Sidney Clifton
head of animation
Mattel TV, UK

'This is a moment to be very creative, to extend as much as possible collaborations and alliances. We are focused on developing good IPs for TV, generating rich synergies with our other areas. As more complete as you are, you can get better results'.

Olivier Dumont
president
Hasbro, USA

'An example of what we are doing is 'The Amazing Digital Circus', that gained massive viewership with just one YouTube episode, making Netflix acquire streaming rights and Moose Toys secure toy rights'.

Delphine Dumont
CCO
Banijay Kids & Family, UK/France

'We are always on the lookout for great IP that is struggling with financing and we can invest in the role of co-producer, distributor or other, we are very flexible in business models. And being present in UK, France and Italy, we are able to leverage local tax incentives'.

Jinko Gotoh
producer
Sony Pictures Animation (USA)

'This is a moment of big changes and of opportunities at the same time, animation people must be open to evolve and to generate new production, distribution models. There is future for sure, but this is a time for clever decisions'.

Brenda Maffuchi
head of co-productions
DeAgostini Media/Kidsme (Italy)

'Linear media is more and more difficult for animation, we are creating IPs special for digital/platforms. Also, kids are smarter nowadays, we are testing real stories for target 10 years. The pre-school is always the more loyal segment, but not necessarily the more productive one. The 7 years old kids are mostly in YOUTUBE, while the +10 are already on a gaming platform… you have to evolve, no options'.

Julien Borde
president
Mediawan Kids & Family (France)

'This year we have more cooperations, coproductions, more international partners, we are involved with YOUTUBE platforms, as El Reino Infantil. About product, we have more Japanese Anime alike contents, more edutainment. We agreed with Miraculous to develop short-form series for smartphones. There are many disruptive news vs. last year'.