both single- and multi-camera, that appeal to its core eight to 14 audience. The channel is keen to find programming that complements its current comedic lineup and that could also work on Disney XD.

Disney Junior Canada

LOOKING FOR/ Goldsmith and the programming team are open to all pitches and encourage producers to research the channel and its lineup before emailing a one-page outline. The team is particularly keen on shows that find new and engaging ways to make preschoolers laugh, as well as ones that focus on magical storytelling, music and dance.

Disney XD Canada

LOOKING FOR/ Comedy is the focus for Disney XD. Goldsmith cites Canadian original series *Wingin' It* as a good example of a show that translates from Family to XD—a single-camera comedy with a loyal audience that finds support through many web games, exclusive webisodes and behind-the-scenes content.

PREFERRED APPROACH/ Creators/producers interested in pitching should email Goldsmith (michaeltg@family.ca) or call first (416-956-2010) to introduce their concept. Pitches should contain a one-page document that outlines the concept, characters, episode ideas and potential cross-platform approach. In the case of Family, it's important that Astral Kids secures all digital rights to programs due to the multiplatform presence of the brand.

MARKET CIRCUIT/ Kidscreen Summit, Banff World Media Festival, MIPCOM



MICHELE PARIS

**SENIOR PROGRAM
MANAGER**

BBC KIDS CANADA/
KNOWLEDGE
NETWORK (CANADA)

BBC Kids Canada

LOOKING FOR/ Content that reinforces this unique British-flavored brand to complement programming that is largely sourced through an output deal with BBC Worldwide—that includes smart and fun tween-targeted factual and reality entertainment, and live-action comedy and drama series for boys and girls eight to 14, preferably UK-produced or co-produced.

Knowledge Network

LOOKING FOR/ Knowledge Network is looking to amass content for preschoolers, as well as the six to eight demographic, and Canadian producers have the inside track. As the public educational broadcaster in British Columbia, Knowledge has a commitment to air locally produced series—Canadian content quotas require that almost 60% of the 12-hour daily kids block be comprised of homegrown fare. Knowledge puts an emphasis on educational programming that supports children’s social, emotional and cognitive development. Paris is also keen on interstitial shorts up to seven minutes in length. “I always need them,” she says.

PREFERRED APPROACH/ Currently, about half of Knowledge’s schedule comes from pre-buys, though it does make non-Canadian acquisitions based on available slots each year. Knowledge is looking for broadcast and internet-streaming rights with all its acquisitions and co-pros, and is also interested in interactive digital content for the Knowledge Kids website. Producers who want to pitch are asked to begin by sending an email to Paris (michelep@knowledge.ca) with a brief description of the series, followed up by a phone call. Guidelines for submitting acquisitions are available at www.knowledge.ca/producers.

MARKET CIRCUIT/ Kidscreen Summit



**LAURENCE
BLAEVOET**

**HEAD OF CHILDREN'S
PROGRAMS AND
CHANNELS**

**CANAL+
(FRANCE)**

Canal+ Family

LOOKING FOR/ Clever, funny and engaging stories with a twist of humor and great creative design that target kids ages three to 12. Animated series with episode lengths between five and 26 minutes are preferred to fill preschool, animated and sitcom blocks.

Piwi+

LOOKING FOR/ The cabsat operator's premiere preschool channel is aiming to acquire between eight and 10 animated series this year that revolve around tender and sweet stories and well-known brands, which simultaneously appeal to kids ages four to six and make parents comfortable.

Télétoon+

LOOKING FOR/ Télétoon+ targets kids ages six to 10, and it's on the lookout for animated series that feature fun buddy stories with gags, adventures and friends. Princesses and fairies are also high on the wish list for its girl viewers.

PREFERRED APPROACH/ Blaevoet likes an email to gauge interest (laurence.blaevoet@canal-plus.com) and recommends that it's best not to pitch before a trailer and scripts are ready to share.

MARKET CIRCUIT/ Kidscreen Summit, MIPTV, Annecy, MIPCOM, Ottawa International Animation Festival



ADINA PITT

**VP OF CONTENT
ACQUISITIONS AND
CO-PRODUCTIONS**

**CARTOON
NETWORK (US)**

LOOKING FOR/ As always, Pitt is open to hearing pitches for a variety of genres that target kids six to 11, as well as the nine to 14 set .

PREFERRED APPROACH/ Email (adina.pitt@turner.com) is a great way to start. Pitt is also happy to accept calls at 212-275-5032.

MARKET CIRCUIT/ Natpe, Kidscreen Summit, MIPTV, MIPCOM



CHERYL TAYLOR

CONTROLLER

CBBC (UK)

LOOKING FOR/ Programs aimed at children ages six to 12. Newly appointed Controller Cheryl Taylor says, “CBBC has had a successful year—recently winning the coveted BAFTA for best Children’s Channel. It remains the UK’s number one children’s channel for its target audience, and its programming, website and outreach activities attract substantial and appreciative audiences.”

CBBC is committed to high-quality content, and output includes popular shows like *Horrible Histories*, *Wolfblood*, *Operation Ouch*, *Wizards Vs Aliens*, *Tracy Beaker*, *Newsround* and *Deadly 60*. CBBC values shows that wield the “talkability” factor and is proud that its factual offerings are frequently as popular as its drama and entertainment shows. Young viewers are encouraged to “laugh themselves smart” and the channel’s tone is accordingly fresh, interactive, unpredictable, upbeat and funny. The channel aims to talk to kids in their language and on their level and wants to generate a sense of curiosity about, and an enthusiasm for, the world around them.

CBBC is looking for ideas that are unique, relevant and irresistible to its target audience—ideas which take into account the diversity of Britain and often reflect life in the UK back to its viewers. There are development opportunities for smart, shared-viewing narrative comedy; original factual series that put kids at the heart of the action; and dynamic dramas that generate a sense of warmth and wonder.

PREFERRED APPROACH/ Via the BBC’s e-commissioning website (www.bbc.co.uk/commissioning). Search for CBBC.

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



KAY BENBOW

CONTROLLER

CBEEBIES (UK)

LOOKING FOR/ The preschool network is looking for shows that reflect the cultural diversity of the audience and continue to involve young children on-screen. “That’s always incredibly appealing, very strong, and we know that children respond really well to it,” says controller, Kay Benbow. Shows that feature strong, confident female leads are a big hit with Benbow, who cites the animation/live-action series *Let’s Play* and live-action *I Can Cook On The Go* as two recent, solid examples. Additionally, CBeebies is in the market for comedy and music. Shows that introduce preschoolers to the world around them and ones that cater to the very young end of the audience also remain very important to the channel. Producers should be thinking four-screen at the very inception of their ideas, now that CBeebies is available on TV, mobile, tablet and desktop.

PREFERRED APPROACH/ Producers looking to pitch CBeebies can do so through the Beeb’s e-commissioning website (www.bbc.co.uk/commissioning).

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



JAMILA METRAN

**HEAD OF
PROGRAMMING**

CITV (UK)

LOOKING FOR/ To commission, CiTV is looking to fill its 2014 schedule now as 2013 is filled. Preschool programming is no longer required—the focus is now on commissioning programming that targets kids six to 10 years old, particularly factual ideas that allow children to be part of the action and subjects that inspire, teach and entertain. (CiTV's essentially an entertainment channel for children.) For eight- to 12-year-olds, the channel is looking for live-action dramas or sitcoms and strong character-driven stories with high adventure are also desirable. In terms of acquisitions, animated comedies work extremely well for the channel, while boys action-adventure is also a big draw.

PREFERRED APPROACH/ Please send all submissions to Metran's attention, preferably by email (jamila.metran@itv.com) or by post to CiTV, 21st Floor, London Television Centre, Upper Ground, London, England, SE1 9LT. A one-page series outline will be sufficient to start, along with a rough idea of budget. For acquisitions, include an episode to view.

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



JOCELYN HAMILTON

VP OF ORIGINAL
PROGRAMMING – KIDS,
COMEDY, DRAMA

CORUS KIDS
(CANADA)

YTV

LOOKING FOR/ The YTV audience loves comedy. It continues to look for complementary character-driven comedies in both animation and live action. Animated comedies should have a strong concept and stories driven by fun characters targeted to kids six to 11. Live-action comedies, meanwhile, should have a clear and distinct concept, relatable characters, visionary creators attached, and a target of kids and tweens ages eight to 14 and their families. YTV also has great success with its reality competition and wacky series, which must have a thread of comedy and be designed for the whole family to enjoy.

Treehouse

LOOKING FOR/ Treehouse is a much-loved brand with parents and preschoolers ages two to five. Corus looks for special properties that have strong characters relatable to preschoolers, developmentally appropriate stories and an element of humor. Treehouse is the number one network for preschoolers in Canada and original programming makes up 70% of its schedule.

PREFERRED APPROACH/ Corus takes submissions through its website (www.corusoriginalprogramming.com). The programming team also takes as many pitches as it can in person, but please come to meetings prepared to pitch with your creative team or with creative materials ready to send digitally after the pitch. One-sheet concepts all the way to fully produced demos are accepted—whatever best communicates your vision.

MARKET CIRCUIT/ Kidscreen Summit, TIFF Kids, Banff World Media Festival, MIPCOM, Ottawa International Animation Festival



FRANCESCA NEWINGTON

HEAD OF CHILDREN'S
CHANNELS

CSC (UK)

Tiny Pop

LOOKING FOR/ This preschool-centric digital channel is looking to acquire programs with good morals that simultaneously support kids three to seven as they are growing up but don't patronize them; it caters to a slightly older than preschool audience, so the pace of shows being pitched shouldn't be too slow. Programs with British accents are preferable.

PopGirl

LOOKING FOR/ live- action comedy and drama series, plus a small amount of animation, all aimed squarely at girls ages seven to 12.

Kix

LOOKING FOR/ This 100% boy-focused channel features a mixture of live action and animation and is seeking comedy shorts (one to two minutes in length), as well as programming filled with stunts and challenges.

POP

LOOKING FOR/ Aimed at kids four to nine, POP is looking to build on its catalogue of comedy animation as well as "whizz-bang" lively factual shows.

PREFERRED APPROACH/ Producers interested in any or all of the channels should begin by sending a brief email to Newington (francesca@chartshow.tv). Screeners are also a good jumping-off point.

MARKET CIRCUIT/ MIPCOM



MASSIMO BRUNO

**CHANNEL
MANAGER**

DEAGOSTINI
EDITORE (ITALY)

CHANNELS/ Available via pay-TV, DeAgostini operates DeAKids targeting six- to 10-year-old boys and girls and DeAJunior, which caters to preschoolers. On the free-to-air DTT spectrum, DeA's Super! targets kids four to 14.

LOOKING FOR/ action-adventure animated series for boys, comedy animation for tweens, live-action series for girls and game shows for everyone.

PREFERRED APPROACH/ Producers interested in pitching any of the De Agostini channels should submit a complete project, with synopsis, plot and details of the main characters to Bruno (massimo.bruno@deagostini.it). He would also like to see a CV of the producer that details past experiences.

MARKET CIRCUIT/ Kidscreen Summit, MIPTV, MIPCOM



**MARC
BUHAJ**

**SVP OF ORIGINAL
PROGRAMMING (EMEA)**

**DISNEY CHANNELS
(EMEA)**

LOOKING FOR/ Disney-branded channels reach more than 100 million homes across Europe, the Middle East and Africa. Disney Channels EMEA develops, commissions, co-produces and acquires original content for three global media brands: Disney Channel (for girls and boys ages six to 14 and their families); Disney XD (primarily for boys six to 14, but girl-inclusive); and Disney Junior (for boys and girls ages three to six and their families).

Comedy and optimism are at the core of all three brands, and all projects must feature broadly appealing stories, breakout characters, a unique visual point-of-view and proven creative talent. While genuine transmedia potential is important for every project, it must be primarily driven by story and characters, not by interactive or merchandising plans. DC's London-based creative team takes a very hands-on approach to every project from early development through final delivery.

PREFERRED APPROACH/ Animation development and co-production pitches for Disney Channel and Disney XD should be made to Orion Ross (orion.ross@disney.com), VP of original series. Live-action development and co-production pitches for Disney Channel and Disney XD should be made to Cristiana Nobili (cristiana.nobili@disney.com), director of production. Development and co-production pitches for Disney Junior should be made to Beth Gardiner (beth.gardiner@disney.com), VP of production and development, Disney Junior. For acquisitions, send queries to Zia Bales (zia.bales@disney.com), EMEA acquisitions coordinator. Be sure to include initial designs or visual references, synopses and bios of key talent.

MARKET CIRCUIT/ Kidscreen Summit, Annecy, Cartoon Forum, MIP Jr and MIPCOM



KAREN MILLER

**DIRECTOR OF
ACQUISITIONS AND
CO-PRODUCTIONS**

DISNEY CHANNELS
WORLDWIDE

Disney Channel

LOOKING FOR/ live-action and animated properties that target kids ages six to 14. Concepts must have an emphasis on comedy and be kid-driven and family inclusive.

Disney XD

LOOKING FOR/ animated comedies and live-action concepts that feature strong/aspirational six- to 14-year-old male leads.

PREFERRED APPROACH/ Send materials to Karen K. Miller, Disney Channels Worldwide, 3800 West Alameda Avenue-20th Floor, Burbank, Ca. 91505.

MARKET CIRCUIT/ Kidscreen Summit, MIPTV, Banff TV Festival, MIPCOM, SPAA, Asian Animation Summit



SEBASTIAN DEBERTIN

HEAD OF FICTION,
ACQUISITIONS AND
CO-PRODUCTIONS

KIKA
(GERMANY)

LOOKING FOR/ innovative and strong properties for KiKA's primetime programming, targeting the six to nine demo, which appeals to girls and boys alike. Debertin has a particular interest in finding animated series for co-production, which are able to reach the six to nines, but also have the ability to skew slightly younger. He adds that KiKA is also in the market for live-action series that target kids nine and up, and cites ZDF's *H20*, NDR's *The Peppercorns* and KiKA's original production *KRIMI.DE* as great examples.

PREFERRED APPROACH/ Send an email with convincing material to Debertin's assistant Constanze Spilling (constanze.spilling@kika.de). However, if a full package including a bible, pilot scripts and any screening materials, is available, send it via post (KiKA, Sebastian Debertin, Head of Fiction, Acquisitions & Co-productions, Gothaer Str. 36, 99094 Erfurt, Germany). KiKA will request further material if the initial correspondence piques its interest.

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



LOU FAZIO

**VP OF SCHEDULING,
ACQUISITIONS AND
PLANNING**

THE HUB (US)

LOOKING FOR/ As The Hub TV Network, a destination for kids and their families, looks at its program needs for the next few years, the programming team of this joint-venture between Discovery Communications and Hasbro will continue to look broadly at animation, live action, game shows, and classic movies and series that serve its core audience. The Hub has a full slate of original series—with strong brands and devoted fan bases—from an array of providers including Hasbro Studios, whose programming based on beloved brands includes *My Little Pony Friendship is Magic*, *Transformers Prime* and the live-action *Family Game Night*. Original programming from other providers includes *R.L. Stine's The Haunting Hour: The Series* (Front Street Pictures in association with The Hatchery), *The Aquabats! Super Show!* (FremantleMedia Enterprises and The Magic Store) and *Dan Vs.* (Film Roman Inc. in association with The Hatchery). Acquired movies and series include *ALF* (Alien Productions), *Lois & Clark: the New Adventures of Superman* (December 3rd Productions and Warner Brothers Television) and *Animaniacs* (Warner Brothers Television).

PREFERRED APPROACH/ The network does not accept unsolicited material. All inquiries must be made through a licensed agent or entertainment attorney.



**MORGANN
FAVENNEC**

**DIRECTOR OF YOUTH
PROGRAMS**

M6 (FRANCE)

LOOKING FOR/ The French terrestrial broadcaster's children's offering is now divided between the M6 Kid block for the six to 10 crowd and preschool-skewing Disney Kid Club, which moved over from competitor TF1 in early 2010. Favennec says M6 Kid is moving away from taking on more action-adventure and focusing on scheduling animated comedy. Series with shorter episode lengths that come in at 11 or 13 minutes, instead of the traditional 26 minutes, are also of interest, as are European co-pros and pre-buys. Understandably, Disney Kid Club meets its programming requirements by dipping into the offerings from the House of Mouse—the block's content provider.

PREFERRED APPROACH/ Producers interested in pitching can start by sending an introductory email to Favennec (morgann.favennec@m6.fr).

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



JULES BORKENT

**SVP OF GLOBAL
ACQUISITIONS**

**NICKELODEON
GLOBAL**

LOOKING FOR/ All genres of programming for Nickelodeon, Nick Jr., Nicktoons and TeenNick around the world. Borkent's shopping list is long, but his primary focus is on early pre-buys around preschool (curriculum-based, but not imperative) shows to service the brand's rapidly expanding Nick Jr. network, as well as animated comedies, action-adventure and sitcoms for its TeenNick and Nicktoons channels. Shows should have a global appeal and formats should be easily adaptable for use in multiple regions.

PREFERRED APPROACH/ Borkent always looks forward to personal meetings during markets, such as MIPTV, but he's happy to take meetings in his New York office, where he can be contacted via email (jules.borkent@mtvn.com) or phone (212-258-8000).

MARKET CIRCUIT/ Natpe, Kidscreen Summit, MIPTV, LA Screenings, MIPCOM



TIM PATTERSON

VP OF SCHEDULING

**NICKELODEON
(UK)**

LOOKING FOR/ The priority is preschool programming for Nick Jr., as there is an appetite for locally produced preschool programming from UK producers. Current examples such as *Peppa Pig* and *Poppy Cat* perform very well for Nick UK's two preschool channels: Nick Jr. and Nick Jr. 2. The Nick Jr. ethos is one of "Every day's an Adventure," so the channel is on the lookout for programming that demonstrates those attributes.

Animation is at the top of the list, as it resonates so strongly with the preschool audience and works well across multiple territories, but Nick Jr. is still open to live-action pitches. Additionally, Patterson wants to hear ideas for Nicktoons and Nickelodeon and hopefully discover the next global hit for those channels. For both networks, humor is the key and producers are encouraged to think beyond the 22-minute episode. Nick UK is also interested in hearing about short-form projects.

PREFERRED APPROACH/ Producers should contact Patterson directly or the programming team (programming@nickelodeon.co.uk). He recommends that pitchers take some time to research Nick UK channels to determine where their program would fit in the given channel's schedule—what will the idea offer Nick's audience?

A one sheet that outlines the overall concept, as well as a few storylines demonstrating a clearly thought-out story arc are the preferred pitch format. Series narrative and core attributes of characters are more important to Patterson than art at the pitch stage. If an animatic or a pilot is available, send it along, and keep in mind the evocative power of music. Patterson feels that a soundtrack can suggest a great deal about what is at the core of a property.

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



LINDA SIMENSKY

**VP OF CHILDREN'S
PROGRAMMING**

PBS (US)

LOOKING FOR/ American public broadcaster PBS is currently open to pursuing any curriculum-based series that play to its two target audiences, kids two to five and four to eight. Just about any format will be considered as long as the idea and style are intriguing. Producers interested in utilizing puppets should note that the network finds these type of shows skew extremely young.

Tying a show to an educational curriculum is crucial for PBS, as the public broadcaster strives to make a positive impact on the lives of its viewers. Every project PBS works on must integrate on-air and online content and will be distributed via every platform currently invented.

PREFERRED APPROACH/ The broadcaster prefers to accept pitches through the mail. Producers can get in touch with Brad Pettingell (bwpettingell@pbs.org) via email to get the appropriate submission release forms before sending pitch materials to Simensky.

MARKET CIRCUIT/ Kidscreen Summit, Ottawa International Animation Festival



**ANDREW
BEECHAM**

**SVP OF
PROGRAMMING**

**PBS KIDS SPROUT
(US)**

LOOKING FOR/ Shows that will sit well within Sprout’s programming blocks, specifically programs that complement “The Good Night Show” and “The Sunny Side Up Show” blocks are always in need. For “The Good Night Show,” Sprout looks for narrative series that are slightly more gentle than its daytime programming. For “The Sunny Side Up Show,” series that showcase upbeat tempos, memorable characters and hopefully ways of encouraging interaction through new technologies would have an advantage. Sprout has no particular preference on styles of animation, puppetry or live action.

PREFERRED APPROACH/ Either meet Andrew Beecham at markets or email his assistant (lori_renegar@SproutOnline.com) for pitch process documents.

MARKET CIRCUIT/ Kidscreen Summit, MIP Jr., MIPCOM, SPAA



FRANK DIETZ

**HEAD OF
ACQUISITIONS AND
CO-PRODUCTIONS**

**SUPER RTL
(GERMANY)**

LOOKING FOR/ Comedy is at the top of Super RTL's shopping list, which shouldn't be a surprise given the network's current slate of programming that includes *Phineas and Ferb*, *Angelo Rules* and *The Fairly Odd Parents*. The focus is on finding animated comedies targeting six- to nine-year-olds. Series should be gender neutral and family friendly. However, the net's not looking for anime, titles heavily steeped in action or anything decidedly boy-skewing, as these types of programs are not a fit with Super RTL's positioning.

PREFERRED APPROACH/ Please send bibles, storylines and screeners to Frank Dietz (frank.dietz@superrtl.de) or senior manager of acquisitions and co-productions Marion Winter (marion.winter@superrtl.de) or to RTL Disney Fernsehen, Picassoplatz 1, 50679 Köln, Germany. Animation tests are helpful, but not absolutely required.

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



**LAYLA
LEWIS**

**DIRECTOR OF PROGRAMMING,
ACQUISITIONS AND
DEVELOPMENT**

TURNER
(ASIA PACIFIC)

Boomerang, Cartoon Network, Cartoonito and Toonami

LOOKING FOR/ In December 2012, Turner Broadcasting launched two new channels in Asia—Toonami and Cartoonito—adding to its existing bouquet of kids brands in the region. So, in addition to content for Cartoon Network and Boomerang, Lewis is now looking for programming that covers the whole spectrum of kids entertainment, from series that appeal to three-year-olds, right up to teenagers.

In 2012, comedy-driven series *The Amazing World of Gumball*, *Adventure Time* and *Regular Show* performed phenomenally well across Asia Pacific, so Lewis is focused on acquiring titles that complement them. Xilam's *Oggy and the Cockroaches* is a good example. This series is very popular on Cartoon Network and sits perfectly alongside its other comedies, and makes an ideal companion for *Tom and Jerry*, which occupies a large part of the schedules in the region.

Moving into 2013, Turner Asia Pacific will continue to seek out quality acquisition and co-production opportunities in the animated comedy, action-adventure and preschool space. For Cartoon Network, Lewis is looking for visual comedy that verges on slapstick, with great characters and universal stories. And for Toonami, the ultimate home of the superhero in Asia, action-adventure content for boys six to 12 rules. Meanwhile, for Cartoonito, Lewis is looking for preschool and transitional series that will work with the current lineup that includes series such as *Noddy* and *LazyTown*.

PREFERRED APPROACH/ Please email pitches to Lewis (layla.lewis@turner.com). Alternatively, producers/distributors can pitch ideas in person at the markets she attends.

MARKET CIRCUIT/ Kidscreen Summit, MIPTV, MIPCOM, ATF



**CAROLE
BONNEAU**

VP OF PROGRAMMING

**TELETOON
(CANADA)**

LOOKING FOR/ Comedies for kids ages six to 11 that really appeal to a 10-year-old boy, and are girl- and parent-inclusive. Bonneau looks for shows with a strong, cohesive storyline and characters with distinct personalities that Teletoon viewers can relate to. High on her list are writer-driven shows for media-savvy tweens that would be companions to *Johnny Test* and *Jimmy Two Shoes* and good lead-ins to Teletoon's co-view family shows like *The Bug's Bunny & Tweety Show* and *Scooby-Doo Mystery Incorporated*. Bonneau is also keeping an eye out for primetime comedy shows for adults 18 to 49.

PREFERRED APPROACH/ Send Bonneau an email (caroleb@teletoon.com) with a short synopsis of the series and a picture, if available.

MARKET CIRCUIT/ Kidscreen Summit, MIPTV, MIPCOM, Ottawa International Animation Festival, Banff World Media Festival



**CECILIA
PERSSON**

**VP OF ACQUISITIONS
AND CO-PRODUCTIONS,
EMEA**

**TURNER KIDS
(EMEA)**

Cartoon Network

LOOKING FOR/ Comedy is the key component for Turner Kids' flagship channel, and in-house productions *Adventure Time*, BAFTA-winning *The Amazing World of Gumball* and *Regular Show*, have been huge successes with CN's core six to 11 viewers. As such, the channel is always on the lookout for strong, character-based story-driven comedy to complement its existing slate.

Action-adventure shows also comprise an important part of the schedule and the channel is seeking fresh series in this genre to sit alongside existing programming.

Boomerang

LOOKING FOR/ The channel delivers re-versioned animated classics for children ages four to nine, and their families. With particular focus on much-loved and timeless characters such as Scooby-Doo, Boomerang offers great opportunities for co-viewing. It is looking for family-friendly shows that sit comfortably alongside its range of popular classics and are fun and engaging.

Cartoonito

LOOKING FOR/ In its first year as a pan-European channel, Cartoonito has established a strong position, delivering engaging and quirky entertainment for preschoolers and their families. Top shows include *Fireman Sam* and established preschool favorite *LazyTown*. Original ideas that will surprise and delight young audiences are at the top of the list.

PREFERRED APPROACH/ Please contact Richard Rowe (Richard.Rowe@turner.com), director of acquisitions.

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



PAT ELLINGSON

**CREATIVE HEAD,
CHILDREN'S MEDIA**

TVO (CANADA)

LOOKING FOR/ Ellingson says the network is currently in the market for all genres of programming, with a particular focus on shows for three- to five-year-olds and six- to nine-year-olds.

As is the case with all programming on TVO, any new acquisition or co-production will have to integrate learning objectives that can be linked to a curriculum in order to satisfy the mandate of the channel.

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

MARKET CIRCUIT/ Kidscreen Summit, MIPCOM



**BRIAN
CASENTINI**

**SVP OF
DEVELOPMENT AND
PRODUCTION**

**VORTEXX (SABAN
BRANDS - US)**

LOOKING FOR/ Vortexx is a multi-platform kids entertainment brand that delivers high-energy action, adventure and comedy, both on television, with a five-hour Saturday morning kids block on The CW broadcast network reaching 115 million homes in the US, and also online, with a 24/7 robust digital experience at www.MyVortexx.com. It's looking for acquisitions and co-productions of boys action-adventure, action-comedy, comedy, and educational programming that is girl-inclusive and will appeal to kids ages two to 11.

PREFERRED APPROACH/ Producers interested in pitching should send an email via their agent or entertainment attorney to John Hardman, director of development and production (jhardman@myvortexx.com).

MARKET CIRCUIT/ Kidscreen Summit, MIPTV, MIPCOM



**DOMINIQUE
BAZAY**

VP OF PROGRAMMING

VRAK
(CANADA)

LOOKING FOR/ VRAK continues to target nine- to 14-year-olds and their parents. The channel's website is extremely active, and the programming team wants to be able to offer more than just streaming shows online, so multimedia assets are also a selling feature. Bazay likes games and activities that transcend ordinary promotion for VRAK shows. The channel produces roughly 100 hours of original programming a year, and as a result does not engage in co-productions, but does pre-buy series.

PREFERRED APPROACH/ The best way for producers to contact VRAK is to send an email to director of acquisitions Johane Landry (jlandry@chaines.astral.com) or director of original production Eve Tessier-Bouchard (etessier-bouchard@chaines.astral.com). Emails should include a brief synopsis of the project being pitched.

MARKET CIRCUIT/ Kidscreen Summit, MIPTV, MIPCOM



**VIRVE “VICKY”
SCHRODERUS**

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YLE
(FINLAND)

LOOKING FOR/ Finnish-speaking YLE TV2 and Swedish-speaking FST air more than 1,000 hours of children’s programming per year for kids two to 10 years old, of which roughly 60% is acquired animation. It’s now looking for innovative, high-quality toons. For preschoolers, the stories should not only be fun to watch, but should also have educational values. For kids seven to 10, comedy is the key word. Animation pitches should provide multiplatform content.

PREFERRED APPROACH/ Email Schroderus (virve.schroderus@yle.fi) or post the details of the project to Tohlopinranta 31 P.O. Box 196, 33101, Tampere, Finland. All pitches should include a bible, synopses and few scripts.

kidscreen

GLOBAL PITCH GUIDE 2013

www.kidscreen.com

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Fax: 416.408.0249 Tel: 416.408.2448

Subscription rates

Kidscreen is published 7 times per year by
Brunico Communications Ltd.
In the US: One year US\$89.00 Two years US\$159.00
Single copy price in the US is US\$7.95. Please allow four
weeks for new subscriptions and address changes.

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Canadian Postmaster, send undeliverables
and address changes to:

Kidscreen PO Box 369, Beeton ON L0G 1A0
Printed in Canada. Canada Post Agreement No. 40050265.
ISSN number 1205-7746

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