

The cover features a central pink rectangle with a white border. The background is filled with a black and white diagonal hatching pattern. The text is centered within the pink area.

**kidscreen's**  
**GLOBAL**  
**PITCH**  
**GUIDE**  
**2014 EDITION**



**DEIRDRE BRENNAN**

**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 viewers) 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 runs a healthy amount of international acquisitions.

**PREFERRED APPROACH/** ABC Children's TV is happy to review program submissions at any stage of the production process. Producers should begin their pitch by sending an email to [childrens.acquisitions@abc.net.au](mailto: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



**MICHELE PARIS**

**SENIOR PROGRAM  
MANAGER**

BBC KIDS CANADA/  
KNOWLEDGE  
NETWORK (CANADA)

### **BBC Kids Canada**

**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. This includes smart and fun tween-targeted factual and reality entertainment, as well as live-action comedy and drama series for kids ages 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 an educational public 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. 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 of its acquisitions and co-pros, and is also interested in interactive digital content for the Knowledge Kids website.

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

**MARKET CIRCUIT/** Kidscreen Summit



**LAURENCE  
BLAEVOET**

**HEAD OF CHILDREN'S  
PROGRAMS &  
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, animation and sitcom blocks.

### **Piwi+**

**LOOKING FOR/** The cabsat operator's preschool channel is aiming to acquire between eight and 10 animated series this year, revolving around tender and sweet stories and well-known brands, while simultaneously appealing to kids ages three to six and making parents comfortable.

### **Télétoon+**

**LOOKING FOR/** Télétoon+ targets a mixed audience of kids ages six to 10, and is on the look-out for animated series that feature fun buddy stories featuring plenty of gags, adventures and friends.

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

**MARKET CIRCUIT/** Kidscreen Summit, MIPTV, Annecy, MIPCOM



## **ADINA PITT**

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

**CARTOON  
NETWORK (US)**

**LOOKING FOR/** As always, Pitt says she 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](mailto: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. Taylor notes that CBBC “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 recent output includes popular shows like *Horrible Histories*, *Wolfblood*, *Operation Ouch*, *Wizards Vs Aliens*, *Tracy Beaker*, *Dick and Dom’s Absolute Genius*, *Help My Supply Teacher is Magic*, *Newsround* and *Deadly 60*. The channel values shows that feature 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. CBBC aims to talk to kids in their language and on their level, and wants to leave its viewers with 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 that 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; engaging interactive brand extensions; 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](http://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 its 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 Benbow.

Shows that feature strong, confident female leads are a big hit with Benbow, who cites the animation/live-action series *Let’s Play Along With Katie Morag*, *Topsy and Tim*, *Sarah & Duck* and *Melody* as solid examples of the genre’s success. Additionally, CBeebies is in the market for comedy and music, as well as shows that introduce preschoolers to the world around them and cater to the very young end of the audience. 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](http://www.bbc.co.uk/commissioning)).

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



**JAMILA METRAN**

**HEAD OF  
PROGRAMMING**

CITV (UK)

**LOOKING FOR/** 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](mailto: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 PROGRAMMING &  
ORIGINAL PRODUCTION**

**CORUS KIDS  
(CANADA)**

### **YTV**

**LOOKING FOR/** The YTV audience loves comedy, so Hamilton 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, as well as 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](http://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, Ottawa International Animation Festival, MIPCOM



## FRANCESCA NEWINGTON

HEAD OF CHILDREN'S  
CHANNELS

CSC (UK)

### Tiny Pop

**LOOKING FOR/** This preschool-centric digital channel is looking to acquire programming with good morals that simultaneously supports kids three to seven as they are growing up without patronizing 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 lively "whizz-bang" 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](mailto:francesca@chartshow.tv)). Screeners are also welcome.

**\*\*Please note:** Dominic Gardiner will be filling in as Head of Children's Channels at CSC Media until Newington returns from leave in April 2014. Producers can reach him at [dominic@chartshow.tv](mailto:dominic@chartshow.tv) or meet with him at Kidscreen Summit.

**MARKET CIRCUIT/** Kidscreen Summit, MIPCOM



## MASSIMO BRUNO

HEAD OF TV  
CHANNELS

DE AGOSTINI  
EDITORE (ITALY)

**CHANNELS/** Pay-TV operator De Agostini runs DeAKids, targeting six- to 10-year-old boys and girls, and DeAJunior for preschoolers. On the free-to-air DTT spectrum, its Super! Channel 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 outline, with synopsis, plot and details of the main characters to Bruno ([massimo.bruno@deagostini.it](mailto:massimo.bruno@deagostini.it)). He would also like to see a CV of the producer that details past works.

**MARKET CIRCUIT/** Kidscreen Summit, MIPTV, MIPCOM



**KAREN MILLER**

**VP, WORLDWIDE  
PROGRAMMING STRATEGY,  
ACQUISITIONS &  
CO-PRODUCTIONS**

**DISNEY  
CHANNELS  
WORLDWIDE**

### **Disney Channel**

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

### **Disney Junior**

**LOOKING FOR/** Animated properties with heartfelt stories and characters that target kids two to seven, as well as their parents and caregivers.

### **Disney XD**

**LOOKING FOR/** Animated comedies that target kids ages six to 11, with a particular focus on boys.

**PREFERRED APPROACH/** Disney does not accept unsolicited materials. Please submit materials through a franchised agent or a recognized entertainment attorney to: Karen K. Miller, Disney Channels Worldwide, 3800 West Alameda Avenue, Suite #2047, Burbank, CA 91505.

**MARKET CIRCUIT/** Kidscreen Summit, MIPTV, Banff World Media Festival, Cartoon Forum, MIPCOM



## **JOE D'AMBROSIA**

**VP OF 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, 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: Joe D'Ambrosia, Disney Channels Worldwide, 3800 West Alameda Avenue, Suite #1632, Burbank, CA 91505.

**MARKETS/** Kidscreen Summit, Cartoon Forum



## MICHAEL GOLDSMITH

## DIRECTOR OF ORIGINAL PROGRAMMING

FAMILY CHANNEL,  
DISNEY XD AND  
DISNEY JUNIOR  
(CANADA)

### Family Channel

**LOOKING FOR/** Family has had a great run with live-action comedies, both single- and multi-camera, that appeal to its core six to 12 audience. And with the recent success of its dance series *The Next Step*, Goldsmith is also open to more tween dramas for Family.

### Disney Junior Canada

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

### Disney XD Canada

**LOOKING FOR/** Animated comedies and live action are the focus for Disney XD. Goldsmith is looking for content to pair with popular animated series such as *Phineas and Ferb* and *Gravity Falls*. A program that lends itself to the web is a particularly good fit as XD viewers are always looking for more by way of games, exclusive webisodes and behind-the-scenes footage.

**PREFERRED APPROACH/** Creators/producers interested in pitching should email Hila Sharif (hsharif@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 the network secures all digital rights to programs due to the heavy multi-platform presence of the brand.

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



## TIPHAINE DE RAGUENEL

### HEAD OF CHILDREN'S & YOUTH ACTIVITIES

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 also the leading co-producer and distributor of animated content in Europe, with 155 hours produced with independent producers in 2012.

France 3 airs animated shows in its dedicated Ludo block, aiming for kids six to nine. For F3, de Raguenel says she is looking for shows with lots of humor and appealing characters, such as *Raving Rabbids*, *Garfield* or *The Daltons*. “They need new friends to be part of the great Ludo family,” she says.

France 4 is currently targeting boys eight to 12 with animated action/superhero shows. But in the near future, the programming team plans to increase the amount of kids content on the channel, and will be scheduling shows for viewers from four to 14—adding preschool shows, kids shows and also magazine formats. “Stay tuned,” she adds. “The best is yet to come.”

France 5 targets preschoolers and is in the market for shows with strong educational content and great adventures. Any show with a new look or design (hybrid, stop motion, etc.) is welcome, and de Raguenel is always looking for seasonal specials (Christmas, back to school, etc.) for this channel.

For France Ô, it's all about live action. And the Ô stands for overseas, notes de Raguenel, so shows should reflect that.

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

**MARKETS/** Kidscreen Summit, MIPTV, MIFA, Cartoon Forum, MIPCOM



**CAROLINE  
COCHAUX**

**HEAD OF  
PROGRAMMING, KIDS  
& FAMILY CHANNELS**

GULLI, CANAL J, TIJI  
AND SANTA CLAUS  
CHANNEL (FRANCE)

**LOOKING FOR/** Lagardère Active’s TV division broadcasts three kids channels (plus a short window for another around Christmas).

Gulli is the only free DTT kids channel in France and targets four- to 10-year-olds, but its demographic reach can skew younger and older. Any kid should be able to watch programs at any time on the channel. And Cochaux is looking for major kids brands (animated and live action)—ones that have already been made famous in books, movies, comics, etc.—and says she’s open to hearing any pitches that fit this criteria.

For Canal J, which aims to capture the eight to 12 set, Cochaux is after programs (animation and live action) with humor and adventure. And for Tiji’s preschool viewers, the emphasis should be on educational, entertaining and fun programming.

**PREFERRED APPROACH/** “Every way is good,” Cochaux exclaims. Producers can contact her team: Mathilde Escamilla ([mathilde.escamilla@lagardere-active.com](mailto:mathilde.escamilla@lagardere-active.com)) for TV movies, Maud Branly ([maud.branly@lagardere-active.com](mailto:maud.branly@lagardere-active.com)) for animation and Emmanuelle Baril ([emmanuelle.baril@lagardere-active.com](mailto:emmanuelle.baril@lagardere-active.com)) for co-productions.

**MARKETS/** Kidscreen Summit, MIPTV, MIFA, Cartoon Forum, MIPCOM



## LOU FAZIO

SVP OF SCHEDULING,  
ACQUISITIONS &  
PLANNING

THE HUB NETWORK  
(US)

**LOOKING FOR/** As The Hub Network evaluates its original programming needs for the next few years, the programming and scheduling teams of this joint-venture between Discovery Communications and Hasbro will continue to look broadly at original live-action (both scripted and unscripted) and animated series and movies, as well as acquired series and movies 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, with programming such as *My Little Pony Friendship is Magic*, *Littlest Pet Shop* and the live-action game show *Family Game Night*. Additional Hub Network original programming includes *Spooksville* (Springville Productions, Front Street Productions and Jane Startz Productions), *R.L. Stine's The Haunting Hour: The Series* (Front Street Pictures in association with The Hatchery), *The Aquabats! Super Show!* (AWESOME FORCES! Productions) and *Sabrina: Secrets of a Teenage Witch* (Moonscoop, Archie Comic Publications, DSK Group, Laughing Lion and Telegael Teoranta). Acquired programming includes *Goosebumps* (Scholastic Media), *Step by Step* (Bickley-Warren Productions, Miller-Boyett Productions, Lorimar Television and Warner Bros. Television) and *Animaniacs* (Warner Bros. Television).

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



**KIM WILSON**

**CREATIVE HEAD,  
CHILDREN'S & YOUTH  
PROGRAMMING**

**KIDS' CBC  
(CANADA)**

**LOOKING FOR/** Wilson is interested in projects that have been developed with both television and interactive in mind, in all styles. And currently, the CBC is looking for preschool/morning programming that targets ages two to six. And Wilson wants child-centric programs and interactive projects that are highly entertaining and developmentally appropriate to the channel's age target, have clear and well-executed educational goals, promote gender equality, encourage kids to think and do for themselves, are tied to a book or well-established brand, have a unique hook, and reflect Canada's changing demographic.

When it comes to school-aged kids in the six to 12 range, the CBC is looking for light educational content done in a really engaging and creative way (i.e. *Bill Nye the Science Guy*, *Magic School Bus*), pitches with creative financing models (due to the limited financing for this demographic), and strong interactive properties.

Key things to know: Wilson wants to see pitches early in the process, and likes to work collaboratively. The projects should also qualify as Canadian content. If you are a writer with an idea, or you are looking for a Canadian indie to work with, she says she would love to help by suggesting companies that may be a match. She will meet one-on-one with producers at CBC headquarters in Toronto, but only once she has reviewed materials and communicated her interest.

**PREFERRED APPROACH/** Email Lisa Cinelli, Children's & Youth Assistant ([lisa.cinelli@cbc.ca](mailto:lisa.cinelli@cbc.ca) or 416-205-7155). Or send by snail mail to Canadian Broadcasting Corporation, PO Box 500, Station "A", Toronto, Ontario, Canada, M5W 1E6.

**MARKETS/** Kidscreen Summit, Banff World Media Festival, Ottawa Animation Festival



**SEBASTIAN  
DEBERTIN**

**HEAD OF FICTION,  
ACQUISITIONS & CO-  
PRODUCTIONS**

KIKA  
(GERMANY)

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

**PREFERRED APPROACH/** “Come to me as early as possible! A five-liner plus a scribble of the lead character can be enough for a quick ‘Yes’ or ‘No,’” says Debertin. “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, Carolin Hoffmann ([carolin.hoffmann@kika.de](mailto:carolin.hoffmann@kika.de)), either with materials attached or links for downloading. Materials can also be sent by snail 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, Asian Animation Summit



## **JULES BORKENT**

**SVP OF GLOBAL  
ACQUISITIONS &  
INTERNATIONAL  
PROGRAMMING**

**NICKELODEON  
INTERNATIONAL**

**LOOKING FOR/** Borkent is primarily in the market for gender-neutral comedy animation with global appeal for Nickelodeon's six- to 11-year-old audience. On the preschool side, he's looking for innovative, fresh content (ideally curriculum-based, but not imperative) with a strong central character and multi-platform appeal. He is also especially interested in both pre-buys and co-development opportunities across all genres and demos, as well as animated comedies and action-adventure. Shows should have a global appeal, and formats should be easily adaptable for use in multiple regions.

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

**MARKET CIRCUIT/** NATPE, Kidscreen Summit, MIPTV, LA Screenings, MIPCOM



**TIM PATTERSON**

**VP OF SCHEDULING**

**NICKELODEON UK  
(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 series such as *Peppa Pig* and *Ben and Holly's Little Kingdom* perform very well for Nick UK's two preschool channels: Nick Jr. and Nick Jr. 2. The Nick Jr. ethos is "Every day's an Adventure," so the channel is on the lookout for programming that best demonstrates this approach to life.

Animation is at the top of the list, as it resonates 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 or the programming team directly ([programming@nickelodeon.co.uk](mailto:programming@nickelodeon.co.uk)). He recommends that pitchers take some time to research the Nick UK channels to determine where their program would fit in the schedules—and also contemplate what the idea will 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 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 possible, as long as the idea and style are intriguing. Producers interested in using puppets should note that the network finds that these type of 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 integrate on-air, online and mobile content and will be distributed via multiple platforms.

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

**MARKET CIRCUIT/** Kidscreen Summit, Ottawa International Animation Festival



**ANDREW BEECHAM**

**SVP OF PROGRAMMING**

**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 Beecham at markets or email his assistant, Lori Renegar (lori\_renegar@SproutOnline.com).

**MARKET CIRCUIT/** Kidscreen Summit, MIPCOM, SPAA



**FRANK DIETZ**

**HEAD OF  
ACQUISITIONS &  
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, including *Angelo Rules* and *The Fairly OddParents*. 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 email bibles, storylines and screeners to Frank Dietz ([frank.dietz@superrtl.de](mailto:frank.dietz@superrtl.de)) or Senior Manager of Acquisitions & Co-Productions, Marion Winter ([marion.winter@superrtl.de](mailto:marion.winter@superrtl.de)), or via mail 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



**YANN LABASQUE**

**DIRECTOR OF YOUTH  
PROGRAMS**

TF1  
(FRANCE)

**LOOKING FOR/** For TF1's Tfou youth block, 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.

**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 send their materials directly.

**MARKETS/** Kidscreen Summit, MIPTV, MIFA, Cartoon Forum, MIPCOM



**CECILIA  
PERSSON**

**VP OF ACQUISITIONS  
& CO-PRODUCTIONS,  
EMEA & INTERNATIONAL**

**TURNER  
(EMEA)**

### **Cartoon Network**

**LOOKING FOR/** Primarily 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 lineup 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 three of these channels across the region—in Italy, France and Spain. 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 via email ([Cecilia.persson@turner.com](mailto:Cecilia.persson@turner.com)).

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



**PATRICIA  
ELLINGSON**

**CREATIVE HEAD,  
CHILDREN &  
PARENT 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 six- to nine-year-olds. Live-action reality or drama is of high interest, along with games, apps and other interactive content. 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 TVO must email Ellingson ([pellingson@tvo.org](mailto:pellingson@tvo.org)) a solid pitch document 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 by project and is handled on a case-by-case basis.

**MARKET CIRCUIT/** Kidscreen Summit, MIPCOM



**BRIAN  
CASENTINI**

**SVP OF  
DEVELOPMENT &  
PRODUCTION**

**VORTEXX  
(SABAN BRANDS US)**

**LOOKING FOR/** Vortexx is a multiplatform 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 through a 24/7 robust digital experience at [www.MyVortexx.com](http://www.MyVortexx.com). Casentini is 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 Casentini ([bcasentini@sabanbrands.com](mailto:bcasentini@sabanbrands.com)).

**MARKET CIRCUIT/** Kidscreen Summit, MIPTV, MIPCOM



**DOMINIQUE  
BAZAY**

**SENIOR DIRECTOR OF  
PROGRAMMING**

VRAK TV, BELL MEDIA  
(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 Marianne Lachance, Director of Original Production (marianne.lachance@bellmedia.ca). Emails should include a brief synopsis of the project being pitched.

**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 1,200 hours of children’s programming per year targeting kids two to 10. Roughly 60% of this total volume is acquired animation, and Schroderus is still looking for innovative, high-quality toons.

For preschoolers, stories should not only be fun to watch, they should also have educational value. For kids seven to 10, animated comedy is the key. Animation pitches should provide multiplatform content.

**PREFERRED APPROACH/** Email Schroderus ([virve.schroderus@yle.fi](mailto:virve.schroderus@yle.fi)) or send the details of the project by mail to mediapolis/YLE Tohlopinranta 31 P.O. Box 196, 33101, Tampere, Finland. All pitches should include a bible, synopses and a few scripts.

# kidscreen

GLOBAL PITCH GUIDE 2014

www.kidscreen.com

## VP & PUBLISHER

**Jocelyn Christie**  
jchristie@brunico.com

## EDITORIAL

**Lana Castleman** Editor & Content Director  
lcastleman@brunico.com

**Gary Rusak** Senior Writer  
grusak@brunico.com

**Wendy Goldman Getzler** Senior Writer/iKids Editor  
wgoldman@brunico.com

**Jeremy Dickson** Features Editor  
jdickson@brunico.com

**BUSINESS DEVELOPMENT  
AND ADVERTISING SALES**  
(416) 408-2300, 1-800-KID-4512

**Myles Hobbs** Associate Publisher  
mhobbs@brunico.com

**Jonathan Abraham** Account Manager  
jabraham@brunico.com

**Vakis Boutsalis** Marketing Coordinator  
vboutsalis@brunico.com

## CREATIVE

**Creative Manager Andrew Glowala**  
aglowala@brunico.com

**Junior Art Director Kate Whelan**  
kwhelan@brunico.com

**Production/Distribution Supervisor Robert Lines**  
rlines@brunico.com

## AUDIENCE SERVICES

**Director of Audience Services and Production**  
**Jennifer Colvin** jcolvin@brunico.com

**Manager, Audience Services**  
**Christine McNalley** cmcnalley@brunico.com

## CORPORATE

**President & CEO Russell Goldstein**  
rgoldstein@brunico.com

**VP & Editorial Director Mary Maddever**  
mmaddever@brunico.com

**VP of Finance & Administration Linda Lovegrove**  
llovegrove@brunico.com

**VP & Chief Information Officer Omri Tintpulver**  
otintpulver@brunico.com

**VP & Realscreen Publisher Claire Macdonald**  
cmacdonald@brunico.com

## Customer care

To order a subscription visit [www.kidscreen.com/subscribe](http://www.kidscreen.com/subscribe)  
To make a change to an existing subscription,  
please contact us by e-mail:  
kidscreencustomer@brunico.com  
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.

## Postmaster Notification

U.S. Postmaster, send undeliverables and address changes to:  
Kidscreen PO BOX 1103  
Niagara Falls NY 14304

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

Opinion columns appearing in *Kidscreen* do not necessarily reflect the views of the magazine or its parent company Brunico Communications Ltd. All letters sent to *Kidscreen* or its editors are assumed intended for publication. *Kidscreen* invites editorial comment, but accepts no responsibility for its loss, damage or destruction, howsoever arising, while in its offices, in transit or elsewhere. All material to be returned must be accompanied by a self-addressed, stamped envelope. Nothing may be reproduced in whole or in part without the written permission of the publisher. © Brunico Communications Ltd. 2014

® *Kidscreen* is a registered trademark of  
Brunico Communications Ltd.