

28, 29 & 30 June 2011  
Viborg (Denmark)

CARTOON FINANCE



# Making Animation an IP and Brand Business



## CARTOON **masters** 2011

### **GUIDELINES IN AN EVOLVING CHILDREN'S TV LANDSCAPE**

Broadcasters, home entertainment companies, distributors, producers and financial consultants will explain what the new market needs are and why an international approach on content and brand is necessary to succeed.

### **DEVELOPING TRANSMEDIA PROGRAMMES**

The producer's job is changing rapidly as kids' audiences want to approach the story and characters of their shows in a more personalised manner that prolongs the TV series. It is a matter of creating a coherent narrative universe that can exist on different devices and bring in financial returns.

### **ANIMATION AND THE BUSINESS OF LICENSING AND MERCHANDISING**

L&M lies at the heart of many broadcasters' policies, toy masters, family entertainment houses, and new partners from the mobile and online world. But which properties work best, and what revenues can producers expect?

### **BUDGET MANAGEMENT AND CO-PRODUCTIONS**

Co-production opportunities within Europe open up new territories for the funding and exploitation of European animated series. But there are also creative, production and legal parameters that producers need to settle to keep within tracks. Case studies and detailed overview of existing models and budget management.

[www.cartoon-media.eu](http://www.cartoon-media.eu)



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# Finding the best home for your animated series

**C**hanges in the European television market (less advertising revenues, the strong position taken by DTT channels, audience fragmentation, etc.) and a strong tendency towards media multi-tasking have altered the way animation shows are being developed, financed and viewed.

Whilst licence fees have either decreased or helped less projects but for a bigger amount, producers have had to look into other funding taps like pre-sales, gap financing, co-productions, etc. to mount their projects. But as the producer's share in project financing has increased and his risk too, a stricter management of budget – cash flow and a better control of co-production pipelines have become essential.

In order to compensate for less licence fees, producers have also felt the need to retain ownership and potential revenues as much as possible through intellectual property management, home entertainment, self distribution and the exploitation of licensing and merchandising with TV partners and through additional exposure on multiple platforms.

Some case studies will highlight how producers have built brands, secured international exposure and developed narrative universes that continue the TV experience online (and vice-versa) and reach out for larger audiences.

To help assess the potential of animation properties, experts in licensing will give hard facts and trends about how, when and why they get involved in a brand.

Throughout this 1<sup>st</sup> Cartoon Finance in Viborg, practical advice on the existing financing models and potential revenue streams will be shared with attending producers thanks to a broad panel of speakers consisting of home entertainment companies, European and pan European broadcasters (SVT, DRT, etc.), TV distributors (PGS Entertainment), co-production experts within Europe, innovative production companies and representatives of public and private funding schemes in Europe (including tax shelters).

The subjects covered should give producers a clear overview of current developments in the financing and exploitation of animation shows and improve their business and negotiating skills.

## Viborg

Viborg is one of Denmark's oldest towns, offering both timeless charm, living history and its very own characteristic cosyness. Viborg is famous for Viborg Cathedral, a visual landmark with its two magnificent towers and unique frescos depicting events from the Bible. The town traces its origins all the way back to Antiquity, and a walk through Viborg leads the visitor on a journey through history, the winding cobblestoned streets leading to old town houses, museums, town squares and much more.

Viborg is situated in fantastic surroundings with rolling hills, great lakes and old forests. But Viborg is also well known for its vibrant cultural environment. Central to this is The Animation Workshop that is an international centre of education, knowledge and development for animation (and related) professions and businesses.



# The Programme

## Broadcasters' Panel on New Relationships with Producers

The children's audiovisual landscape has changed dramatically and so have financial models between broadcasters and producers. From content providers to brand creators, producers need to imagine new relationships and innovative partnerships with their broadcasters to enlarge exposure and diversify revenue streams. Demonstrations from both producers and broadcasters.

## Trends in the Licensing and Merchandising Sector

Brands need to exist on multiple platforms to drive exposure and revenues. And if traditionally licensing and merchandising only encompassed home entertainment, publishing and toys, now online and interactive games play an equal if not, greater part. A leading family entertainment company will explain how to roll out a successful L&M strategy.

## Public Financing in Europe and Tax Incentives

Susan Newman-Baudais will present the KORDA database which embodies all national and regional support schemes available for the development, production and distribution of films and series in the EU. She will also give a brief review of European tax incentives. Eric Anselin, from Luxanimation will present the new «CIAV» tax certificate system, a successful tax shelter in application in Luxembourg and available for European producers.

## Overview of Co-production Works and Budget Management

Co-production is a long-standing practice in animation but sometimes things go astray with the budget, the story and the characters, the production pipeline, etc. Some experienced producers will explain to other attending producers what they should look out for and how they can avoid and settle problems. Particular attention will be paid to co-production budgets and budget management.

## MEDIA Production Guarantee Fund

Endowed with 8M EUR from 2010-2013, the MEDIA Production Guarantee Fund is aimed at facilitating access to private sources of financing by securing part of the loan given by financial institutions. IFCIC in France and Audiovisual SGR in Spain will each administer the Fund with the European Commission. Carlos Antón, from Audiovisual SGR (Spain) will detail practical conditions of access.

## Managing Brands and Finding the Right Partners

Building up Intellectual properties within a studio or a company is the best way to retain most of the revenues and control over characters, story and production. It is also the best way to build assets as a company in order to negotiate good positions with reference to licensing, merchandising and online development. Insightful European case studies.

## Securing International Exposure in the Distribution of Kids' Shows

PGS Entertainment is a young international distribution company specialised in the worldwide TV distribution of iconic brands such as «Iron Man» and newly created ones. Philippe Soutter, MD will speak of the different distribution deals and how his company can elaborate tailor made strategies to give animation shows the best international exposure in all fields – whether on TV, video, new media, licensing and merchandising.

## Writing Business Plans

Business plans help you manage your company whilst also providing useful information to potential investors and partners as to the type of programmes you are producing, your marketing strategy, sales and operational forecasts as well as cash flow projections. What and how should components be included and how can it help you reach your business goals?

## PRACTICAL INFORMATION

### Registration Deadline

20 June 2011  
The booking form must be returned to CARTOON as soon as possible.

### Number of Participants

80 professionals. If there is an overdemand, we observe a «first come, first served» policy.

### Costs

Registration and subscription fee: 200 EUR

Meals cost: 200 EUR

This fee includes documentation, audiovisual material, interpretation and administrative costs as well as 2 dinners, 2 lunches and 4 coffee breaks.

Accommodation and transportation costs are not included. Travel arrangements and accommodation bookings will be handled by CARTOON.

### Location

The event will take place at the Golf Hotel, surrounded by a beautiful lake.

### Schedule

Arrival: Tuesday 28 June 2011

Seminar: Wednesday 29 and Thursday 30 June 2011

Departure: Friday 1 July (morning)

### Target Audience

Producers and studio directors, scriptwriters, heads of development, investors, 2D/3D animation directors, new media companies, etc.

### Languages Used

English and French  
(with simultaneous interpretation in all 2 languages).

## BOOKING FORM CARTOON FINANCE

To be returned to CARTOON before 20 June 2011

Fax (32) (2) 245 46 89

masters@cartoon-media.eu

www.cartoon-media.eu

Surname (Mr / Mrs) .....

First Name .....

Nationality .....

Company .....

Position .....

Company profile .....

Company address .....

..... N.° ..... PO Box .....

Post Code ..... Town .....

Country .....

Tel. ....

Fax .....

Email .....

Website .....

Cost: 400 EUR (200 EUR for registration and subscription + 200 EUR for meals) to be paid on return of this registration form

Accommodation : Best Western Palads Hotel \*\*\*

Double room single use 134€/night

! Price excludes VAT and includes breakfast

Room  non smoking  smoking

Flight booking  Yes  No

Vegetarian  Yes  No

Payment by credit card:

VISA  MASTERCARD / EUROCARD

N°

Expiry date ..... / .....

Cardholder .....

Payment by bank transfer: DEXIA BANQUE

Bank holder: AEFA - CARTOON (AISBL)

IBAN account: BE15 - 0682-2876-5130

Bank address: Bd Pachéco 44 - 1000 Brussels - Belgium

SWIFT Code: GKCCBEBB

VAT number/National registration number

.....

Date ..... Signature .....

## CARTOON

## PARTNERS

For any further information, please contact:

**Cartoon AISBL**

**European Association of Animation Film**

Yolanda Alonso

Avenue Huart Hamoir 105  
1030 Brussels - Belgium

T +32 2 242 93 53 F +32 2 245 46 89

masters@cartoon-media.eu

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