



**KIDS TV ON  
COMMERCIAL  
FREE-TO-AIR**

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# INTRODUCTION



Commercial free-to-air television produces a diverse range of engaging and high quality content for Australian children.

An overview of the past ten years reveals a range of content spanning different genres and production houses: from animation to live action drama, projects created by small independent producers to international co-productions with foreign broadcasting partners, from unique and distinctively Australian programs that couldn't be made anywhere else, to internationally facing content intended for global audiences.

These efforts have produced world class content garnering both domestic and international awards and nominations and entertaining audiences around the globe.

This paper showcases some of the best children's content broadcast on commercial free-to-air television and highlights the immense value of such content. It also provides an overview of the wider benefits flowing from the creation and broadcast of locally produced children's content on commercial free-to-air television.

# AUSTRALIAN CHILDREN'S TELEVISION ON COMMERCIAL FREE-TO-AIR



**The historical contribution of the commercial free-to-air broadcasters to Australian children's television is enormous.**

## ICONIC SHOWS

Iconic shows such as *Round the Twist* (Seven: 1989-2001), *Mortified* (Nine: 2006-2007), *Ocean Girl* (Ten: 1994-1997), *H2O: Just Add Water* (Ten: 2006-2010), *Lockie Leonard* (Nine: 2007-2010), *The Henderson Kids* (Ten: 1985-1987) and *Heartbreak High* (Ten: 1994-1999) were commissioned and first broadcast by the commercial broadcasters. These high quality live action drama programs have come to define childhood for many children growing up over the last three decades, representing a golden age of Australian children's television drama. They are characterised by their enduring appeal and have left an extraordinary legacy long after their initial broadcast.

In addition to these iconic drama series, there are also many long running non-drama series which millions of Australians will remember from their childhoods: topical magazine shows such as *Simon Townsend's Wonder World* (Ten: 1979-1987) and *Totally Wild* (Ten: 1992-present). *The Curiosity Show* (Nine: 1972-1990) was another fixture on our screens, exploring scientific topics for 500 episodes over 18 years. Variety series such as *Shirl's Neighborhood* (Seven: 1979-1983), *Agro's Cartoon Connection* (Seven: 1989-1997), and *Cheese TV* (Ten: 1995-2005) kept afternoons entertaining for years, while long running on-drama shows continue with the science series *Scope* (Ten/ Eleven: 2005-present) and cooking game show *Kitchen Whiz* (Nine: 2011-present).

# COMMUNITY ASSET & COMMUNITY COHESION



**Commercial broadcasters are enduring institutions, and the free and universally accessible Australian children's television content they show is an important public asset, promoting community cohesion and social inclusion.**

## COMMUNITY ASSET

Broadcast television has traditionally been the most universally accessible form of screen content, providing children with access to content whether they live in our major cities, regional towns or rural areas.

The commercial broadcasters have played a critical role in providing generations of children with a diverse offering of free, high quality live action drama and animation, factual programming including science and documentary, and entertainment. By providing freely available, universally accessible, high quality screen content, the commercial broadcasters have established themselves as cherished community assets. This role of commercial broadcasters was particularly important in the analogue broadcast era, where there was considerably less choice available to audiences. While the media landscape has undergone a revolutionary transformation via digital technology and online delivery – commercial broadcasters remain the primary source of viewing for the majority of Australians.

## COMMUNITY COHESION

Our new digital, globalised media landscape offers the benefits of seemingly limitless choice and diversity that spans geographic and cultural barriers. However, this choice can also lead to a decoupling of the viewer from their sense of place and can contribute to greater social isolation.

There is increasing recognition of the role of government in promoting policies that increase social inclusion. This is particularly apposite for Australia, where child audiences are drawn from diverse communities and environments. In that context, sharing common stories becomes crucial for promoting social inclusion and participating in an ongoing cultural conversation.

Australian content is distinctive. As several of the series showcased above illustrate, locally produced content can offer children a window into their own world. In a global marketplace, filled with US and UK productions,

Australian children are drawn to good quality programs that are made especially for them. Local production is rich in Australian stories, places, accents and points of view. It allows children across the country to engage in locally produced stories that reflect our Australian sensibility and sense of humour. Australian stories on our screens are a product of our society – open and egalitarian values of tolerance, diversity and inclusiveness are embedded in the characters and plots. For young children at early development stages, as well as young new arrivals, screen culture provides exposure to the values of our society.

It also provides children with engagement on issues that may not otherwise be easily accessible – the experience of Indigenous Australians for example.

# AUSTRALIAN CHILDREN'S TELEVISION ON THE WORLD'S STAGE



## EXPORT AND TRADE

There is high demand among global broadcasters for Australian content. Locally produced children's television has strong international appeal. It's clear that many international broadcasters are attracted to the unique Australian lifestyle portrayed in our children's shows. Australian children's shows have sold to almost every country in the world. They have proven popular in other English speaking countries such as the UK, Canada, New Zealand and the US.

But their appeal is so broad that they have also sold into such diverse territories as Afghanistan, Dubai, Singapore, Taiwan, Japan, Vietnam, Bosnia, Iran, South Africa, Morocco, Zimbabwe, Zambia, Costa

Rica, El Salvador, Chile, Mexico, Brazil, Bulgaria, Honduras, South Korea, Israel, Sweden, Czech Republic, Angola, Mozambique and Finland.

Locally produced Australian children's content sells successfully into foreign markets. This provides export income and achieves valuable public diplomacy goals, showcasing Australia to the world as a modern, confident, diverse, peaceful and tolerant society.

The screen industry is a significant export earner. It is also arguably Australia's key soft power asset and is a flagship industry for Australia's culture and national identity.



## PUBLIC DIPLOMACY

The beauty of Australian children's television is that it transports global audiences to Australia from wherever they may be viewing. Foreign audiences are immersed in Australian lifestyle, culture, our natural environment, our sense of humour and our values. This in turn drives awareness and curiosity about Australia.

The export of Australian children's content overseas has a powerful public diplomacy effect. Displaying our stories on the screens of our neighbours near and far, gives us the opportunity to showcase our nation and share our cultural values of diversity and tolerance.

We aren't simply exporting entertainment, but showcasing our way of life and our values. By engaging with foreign audiences while they are young, we have the chance to familiarise them with our Australian way of life at a critical stage of their early development.

These outcomes are consistent with the Department of Foreign Affairs and Trade's strategy to "promote Australia as a contemporary, creative, successful, diverse and tolerant nation; and an attractive place to study, work, visit, live and invest."

# COMMERCIAL TV IN CREATIVE AUSTRALIA



**The production of Australian children's television on commercial television has provided employment opportunities for emerging performers and career pathways for industry practitioners.**

Image: *Round the Twist* – Australian Children's Television Foundation, Seven Network

Television is the engine room of the screen production sector. Television production builds specialised knowledge, skills and expertise in the screen industry. This allows Australia to sustain a sophisticated, technically advanced and diverse domestic television industry - as well as an internationally competitive feature film industry.

## BUSINESS

Local television production employs many thousands of people. According to Australian Bureau of Statistics data, television broadcasting continues to be the largest employer, accounting for around 41 per cent of the national audiovisual workforce.

- Commercial free-to-air broadcasters employ 8,102 people.
- Commercial free-to-air broadcasters contribute \$3.961 billion to the Australian economy.

## TALENT DEVELOPMENT

Many established actors got their start in children's television.

Nadine Garner, Kylie Minogue and Ben Mendelsohn got their break on *The Henderson Kids*. Amanda Keller started as a researcher on Simon Townsend's *Wonder World*. Jeffrey Walker first starred as Bronson in *Round the Twist* and is now an accomplished director of *Neighbours*, *Home and Away* and *Dance Academy*. Sean Keenan was a 14-year-old when he took the starring role in *Lockie Leonard* and has now graduated to *Puberty Blues* and *Wake in Fright*, and Maia Mitchell debuted in the series *Mortified* at the age of 12, and is now in the US Network TV series *The Fosters*.

## EMPLOYMENT

For every performer getting their start on Australian television drama there are many thousands more behind-the-scenes production crew: producers, directors, writers, and technicians who contribute to the screen industry economy. Work in children's television provides pathways for practitioners to gain experience, develop networks and build careers in the industry.

SPA members collectively drive more than \$1.7 billion worth of annual production activity from the independent sector as well as nearly \$1 billion in export earnings and tourism expenditure within the overall screen industry.

A vibrant commercial television sector not only delivers quality and engaging content for Australian audiences, but allows our industry and practitioners to punch above our weight internationally.

## LONGEVITY

Children's content enjoys longevity well beyond a show's initial launch window.

Children's shows are aimed at particular age groups and development niches, so they continue to be enjoyed by children who grow into these target audiences after the initial audience has grown up.

For example, *Round the Twist* continues to be broadcast around the world 30 years after its premiere in 1989, and even now is available on Netflix in Australia.

The sale of *Lockie Leonard* to a German broadcaster for premiere free-to-air broadcast ten years after its Australian premiere is unheard of in adult drama, but it is not wholly unexpected when it comes to children's drama. Australian children's television, and distinctively

Australian drama in particular, enjoys enduring commercial benefits that reflect the audience appeal of these programs.

# NEW OPPORTUNITIES – DIGITAL AND ONLINE



**Digital technology and the revolution in online distribution and viewing platforms has fundamentally transformed the way audiences consume content. However, it has also created exciting new opportunities for commercial broadcasters to increase their engagement with child audiences.**

Image: *Tashi* – Flying Bark Productions, Seven Network



Commercial free-to-air television has continued to evolve and adapt through the evolution of broadcast and content distribution technologies: from the launch of subscription TV, to the transition to digital broadcasting and the revolution of online, globalised and on demand content delivery.

The media landscape continues to evolve, yet traditional linear free-to-air broadcasting provides a pivotal launching pad for children to access online content. Online content, along with social networking platforms, act as an extension of traditional broadcasting. But given the breadth of content available online, as well as the variable quality, traditional broadcast acts in a quality curation role for young viewers.

Online content provides commercial broadcasters with an opportunity to deliver content to children and obtain real time metrics, to fine tune their offering, to provide niche offerings and short form content, to offer flexible scheduling and varied content, in a way that simply wasn't possible with linear analogue transmission.

Children, as we know, are the quickest to take up these new technologies. These digital natives are already embracing new content from commercial broadcasters through online platforms.

Commercial broadcasters have already embraced the greater flexibility offered by changes to the Children's

Television Standard to deliver children's content on digital multi-channels. Free Video on Demand (VOD) has the potential to bring the broadcasters ever closer to the audience and to respond quickly and dynamically to audience demand. Existing business models will need to adapt and evolve to make the most of these new opportunities.

The success of ABC's dedicated children's channel ABCME demonstrates the potential to grow child audiences by offering high quality and engaging content, consistent scheduling and investment in promotion, bolstered by online engagement. This experience is replicated overseas by dedicated children's channels such as CBBC in the UK, as well as dedicated subscription channels such as Nickelodeon and Disney.

Netflix is not subject to existing Australian content obligations but this has not stopped it from investing in new children's content. This is because it sees this as an opportunity to grow their audience. This has led to the commissioning shows such as Series 2 of *Mako - Island of Secrets*.

As incumbents with universal access, commercial free-to-air broadcasters are able to leverage their position by developing online delivery to meet their audience's needs.

Image: *Drop Dead Weird* – Ambience Entertainment, Seven Network

# CHILDREN'S CONTENT – A SPECIAL CASE



Creating content specifically tailored for children is a special case. It requires content that is engaging and challenging for children, but which recognises the different stages of development (for example post-toddler 5–7 years are a very different audience to the aspirational adolescents of 12–15 years).

For children's drama, it requires producers to achieve production values that are on par with adult drama, but without the same initial commercial returns as adult drama. It requires producers who are attuned to the specific needs of the child audience, who are able to tell stories that are both challenging and age appropriate – but above all entertaining.

# THE REGULATORY ENVIRONMENT



A key factor in bringing about the diversity of content for children on commercial television is the Australian Content Standard which requires commercial free-to-air broadcasters to screen a minimum number of hours of locally produced children's first run and repeat drama, non-drama and pre-school content (the Children's sub-quota).

At the time the Children's sub-quota was first introduced in the early 1980s, there was not only a dearth of locally produced content, but Australian screens were dominated by foreign content, predominantly from the US and the UK. The policy recognised the importance of Australian stories on Australian screens, and the importance of a local independent production industry, and the need for regulatory intervention to sustain it.

The children's drama sub-quota operates within a comprehensive content quota framework set out under the Australian Content Standard, which also sets out minimum standards in respect of adult drama and non-drama programming. It requires commercial free-

to-air broadcasters to make a contribution to Australian content and production in return for privileged and exclusive access to public broadcasting spectrum.

The sub-quota has been amended over time to adapt to the changing broadcast environment, taking into account the introduction of online multi-channels as an example. Alongside the sub-quota, the creation of locally produced children's content in Australia is underpinned by the direct production funding from Screen Australia (and its predecessor, the Film Finance Corporation), the Producer Offset, development, production and distribution by the Australian Children's Television Foundation, and the establishment of the dedicated children's channel ABCME in 2009 (formerly ABC3). These represent the inter-related network of government intervention supporting the creation of screen content for children. The interconnected system should keep being adjusted to ensure quality children's content can be made and seen by Australian children on commercial free-to-air services.



# THE FUTURE

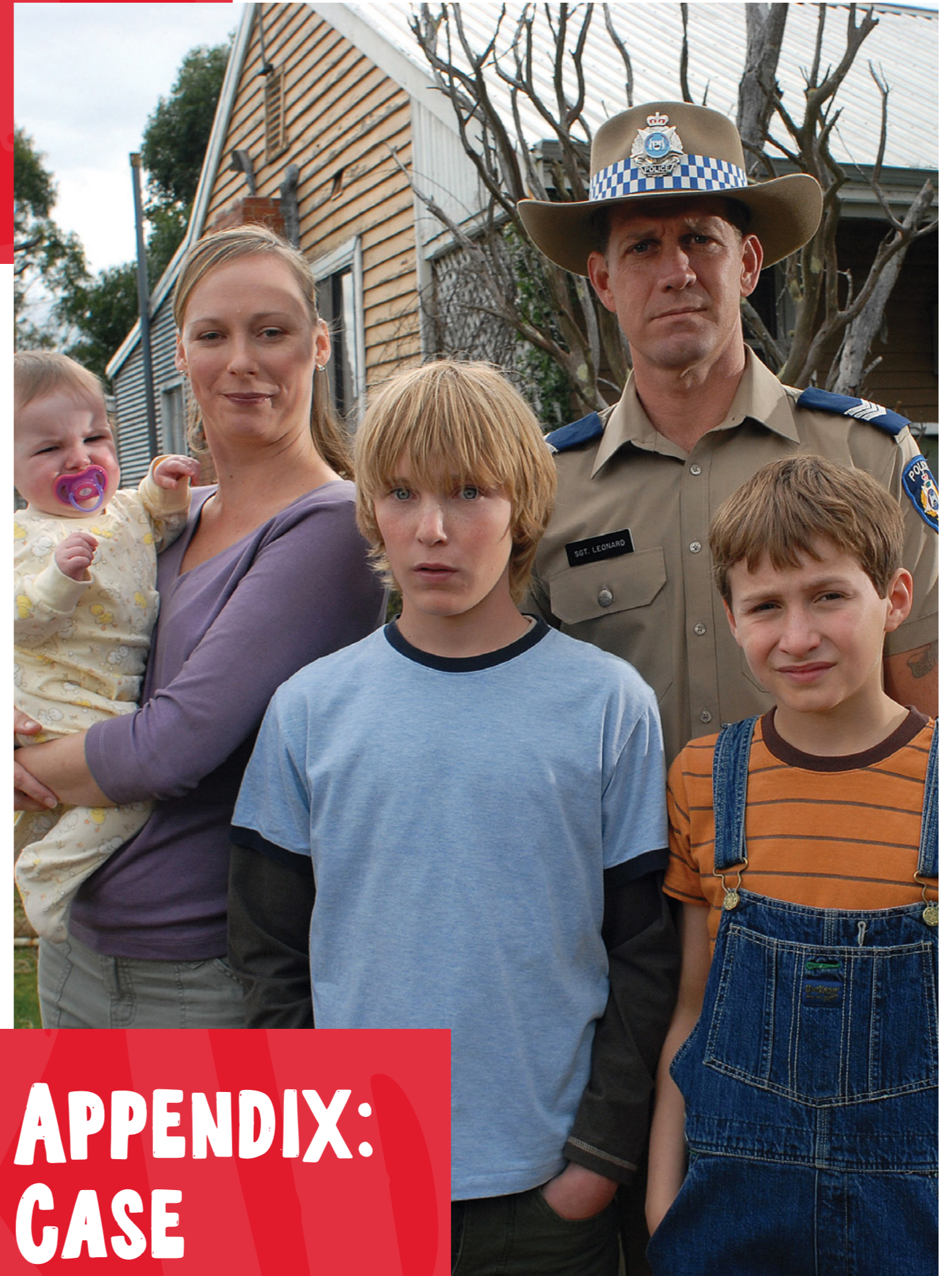


Children are consuming content in this new digital media landscape. But we need to ask ourselves whether there are changes we could make to offer better content, more content and better accessibility to content in a way that also sustains and builds our local screen content production sector.

The support framework of production subsidy, regulatory quotas and funding agencies has generated many hours of entertainment for child audiences and it has adapted over many years but it remains primarily a product of the previous analogue broadcasting environment.

This is a great opportunity for the production industry to work together with commercial broadcasters, subscription television and online content providers to consider improvements to our current content framework for children's content to ensure audiences are well serviced by a range of commercial platforms now and in the future.

Image: *Jay's Jungle* – Ambience Entertainment, Seven Network



## APPENDIX: CASE STUDIES

Image: *Drop Dead Weird* – Ambience Entertainment, Seven Network

# MAKO – ISLANDS OF SECRETS (2013–16)



**WEBSITE:** makomermaids.zdf-b2b.de

**TAGLINE:** Australian mermaids and mermen from the Gold Coast take over the world

*Mako – Island of Secrets* is a live action series produced by Jonathan M. Shiff Productions, and co-produced with ZDF (Germany) and Network Ten. A spin off series from *H2O – Just Add Water*, the series follows Zac, a teenage boy who turns into a merman after accidentally falling into a magical pool of water on the fictional island of Mako.

Premiering on Ten, and then later on Eleven, the production spans 68 x 24 minute episodes across 3 series. The series was produced between 2013–16 and was filmed on location on the Gold Coast, Queensland.

Series 1 of *Mako* was the first live-action Netflix Original children's series, where it is known as *Mako*

*Mermaids*. It was the first children's series to be simultaneously and exclusively released internationally by Netflix, rolling out in 50 territories initially then growing to 120 territories.

The series received production funding from Screen Australia. According to the agency, Series 2 was not only the top-selling Children's TV drama for 2017, but the production has delivered more net returns to investors from overseas buyers than any other television drama over the agency's lifetime. The series performed better than the 34 children's dramas on the agency's books but also the 103 dramas that have been made for adults.

Image: *Mako: Island of Secrets* – Jonathan M. Shiff Productions, Network Ten

# LEXIE AND LOTTIE (2017)



**WEBSITE:** slrproductions.com/content/lexi-lottie

**TAGLINE:** Animated telepathic twin sister detective adventures for 6 to 9 year olds

An Australian Irish German co-production, produced by SLR Productions (NSW) with Telegael (Ireland) and in association with broadcasters Network Ten, Super RTL (Germany) and ZDF Enterprises (Germany).

Based on an original concept by SLR Productions, *Lexi and Lottie* is a 26 x 22 minute animated detective comedy series aimed at 6 to 9 year olds.

Being identical twins is an asset for 12-year-olds Lexi and Lottie, especially when it comes to unravelling mysteries (such as animal theft, missing persons, art fraud, sabotage and just about any crime you can think of) in their country town of Appleton and its Animal Park. The series has been nominated for several awards; 2017 22nd Asian Television Awards – Nominee For Best Children's Television Program; 2017 Sae Atom Awards – Nominee Best Children's Television Program; 2017 Animation Effects Awards

Festival – Best Children's Tv Series; and 2018 Goldener Spatz – Best Animation Series "Art For Art's Sake".

The Sydney based SLR teamed up with long-term partners Telegael, Super RTL, ZDF Enterprises and Network Ten for the production.

Established in 2002 by CEO Suzanne Ryan, SLR Productions is known for preschool property *Guess How Much I Love You*, animated adventure comedy series *The Skinner Boys*, dino-pirate cartoon show *Captain Flinn & The Pirate Dinosaurs*, the live-action series *Sam Fox: Extreme Adventures* and the Emmy Award winning animated series *I Got a Rocket*.

Image: *Lexie and Lottie* – SLR Productions, Network Ten

# BEAT BUGS (2016–18)



**WEBSITE:** [beatbugs.com](http://beatbugs.com)

**TAGLINE:** Beatbugs gets kids boogying to the classic hits of the Beatles

*Beat Bugs* is an Australian and Canadian co-production by Grace - A Storytelling Company (NSW), Thunderbird (Canada) and Beyond Screen Productions (Australia).

The Beat Bugs live in an overgrown backyard filled with fun, music, and adventure where they learn life lessons while having adventures. The series is inspired by the music of The Beatles, with a Beatles song tied to the theme of each episode. The series includes performances by artists world renowned artists such as Eddie Vedder, P!nk, Jennifer Hudson, Robbie Williams, Sia, Rod Stewart, Regina Spektor and many more.

*Beat Bugs* premiered on 7Plus in Australia in July 2016 and then debuted globally on Netflix the following August. The show has also been broadcast on Nick

Jr. in Australia and CBC in Canada. Each of the three seasons is made up of 52 x 11 minute episodes.

*Beat Bugs* has won many awards, including a Daytime Emmy win, five Daytime Emmy nominations and an AACTA (Australian Academy of Cinema and Television Arts) Award for “Best Children’s Television Series”.

The success of the show has expanded into wider commercial success. Licensing deals have been agreed with Target in the US and Tesco in the UK for Beat Bugs merchandise, including toys, books and apparel. A staged production featuring the characters and themes of the show, *Beat Bugs: A Musical Adventure*, began playing in theaters in the US in October 2018.

# LOCKIE LEONARD (2007–10)



**WEBSITE:** [goalpostpictures.com/lockie-leonard](http://goalpostpictures.com/lockie-leonard)

**TAGLINE:** Teen surf rat Lockie Leonard brings the West Australian surf coast to the world

*Lockie Leonard* is a prime example of the universal appeal and longevity of quality Australian children’s live action drama.

Produced by Goalpost Pictures, the show pans 52 x 24 minute episodes across 2 series, which were produced in 2007–2010. Shot in Albany, Western Australia, the series is based on the teen novels by multi award winning author Tim Winton.

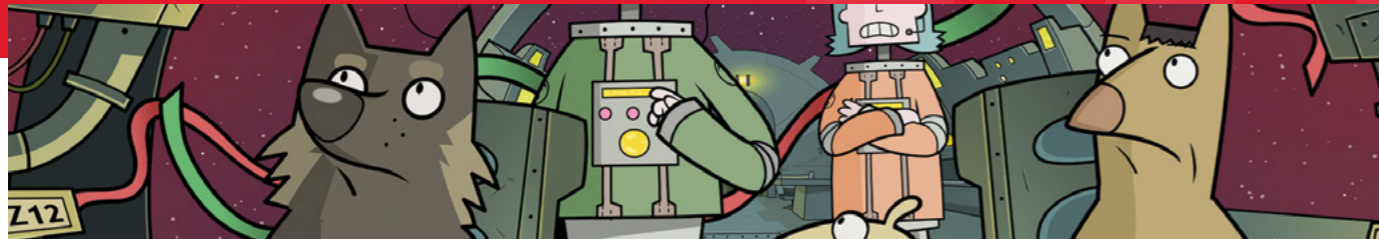
The series follows Lockie Leonard, hot surf-rat, who has moved with his family to the most remote town on earth, Angelus. For Lockie this is a TOTAL LIFE DISASTER: no friends, new school... but then Lockie spots the one thing that makes it all okay, the best surf he has ever seen. Through Lockie’s eyes we view the truly mixed-up, yet very normal life of Lockie, his family and friends.

*Lockie Leonard* has won a swag of awards including: 2008 TV WEEK Logie Award for Best Children’s Series; 2007 AFI award for Most Outstanding Children’s Program and Best Children’s Television Drama; and Nominated for the 2007 BAFTA Awards for Best International Children’s Drama Series.

For a show set in a small coastal town in Western Australia, the series is extraordinarily well travelled. The series has been aired in Brunei to Bosnia, Croatia to Costa Rica, Sweden to Singapore, the Middle East, throughout Asia, Africa and Latin America as well as the major markets of the UK and the US.

First aired in 2006, the series sold to Germany’s top rating children’s channel KiKA in 2016.

# DOGSTAR (2006-7) AND DOGSTAR: CHRISTMAS IN SPACE (2016)



**WEBSITE:** [mediaworld.com.au/dogstar](http://mediaworld.com.au/dogstar)

**TAGLINE:** Dog space comic adventure cartoon created, designed and animated totally in Australia

Produced by Media World Pictures (VIC), *Dogstar* is an animated comedy spanning 52 x 25 minute episodes across two series that was created, designed and animated totally in Australia. Each series of *Dogstar* employed over 100 people. Production of the series was conducted simultaneously in both Melbourne and Perth.

After thousands of years of wars and pollution, humans are forced to abandon Earth for a new planet: New Earth. But not everything goes to plan when the Dogstar, a giant space ark containing all of the world's dogs, becomes lost in space. On New Earth canine replacement units, Robogs, take the place of real dogs. However, the Clark kids, who desperately miss their real dog Hobart, begin a quest through space to find the Dogstar.

The series has been sold to more than twenty countries worldwide including the BBC (UK), ZDF (Germany), HBO (South America, Portugal and The Netherlands) and broadcast on the Nine Network and the Disney Channel in Australia.

*Dogstar* has received many awards including Best Animation (2008) and Best 2D Animated Program (2013) at the Asia Television Awards, Singapore; Silver Plaque For Animated Series at the 2012 Hugo Television Awards, Chicago International Film Festival; Australian Teachers of Media Awards (Best Children's Television Series); Australian Effects and Animation Festival in 2006 (Best TV Animation); and Australian Writers Guild AWGIE Awards (Best Children's Television Script) in 2006 and 2008.

Following the two series the Nine Network treated viewers with a Christmas theme television Dogstar feature film in 2016.

*"The Mambo meets Futurama animation looks fantastic... delivered with attitude and wit."* — Sydney Morning Herald.

Established in 1983, Media World is one of Australia's foremost independent film and television production companies and has successfully developed and produced hundreds of hours of content for both television and the big screen – with major credits in feature films, children's series, animation and prime-time television drama.

Image: *Dogstar Telemovie* – Media World Pictures, Nine Network

# DROP DEAD WEIRD (2017)



**WEBSITE:** [ambienceentertainment.com/films/2016/11/11/drop-dead-weird](http://ambienceentertainment.com/films/2016/11/11/drop-dead-weird)

**TAGLINE:** Aussie family moves to Irish B&B - adjusting to life abroad, as well as Zombie Parents!

*Drop Dead Weird* is a 26 x 24 minute episode live action drama by Airpig Productions (NSW) and Ambience Entertainment (NSW) and co-produced with Irish production company Telegael.

The Australian/Irish co-production follows the hilarious antics of an Australian family who move to rural Ireland to run their family B&B. With three 'fish out of water' Aussie kids, one kooky Irish grandfather and two recently zombified parents running a B&B in a remote seaside Irish village...things are going to get weird... drop dead weird!

The series was shot in Sydney and Galway Ireland, and was a recent finalist in the Children's Production Category at the 2018 Screen Producers Australia Awards.

The series premiered on 7Mate and 7TWO in Australia, as well as RTE in Ireland.

A second series has been commissioned.

Image: *Drop Dead Weird* – Ambience Entertainment, Seven Network

# THE DEEP (2016–19)



**WEBSITE:** [exploringthedeep.com](http://exploringthedeep.com)

**TAGLINE:** Australian Canadian co-production explores the Deep

*The Deep* is an Australian/Canadian co-produced animated television series based on the Aurealis Award winning graphic novel series created by created by multi-award-winning best-selling comic book author and playwright Tom Taylor (*All-New Wolverine*, *Earth 2*, *Superior Iron Man*, *Batman: Legends of the Dark Knight*, *Injustice: Gods Among Us*, *Star Wars: Blood Ties*), illustrated by James Brouwer (*Justice League Beyond*) and published by Gestalt Comics.

The series was produced by A Stark Production (NSW) and Nerd Corps Entertainment (Canada) and animated by French animation studio Technicolor.

The Deep follows the Nekton's, a family of adventurous underwater explorers who live aboard a state-of-the-art submarine, the Aronnax, and explore unknown areas of the Earth's oceans to unravel the mysteries of the depths. The series targets kids 6 to 12

years old and was jointly commissioned by Australia's ABC Television and The Seven Network and was pre-sold to Germany's Super RTL.

The series premiered on 7TWO in 2015 and began broadcasting in Canada the following month on *Family Chrgd*. Netflix later acquired the series and began streaming the show in the US in 2016.

The series has been aired throughout the world: Ici Radio – Canada Télé in Canada, Universal Kids in the US, CBBC (UK), RTS Deux (Switzerland), La Trois (Belgium), Ketnet Belgium), NRK (Norway), DR (Denmark), SVT (Sweden), YLE (Finland), Okto (Singapore) and Super RTL (Germany). *The Deep* won the 2017 Best New Television Series – Kids Category award at Kidscreen Awards (USA).

Two seasons of 26 x 22, and 13 x 22 minute episodes have been created with a third season commissioned.

Image: *The Deep* – A Stark Production, Seven Network

# THE WILD ADVENTURES OF BLINKY BILL (2016)



**WEBSITE:** [blinkybill.com.au](http://blinkybill.com.au)

**TAGLINE:** Irish/Australian/Indian co-production brings to life Blinky Bill with an all Australian cast

*The Wild Adventures of Blinky Bill* is a CGI animated TV series that is the latest incarnation of the iconic Aussie character, following on from last year's Blinky Bill the Movie.

Blinky Bill is back to bring his trademark mischief, mayhem, and humour to life. Along with his best mate and sidekick Jacko, Blinky takes on the role as defender of his outback home, Greenpatch.

An Irish Australian co-production by Flying Bark Productions (Australia), Telegael (Ireland), and Giant Wheel (India) *Blinky Bill* premiered on 7TWO in Australia. It comprises 52 x 11 minute episodes and features an all-Australian cast. The series has been

broadcast widely overseas: Poland, Finland, Brazil, Argentina, Mexico, Canada, Italy, Germany as well as the UK and US.

Flying Bark is an institution in the Australian screen production industry, having started in feature film animation in the 1960s and credits include the iconic *Dot and the Kangaroo* (1977).

In 2017, the series was nominated for both "Best Children's TV Series" at the AACTA Awards and "Best Animated Series Production" at the SPA Awards

Image: *The Wild Adventures of Blinky Bill* – Flying Bark Productions, Seven Network

# KITTY IS NOT A CAT (2017)



**WEBSITE:** [kittyisnotacat.com](http://kittyisnotacat.com)

**TAGLINE:** It's a comedy with a great big heart and a little pretend tail

*Kitty is not a Cat* is a 52 x 11 minute animated series by Bogan Entertainment Solutions (VIC), an independent production company from Coburg in the northern suburbs of Melbourne.

*Kitty is not a Cat* centers on a co-op of stray cats living together in a dilapidated mansion, left to them by an eccentric baroness. The cats' life of constant partying is abruptly interrupted when they answer a knock at the door to find "Kitty" — a cute little girl in an orange

catsuit who followed one of them home. Determined to behave like a feline and not help the cats find her proper human home, Kitty becomes a part of the "family" with hilarious results.

The series won the 2018 SPA Award for best Animated Series Production of the Year. It has also been nominated for Best New Series at Kidscreen 2019 (US).

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## CONTACT

**MATTHEW DEANER**

[matthew.deaner@screenproducers.org.au](mailto:matthew.deaner@screenproducers.org.au)

**FIONA PHILLIPS**

[fiona.phillips@screenproducers.org.au](mailto:fiona.phillips@screenproducers.org.au)



SCREEN  
PRODUCERS  
AUSTRALIA

Cover image: *Kitty is not a Cat* – Bogan Entertainment Solutions, Seven Network