
What happened to my Cartoons:
CARTOON NETWORK
Board of Directors

Co-CD: Thalia Vincent

Co-CD: Diya Nair

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Hello Delegates,

My name is Thalia Vincent, and I am a senior at Emory University studying International Studies and Middle Eastern Studies. I am from Saint Louis, the best city in America. At Emory, I am a part of various organizations, including EIRA.

I have been involved in every facet of the Emory International Relations Association. In the past, I was our volunteer director for our high-school MUN mentorship program, I have competed on the circuit, was Sec-Gen for our high-school conference, and served as chief of Staff for MUNE XIII. I have also been a chair, co-chair, and back-room staffer. I am so excited to try my hand at CDing for the Cartoon Network Committee this year.

As this is my final MUNE, this committee means a lot to me. As a kid, I grew up watching Cartoon Network, Boomerang, and Adult Swim. To be able to run this committee during my final year of college is like wrapping a neat bow on my childhood. I am so excited to see all of the interesting and fun things you all will do as delegates with this committee.

A final note on the committee, there are certain aspects of the committee that borrow from real-life events that have taken place with Cartoon Network. There are also elements that are fully fictional and have never happened. With this being said, do not feel constrained in what you can do in this committee. I am a lover of all things creative, so don't be afraid to appropriately push the limit in your notes, directives, and debates.

If you have any questions, please feel free to reach out to me by email at thalia.vincent@emory.edu

Best,
Thalia Vincent
MUNE XIV CD

Letter from CD

Hello Delegates,

My name is Diya Nair, and I am a junior at Emory University studying International Studies and Human Health. I am originally from Woodbridge, New Jersey, and I've been involved with Model UN for many years. At Emory, I've served in a range of roles across the International Relations Association: at Oxford College, I was Head Delegate, and now at the Atlanta campus I serve on the Secretariat for MUNE. I've had the opportunity to compete on the collegiate circuit, chair at ENMUNC (our high school conference) last year, and staff various committees.

This year, I'm thrilled to be Co-Crisis Director for the Cartoon Network committee. I grew up watching shows like Ben 10 and Courage the Cowardly Dog, so getting to run this committee feels both nostalgic and fun. It's a chance to bring the energy and chaos of Cartoon Network into a MUN setting while also tackling some of the real challenges the entertainment industry faces.

For the committee, you'll be dealing with a mix of real-world challenges and creative scenarios. The goal is to find a balance; keep your ideas practical enough to work, but also use your creativity to make the debate interesting. The best committees come from delegates who stay engaged, think on their feet, and aren't afraid to take the lead in moving the crisis forward.

If you have any questions, please feel free to reach out to me at diya.nair@emory.edu. I cannot wait to see the energy and ideas you all will bring to this committee!

Best,
Diya Nair
MUNE XIV CD

Sensitivity Statement

Given the nature of this crisis committee, delegates will engage with real-world issues such as labor rights, AI ethics, representation in media, and the future of creative industries. These discussions may involve sensitive topics including, but not limited to, racism, sexism, homophobia, transphobia, ableism, and exploitative labor practices in animation and entertainment.

While this committee includes fictional characters and entertainment figures, all delegates are expected to treat the issues at hand—and the communities they affect—with respect and care. Humor and satire may arise as part of creative character portrayals, but they must never come at the expense of marginalized communities or real-world harm.

We uphold a zero-tolerance policy toward hate speech, discriminatory behavior, or any rhetoric rooted in malicious intent. This includes, but is not limited to, racism, sexism, xenophobia, homophobia, transphobia, or harassment of any kind. Delegates found engaging in such behavior may face removal from the committee and disqualification from awards.

If at any point you feel uncomfortable with the content or dynamics of this committee, we encourage you to reach out to the Chair, Crisis Director, or Secretariat. We are committed to making this space intellectually rigorous, creatively engaging, and above all, safe and respectful for all participants.



Welcome to the Board!

Cartoon Network has been one of the defining names in children's programming for decades. Their shows have shaped the childhoods of millions, from *Dexter's Laboratory* and *Adventure Time* to *Steven Universe* and *The Amazing World of Gumball*. But the network that once set the standard for creative animation is now in serious trouble.

In recent years, viewership has dropped sharply. Kids and families are watching less cable and turning to streaming platforms and short-form content. Internal changes following the Warner Bros. Discovery merger have only added to the uncertainty. Rising production costs, debates about AI in animation, and labor disputes are creating new pressures on the company's future. Even Cartoon Network's brand identity, once one of its greatest strengths, is now suffering.

This committee has been brought together in response to that crisis. Over the next 24 hours, delegates will need to confront the biggest challenges facing the network and decide on a path forward. Warner Bros. has made it clear: the solutions proposed here will determine whether Cartoon Network survives as part of the company or is sold off entirely.

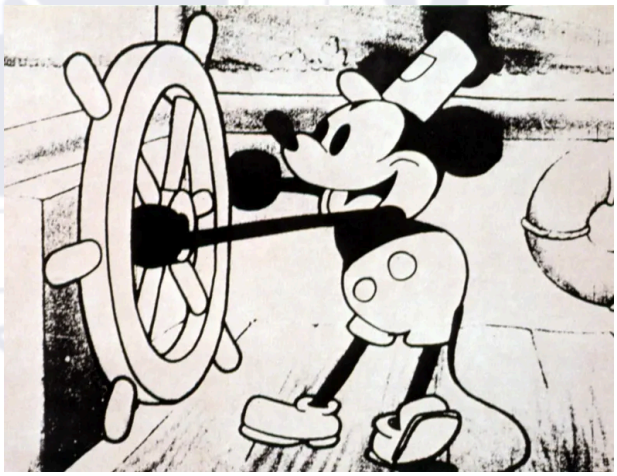
The decisions made in this room will shape the future of the network and, in many ways, the future of animation itself. Delegates will need to weigh creative freedom, financial realities, audience expectations, and corporate priorities as they work toward a plan that can actually save Cartoon Network.

Background

Before Cartoon Network came into existence, there was a long history of children's programming and animation that set the stage for it. It is important to have some background on this history to understand the current state we find Cartoon Network in.

The Beginnings of American Animations and Cartoons

The first animations were not drawn on paper, and instead were images put together using a variety of tools. In 1832, we saw the first iterations of animations, when the phenakistiscope was invented. This device paved the way for innovation in the field of animation, the creation of other devices like the Zoetrope and the Praxinoscope. These early devices, although innovative, involved a time-intensive process to create all the images to make the animation. This problem of early animation is one that we can still find today. Despite this apparent issue, these devices laid the groundwork for the creation of more traditional cartoons in the 1900s. This includes *Humorous Phases of Funny Faces* in 1906. This film was a little under 2 minutes and features 700 images moving at 16 frames per second. Although the film was very short, it was very time-consuming and took around 5 months to make. For the next 20 years, we continued to see animation innovate during what was dubbed "The Silent Era"[1]. The world of animation and cartoons all changed in 1928.



In 1928, the world was introduced to sync-sound and animation by Walt Disney in the film *Steamboat Willie.* This film used celloid animation and hand-drawn frames. There was comical movement, a slight storyline, and music synchronized with all the movements. It also introduced the world to the most well-known cartoon character: Mickey Mouse. This film, and others like it, ushered in the golden era of animation. During this era, names like Disney, Warner Brothers, and Metro-Goldwyn-Mayer (MGM) became powerhouses in the film industry. In the 1930s, through the use of Technicolor, color was introduced to animation. The golden era of animation brought us movies like *Snow White, Pinocchio, Dumbo*, and *Fantasia*. Disney animation was the leader of the animation world. Other companies like Warner Brothers and MGM focused more on live-action movies and screenings, as these were more popular and profitable at the time.

[1]CartooniVerse. "The Entire History of Cartoons." *Youtue*, 22 05 2022, https://youtu.be/vPdTfL0Pcyg?si=_UmkDoQy0w5zxDpD.

Towards the end of this era, in 1957, Hanna-Barbera Productions began its rise. This studio would later come to be the driving force behind Cartoon Network's early library. During this time, animation began to run into two big problems. First, there was an increased demand for cartoons, but the demand was more than the time-consuming process of animating could produce. Second, during the 1960s, with the rise of television at home, people stopped going to the movies as much as they did in previous decades to see animated films. This forced companies like MGM and UPA to shut down their animation studios. In essence, these studios were facing high costs for animation, with very little payout. This problem that persists today ushered in the dark age of cartoons.

During this era of cartoons, the quality of production dropped for many animations. Hanna-Barbera released some of their most popular cartoons during this time, however. This included *the Flintstones, The Jetsons, Jonny Quest,* and *Scooby-Doo, Where Are You!* Other cartoons, like the DC comic cartoons and *Peanuts,* became popular as well. Despite these successes, fans at the time did notice the drop in quality of production. When looking at the cartoons of this era, many noticeable techniques were implemented to cut costs: smudges were used to show action, instead of animating full scenes, movement was not smooth, as fewer frames per second were being used, and loops and suggestions, in the form of onomatopoeias and sound bits, would be used to tell the story.[2] Animators tried to make up for this through the use of better dialogue and storylines. Although the techniques used during this era did have a visible impact on the field of animation, they allowed animation to survive as an industry through the dark ages. In the 1980s and 1990s there was a major turnaround in animation.



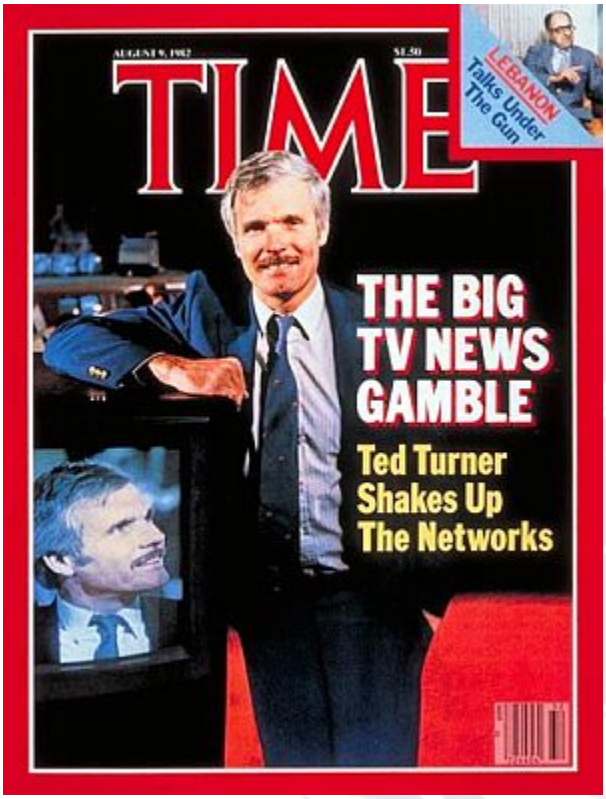
In the 1980s, the quality of animation began to pick up again, as it became more prioritized once again. Disney released new movies like *Duck Tales* and *Chip and Dale.* In 1983, Disney launched their cable network. Warner Bros. (previously known as Warner Brothers) released shows like *Tiny Toon Adventures* and *Animaniacs.* Warner Cable also launched Nickelodeon in 1979 as a channel for live-action and animated children's programming. Later in the 1990s, innovation came to the field of animation and cartoons through the use of computer animation and CGI. Disney continued to lead the field of animation during this time, but soon came a network that changed the face of animation forever: Cartoon Network.

[2] CartooniVerse. "The Entire History of Cartoons."

Cartoon Network Background

Cartoon Network's start is as unique as the channel itself. The history of Cartoon Network can be broken into a few eras, which offer important insight into some of the successes and failures of the network.

Pre-Cartoon Network



Ted Turner is the media mogul behind the creation of Cartoon Network, and had much experience in television before the launch of Cartoon Network. Before Cartoon Network, Turner made various channels that would become the sister channels of Cartoon Network. Turner bought WJRJ, now known as WPCH-TV, in Atlanta GA in the 1970s. This network eventually became WTBS, or TBS. In 1980, Turner launched CNN, a 24-hour news platform. Although this network is extremely popular now, at the time, the idea of it was very different, as people had designated times, built around the traditional 9-5 work schedule, to watch the news in the evening and morning. The thought of airing news all day did not seem profitable, and many thought the channel was destined to fail. However, the network came at the perfect time. American life was shifting and no longer fit into the perfect 9-5 schedule. People needed news at different times of the day, depending on their availability. CNN was a huge success, and the 24-hour streaming format was the inspiration behind Cartoon Network.

Building the Brand

Cartoon Network began as a network with no original programming, but rather was a base for the many cartoons Turner had acquired before it existed. In 1986, Turner got his first set of cartoons after briefly owning MGM. This brief acquisition was an interesting period for Turner, and many people debate why he ultimately decided to buy MGM and later sell it back to Kirk Kerkorian, the original owner of MGM. The deal was a massive economic loss for Turner at the time, as he bought the company for 1.5 billion dollars, but had to sell it back for less than

half of that amount.[3] After the sale, however, Turner was able to retain many classics like *The Wizard of OZ* and *Gone with the Wind*. He created TNT and TCM as bases for many of the live-action films he now owns. He was also able to retain many of the cartoons owned by the brand. This included Tom and Jerry, Looney Tunes, and Warner Bros. cartoons. This was around 60% of theatrical cartoons at the time.[4] The purchase of MGM was certainly very interesting, because although Turner did lose a lot of money initially, he owned many major television networks and had a near monopoly on Cartoons at the time.

In 1991, Turner purchased Hanna-Barbera and gained ownership of the many staples that old-school Cartoon Network was known for. At this point, he owned the majority of popular cartoons. With all of these, the path was written in the stars for Cartoon Network. Turner created a channel for all of the cartoons in his catalog: Cartoon Network. It was a 24-hour stream dedicated solely to animated Cartoons. The 24-hr format was borrowed from CNN. It was a popular format for the same reason mentioned above: it was adaptable to people's schedules. Morning, noon, or night, people could turn to this channel as a dependable source for cartoons.

The Cohen Era

Cohen took over the operations of Cartoon Network in January 1992 as the first president. The network launched on cable TV in October 1992 and experienced rapid expansion. Using the airways of its sister channels, other Turner cable networks, it was able to garner attention and popularity quickly.

In its early stages, the channels would exclusively air vintage cartoons 24-hrs a day. This was a good way for Turner to make use of the cartoons he had ownership of and give them new life. The network eventually released its own fully produced show in 1994 and founded Cartoon Network Studios in October 1994.

With this popularity, the network continued to go far. In January 1995, it began airing a block called World Premiere Toons. This was a time for the network to showcase mini-pilots as a way of audience testing things with viewers. The idea of doing World Premiere Toons was relatively novel. It was proposed by Fred Seibert of Hanna-Barbera. He proposed the idea to Cartoon Network as "50 tries at bat" and said that "if I do something 50 times, one of them's

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[3]Mosley, Marlon. "Content is King: Ted Turner's acquisition of MGM Studios — Mistakes Were Made." Medium, 28 10 2021, https://marlon-mosley.medium.com/content-is-king-ted-turners-acquisition-of-mgm-studios-mistakes-were-made-42f87e5bf37b.

[4]Saberspark. "The History of Cartoon Network." YouTube, 1 June 2017, https://www.youtube.com/watch?v=3qcqdjC6U6U.

got to work”[5]. It turned out to be a huge success. During this time, quality shorts were showcased, and it resulted in many popular shows such as *Dexter's Laboratory, Powerpuff Girls,* and *The Courage the Cowardly Dog Show*. This formula would come to be repeated later in the 2000s and led to shows like *Regular Show*.

Later in 1996, Turner tried his hand again at mergers. Turner Media and Time Warner merged, resulting in Cartoon Network's full access to Warner cartoons, DC, and other new cartoons. The network further expanded in 1997, introducing Toonami. This was a block dedicated to Anime. Although Toonami now finds its home on Adult Swim, it was originally its own block on Saturday nights at 12 am. Toonami served as an introduction point for many Americans to the world of anime, using popular shows like *Dragon Ball* and *Bleach*.



Before the end of the Cohen Era, the other important thing to note is the creation of Boomerang. Boomerang served as a retirement home of sorts for old CN cartoons. It featured shorts like the network did, and many cartoons. Cohen stepped down in 2001 after rumored creative disagreements, but went on to say the reason she stepped down was because she was afraid she would “die queen of cartoons”[6]. Regardless of her reasoning, Cohen’s time was truly one of the golden ages for the network. It cemented the network as a force for creativity and innovation.

The Samples Era

Riding the coattails of the Cohen Era, the Samples era started. Jim Samples took over as President in 2001. In this same year, the network released Adult Swim. This was a programming block intended for adults and occupied the late-night time slot, when after kids were asleep. The network ran original content, reruns, and anime, and has now become famous for its signature Adult Swim white lettering on the plain black background.

The network tried many new things during this era. In 2002 they released their first movie: *The Powerpuff Girls Movie*. This was also the time when the *Cartoon Network City* Bumpers were released. Bumpers were shorts that would appear on the channel between programming blocks. The Cartoon Network City bumper featured characters interacting from

[5]Maher, John. ““We Got 5000 Pitches”: How 'What a Cartoon!' Was Born.” The Dot and Line, 18 February 2020, https://dotandline.net/what-a-cartoon-fred-seibert-interview/
[6]RedWolf316. “Why Betty Cohen Left Cartoon Network.” YouTube, 30 10 2018, https://www.youtube.com/watch?v=iMIwf8k2vCM.

different TV shows. While this is not the first time the network has had crossovers, it's the first time that all the Cartoon Network characters had a city where they all could call home. Creative bumpers like this are what really made Cartoon Network stand out as a brand.

Around 2006, the network tried its hand at live-action programming. Before this, Cartoon Network had only ever had one live-action program ever, called *Space Ghost Coast to Coast.* Even this program, however, was largely animated and only really featured live-action actors doing interviews. Samples' new approach was thus very different for the Network. The notable show from this time was *Out of Jimmy's Head.* This series had a very short run time, but resulted in a spin-off movie.

Samples' time as president was very mixed, and can be described with one word: experimental. His term officially ended in 2007 after a bomb scare. In an attempt to promote *Aqua Teen Hunger Force*, a program that airs on Adult Swim, a series of packages were placed around Boston. Initially, many thought that these packages were bombs and called them in to the local authorities. All the packages turned out to be a big marketing scheme and were placed around the city in the shape of Mooninite, a character from the show. This was a huge failure as a marketing tactic, and Samples stepped down due to it. However, *Aqua Teen Hunger Force* went on and continued to air until 2015.



The Snider era:

Stuart Snider took over the network in 2009, and his era could be characterized by sharp failure but great success towards the end.

By 2007, many of the shows the network had come to be known for had moved over to Boomerang. In 2007, the Network ended the popular cartoon block, Cartoon Cartoon Friday, and Toonami[7]. In 2008, Cartoon Network began a block called Teletoon. This block aired popular Canadian cartoons like *Johnny Test* and *6teen*. Later, the network tried its hand at even more live-action programming in 2009, releasing Cartoon Network Real. This was a series of live-action programming and reality shows that aired during a block. It was not successful at all. People stated that the programming did not align with the network's brand and seemed very out of place on the network.

[7]Kelly, Chris, et al. "Fridays (Cartoon Cartoon Fridays) | The Cartoon Network Wiki | Fandom." The Cartoon Network Wiki, https://cartoonnetwork.fandom.com/wiki/Fridays_(Cartoon_Cartoon_Fridays).

Although many bad things were happening at the network, hope began to return. In 2008 the Cartoon Institute was released, as a successor to What A Cartoon. Similar to what a cartoon, the network aired shorts from smaller creators as a way of finding the next big thing. Although this was not as successful, it did result in shorts for two big shows: *Uncle Grandpa* and *Regular Show*. For the rest of this era, and into the beginning of the next one, the network experienced many successes. This included the release of Regular Show and Adventure Time in 2010, and the Return of Toonami. Before the next era, shows such as *Steven Universe*, *Clarence*, and *Amazing World of Gumball* were released.

The Miller Era and onwards:

2010 and onward have been an interesting time for the network overall. This time and onward correlated with the rise of streaming. Streaming was relatively unimportant in the media landscape in the early 2010s. While streaming was off to a slow start in these years, Cartoon Network was experiencing its cartoon revival.



It all started with *Adventure Time*. *Adventure Time* was a show created by Pendleton Ward, and got its start on Nickelodeon as an animated short. Nick infamously passed on making this short a series, and Cartoon Network slid in. *Adventure Time* launched as a series in April 2010 and was important for both Cartoon Network and children's cartoons as a whole. It dealt with many emotionally intense plots, deep storylines, and mature character development. It was a huge success for the network and set the stage for other cartoons like it, including *Gravity Falls* on Disney Channel, and *Over the Garden Wall,* which went on to win an Emmy. The series that were produced by Cartoon Network Studios, after the success of *Adventure Time,* can only be described as greatness.

The network produced *Regular Show, The Amazing World of Gumball*, and *Steven Universe*. All of these shows were unique in their own ways. *Regular Show* featured exciting plot lines that were perfect for young teens and sort of grew in subject nature as the show went on. *The Amazing World of Gumball* featured various high-quality animation styles that stood out on the network. *Steven Universe* was very popular for its themes, beautiful graphics, and infusion

of various musical genres. The show also featured openly gay characters. All three of these shows did not carry the network alone in this decade. The rise of internet culture, especially on Tumblr, YouTube, and Facebook, gave these shows huge online fan bases. The network took advantage of this and released many digital sources on its official Cartoon Network Website.

Besides these great cartoons, the network was also plagued by other cartoons that have received mixed reviews. This includes *Uncle Grandpa, Teen Titans Go,* and *Clarence.* These shows had both their highs and lows. *Teen Titans Go,* for example, had an amazing episode run based around the song *The Night Begins to Shine* by BER[8]. The episode was a stark departure from the show's traditional structure and quickly became a fan favorite. Creative ideas like this were definitely smiled upon by fans of the Network.

Towards the end of the decade, and the beginning of the 2020s, the network began to face an identity crisis. Most of the shows that were staples of this era came to an end, and new ones were not being made quick enough to replace them. In addition to this, two terrible things were on the horizon at the Network: a disastrous merger and streaming services. In addition to these things, the classic animation problem, of high cost for low payout, was coming back to bite the Network. This leads us to the current state of the committee and where we find the board.

Current Problems

It is 2025, and Cartoon Network is on fire, and not in a good way. The company's internal and external problems threaten the future of the network. Below is a summary of the problems currently being faced by the network.

Internal Problems

Writers and Animators Strike

Many in the world have been upset about the increase in AI in all parts of our lives, and animation has been no different. In early June, a coalition of animation worker unions declared an emergency on GenAI in animation. [9] Despite outcry from animators, Warner Bros. corporate greed is prevailing. They have recently announced internal plans to make a cartoon fully out of AI. The company is stating that this is met to cut cost and effort put into the creation of

[8]"The Night Begins to Shine | Teen Titans Go! Wiki | Fandom." Teen Titans Go! Wiki, Teen Titans Go Wiki, https://teen-titans-go.fandom.com/wiki/The_Night_Begins_to_Shine.
[9]Amidi, Amid. "International Coalition Of Worker Unions Declares Emergency Over AI Use In Animation." Cartoon Brew, 6 June 2025, https://www.cartoonbrew.com/artist-rights/an-international-coalition-of-worker-unions-declares-emergency-over-ai-use-in-animation-247671.html.

Cartoons and cut down on the cost of labor. The show is rumored to leech onto the *Cartoon Network City* bumper and combine characters from multiple previous cartoons into one TV show. The animators and writers of these programs are reportedly not going to receive any credit in this upcoming series due to IP rights.

This has caused a huge upset. Writers and animators have staged a protest outside of Warner Bros. Studios. Although some executives within Warner Bros. see these strikes as a way to fully oust many Cartoon Network employees, it has caused a huge upset among fans. A hashtag has begun on social media platforms titled #Notmycartoons. This problem threatens to harm the current Cartoon Network viewership and Warner Bros. brand perception.

Lack of New Shows and Innovations



Cartoon Network used to be the home of some of the most original and entertaining cartoons. This has included shows like *Regular Show* and *Dexter's Lab*. Although the network used to be known for titles like this and more, its brand can be described by one show now: *Teen Titans Go*. This show premiered in 2013 and has received mixed reviews. Many YouTube commentators with large followings and other online communities have called this one of the worst shows ever made. Others have stated that this show has received too much hate and that YouTube commentators simply were not the target audience of the show. Regardless of how one may feel about the show, it exemplifies one of the biggest problems with the network: a lack of new and original IP. *Teen Titans Go* was a reboot of the 2003 show *Teen Titans,* and even that was based on previous Warner Bros. IP.

Teen Titans Go! epitomizes what many people believe to be the current problem with Cartoon Network. There is a lack of new, interesting, and deep stories told through the Cartoon format coming out of this channel. Although Cartoon Network is not alone in this problem, with other networks facing similar pitfalls, Cartoon Network is certainly suffering greatly from it. If you look at any TV guide, you will quickly see that the network is currently not airing many new TV shows. According to Cartoon Network's fan wiki, the only current original programming being ran on the channel is *We Baby Bears,* which is a reboot of *We Bare Bears,* and *The Heroic Quest of the Valiant Prince Ivandoe,* a Danish-British show produced by Hanna-Barbera Studios. Apart from these shows, the network is mainly showing reruns of older shows. Adult Swim, the nighttime block, has more original programming and seems to be doing better on this front. Their programming includes shows like *Rick and Morty, Smiling Friends,* and *Aqua Teen Hunger Force.*

Despite the success that is happening with Adult Swim, Cartoon Network as a whole is not doing well. Comparing the network now to its prime, it is clear to see that the network is experiencing an all-time low. Warner Bros. has recently announced that it wants to focus on reusing old IP, since it is more marketable to parents. This may confound the problem even more. To many fans it truly seems like Warner Bros. has been slowly destroying the Network, as many problems became more apparent after they absorbed it. Rather, it is the new decision announced by the network, lack of funding for development of new cartoons, or the lack of innovation, the absence of new IP and new series on the channels is not helping the brand.

Death of the Brand

When asked to recall what makes Cartoon Network so special and nostalgic for many older viewers of the network, many stated it was the brand of Cartoon Network that made it so special. Whether it be the bumpers, the cartoon-only format, or the famous logo, the network was known for its amazing branding. When a viewer changed the channel to Cartoon Network, regardless of what time it was (Adult Swim block or cartoon block), they knew they could rely on the network to be interesting, from the programs to the commercials. Now, when turning to Cartoon Network, it seems to be a bland network. From the viewer's perspective, it has lost its spark. This is not due to the lack of IP alone, but things like company structure, corporate culture, and lack of care for workers. The network needs an internal and external rebrand.



The Adult Swim and Cartoon Network Rift

As mentioned earlier, Adult Swim is at a high right now. The network is producing both new programming and showing reruns that have left fans hooked. Some have questioned why these networks still share airwaves. At the Warner Bros. studio, there has been a rift between Adult Swim employees and Cartoon Network Employees. A majority of Adult Swim employees have opted out of participating in the animator and writer strike at Warner Bros. Studio. Cartoon Network Employees believe that Adult Swim employees have a superiority complex, while Adult Swim employees see Cartoon Network employees as being lazy. This has bled into online communities and is causing a major, visible rift in the company that needs to be mended.

<u>External Problems</u>

Merger Problems and the Destruction of Cartoon Network

Cartoon Network is officially a part of the current Warner Bros. Discovery (WBD) company. This company was merged in 2022 after the breakup of WarnerMedia and AT&T companies. After the breakup of this merger, Warner Media was in decline and had a lot of debt. This has made it hard for the company. Once Warner Media and Discovery merged, all of the financial hardship being faced by Warner Bros. intensified. The company now has a total of $37 billion in debt and has been taking measures to cut back on costs.

WBD has done many noticeable things that are literally destroying Cartoon Network. This has included shutting down the original Cartoon Network Studios Building, shutting down the Cartoon Network's Website, and removing Cartoon Network titles from HBO Max, the WBD stream platform. Fans and industry leaders have seen these moves, and some have even gone as far as having satirical funerals for the network. This is a huge deal. Although Cartoon Network Studios is now housed in Warner Bros. Studio, and you can still find most removed Cartoon Network titles on Hulu, due to a licensing agreement, many of the moves WBD has taken seem to be signaling an end for CN in the very near future.



This end seems even more likely due to a new deal that was struck to break up the WBD Merger. The original deal combined Warner Bros. Film, Warner Bros. TV studio, Turner Cable Networks, HBO Max, Discovery, and Discovery+. Although on the surface this was a promising deal, it resulted in what one would call "a confused portfolio hampered by billions in debt and a deeply diluted brand experience."[10] Even objective viewers of the situation can see that these brands have very little overlap in subject matter. The company announced recently, however, that it would separate into two publicly traded companies. One company would be the streaming and studios division. This company will include Warner Bros., DC Studios, and HBO Max. The other company

[10]Szekely, Jenn. "Cable Hangs in the Balance of Warner Bros. Discovery's Split." AdWeek, 30 06 2025, https://www.adweek.com/convergent-tv/cable-warner-bros-discovery-brand-breakup/.

will contain CNN, TNT Sports, and the Bleacher Report.[11] This section will also take on the majority of the WBD company's debt.

Among these deals, it is unclear exactly where Cartoon Network will be. Although it is technically owned by WarnerBros, there is a chance that it falls to company two, which is being dubbed by many as the failing cable company. Warner Bros.' recent licensing agreements with Hulu seem to be signaling the company's intent to sell off the network. Failing to company two, which is being dubbed the "failure" could lead to the demise of the Cartoon Network, but staying with company one, the regular Warner Bros. Company, might also lead to a similar fate due to the second external problem faced by the company.

Streaming is the King of TV

Streaming has grown rapidly in recent years, with platforms like Netflix and Hulu being some of the earliest services, to newer ones like Paramount+, Disney+, and Prime Video. There is no doubt that streaming is now the king of TV. The New York Times reported that more Americans watch TV on streaming services than cable TV.[12] This is not good for Cartoon Network, which has built its decades-old business model on having consistent cable viewers.



Cartoon Network does not have its own streaming platform, but its parent company owns HBO Max, where you would presume you could find many Cartoon Network titles. This is far from the truth. Max has begun removing many Cartoon Network and Boomerang programs

[11]Chmielewski, Dawn, et al. "Warner Bros Discovery splits streaming from cable TV in latest media shakeup." Reuters, 9 June 2025, https://www.reuters.com/business/warner-bros-discovery-split-into-two-companies-2025-06-09/.

[12]Koblin, John. "It's Official: Streaming Is Now the King of TV." The New York Times, 17 June 2025, https://www.nytimes.com/2025/06/17/business/media/streaming-beats-cable-broadcast.html.

from their services. This has included Regular Show, The Amazing World of Gumball, We Bare Bears, and Steven Universe. Adult Swim seems to have been partially saved from this recent purge of titles. You can now find most of Cartoon Network's titles on Hulu, due to a licensing agreement. The removal of these shows from WBD streaming platforms has been seen as a cost-cutting mechanism as well, as the company does not have to pay residuals to writers anymore.

In addition to this, viewership from children, who are the targets of Cartoon Network programming, is very low on Max, with just 13% of 10-12 year old viewers watching Max. What does all of this mean for Cartoon Network? It means that the network may soon become obsolete in the age of streaming, and new IPs may be fully discontinued from the network.

The committee must find a plan to avoid Cartoon Network becoming another lost media. The jobs of thousands, the childhood memories of many, the brand perception of Warner Bros., and the future childhood of many are in the hands of this committee. Cartoon Network must be fixed now to avoid its complete erasure. We need to make this network profitable.

State of the Committee

Affairs are clearly in shambles at the network. Currently, the network is at a loss for talent, with animators and writers on strike from the Cartoon Network branch. This problem worsens the lack of new IP and interesting series ideas coming out from the network. WBD is threatening to dissolve the network, erasing it from air waves. The future of it is truly in the air, and it is up to this committee to fix all the problems. We have called this secret emergency 24-hour committee together to fix all the problems being faced by the network. By the end of the 24 hours, the network will either be put on a trajectory for greatness or cemented in the minds of WBD executives that it needs to be ended. We need to create TV shows, creative solutions, and strike deals over these 24 hours to save the network.

Questions to Consider

1. What place should Cartoon Network have in the future of WarnerMedia?
2. What sorts of new programming strategies can the network use?
3. How can the network reignite its brand?
4. What can we do about the writers' and animation strike?
5. What place does Cartoons and children's programming have in the future of streaming services?
6. Should additional mergers be considered to save the brand?
7. How should the rift between Cartoon Network and Adult Swim be mended?
8. Who is stealing the cartoons from the network and how and we better protect our data privacy?

Character Dossier

Michael Ouweleen

President of Cartoon Network and Adult Swim

Michael has been part of CN and Adult Swim's evolution for decades, and now serves as president of both brands. He oversees overall strategy, content development, and organizational direction. His leadership helped define Adult Swim's rise and guided CN through key programming shifts. Today, Michael faces one of the toughest transitions in the network's history: declining cable audiences, creator unrest, and growing corporate consolidation. He's tasked with steering both brands through a period of disruption—without losing what made them iconic in the first place.

Amy Friedman

Head of Cartoon Network Programming

Amy leads the content vision for both Cartoon Network and Cartoonito, overseeing development, acquisitions, and scheduling for animated and live-action series. She works across teams to ensure the network's programming connects with its core audiences—especially kids and families—while staying fresh and culturally relevant. As media consumption habits shift and streaming becomes dominant, Amy is tasked with making decisions that will define CN's identity for a new generation. She also plays a key role in balancing creative risk with corporate expectations.

Nirali Bodiwala

Director of Strategy Finance

Nirali manages Cartoon Network's long-term financial planning, helping determine where and how the network invests its resources. She works closely with leadership across departments to assess the costs and potential returns of new projects, partnerships, and platforms. Her role is especially important now, as CN faces rising production costs, evolving monetization models, and pressure to adapt to streaming without losing its brand value. Nirali's decisions often determine what gets made—and what doesn't.

Kelly Crews

Vice President of Production

Kelly oversees the production side of CN's content—from pilots and greenlights to post-production and delivery. She coordinates internal teams, manages external studios, and makes sure shows stay on schedule and within budget. With recent changes in animation labor standards, increasing demand for remote workflows, and growing interest in AI-assisted production, Kelly is at the center of conversations about how CN balances innovation, ethics, and efficiency in its production pipeline.

Deena Beach

Senior Vice President of Marketing

Deena leads Cartoon Network and Adult Swim's marketing strategy across broadcast, streaming, and digital platforms. She works to build brand loyalty, launch new shows, and keep CN's identity strong in a highly competitive media environment. Her team handles everything from trailer drops and social media campaigns to event partnerships and influencer collaborations. With more kids discovering content through TikTok and YouTube than TV, Deena is under pressure to modernize the brand's outreach while maintaining its core audience.

Rebecca Sugar

Creator of Steven Universe

Rebecca is widely respected for her work on Steven Universe, which brought emotional storytelling, LGBTQ+ representation, and musical creativity to children's animation. She continues to advocate for creator-driven, inclusive content and often speaks publicly on industry ethics. In a landscape increasingly shaped by technology, automation, and commercial pressure, Rebecca represents a vision of animation that centers care, empathy, and artistic intention. She remains deeply connected to CN's audience and legacy.

Genndy Tartakovsky

Creator of Dexter's Laboratory, Samurai Jack

Genndy is a key figure from CN's formative years, known for his bold visual style and uncompromising storytelling. He's worked in both television and feature animation, with experience navigating studio politics while pushing creative boundaries. As the network evolves, Genndy has become a vocal advocate for artistic control and thoughtful pacing in an industry that increasingly favors speed, scale, and algorithm-based decisions.

Ben Bocquelet

Creator of The Amazing World of Gumball

Ben is known for his unique blend of visual styles and self-aware humor. Gumball was praised for its creativity and cultural commentary, and Ben remains closely involved in conversations about how creator rights and intellectual property are handled at CN. He's particularly concerned about recent discussions around AI-generated content and how it may compromise originality, voice, and authorship.

Pendleton Ward

Creator of Adventure Time

Pendleton's work on Adventure Time helped usher in a new era of emotionally layered, surreal storytelling on CN. Although he's stepped back from active production, his influence is still deeply felt. He brings a distinct perspective focused on imagination, experimentation, and keeping animation weird—in a good way. He's skeptical of corporate trends that flatten creative work, and continues to advocate for space where unusual ideas can thrive.

J.G. Quintel

Creator of Regular Show

J.G. built Regular Show around themes of nostalgia, coming-of-age, and millennial adulthood—resonating with both younger audiences and older fans. As the animation landscape moves into streaming and multigenerational storytelling, J.G. is interested in how CN can grow up with its viewers. He's thoughtful about balancing humor and depth, and supports expanding beyond traditional "kids-only" programming constraints.

Dan Harmon

Co-creator of Rick and Morty

Dan is known for his sharp writing, meta-humor, and blunt opinions on industry practices. His work on Rick and Morty positioned him as a major player in adult animation, and he often engages with issues around labor rights, studio interference, and the creative risks of over-reliance on IP. In committee, Dan brings a strong voice in support of writers and a critical view of automation and corporate consolidation.

Steve Callaghan

Showrunner for Family Guy and American Dad

Steve has spent years managing high-volume production and navigating the expectations of network television. He values structure, consistency, and broad appeal. While others push for experimentation, Steve often defends traditional models of adult animation that have stood the test of time. He offers a pragmatic perspective on how to keep shows profitable, sustainable, and culturally relevant.

Toyotarou

Artist of Dragon Ball Super

Toyotarou is the successor to Akira Toriyama and the current artist of Dragon Ball Super. He represents a bridge between Japanese and Western animation markets, and brings insight into how anime is distributed, licensed, and adapted globally. He's careful about how franchises evolve and is protective of creative authenticity, especially when it comes to adapting cultural works for new audiences.

Dave Krinsky
Showrunner of King of the Hill
Dave's background is in comedy grounded in realism. His work on King of the Hill focused on slow-burning character arcs and day-to-day life. Now, as conversations about adult animation shift toward high-concept sci-fi and surrealism, Dave offers a reminder that subtle, human storytelling still has a place. With talks of a revival, he's also exploring whether CN can support this type of narrative in today's landscape.

Johnny Martinez
CN Superfan
Johnny represents the viewers who've grown up on Cartoon Network—from Powerpuff Girls to Craig of the Creek. He knows the lore, the fandom discourse, and the heartbreak of show cancellations. While he has no formal industry experience, he brings a genuine connection to the network's impact and speaks for the generation that wants to see CN thrive—not just survive.

MatPat
Digital Creator and Media Analyst
MatPat rose to fame through Film Theory and other YouTube channels that combine entertainment and analysis. He understands how audiences interact with content in a digital-first world and brings a creator's perspective to the table. He's a strong advocate for platforms that support content diversity, algorithm transparency, and partnerships between legacy networks and digital creators.

Saberspark
Animation Commentator
Saberspark is one of YouTube's most prominent animation analysts, with videos that dive into Cartoon Network history, the rise and fall of specific shows, and the state of children's TV. He often critiques corporate decisions and highlights forgotten or underrated series.

Tara Martinez
Parent Advocate
Tara is the mother of two young Cartoon Network fans and an active member of several national parent media councils. She pushes for shows that are safe, educational, and age-appropriate, while also valuing creativity. Tara often raises concerns about screen time, advertising to children, and how streaming platforms expose kids to content outside CN's traditional brand.

Maya Trujillo

Child Development Researcher

Maya is a university professor who studies how television and digital media affect child learning and behavior. She works with non-profits and public agencies, often providing testimony about what kinds of stories help or harm children's development. She challenges networks to think about responsibility alongside profit and reach.

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