

Daniel Lennard, Vice President, Original Series and Development Cartoon Network

Daniel showed a general content reel of last year's output and explained that the channel is actually more varied and targeted at a younger audience than people might think.

The channel's content is aimed at a core audience of 6-11. Comedy animation embraces 4-9, live action a bit older. The channel is now branching out into live action, comedy and adventure, with the emphasis on comedy.

Daniel showed clips of more recent shows including *Hero 108*, an action comedy co-production with Germania. CN has also been doing a lot of in-house development recently, such as *Cosmo* and *100 Head Eddie*, however, both have proved to be quite expensive.

SUBJECT MATTER

- A word of warning: straight 'hero' shows are done so well in the US, it's much harder to do it here in the UK.
- A comedy-and-action in one show is always a compromise, and difficult to get right - more comfortable with proposals which are either just comedy or just action.
- When it comes to comedy the absolute key is a 'Loveable breakout character that makes you laugh', with good examples being *Pinky Malinky*, *Elliot's Zoo*, and *Verne on Vacation*.
- Looking to do more for kids 3-5, particularly around the themes of discovery and play.

Any enquiries from indies with projects should go to Richard Rowe, Director of Acquisitions and Original Series (Richard.rowe@turner.com)

QUESTIONS

What's your multiplatform strategy?

"Original series will be organised alongside acquisitions; everything will be more joined up and the system will be made quicker for feedback. I empathise with the fact that it's hard here to build animation of the storyboarding qualities of the US."

Female characters - there don't seem to be many?

"3-5 strategy might skew a bit more towards the girls, but the channel's really boy-directed."

What about live action?

"The intention is to do more in that area and we're looking for the great live action comedies. However, they need to have an international feel so that they will sell around Europe."

British voices?

“They start out with the best intentions, but the high octane stuff tends to just go American in the casting.”

Budgets for live action?

“Still in discussion, we need to wait for when Michael Carrington arrives at the Channel.”

What's the detail required when pitching?

“A couple of paragraphs and a couple of designs to know it's got potential. Then if they like it they'll do a development deal to move it ahead. But to go ahead there needs to be buy-in from other territories.”