

# television **Asia** *plus*

[www.onscreenasia.com](http://www.onscreenasia.com)

Vol. 26 | Issue 03 | June-July 2019

**SGIFF makes  
waves in SEA**

**5G for content  
market**



# television *Asia*



[www.tva.onscreenasia.com](http://www.tva.onscreenasia.com)

**For advertising opportunities, please contact:**  
**K. Dass at Tel: (65) 68289333 | email: [editorial@harvest-info.com](mailto:editorial@harvest-info.com)**

## Making waves in broadcasting

Major Satellite operators were in Singapore attending CommunicAsia recently. Asia Satellite was selected by WarnerMedia as a strategic partner for regional distribution of its flagship high-definition services via its AsiaSat 7 craft at 105.5°E, said to be the world's most watched orbital slot.

Since 1999, AsiaSat has been distributing a total of five WarnerMedia SD channels on AsiaSat 7 and previously on AsiaSat 3S. Since transmission, these channels have gained access to hundreds of rebroadcast networks and hotel networks across the Asia-Pacific region. From September 2019, AsiaSat 7 will carry a total of eight HD and three SD channels of content from news, entertainment, to children, films and drama. Channels include CNN International, Cartoon Network, Boomerang and Warner TV in Asia-Pac, as well as HBO HD in South Asia.



K. Dass, Editor-In-Chief

From Malaysia, Measat will distribute the Travelxp 4K HDR channel across the region, following an agreement with Celebrities Management Private Ltd (CMPL). The international travel channel will join Measat's ultra HD (UHD) video clients in broadcasting from 91.5 degrees East. From there, it will be distributed to TV platforms and operators in more than 100 countries across the Asia-Pacific. Based in India, Travelxp 4K is India's first 4K / ultra HD channel and the world's first 4K/ultra HD HDR travel channel. It offers hundreds of hours of travel programming from all over the world.

Direct-to-home (DTH) operator Dish TV India has teamed up with video technology company Kaltura to power multiscreen access for its over-the-top (OTT) platform Watcho. Watcho, which launched in April, includes linear TV, video-on-demand (VOD) and time-shifted TV content, as well as providing the facility to upload user-generated content onto the OTT platform. Working with the Kaltura TV Platform will ensure the service can operate across multiple devices, through cloud technology. Watcho goes way beyond a TV everywhere service providing a personalised TV experience.

Still in India, Indian premium streaming platform Hotstar is streaming the ICC Cricket World Cup in six languages, adding a social layer, and delivering coverage in the US and Canada. The platform has registered a two times growth in viewership for one day internationals (ODIs) in the past year. It is now hoping the round-robin format of this year's Cricket World Cup and the large number of games featuring India will attract even more viewers for the tournament that opened on 30 May in England and Wales.

This year, consumers in the US and Canada will also be able to catch all the action on Hotstar on the web, Google Play store, App Store, as well as on Roku TV, Apple TV, Amazon Fire TV Stick, Android TV, and Samsung Smart TVs.

Following the success of Hotstar's #KoiYaarNahiFar campaign for IPL 2019, the platform is retaining the social layer with the Watch 'N Play feature. Viewers will get the opportunity to invite their friends and family to the platform, enabling them to watch the matches and play the Watch 'N Play game together. They can chat about the match and share their experience, with friends, family, experts and celebrities wherever they are located. During this year's IPL cricket tournament, the platform registered more than 300 million unique users and witnessed a 74% increase in watch-time, compared with last year.

### PUBLISHING

K.DASS

EDITORIAL-IN-CHIEF/PUBLISHER

editorial@harvest-info.com

(65) 6828 9333

### EDITORIAL

YI AN ANG

EDITORIAL ASSISTANT

angyian1998@gmail.com

(65) 6828 9333

ANG LER SING

EDITORIAL ASSISTANT

sales@harvest-info.com

(65) 6828 9333

ALISON YEO

EDITORIAL ASSISTANT

design@harvest-info.com

(65) 6828 9333

### DESIGN/PRODUCTION

SAMANTHA THAM

GRAPHIC DESIGNER

samanthatkq@gmail.com

(65) 6828 9333

**HARVEST**  
**Information Pte Ltd**

120 Lower Delta Road  
 #09-07, Cendex Center,  
 Singapore 169208  
 Tel: +65 6828 9333

Printed in Singapore

Television Asia Plus is published seven times a year. All rights reserved. Please address all subscription mail to Television Asia Plus at the above address or phone number. For annual air-speeded scripsions for non-qualified subscribers, please contact Editorial department at editorial@harvest-info.com. Television Asia Plus Volume I

3	The Rundown
7	People
8	C-Suite
10	Opinion
11	Feature
14	Technology
27	Review

3

## HBO Emmy-Winning series Big Little Lies returns 10 June



HBO Emmy-winning series Big Little Lies returns same time as the U.S. on Monday, 10 June at 9am, exclusively on HBO GO and HBO.

4

## Dalet expands partnership with Maple Leaf Sports & Entertainment



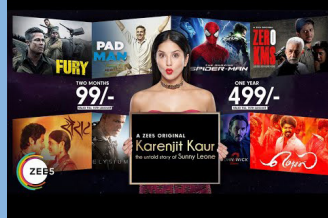
## 6 Toonz Media Group acquires a Majority Stake in Telegael

5

## CBS Studios International and Russia's Amedia TV announce major licensing agreement



## 8 ZEE5 brings the flavour of India to global audience



ZEE5's Archana Anand, Chief Business Officer, Global shares her view with K. Dass.

10

## How broadcasters can ease their archive footage storage headache

11

## The Sports OTT Tipping Point

New report forecasts sports OTT technology spend will hit \$6.8 billion by 2021; investment in real-time engagement features results in 24% uplift in subscriber acquisition as 'freemium' model becomes more prevalent. And for most fans, £30/\$39 per month has become the cut-off point for spend on sports content.

12

- The inaugural edition of Travelling Waves takes five short films by emerging filmmakers on a multi-city Southeast Asian tour to facilitate regional filmic dialogue
- Presenting an all-new format of New Waves, the fourth edition gathers veteran and emerging filmmakers for an intimate weekend of screenings and a panel discussion



## Singapore International Film Festival makes waves in Southeast Asia ahead of its 30th edition



## 23 Viacom18 further expands its regional play with COLORS Gujarati Cinema

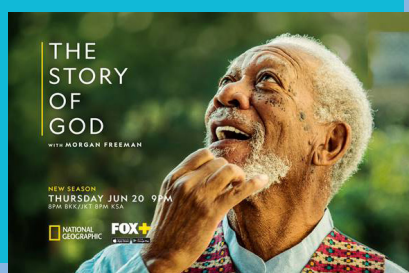
## 14 Vertiv and 451 Research Release New Report on 5G Preparedness and Technical Enablers

## 15 5G – the game changer for the content market

19

## Embark on a new global quest to unlock the mysteries of spirituality in The Story of God with Morgan Freeman

Emmy-nominated series returns with a third season from executive producers Morgan Freeman, Lori McCreary and James Younger of Revelations Entertainment.



## 24 Ascendas-Singbridge to develop Smart Urban Co-Innovation Lab



## Telemundo's *La Reina Del Sur* Season Two features Miami Symphony Orchestra soundtrack

**MIAMI** – For the first time ever, the Miami Symphony Orchestra records soundtrack for a television series, Telemundo's much anticipated *La Reina del Sur* Season Two. This musical collaboration marks yet another historic milestone as the network continues to raise the bar in the production of premium video content for US Hispanics.

The creation of the soundtrack is the result of the partnership between Eduardo Marturet, Music Director and Conductor of the Miami Symphony Orchestra, and Latin Grammy-nominated composer and musician, Alberto Slezynger, working together with Marcos Santana, President of Telemundo Global Studios, who is also Showrunner and Executive Producer of the series. The music score was created by Alberto Slezynger and his team at Personal Music, exclusively to accompany the series' diverse storylines, from the romance to the suspense to the fast-paced action and was interpreted by a complete symphony orchestra of over 50 musicians, conducted by the world-class director Eduardo Marturet.

Shot on location in eight countries, the return of *La Reina del Sur* is set eight years since powerful drug trafficker Teresa Mendoza disappeared into the U.S. Federal Witness Protection Program after bringing down Mexican presidential candidate Epifanio Vargas. Hers is now a life of total anonymity in Italy as "Maria Dantes," peacefully raising her daughter Sofia in the Tuscan village of Massa Marittima. However, her life takes an unexpected turn and she will do the impossible to reclaim her throne as *La Reina del Sur*. **TVApplus**

## PCCW Global and TESPOK to launch first African roaming IPX

**HONG KONG** – PCCW Global, the international operating division of HKT, Hong Kong's premier telecommunications service provider, and Kenyan technology service provider TESPOK have signed a Memorandum of Understanding to provide Africa's first mobile data roaming exchange point, an IPX based networking infrastructure that will keep roaming data on the continent while dramatically improving user experience, gaining network efficiencies, decreasing costs, and reducing loads on international cable infrastructure.

Growing demand for bandwidth-intensive applications such as YouTube, Netflix, and WhatsApp are fueling demand for 3G and 4G high-speed mobile networks throughout Africa. However, providing these services to roaming mobile users is fraught with difficulties because most roaming data currently transfers via the closest data Internet exchange points located in distant locations. The increased latency caused by this inefficient network scenario explains why roaming customers are frequently frustrated by poor service quality.

The PCCW Global and TESPOK solution is to set up a local African data roaming Internet exchange point strategically located in Kenya. The exchange point itself will be connected to PCCW Global's world-class tier one network consistently ranked within the top 10 for global IP peering. **TVApplus**



## HBO Emmy-Winning series *Big Little Lies* returns 10 June

**SINGAPORE** – HBO Emmy-winning series *Big Little Lies* returns same time as the U.S. on Monday, 10 June at 9am, exclusively on HBO GO and HBO. The episode repeats on the same day at 10pm on HBO. New episodes premiere every Monday at the same time.

The second season of this subversive, darkly comedic drama will explore the malignancy of lies, the durability of friendships, the fragility of marriage and the vicious ferocity of sound parenting. Relationships will fray, loyalties will erode...the potential for emotional and bodily injury shall loom.

The Monterey Five – Madeline (Reese Witherspoon), Celeste (Nicole Kidman), Jane (Shailene Woodley), Renata (Laura Dern) and Bonnie (Zoë Kravitz) – are joined by Celeste's visiting mother-in-law, Mary Louise (Meryl Streep), and their husbands, Ed (Adam Scott), Nathan (James Tupper) and Gordon (Jeffrey Nordling), in this seven-episode season.

Created by David E. Kelley; teleplays by David E. Kelley; story by David E. Kelley and Liane Moriarty; based on the novel by Liane Moriarty; directed by Andrea Arnold; executive producers, Nicole Kidman, Reese Witherspoon, David E. Kelley, Andrea Arnold, Jean-Marc Vallée, Bruna Papandrea, Per Saari, Gregg Fienberg, Nathan Ross and Liane Moriarty. **TVApplus**

## HBO renews hit comedy series for a third season

**SINGAPORE** – Following its recent second-season premiere, HBO has renewed the hit comedy series *Barry* for a third season, it was announced yesterday by Amy Gravitt, executive vice president, HBO Programming.

Created by Alec Berg & Bill Hader, who stars in the title role, *Barry* launched its eight-episode second season 1 April. This season, Barry is attempting to untangle himself from the world of contract killing and fully immerse himself in acting. But while Barry has eliminated many of the external factors that pushed him towards violence, he soon discovers they weren't the only forces at play. What is it about his own psyche that led him to become a killer in the first place?

Other Season 2 cast regulars include: Stephen Root as Barry's handler, who is alarmed to contemplate a future without his primary source of income; Sarah Goldberg as a dedicated acting student who becomes the object of Barry's affection; Anthony Carrigan as an unfailingly polite mobster; and Henry Winkler as a pompous yet endearing acting teacher who takes Barry under his wing. **TVApplus**



## Autentic Distribution announces MIPTV sales



**CANNES** – Autentic Distribution has announced several sales packages for this year's MIPTV, with purchases from Al Jazeera Documentary Channel, Australian broadcaster Foxtel, RTL Germany' Channel Geo TV and others.

Al Jazeera Documentary Channel have purchased a Culture and Science package with over 20 hours of programming. These include titles such as 15th Meridian East – *Similarity in Difference* (5 x 52') by Autentic and DM Film, *Future of Mobility* (3 x 30') by Infokontor and motorvision, *Cyborgs: Human Machines* (45'), produced by Hoferichter & Jacobs, or the nature programme *Masai Mara: The Big Hunt* (52') by Tesche Documentary Filmproduction.

The Australian broadcaster Foxtel is dealing with the history of aircraft. They have bought eleven programme hours from us with the titles *The DC3 Story – The Plane That Changed the World* (52') by Vidicom Media and the series *German Secret Aircraft* (10 x 50') by Aerocinema.

RTL Germany's Channel Geo TV have opted for titles from the genres of Culture and Nature. Wildlife. Among them are Filmtank's *Last Treasures of the World* (90', 52'), which leads us far away from civilization to the last indigenous tribes, and also the three WDR nature documentaries *Wild in the West - The Eifel* (45'), *The Jungle of Tomorrow - Eifel National Park* (45') and *Surprise Eggs - News from Cuckoo and Co.* (45'). **TVApplus**

## The Late Late Show with James Corden returns to London



**NATIONAL** – CBS' Emmy Award-winning *The Late Late Show* with James Corden is returning to London, England to broadcast four special episodes from the historic Central Hall Westminster, Monday, June 17 – Thursday, June 20 (12:37 AM-1:37 AM, ET/PT) on the CBS Television Network.

The London broadcasts will feature Gillian Anderson, Millie Bobby Brown, Jessica Chastain, Michael Fassbender, Paul Giamatti, Tom Hanks, Chris Hemsworth, Lily James, James McAvoy, Ian McKellen, Simon Pegg, Sophie Turner, plus magic from David Blaine and music from Little Mix and Mumford & Sons. Additional guests will be announced closer to air.

During the London-based episodes, Corden will share highlights of his homeland with American viewers, and *The Late Late Show's* signature musical and comedy segments will get a British makeover. This marks the third U.K. trip for *The Late Late Show* with James Corden.

Sky, which is the exclusive home to *The Late Late Show* with James Corden in the U.K., will broadcast the London-based episodes June 18-21 on Sky One and NOW TV. The show is also available on demand and on NOW TV. **TVApplus**

## PCCW Global and TSF connect Mozambique disaster mission

**HONG KONG** – PCCW Global, the international operating division of HKT, Hong Kong's premier telecommunications service provider, and disaster communications organization Télécoms Sans Frontières have received official recognition from the Mozambique National Institute for Disaster Management (INGC) for their combined and ongoing mission to provide critical communications services in support of relief efforts following two tropical cyclones which devastated the southern African country recently.

## Inter Medya's *Flames Of Desire* sold to Colombia

**NATIONAL** – Inter Medya announced that they sold *Flames Of Desire* to Colombia. The Turkish distributor had also previously concluded deals in Puerto Rico, US Hispanic, MENA region and Serbia for the hit drama.

Produced by Most Production, *Flames Of Desire* focuses on the love, convergence, victories, and struggles of the heroes who fall behind in their desires and their possessions. In an effort to reconcile after a huge dispute, Bayram and his best friend Salih plan to marry their children to one another when they are of age.

Living a successful and wealthy life in Istanbul with his two children, Bayram does not forget his promise to Salih. When his son Kerim graduates from college, they decide to move back to his childhood village where Salih lives together with his two daughters; Hulya and Melek.

While Salih also plans to keep the promise he made years ago, their children have each established a life of their own and shifted their love interests and goals into different directions. **TVApplus**

## Dalet expands partnership with Maple Leaf Sports & Entertainment



**NEW YORK, NY** – Dalet, a leading provider of solutions and services for media organizations and content professionals, today announced that Maple Leaf Sports & Entertainment (MLSE) has expanded its Dalet installation to improve overall fan engagement and experience as well as tap into new markets that ultimately increase revenue. The state-of-the-art Dalet solution features advanced sports production and distribution for MLSE's four professional sports teams: Toronto Maple Leafs (NHL), Toronto Raptors (NBA), Toronto FC (MLS) and Toronto Argonauts (CFL).

MLSE captures an enormous amount of content from games, practices, media scrums and interviews, and carefully curates that content for delivery to an omnichannel experience their fans have come to expect. Leveraging Dalet Galaxy, MLSE effectively wrangles content with a detailed metadata scheme that makes it accessible and useable in the moment and in the future.

By unifying content ingest, production and distribution into a cohesive ecosystem, Dalet Galaxy enables operations to have greater agility to share content across divisions, bureaus and remote locations, driving the interconnected storytelling they require across the brand. **TVApplus**



Cyclone Idai earlier made landfall near Mozambique's fourth largest city of Beira, tearing through Mozambique's coastal region and bringing hurricane-force winds, heavy rains and flooding to the provinces of Zambezia, Sofala, Manica and Tete. More than 1,000 people lost their lives as a result of Idai and thousands more have been injured or displaced.

The cyclone also devastated the region's electricity and communications infrastructure, frustrating disaster response teams that require effective communications in order to coordinate emergency services and relief efforts. Beira city itself suffered extensive damage, with almost 80% of the economic infrastructure destroyed. **TVApplus**

## CBS Studios International and Russia's Amedia TV announce major licensing agreement

**LOS ANGELES, AMSTERDAM and MOSCOW** – CBS Studios International and leading Russian pay TV and SVOD platform Amedia TV announced a new, exclusive, multi-year, multi-series content licensing agreement.

As part of the agreement, Amedia TV will license a variety of CBS All Access original programming, with Russian audiences gaining exclusive access to hits like *The Twilight Zone*, narrated by Jordan Peele, along with upcoming series *Why Women Kill* and Stephen King's *The Stand*.

Amedia TV will also showcase a wide selection of SHOWTIME programming in Russia, bringing a roster of Emmy and Golden Globe-winning series from the premium cable network to the territory. Current series *Black Monday* and *Kidding* are part of the agreement, along with a substantial volume of SHOWTIME programming from its epic library, including *Californication*, *Dexter* and *House Of Lies*. The agreement also covers upcoming SHOWTIME series *Penny Dreadful: City Of Angels* and limited series *The Loudest Voice* starring Russell Crowe. **TVApplus**



## HBO drama series Gentleman Jack renewed for second season

**SINGAPORE** – Following the show's April debut, the HBO drama series *Gentleman Jack* has been renewed for a second season.

*Gentleman Jack* premieres same time as the U.S. every Tuesday at 10am, exclusively on HBO GO, and concludes its eight-episode first season on Tuesday, 11 June. The series tells the story of Anne Lister, a woman who had a passion for life and a mind for business, and bucked society's expectations at every turn.

Set in the complex, changing world of 1832 Halifax, West Yorkshire – the cradle of the evolving Industrial Revolution – *Gentleman Jack* follows Anne Lister, who is determined to transform the fate of her faded ancestral home, Shibden Hall, by reopening the coal mines and marrying well. But the charismatic, single-minded, swashbuckling Lister – who dresses head-to-toe in black and charms her way into high society – has no intention of marrying a man.

Based in historical fact, the show examines Lister's relationships with her family, servants, tenants and industrial rivals and, most importantly, would-be wife. The real-life Anne Lister's story was recorded in the five million words of her diaries, and the most intimate details of her life, once hidden in a secret code, have been decoded and revealed for the series. **TVApplus**

## Sunset+Vine and ICC extends Partnership

**LONDON, UK** – Sunset+Vine, the UK independent TV sports production and media company, has been awarded a new four year host production deal by the ICC covering all live event production services for ICC TV until 2023, excluding the India events in 2021 and 2023. In addition, Sunset+Vine will also produce daily highlights packages for all events. The contract was awarded under competitive tender.

The ICC Live Events 2019-2023 contract covers 11 tournaments: the Men's and Women's T20 World Cups; the Women's Cricket World Cup; the Under 19 Cricket World Cup; the inaugural World Test Championship, as well as the various qualifiers for these tournaments. They will take place across seven host destinations: Australia, England & Wales; South Africa, New Zealand, West Indies, Zimbabwe and the UAE.

## ADD Content signs deal with Channel One

**Tel AVIV** – Global content creation and distribution company ADD Content has signed a scripted format deal with Channel One in Russia for its Israeli drama *Sirens* (Betulot), which will air this year.

Produced by AMEDIA Production and SREDA Production Company and directed by Sasha Kiriyeenko with Alexander Kuznetsov serving as DOP, the Russian version of *Sirens* will feature a script by Maria Saprykina, Alexander Topuria and Irina Zui *Sirens*, and production design by Leonid Kipnis. Producers on the show are Leonard Blavatnik, Nelly Yaralova, Alexander Tsekalo while Leva Andrejevaite, Pyotr Fyodorov, Darya Moroz, Merab Ninidze, Vera Voronkova and Mikhail Gorevoy lead the cast.

Originally created by Shahar Magen and Adam Sanderson and produced by July August for Hot 3 in Israel where a third season is set to debut shortly, *Sirens* has proved a hit outside its domestic territory with the original series airing on Globosat in Brazil and Altice in France through deals negotiated by international distributor ADD Content.

*Sirens* (Betulot) is a mystery thriller telling the story of a policewoman from Eilat investigating the murder of her younger sister. In the Russian adaptation the action takes place in Tuapse – one of the biggest resorts on the Black Sea where the local policewoman Larisa Nazarova finds the dead body of her twin sister drowned in the lake Abrau. **TVApplus**

## News18.com launches first-ever brand campaign

**NATIONAL** – News18.com, India's pre-eminent news portal, has launched their first-ever brand campaign, that highlights their motto of offering a comprehensive perspective, that goes beyond the mainstream coverage prevalent in the current media landscape.

The new brand campaign reaffirms News18.com's leadership position towards providing extensive and authentic wide-spread news reporting across the length and breadth of the country. Bringing forth the brand's new proposition - #GetCloserToTheNews, News18.com has always endeavored to become the one-stop news destination for the on-the-go audience.

Conceptualized by Fisheye Creative Solutions Pvt. Ltd, the campaign showcases the experiential realm News18.com's readers are immersed into. Using News18.com's established credentials, this quartet of brand films, that cover politics, cricket, and the army, highlights the network's exhaustive line of reportage that offers news across 12 languages. The digital news publication stands out with its in-depth coverage and vast on-ground presence that offers the reader a front row seat/bird's eye view to all that is happening in real time. **TVApplus**

Huw Bevan, Sunset+Vine's Head of Cricket will be the Executive Producer supported by Gavin Scovell, as Lead Director and Joanna Lowndes Lumb, as Head of Production.

Sunset+Vine has won 26 major broadcast awards for its cricket coverage including five BAFTAs as well as introducing innovations such as the Red Zone, Snickometer, the Analyst, Hawk-Eye and the ultra slomo camera - award winners in their own right.

Sunset+Vine will be producing the ICC Men's Cricket World Cup 2019 which takes place in England and Wales between the 30th May and 14th July 2019. This is the last major live event covered in the previous ICC Live Events Production contract 2016-2019, which Sunset+Vine was awarded in 2015.

**TVApplus**



## Amazon Prime Video picks up season two of Amazon Original Series

**SANTA MONICA, CALIFORNIA** – Amazon Prime Video announced it has picked up a second season of its latest thrilling drama *Hanna*, which debuted globally March 29 in more than 200 countries and territories worldwide.

Based on Joe Wright's acclaimed 2011 film, *Hanna's* eight-episode first season was written by David Farr ( ), who co-wrote the original feature. It was produced by NBCUniversal International Studios, Working Title Television and Amazon Studios.

In Season One, 15-year-old *Hanna* (Esmé Creed-Miles), who was raised in total seclusion in the remote woods of Eastern Europe, has spent her entire young life training to fight those who hunt her and her mercenary father, Erik Heller (Joel Kinnaman). Her survivalist skills are finally tested when she and Erik are separated upon their discovery by a rogue CIA operative, Marissa Wiegler (Mireille Enos) and her team of agents.

Hanna has no choice but to embark on a perilous journey alone across Europe as she seeks to reunite with her father and evade - and ultimately take down - the dangerous agents who target them. Hanna's isolated upbringing leads her to face particularly daunting physical and emotional challenges along the way, as she navigates an ever-deepening conspiracy - one that could be the undoing of both her and her father. *TVApplus*

## National Geographic greenlights its first-ever global adventure competition series

**HONG KONG** – National Geographic announced *Race to the Centre of the Earth*, an adrenaline-fuelled global competition that pits four teams against one another in a nonstop sprint across the globe for a USD\$1 million prize.

The eight-part series, created by the producers behind the hit show *The Amazing Race*, is an extreme non-elimination competition that follows four groups of adventurers, each starting from different corners of the earth as they race to a buoy in the middle of the ocean that holds a USD\$1,000,000 prize.

Each team is challenged with navigating their designated route, featuring unpredictable terrains, harsh climates and unique cultures as they make their way to the finish. Along the way, they will face untamed jungles, frozen arctic, arid deserts, bustling cities, treacherous mountains and vast oceans to reach the location where all four routes intersect — a buoy with the cash prize. The first team to arrive claims it all.

*Race to the Centre of the Earth* is National Geographic's first-ever global adventure competition series and is set to go into production later this year.

*TVApplus*

## Mobile payments in Vietnam fastest growth globally in 2018

**SINGAPORE** – Vietnam has seen the highest growth in mobile payments in the past year, according to the Global Consumer Insights Survey 2019 conducted by PwC.

The survey, which had over 21,000 respondents from 27 territories, showed that the percentage of consumers using these services in Vietnam increased to 61%, up from 37% in 2018. The 24 percentage point increase was also

## Toonz Media Group acquires a Majority Stake in Telegael

**TRIVANDRUM, INDIA/GALWAY, IRELAND** – Toonz Media Group has acquired a majority stake in the large full-service Emmy winning production house Telegael, extending the group's global entertainment footprint and adding important pre and post production facilities to its animation powerhouse, as well as a large live action studio to its entertainment business, hence enabling it to become a major 360 entertainment outfit.

The deal between India-based Toonz and Ireland's Telegael brings many strategic synergies, making this a complementary venture for both companies. As part of this strategic venture, Toonz benefits from having an award-winning, successful and highly active pre and post-production studio, as well as a live action capacity amongst its business divisions.

Telegael now becomes part of one of Asia's largest and most dynamic entertainment groups, with a 400-talent strong studio in India, producing around 10,000 minutes of 2D & 3D animation and visual effects annually and joins a dynamic group with full-scale financing, production, distribution and broadcast offices in 10 major countries around the globe. *TVApplus*

## Liftoff report shows SEA provides growth prospects for app marketers



**SINGAPORE** – Mobile app marketing and retargeting platform Liftoff revealed in a report that publishers operating in the region can find significant growth opportunities, mainly due to the region being home to the world's most engaged mobile users. However, this will be dependent on whether mobile marketers can adopt localized approaches that

are needed to capitalize on opportunities within the heterogenous regional market of over 650 million people.

The Liftoff 2019 Southeast Asia App Engagement Report provides data on the various aspects of app usage – covering everything from mobile engagement benchmarks, seasonal trends, costs per conversion rate, engagement platforms and retention rates across the region. It provides marketing insights from Liftoff's mobile app campaigns in Malaysia, Indonesia, Philippines, Vietnam, Myanmar, Singapore and Thailand between 1 March 2018 to February 28, 2019; spanning 28 billion ad impressions, 656 million ad clicks, 5.2 million installs, and 13.5 million first-time post-install events.

Liftoff noted in its report that Southeast Asia has the world's most engaged mobile users, and mobile has transformed into a central pillar of the region's economic transformation. To illustrate, up to 90 percent of people in Southeast Asia connect to the internet via their smartphones and spend an average of four hours on mobile apps; an hour more than the rest of the world. Rising affluence, urbanization, and growing demand for convenience are the key drivers of further mobile growth in the region. *TVApplus*

the largest in the six Southeast Asian countries that took part in the survey. In Singapore, mobile payments climbed 12 percentage points from 34% in 2018 to 46% in 2019. Since the government began driving the way for digital payments in late 2017, this signifies a payoff in the efforts by the government and other mobile payments players.

In the rest of Southeast Asia also saw increases in mobile payments with Thailand up 19 percentage points to 67%, Malaysia up 17 percentage points to 40%, and Philippines up 14 percentage points to 45%, respectively. Indonesia reflected the slowest increase in the usage of mobile payments at just 9 percentage points to 47%.

In the Middle East, which was the second fastest growing in mobile payments adoption globally after Vietnam, the percentage increased by 20 percentage points to 45%. China remain unchanged at 86%. Across all territories, 34% of consumers paid for purchases using mobile payments, up from 24% a year earlier. *TVApplus*

## TIBCO appoints new CEO and Vice Chairman

**SINGAPORE** – TIBCO. Software Inc., a global leader in integration, API management, and analytics, announced that Dan Streetman has been appointed as its new chief executive officer. Streetman joins TIBCO from BMC Software where he was executive vice president of worldwide sales and marketing. Current CEO Murray Rode has been named vice chairman of TIBCO.



Dan Streetman

Bronze Star and the General Douglas MacArthur Leadership Award, among other decorations.

Streetman brings extensive strategy and technology experience, having championed digital transformations and growth initiatives in several leading companies. Leading global field operations at BMC Software, Streetman positioned BMC as a leader in multi-cloud management and drove a relentless focus on customer success. He previously held senior transformative roles at leading software companies such as Salesforce, C3, Amdocs, and Siebel Systems. Streetman also served in both active and reserve military assignments as an Airborne Ranger-qualified infantry officer in the U.S. Army; he deployed as part of Operation Iraqi Freedom and earned a

During Rode's five-year tenure as CEO, TIBCO launched its Connected Intelligence Cloud and deepened the company's technology portfolio with several acquisitions in markets such as API management, data virtualization, and data science. In 2019, TIBCO was named a leader in the Forrester Wave: iPaaS and Hybrid Integration Platforms, as well as a leader in the Gartner Magic Quadrant for Data Science and Machine Learning Platforms. As vice chairman, Rode will work with Streetman and the TIBCO board of directors to further develop the company's long-term platform strategy and ensure that investments continue to generate value for customers, partners, and employees. **TVApplus**

## NENT Group appoints Head of People and Culture



Sahar Kupersmidt

**NATIONAL** – Nordic Entertainment Group (NENT Group) has appointed Sahar Kupersmidt as Senior Vice President & Head of People and Culture. The new People and Culture function will drive NENT Group's work to attract, motivate and retain the best people in the business, while also focusing on the

implementation of the Group's new values and continued development of the company's culture.

The new role of Head of People and Culture will be part of the Group's Executive Management team. The function will encompass NENT Group's Human Resources departments and will be responsible for talent attraction and retention, as well as competence and leadership development.

Sahar Kupersmidt's appointment is effective from 1 June and she will report to NENT Group President & CEO Anders Jensen. Sahar Kupersmidt joined NENT Group in 2007 and has held a number of senior positions across the Group.

**TVApplus**

## Gramercy Park Studios announces new head of CGI

**NATIONAL** – Gramercy Park Studios announced the appointment of Cesar Eiji Nunes as Head of CGI. The hire is another step in the revamp of GPS' growing CG department as the facility further enhances its creative credentials. Fresh out of university with a degree in graphic design, Cesar cut his teeth in his home nation of Brazil. A passion for his craft saw him move quickly through the ranks, soon working for some of the best companies in animation including MPC, Passion Pictures and Nexus.

## CNNIC appoints new COO

**NATIONAL** – CNN International Commercial (CNNIC) has appointed Phil Nelson as Chief Operating Officer (COO) to lead CNN's operational and international growth initiatives outside of advertising sales.

As COO, Nelson will oversee CNNIC's Business Development and Strategy, Finance, Strategic Planning and International Sales Operations as well as its Content Sales and Licensing. This includes managing and growing CNN's relationships with over 300 digital, broadcast and Out of Home content partners – from local CNN branded channels to airlines and hotels that carry CNN content live and on-demand.

Previously, Nelson was Managing Director, Turner North Asia and South East Asia Pacific. In this role, he has overseen all aspects of Turner's business in these regions including distribution of CNN International and taking a key role in establishing local partners CNN Indonesia and CNN Philippines. Nelson has also held other business development and strategic planning roles at Turner since he joined in 2010 and has



Phil Nelson

significant digital experience from his time at AOL, culminating in him being Managing Director for AOL Asia. In addition, Nelson holds an MBA from Harvard University and, prior to entering the corporate sector, was a commander in the US Navy.

Nelson will be part of the CNNIC Senior Management team, reporting directly into Rani Raad, President of CNNIC, and will work closely with a wide range of divisions across CNN and WarnerMedia. Nelson will continue to be based in Singapore in the near-term and his team is spread across the globe, particularly in key CNNIC hubs of Hong Kong, Singapore, London and Miami.

**TVApplus**

## NENT Group appoints CEO of Viasat Consumer



Jonas Gustafsson

**NATIONAL** – New organisation comprises NENT Group's satellite and broadband TV consumer offerings. Nordic Entertainment Group (NENT Group) has appointed Jonas Gustafsson as Senior Vice President & CEO of Viasat Consumer, a new NENT Group operating unit. Viasat is one of the most recognised entertainment brands in the Nordic region and the new organisation comprises Viasat's satellite and broadband TV consumer offerings.

The new Viasat Consumer organisation will focus on aligning and realising the full commercial potential of NENT Group's Viasat

satellite and broadband TV consumer offerings across the Nordic region. NENT Group's country CEOs will continue to be responsible for the Viasat partner sales in each Nordic country that make Viasat's channel packages available on third party networks.

Jonas Gustafsson's appointment is effective from 1 June and he will be part of the Group Executive Management team reporting to NENT Group President & CEO Anders Jensen. Jonas Gustafsson joined NENT Group in 2015 and is currently acting CEO of NENT Group Sweden, a role in which he will continue until Filippa Wallestam, CEO of NENT Group Sweden, returns from parental leave in August 2019.

As of 31 March 2019, Viasat had 490,000 satellite TV customers, and provided TV over broadband (IPTV) to approximately 120,000 subscribers in Sweden via fibre networks. The Viasat offering comprises a combination of Viasat TV channels and third party channels, as well as NENT Group's Viaplay streaming service. **TVApplus**

During his 15 + years in the industry, Cesar has worked on high profile projects for brands including Jack Daniels, Huawei, Compare the Market, Toyota, Anchor Cheese, Rockband and more. Notable projects include the multi-award-winning animated short, Last Game, for Nike Football and Wieden + Kennedy, and more recently Phones are Good for Three.

**TVApplus**

# ZEE5 brings the flavour of India to global audience

*ZEE5 Global is the OTT platform of ZEE Entertainment Enterprises Limited (ZEEL), a global media and entertainment powerhouse. ZEE5 launched in India on February 2018 with their flagship property, Karenjit Kaur. It posted an extremely successful stint in India since its launch. Soon, ZEE5 decided to expand globally and launched in more than 190 countries in November 2018, along with the unveiling of their first ever global campaign – 'Dil Se Desi'.*

*ZEE5 global has now moved into their second phase of communication. In a bid to showcase the love and harmony that Indians all over the world, away from their homes share, ZEE5 global has now launched their next campaign, #Sharethelove. The campaign, which has been particularly created for the audiences in Pakistan and Bangladesh, resonates with the camaraderie that the people of these countries share on the basis of the number of similarities in their culture, food, rituals etc.*

*Today, ZEE5 is all set to expand their international marketing rollout plans, focusing first on India's South Asian neighbours, followed by South East Asia, other parts of Asia, Middle East and Africa. As a part of its rollout operations, ZEE5 is now streaming in five new international languages – Malay, Thai, Bahasa, German and Russian. In the spirit of promoting the abundance of emotion in everything Indian, ZEE5 recently launched their campaign 'Extreme Emotion', bringing their global audience the flavour of India through their content.*



**Archana Anand,**  
Chief Business Officer, ZEE5  
Global

*ZEE5's Archana Anand, Chief Business Officer, Global shares her view with K. Dass.*

**ZEE5 was launched in February 2018 and it has already gone global. What is the fuelling success of ZEE5 within a short span?**

Yes, it's been a fabulous few months and we've seen tremendous demand and uptake for our content across markets. ZEE5 was launched to address a very clear need-gap in the market for compelling content across languages because that's what audiences are increasingly demanding- content in the language of their choice. So our success is really a measure of how well we've been able to deliver on that.

We launched with a completely integrated offering of both On Demand and Live TV content including ZEE's best loved channels, and over 100,000 hours of content, from TV Shows to Originals to 2000+ movies, Music, News and much more across 12 languages. To further cater to the love for Indian content among mainstream audiences in countries like Thailand, Malaysia, Indonesia, Russia and Germany, we've also very recently added content dubbed in the relevant local languages, taking our total language count to 17.

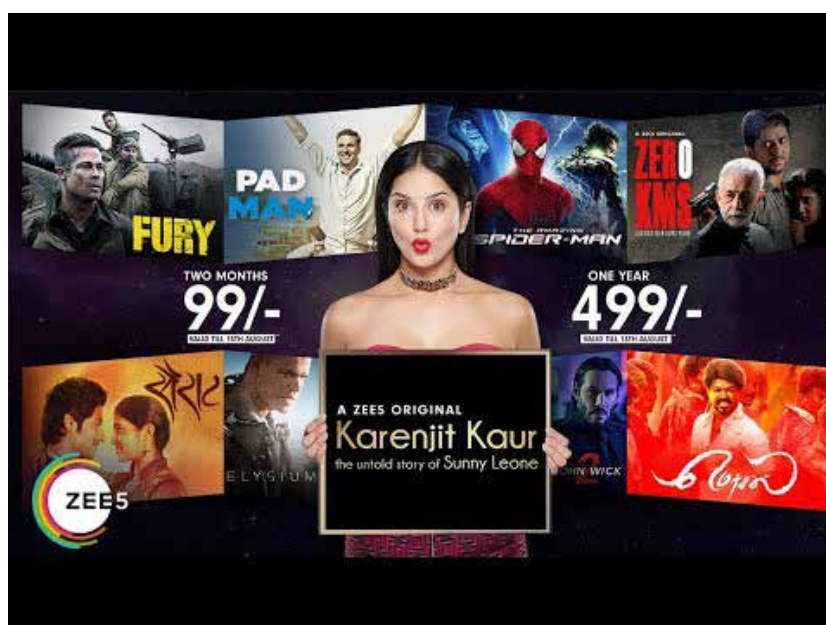
It's the strength and relevance of our content to audiences across 190+ markets that's driving our huge success. Within weeks of launch, ZEE5 raced to the top in key markets like Bangladesh and Sri Lanka where audiences have a direct and natural connect with languages like Bengali, Hindi and Tamil. Another key factor has been enabling availability and ease of access to ZEE5 across markets.

We've been hugely aggressive with our telco partnerships and have seen a very strong response from telcos and other ecosystem partners. With our fabulous content offering and strong availability, we're clearly established as the go-to destination for Indian content across countries.

**There are many streaming networks in India and everyone brags of their content and strong viewership. What is ZEE5's strength above its rivals? How would you ascertain this is ZEE5's potency?**

ZEE as a brand already resonates superbly with audiences across the globe and is well loved for its rich content. All this content is now available on ZEE5 for viewers now to be able to access their favourite TV Shows and Movies and much more, any time they choose and on any device of their choice. We also have a huge ever expanding library of Originals like The Final Call, Rangbaaz, Karenjit Kaur, Kaafir, Auto Shankar, Sharate Aaj

and much more, across multiple languages. ZEE5 is the only OTT platform that aggregates over 100,000 hours of movies, on air and age-old TV series, talk shows, cine-plays, live news and Originals across 17 languages, including five international languages. Our audiences across international markets can not only watch but also understand content from different regions. So it's really the richness of our content across languages and its availability to audiences in the language of their choice that's our biggest strength and differentiator.





**You are streaming in five new international languages – Malay, Thai, Bahasa, German and Russian. How these languages were selected above the rest?**

ZEE as a brand already has a very strong presence in Thailand, Malaysia, Indonesia, Russia and Germany and we have a lot of insights into the markets and on the demand for Indian content among even local and mainstream audiences there. When we launched ZEE5 globally across 190+ markets, we were primarily targeting the Indian and South Asian audiences in these countries as they would have the most direct affinity to our content. However, as we expanded our footprint across markets, we realised that the demand for Indian content can also be extended to mainstream audiences. Hence, the decision to take our content to mainstream audiences as well across markets and make it available in the local language for ease of access. Since we already had insights into these markets from our local teams, we decided to launch content dubbed into Thai, Malay, Bahasa Indonesia, Russian and German.



**Which are the top three destinations for ZEE5 and why?**

We've seen a very strong uptake across all markets. However, given the direct affinity of audiences across the SAARC markets to our content in languages like Hindi, Bengali and Tamil, we've seen immediate traction in some of these countries like Bangladesh and Sri Lanka. As we launch across other regions like MENA, Europe and others, we're sure to see many more countries also emerge as top destinations.

**What is your audience's profile and how many hours do they spend on ZEE5?**

Since we have such a huge mix of content from TV Shows to Movies to Originals etc we are really relevant to multiple audience segments. However, the segment that's really driving consumption is the millennial audience. We're seeing a huge uptake for our Originals especially from this segment, given that they are fast paced and very binge-worthy and constantly exploring new themes and compelling storylines.

**Is content still the king today? Is it still the trigger button for a purchase to be made?**

Content has always been and will continue to remain king, no matter what the medium of entertainment. Audiences are always looking for compelling stories that entertain them, inspire them, giving them a window into other cultures and worlds. As an OTT platform we provide our audiences with an aggregation of the best handpicked content from across cultures and storylines that resonate strongly with them. We also enable them to watch it in the language of their comfort and not in any foreign language so that they understand the story as it was meant to be told. This content is made available to them at a very competitive price. We also give them a fabulous user experience through our voice search, download-to-watch offline option, seamless viewing experience etc. So it's really the package, with the content at the core, that's the purchase trigger.

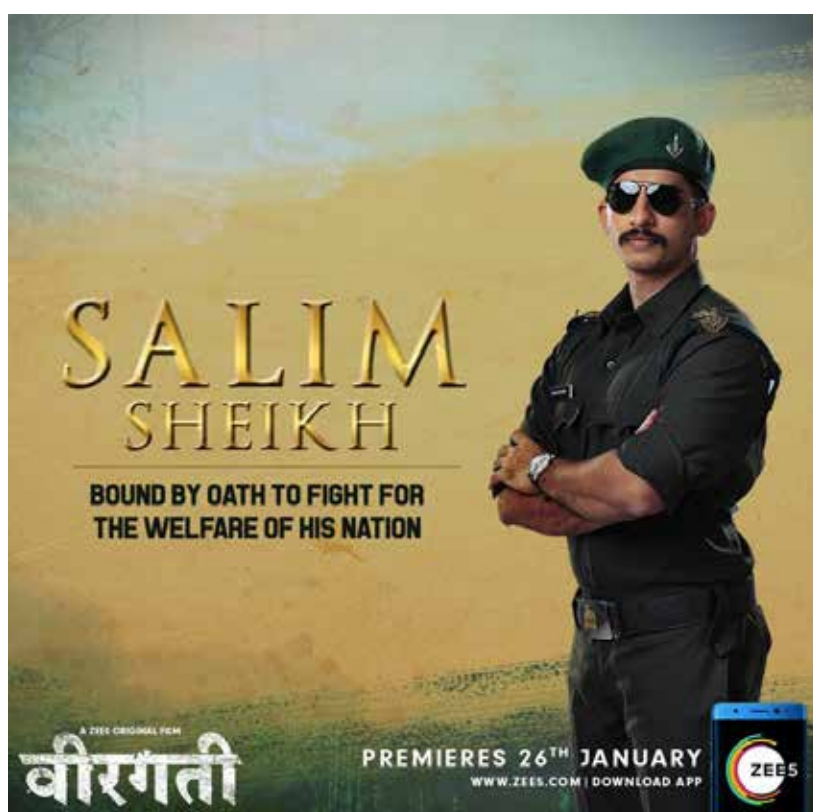
**What are some of your future plans for ZEE5 and when do you expect to see revenue?**

We have various key partnerships which will be announced over the next few weeks which will help us drive much deeper reach into individual markets. We will also be rolling out some key marketing and promotional initiatives over the next several weeks across markets in APAC and MENA, both online and offline including various on ground outreach plans. Also, on the cards for our viewers are several key originals with much differentiated storylines and with some big Bollywood stars.

We're extremely excited about the opportunities across global markets and by the superb response we're already seeing from not only South Asian but also local audiences. Our plans for individual markets will be rolled out very soon and we look forward to sharing those key updates shortly.

**Will revenue be strictly base on subscription and ads alone? Please share your revenue strategy.**

ZEE5 operates on a freemium model with premium content like originals, select key Movies being behind a paywall, so yes our monetisation will be through both subscriptions and advertising. We're very aggressively partnering with telcos and ecosystem partners across the globe and this will play a key role in driving our availability, visibility and reach to end consumers. TVApplus



# How broadcasters can ease their archive footage storage headache

***For broadcasters and media production companies, archive footage fulfils an important purpose - enabling them to build previous interviews and events into new programmes to create a more compelling story. For instance, in the build-up to The US Open, broadcasters will often use historic content from previous golf tournaments to provide context about players' previous form, add to the excitement, create a narrative and, sometimes, to ensure the programme is long enough to fill the time allocated to it. Yet, many broadcasters experience substantial challenges when trying to access archive footage, saved in different places across disparate systems or, most frustratingly, just being unable to find it.***



Charlie Horrell,  
CEO, *Imagen*

## **What obstacles does archive footage create?**

With so much new content being created on a daily basis, the amount of archive material held by broadcasters is continuing to increase. This can present difficulties when trying to find certain pieces of content, after all, how is it organised, what format is it in and how can they find specific video clips at any given time? With such an expansive library, pinpointing a video that contains a particular race from the 2012 Olympics, for example, can become an enormous job.

Additionally, in the broadcast industry, it's commonplace for organisations to have a number of facilities in different locations. As such, storing and sharing content amongst themselves and with other organisations, along with multiple users, is a big headache. Often, a number of databases or file sharing platforms are in use and content can't be found easily. This content may then be impossible to recreate, or if it can be, it's at a large cost to the business. Similarly, for organisations with employees spread out across the globe, there are often ineffective systems in place to store and share content and once a person leaves the business, they also take their knowledge of where content is located with them.

## **How can they solve this issue?**

As new content continues to be produced, it has meant that broadcasters and media companies are dealing with much more historic material. As a result, the size and scale of the problem they are dealing with regarding the management and storage of content will grow only in tandem. To overcome this, these organisations must look to implement a more robust cloud-based solution which will ensure their digital assets are not only protected but also reusable for the future. While this will require a small initial investment of time and money, the risk in doing is very low, whereas the reward is high, allowing broadcasters to safely store, search and share content internally.

A video management platform may also give broadcasters a

much-needed push to digitise any archive footage that currently only exists on film or video and which is therefore easily lost, damaged or destroyed. This is something most of us can relate to in our personal lives, with many of us likely to have old photo albums from our childhood or video tapes containing camcorder footage stored in shoeboxes or at the back of a cupboard. However, with so much sentimental value often attached to this content, most of us are willing to pay for a cloud solution that will allow us to digitise and store all this content in one place, giving us assurance of its long-term security. This idea also applies to broadcasters but on a much bigger scale and for them, the risk of footage getting lost or damaged could create a major dilemma. While it won't have the same sense of sentimentality, it will have a large monetary value and may be impossible to recreate.

With so much digitised content stored on a single platform, broadcasters could also benefit from the opportunity to create new revenue streams. This is something we have seen nearly every major broadcaster take advantage of, using the assets stored online to create VOD services. While smaller or regional broadcasters won't have as comprehensive a back catalogue as the likes of the BBC or HBO, for example, moving to a single, digitised catalogue can allow them to create platforms showcasing their content on a smaller scale and therefore monetise their content.

The broadcast landscape has become increasingly competitive in recent years owing to new streaming services and broadcasters going up against one-another for the rights to sports events, film and TV series. Consequently, those that fail to address the trouble they face storing existing content will only see their current problem worsen to the detriment of their output. However, those that act and implement a new solution stand to reap the rewards of a more efficient system that not only grants peace of mind and ease of use but also the potential to create new revenue streams.

# The Sports OTT Tipping Point

**New report forecasts sports OTT technology spend will hit \$6.8 billion by 2021; investment in real-time engagement features results in 24% uplift in subscriber acquisition as 'freemium' model becomes more prevalent. And for most fans, £30/\$39 per month has become the cut-off point for spend on sports content.**



**D**eltatre unveiled *Where the Money is Going: The Future of Sports Entertainment*, an unprecedented global analysis of the economics of OTT sport. The report reveals that sports operators worldwide are now spending 15% of their total budgets on OTT, meaning that by

**The main findings conclude:**  
1) For two-thirds of consumers, \$39 per month has become the cut-off point for sports content spend – with the remaining third prepared to pay more. With viewing habits changing across the media landscape, this has led global sports operators to increase their tech investment to

operators are the future gateway for sports consumption – with 'OTT 2.0' expected to emerge by 2021. Insights from senior sports executives suggest the 'freemium' model or 'family packages' will become essential for bringing new consumers into the ecosystem and converting them to fully paid-up subscribers thereafter.

## Other report highlights:

1) Demand for content has evolved beyond the living room with 39% of consumers watching four or more hours of sports programming on mobile per week and 1/3 of consumers citing 5G as a technology expected to have the most significant impact on sports content consumption.



"The sports OTT KPIs have changed. It's no longer just about streaming the match. Encouraging viewers to come back day after day is the gold standard, even when there's not a live match taking place. That means maximising engagement on the shoulders of the game itself. Tailoring video and editorial content to different types of fans and reconfiguring the UI and UX based on time of day, user insights, or the latest developments in the sports world that week is how brands can create a better ecosystem around a sport," said Giampiero Rinaudo, CEO, Deltatre.

2) Fans also want to feel closer to the action. 72% of those surveyed cite personalisation and a tailored user experience as the most important feature offered by OTT sports services. Almost the same number of consumers (71%) want deeper immersion and a desire to feel closer to the action through the more advanced functionality that OTT can provide.

The full report also includes a breakdown on account sharing, device usage and adoption, consumer preferences for OTT content delivery, and future innovation within the sports streaming landscape. **TV4plus**

2021 more than \$6.8 billion will be invested in the OTT tech stack in North America alone.

*Where the Money is Going* focuses on the factors underlying that investment, including consumer viewing trends, subscription patterns, and insights from decision-makers. It was compiled through research of U.S. and UK sports fans, analysis of 1.2 billion minutes of live streamed sports content, and exclusive executive interviews from top sports executives worldwide.

better serve and monetize fans of all ages and preferences.

2) Investing in new functionality to maximise fan engagement through OTT services results in a 24% uplift in subscriber acquisition.

3) Global sports operators currently commit 15% of total budget to the OTT tech stack – which will be worth \$6.8 billion by 2021 in North America alone.

4) IP-delivered services from leagues, federations, and



# Singapore International Film Festival makes waves in Southeast Asia ahead of its 30th edition

- *The inaugural edition of Travelling Waves takes five short films by emerging filmmakers on a multi-city Southeast Asian tour to facilitate regional filmic dialogue*
- *Presenting an all-new format of New Waves, the fourth edition gathers veteran and emerging filmmakers for an intimate weekend of screenings and a panel discussion*

**T**he Singapore International Film Festival (SGIFF) is making waves by bringing noteworthy films with distinct voices closer to audiences in Singapore and Southeast Asia, with the launch of its inaugural edition of Travelling Waves and an all-new format of *New Waves*. With these refreshed programmes ahead of its 30th edition, the Festival continues to grow the level of appreciation among film-lovers, strengthen the independent film ecosystem in the region, while championing its talents and stories.

## SGIFF traverses the region with *Travelling Waves*

Travelling Waves is a multi-city programme that brings

Southeast Asian cinematic voices to independent screening venues around the region. The inaugural edition will see SGIFF present five short films by emerging regional filmmakers in Bangkok, Jakarta and Kuala Lumpur. The sessions, comprising film screenings followed by discussions with filmmakers, are rare opportunities for the film community to mingle, exchange ideas and perspectives.

Executive Director Yuni Hadi shared, "Even though SGIFF is based in Singapore, we want to better connect with our neighbouring film communities through this regional programme and the initiatives of the SGIFF Film Academy. Partnering with independent film spaces such as the Bangkok Screening Room,



**Yuni Hadi**  
Executive Director  
SGIFF

Kinosaurus and TDSC allows us to work closely with film organisations who champion the independent spirit we see in short films. Our upcoming 30th edition provides a timely opportunity for us to shine the spotlight on Southeast Asian filmmakers with these original stories that resonate with us. Through these programmes, we see the strength of the region coming together to further develop and nurture the potential of storytelling in Southeast Asia."

The first session at Bangkok Screening Room on 20 April 2019 received a full-house reception.

A testament of the curiosity towards Southeast Asian films, the audience participated actively in the post-screening dialogue with filmmakers Pathompon Mont Tesprateep ( *Song X* ) and Danech San ( *A Million Years* ).

The session was moderated by esteemed Thai film critic Kong Rithee, who will also return to SGIFF as Head Mentor of the Youth Jury and Critics Programme this year. *Travelling Waves* will be hosted next at Jakarta on 15 June 2019 and Kuala Lumpur on 20 July 2019 where attendees can also look forward to engaging screenings and discussions with filmmakers.

## Creating a springboard for film lovers with an all-new format at *New Waves*

Returning for its fourth edition, this year's *New Waves* will take place over an intimate weekend on 12 and 13 July 2019, comprising screenings and a panel discussion to develop the film audience in Singapore. The all-new format is tailored to gather more filmmakers at the same time to share diverse viewpoints and vibrant





discussions with film aficionados and beginners alike.

Part of the SGIFF Film Academy, this year's *New Waves* will see retrospectives of short films produced by Akanga Film Asia and led by Fran Borgia, who produced Boo Junfeng's *Apprentice* (2016) and Yeo Siew Hua's *A Land Imagined* (2018). It will also chart the rise and development of award-winning filmmaker Anthony Chen, in anticipation of his sophomore effort *Wet Season* (2019), after the award-winning feature *Ilo Ilo* (2013). Both Fran and Anthony will participate in the post-screening discussions. There will also be a curated line-up of films from the female perspective in *Through Her Eyes*, while Southeast Asian stories and regional cultural histories will be discussed with local filmmakers such as Nicole Midori Woodford and M Raihan Halim, moderated by writer Alfian Sa'at.

Yuni added, "SGIFF presents stories that help us understand

the world around us, be it through films, programmes, or experiences. *New Waves* has always been an assembly ground for the community, and will continue to be a touch point for reflection, exploration and dialogue as it sets the stage for the Festival in November."

The 30th SGIFF will run from 21 November to 1 December 2019. Its call for entries for Feature and Short Films, Southeast Asian Film Lab, and Youth Jury & Critics Programme is now open and will continue till 19 August 2019.

SGIFF is an event of the Singapore Media Festival (SMF), hosted by Info-communications Media Development Authority of Singapore (IMDA). SGIFF 2019's Official Sponsors include Official Red Carpet Venue Capitol Theatre and Official Hotel Shangri-La Hotel Singapore.

### Travelling Waves

Singapore International Film Festival (SGIFF) launches



Travelling Waves this April, kicking off a new season of cinematic delights leading up to the 30th Singapore International Film Festival in November. For the first time, SGIFF takes its films on a Southeast Asian tour in this multi-city programme that showcases Southeast Asia's exciting young filmmakers. Partnering with independent screening venues in each country, Travelling Waves provides a platform for the film community to network, foster open dialogues and explore our cinematic boundaries. The inaugural edition will dive into the rich cultural stories of Cambodia, Indonesia, Malaysia, Thailand, and Singapore, and share five diverse and bold voices that explore friendship, grief, love and memories.

### *New Waves*, part of the SGIFF Film Academy (SFA)

*New Waves* by Singapore International Film Festival (SGIFF) shines a spotlight on filmmakers who are making an impact through their storytelling, with a focus to build a film community

in Southeast Asia. In this fourth edition, *New Waves* will take place over an intimate weekend, with screenings and a panel discussion. It will shine a spotlight on the past, present, and future generations making their mark in the region and beyond. Join the sessions and get a glimpse of these exciting works, in anticipation of the 30th edition of the Singapore International Film Festival in November 2019.

The SGIFF Film Academy (SFA) is the region's first holistic training initiative to support Southeast Asian film talents and nurture film appreciation among the audience. A launch pad for mentorship, exchange of ideas and strengthening film literacy, the developmental programmes - **Southeast Asian Producers Network, Southeast Asian Film Lab, Youth Jury & Critics Programme, SGIFF Film Fund, New Waves, Film Immersion Programme for Schools and Film Navigation Programme** - aim to enhance the capabilities of the regional film scene collectively. TVApplus



# Vertiv and 451 Research Release New Report on 5G Preparedness and Technical Enablers

**With 5G Deployments Advancing Rapidly, Operators Share Plans for Dealing with IncreasingDensification, Higher Energy Consumption**

Danny Wong  
Vertiv



**Singapore** - Vertiv, together with technology analyst firm 451 Research, released the report on the state of 5G, "Telco Study Reveals Industry Hopes and Fears: From Energy Costs to Edge Computing Transformation." The report captures the results of an in-depth survey of more than 100 global telecom decision makers with visibility into 5G and edge strategies and plans. The research covers 5G deployment plans, services supported by early deployments, and the most important technical enablers for 5G success.

Survey participants were overwhelmingly optimistic about the 5G business outlook and are moving forward aggressively with deployment plans. Twelve percent of operators expect to roll out 5G services in 2019, and an additional 86 percent expect to be delivering 5G services by 2021.

According to the survey, those initial services will be focused on supporting existing data services (96 percent) and new consumer services (36 percent). About one-third of respondents (32 percent) expect to support existing enterprise services with 18 percent saying they expect to deliver new enterprise services.

As networks continue to evolve and coverage expands, 5G itself will become a key enabler of emerging edge use cases that require high-bandwidth, low latency data transmission, such as virtual and augmented reality, digital healthcare, and smart homes, buildings, factories and cities.

However, illustrating the scale of the challenge, the majority of respondents (68 percent) do not expect to achieve total 5G coverage until 2028 or later. Twenty-eight percent expect to have total coverage by 2027 while only 4 percent expect to have total coverage by 2025.

"In Asia, operators are optimistic that they are ready to deploy 5G in the next few years. But with the growing reality comes a new set of challenges including increasing energy consumption, existing infrastructure readiness and visibility as well as manageability of sites" said Danny Wong, senior director for telecoms at Vertiv Asia. "There is all the more a pressing need for telecom operators to identify and utilize energy-efficient and innovative power and thermal – solutions to make 5G a reality."

To support 5G services, telcos

are ramping up the deployment of multi-access edge computing (MEC) sites, which bring the capabilities of the cloud directly to the radio access network. Thirty-seven percent of respondents said they are already deploying MEC infrastructure ahead of 5G deployments while an additional 47 percent intend to deploy MECs.

As these new computing locations supporting 5G come online, the ability to remotely monitor and manage increasingly dense networks becomes more critical to maintaining profitability. In the area of remote management, data center infrastructure management (DCIM) was identified as the most important enabler (55 percent), followed by energy management (49 percent). Remote management will be critical, as the report suggests the network densification required for 5G could require operators to double the number of radio access locations around the globe in the next 10-15 years.

The survey also asked respondents to identify their plans for dealing with energy issues today and five years in the future when large portions of the network will be supporting 5G,

which 94 percent of participants expect to increase network energy consumption. Among the key findings:

- Reducing AC to DC conversions will continue to be an area of emphasis, with 79 percent of respondents saying this is a focus today and 85 percent saying it will be a focus five years from now.
- New cooling techniques will see the biggest jump in adoption over the next five years. Currently being used by 43 percent of telcos worldwide, this number is expected to increase to 73 percent in five years.
- Upgrades from VRLA to lithium-ion batteries also show significant growth. Currently, 66 percent of telcos are upgrading their batteries. Five years from now, that number is projected to jump to 81 percent.

"5G represents the most impactful and difficult network upgrade ever faced by the telecom industry," said Brian Partridge, research vice president for 451 Research. "In general, the industry recognizes the scale of this challenge and the need for enabling technologies and services to help it maintain profitability by more efficiently managing increasingly distributed networks and mitigating the impact of higher energy costs."

Vertiv released the report in conjunction with its participation in Dell Technologies World, a global exposition focused on digital transformation. During the expo, Vertiv is also showcasing a virtual reality (VR) experience that lets users build a sample 3D model data center and interact with their creations through a VR system. *TVAplus*

# 5G – the game changer for the content market

*The race is on for 5G, the next iteration of wireless networking.*

Patricio Cummins  
Ooyala



The race is on for 5G, the next iteration of wireless networking. South Korea is currently in the leading position by offering the world's first commercial 5G services – users of Samsung's Galaxy S10 5G smartphones can now access 5G networks through three of the country's leading telcos. In addition, KT, a telco offering 5G commercial services, has also rolled out 5G-based UHD live broadcasting service, providing an enterprise 5G network and 5G mobile news gathering equipment to news broadcaster Seoul Broadcasting System (SBS).

If 5G technology delivers on its promises – the ability to deliver wireless gigabit Internet service, massive bandwidth, incomparable low-latency video and five-nines reliability – it will truly be a game changer.

For the content market, 5G is leading the charge for a next-generation viewing experience. With the bandwidth that

it offers, video viewing will truly be seamless as there will no longer be a need to switch between networks. It is seen as a potential replacement for home broadband in general as well as digital terrestrial television (DTT), by offering the same speed and reliability. When the technology reaches mass adoption, it is likely to launch a new round of cord-cutting as consumers cut their home broadband and give a helping hand to AR & VR technologies, finally allowing lightweight, eyeglass-style wireless headsets. It has tremendous potential to be the next revolution in broadcasting we've all been waiting for.

## A new cord-cutting craze

Some estimates say video could make up as much as 90% of all 5G traffic. For OTT services, that means faster and smoother delivery of video, no buffering, higher resolution and a better, more engaging user experience. This is expected to continue driving growth and opportunities for OTT plays as

more consumers migrate away from traditional pay TV.

Both subscription and ad-supported services should flourish. In the case of AVOD, 5G mobile delivery will be capable of providing more data and actionable insights for personalised advertising. For SVOD services, 5G promises a better viewing experience and increased accessibility for consumers.

## A boon for content processing and delivery

5G brings opportunities for storytellers and aggregators to speed up and simplify their uploading needs. A documentary being shot in the field, a content provider who needs to send content to their licensees, the ability to stream news content from the very spot where it's happening, sports contribution from the venue... The potential for 5G to make it easier than ever to send large volumes of content from removed locations to HQ, be it for production, preparation or distribution, is certainly enticing.

## AR & VR finally becomes mainstream

5G will also be a potential rocket that VR and AR can ride on. The next-generation wireless networks will allow manufacturers to scale back on the size of headsets and eliminate the need to be tethered to a computer. The reason? 5G networks are designed to handle significantly more data than 4G

networks and that of most residential Internet services. In addition, live delivery of sporting events has the potential to be better than traditional broadcast or pay-TV delivery, by incorporating more AR elements during games, using high-speed 5G network.

## Major driver for sports delivery

Mobile is already grabbing a significant share of major sporting events like the World Cup. Mobile views are also growing tremendously – especially to younger, more at-risk audiences that have moved away from traditional delivery. 5G will open a market for content creators looking to focus on mobile, delivering shorter content designed for smaller screens. Live sports events also often place a lot of stress on networks, especially sporting occasions as seen in the 2018 FIFA World Cup in Russia. Data consumption during a match was found to be double the data consumed during the “busy hour” for the remainder of the year. 5G answers to the needs of sports viewers by being able to better support such network-heavy events.

With the numerous opportunities that 5G promises, it is likely to bring a new set of challenges for content owners and distributors. To truly cash-in on this next-generation technology, it is important for them to ensure seamless workflow automation and orchestration from the get-go so that they can bring content to consumers at speed, efficiently and effectively. *TVAplus*



# ASIA VIDEO SUMMIT 2019

## THE STATE OF THE VIDEO INDUSTRY

4-6 November 2019, Intercontinental Hong Kong  
#AVS2019

With on-going major consolidation and fragmentation, the aim of the Asia Video Summit 2019 is to ask hard questions and curate the defining conversations about the state of the video industry in 2019.

In the second year of the Summit, starting on Monday, 4th November, we will bring together over 600 major players and 100 thought leaders from across the video ecosystem in Asia and globally to explore 5 key themes:

- How are **business models** changing in the video industry? Are streaming video services the answer?
- Can **advertising** become the dominant business model for streaming video?
- What of the **human capital** that makes up the industry today? What skill sets are in demand?
- What is the status of **news** within the video industry in a growing era of fake news? What is the business model today behind monetising news?
- What are the **policy** goals for governments around Asia as they grapple with the regulation of video over the internet?

### Gold Sponsors



### Silver Sponsors



For more info, visit [www.asiavideosummit.com](http://www.asiavideosummit.com)

For sponsorship, email [adela@asiavia.org](mailto:adela@asiavia.org) or [victor@asiavia.org](mailto:victor@asiavia.org)

## Dandelooo's Emmy Award winning series *The Treehouse Stories* continues to build a home in China

- Jesten Huashi acquires format rights to pre-school series
- Filming Of Chinese version commences In Chimelong, Guangzhou
- Seasons One and Two on air on CCTV Kids



Boutique French animation production and distribution company Dandelooo announces the signing of a major deal with China's leading digital distribution & IP management company Jesten Huashi. Based on the International Emmy Award winning series *The Treehouse Stories* (*La Cabane à Histoires*), Jesten Huashi has acquired the format rights for the pre-school live action and 2D animation.

Produced in France for Canal+, Seasons One and Two (49 x 7') of the highly successful pre-school series has been distributed to more than 60 new media platforms in China including iQIYI, Youku, Tencent and to IPTV and OTT digital TV mobile operators. During China's Golden Week in October 2018, the series enjoyed huge success and high ratings when it was broadcast on CCTV Kids.

Looking to expand on the skyrocketing popularity of the original version of the French series *The Treehouse Stories* (Season One and Two) in China since its introduction in 2016, Jesten Huashi will create their own series based on Dandelooo's concept and brand. Building their own wooden treehouse in Chimelong and with a cast of Chinese children, the company will use Dandelooo's animation footage to create their own 30 episodes.

On board as co-production partner is Chinese VOD platform Youku Kids who will also widely expose the Chinese version of *The Treehouse Stories* on all ports of Youku through promotion and publicity.

The first season of *The Treehouse Stories* will premiere during primetime over the summer vacation on Youku Kids and in the second half of 2019 will air on major new media and TV stations across China, including CCTV.

Sponsored by the Chimelong Group, one of China's leading amusement park operators, shooting of the series takes place in Chimelong, Guangzhou. The treehouse used in the filming will also become a popular sightseeing spot in Chimelong Safari Park for children to enjoy and have fun.

Commenting on the deal, Emmanuèle Pétry Sirvin, Producer, Dandelooo said: "We are thrilled with the format being created by Jesten Huashi and are so excited to see the new casting of young Chinese actors and a real treehouse being built locally. We look forward to discovering the new episodes featuring our own animation. It is a wonderful opportunity to share our passion of books with millions of Chinese children and we wish *The Treehouse Stories* and our partner Jesten Huashi every success".

Tracey Cui, General Producer of the Chinese version of *The Treehouse Stories* and General Manager of Kids Animations and Entertainment at Jesten Huashi said: "*The Treehouse Stories* can not only lead children to love reading and find answers from books but also stimulate their potential in art and painting. In the Chinese version that we are now producing, with Chinese child actors, it is aligned for the Chinese audience and therefore easier to gain approval and support. In addition, we have developed strong partnerships with Chimelong, the world's sixth largest theme park and Youku Kids, Mahua Fun Age Troupe for kids, etc., which will fully expose the Chinese version of *The Treehouse Stories* through various online and offline channels and promote it to the maximum".

Vincent Wang, Chief Operation Officer of Chimelong Group added: "*The Treehouse Stories* is concerned about children's growth just as we are. We transmit the knowledge of science to children through fairy tales and we share many common beliefs with each other, which has contributed to this deep co-operation with Jesten Huashi".

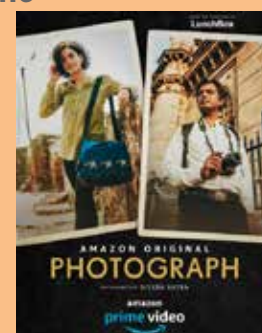
Targeted at children 4 to 7 year olds, *The Treehouse Stories* is a mix of live action and 2D animation. Friends meet in a secret treehouse to share their favourite books and each episode dives into one story through a different design with top children's books from around the world. **TVApplus**

## From Amazon Studios – Photograph

Watch this internationally acclaimed exclusive on Amazon Prime

Amazon Prime Video announced the digital premiere of *Photograph*, shortly after the film's world premiere at the Sundance Festival and was also part of the official line-up at the Berlin International Film Festival. The fascinating romantic drama is written and directed by Ritesh Batra and produced by Amazon Studios. Prime members can catch this Nawazuddin Siddiqui-Sanya Malhotra starrer starting May 10 exclusively on Amazon Prime Video.

*Photograph* is a love story between a struggling street photographer, Rafi (Nawazuddin Siddiqui) and a student, Miloni (Sanya Malhotra) who cross paths in Mumbai and develop a connection that transforms them in ways they could not have expected. The film showcases an extraordinary love story only a city like Mumbai could offer, despite the socio-economic and



cultural differences between the main characters.

Amazon Prime Video offers incredible value with unlimited streaming of the latest and exclusive movies, TV shows, stand-up comedy, Prime Original series, ad free music through Amazon Prime Music, free fast delivery on India's largest selection of products, early access to top deals, unlimited reading with Prime Reading. *Photograph* is produced by Amazon Studios and is exclusively available on Amazon Prime Video from May 10, shortly after its theatrical release. **TVApplus**

## Mediacorp's Toggle surfing the Korean wave with tvN Movies

### Korean blockbusters on Toggle now

Viewers on Mediacorp's digital video platform Toggle can now feast on a mouthwatering spread of hit Korean movies under the tvN Movies label. Mediacorp and CJ ENM have signed a partnership agreement allowing Toggle viewers access to Korean blockbusters – from well-loved classics to contemporary dramas featuring the biggest stars. New titles will be introduced monthly.

tvN Movies, the home of Korean blockbusters, is owned by Asia's leading entertainment and merchandising company CJ ENM and is the world's first and only dedicated Korean blockbuster movie channel. With tvN Movies available on Toggle, Singapore viewers can indulge in the hottest movie titles such as:

- *Along with the Gods: The Two Worlds* (featuring Ha Jung-Woo, Cha Tae-Hyun and Ju

Ji-Hoon);

- *Be With You* (featuring Son Ye-Jin and So Ji-Sub)
- *The Battleship Island* (featuring Hwang Jung-Min, Song Joong-Ki and So Ji-Sub);
- *Confidential Assignment* (featuring Hyun-Bin, Yu Hae-Jin);
- *A Taxi Driver* (featuring Song Kang-Ho and Ryoo Joon-Yeol);



- *Midnight Runners* (featuring Park Seo-Joon and Kang Ha-Neul); and,
- *The Outlaws* (featuring Ma Dong-Seok, Yoon Kye-Sang and Jo Jae-Yoon)

To access tvN Movies on Toggle, viewers can choose from a range of subscription packages, available from 30 May 2019. They may sign up for a monthly recurring package at S\$5.90/month or a 6-month package at S\$4.32/month (prepayment of S\$25.90 is required).

Anil Nihalani, Mediacorp's Head of Digital Products & Technology, said: "We are always on the lookout for quality, compelling content to entertain and inform our viewers while offering them the convenience of watching their favourite content on their preferred devices. Our HBO GO offering, launched earlier this year, is one example. With this partnership with CJ ENM, we are thrilled to bring Hallyu fans and other viewers the best of the Korean box office."

Sebastian Kim, Managing Director of CJ ENM HK, remarked: "We have seen growing demand for Korean contents around the world, where Korean movies are the incredible hidden gems ready for the world to discover. With a wide audience reach on multi screens, Toggle is a natural partner to offer Singaporean viewers greater flexibility on when, where and how to watch our Korean contents. By working together with Toggle, we hope to introduce tvN Movies to a wider audience, and to deliver a unique Korean cinema experience anytime, anywhere." *TVApplus*

## Cartoon Network Asia Pacific greenlights another new season of Lamput

Indian chase comedy scores full series pickup for international distribution on Cartoon Network and Boomerang

*Lamput*, the hilarious animated chase comedy, has been picked up for a third season by Cartoon Network and will run internationally on the channel in Asia Pacific and Latin America, and on Boomerang in EMEA.

The series, produced by Vaibhav Studios based in Mumbai, India, started life as batches of micro-shorts of about 15 seconds as well as shorts of up to two minutes. The new season will comprise a mixture of 21x5' and 21x2' episodes, and will roll out from early 2020.

*Lamput* is the definitive modern



take in non-dialogue, slapstick chase animation. *Lamput* is a gooey orange substance that escaped from a secret laboratory. Two scientists, Specs Doc and Skinny Doc, are trying their best to catch him. But always a master of disguise, he escapes from right under their noses.

Vaibhav Kumaresh, creator of *Lamput* and founder of Vaibhav Studios, said: "It's great to know that the crazy adventures of *Lamput* will continue. And it's completely heartening to see the amazing viewership the show has received so far across the globe! Big thanks to everyone at Cartoon Network for all the support."

*Lamput* already has a devoted following. On YouTube, its clips have amassed 300 million views, as well as an additional 250 million views on Cartoon Network, POGO and the Cartoon Network Watch and Play app in Asia

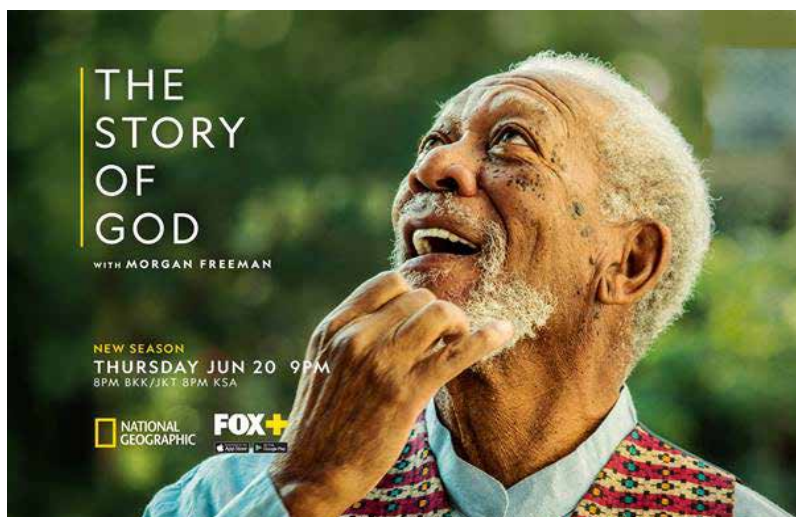
Pacific. It has also scored several awards including the 2018 Asian Academy Creative Awards for Best 2D Animation and the Best Animated FICCI Frames Awards in 2017 and 2018.

Leslie Lee, VP of Cartoon Network, Boomerang and POGO in Asia Pacific, added: "From their studio in Mumbai, Vaibhav and his team pour enormous amounts of energy into this creation and it's awesome to see the results. It's an excellent achievement for *Lamput* – a homegrown Indian series – to reach a global audience."

In Asia Pacific, Cartoon Network adopts a virtual studio model for its original animation projects, identifying creators, artists and studios from right around the region for global audiences. Other series in production include *Monster Beach*, which is expected to launch in late 2019. *TVApplus*

## Embark on a new global quest to unlock the mysteries of spirituality in *The Story of God with Morgan Freeman*

Emmy-nominated series returns with a third season from executive producers Morgan Freeman, Lori McCreary and James Younger of Revelations Entertainment.



Who is the devil? Where do visions come from? Can performing rituals bring us closer to God? How do we fight back against sin? National Geographic and Revelations Entertainment explore the ways humanity has sought and received faith throughout our history in season three of the Emmy-nominated hit series *The Story of God with Morgan Freeman*, premiering on National Geographic and video-streaming service FOX+, on June 20, 2019 at 9.00 PM (Hong Kong time) in Hong Kong and Southeast Asia. Freeman again travels to the far reaches of the globe to visit some of humanity's most sacred sites in a quest that explores the different ways that spirituality and transformation have established a connection with the divine, and how our search for God's presence has informed our shared history, culture, beliefs and even individual behaviour.

The first two seasons of *The Story of God with Morgan Freeman* are available to stream on video streaming service, FOX+.

*The Story of God with Morgan Freeman* takes viewers on an interfaith journey around the globe, travelling to 30 different cities of historical and anthropological importance, including Jerusalem, Kathmandu, Jericho, Rome, Bethlehem, Paris, Prague, Hanoi, Toronto and Lourdes. The series' filmmakers logged more than 50,000 total miles, which is the equivalent of circumnavigating the globe twice, and met with 13 religious experts, eight priests, three druids, three shamans, one imam, one rabbi, one former executioner, one nun, two living goddesses and hundreds of monks. The series takes an expansive look at religions celebrated around the world, exploring practices that date back thousands of years before the Common Era, as well as new denominations founded less than 100 years ago, and interviewing believers of many faiths including Christians, Jews, pagans, druids, Muslims, Hindus, Jains, animists, Buddhists and agnostics.

Each of the six episodes in the new season is centered around a different question about our relationship to the divine:

- "Search for the Devil" – Who is the devil? A god? A fallen angel? Or a natural urge that lurks inside us? What role does the devil play in shaping our faith?
- "Gods Among Us" – Are there people walking among us who

embody the divine? How are these people chosen by God? What sets them apart? What role do they play in our own personal connection to God?

- "Visions of God" – Stories about visions are found in most religions, but where do visions come from? What is their purpose? What do they have in common?
- "Deadly Sins" – How do we engage with the reality that we are all prone to sin? How do we fight back against temptation? Is sin a natural part of the human experience, or a conscious choice?
- "Divine Secrets" – Why are secrecy and religion so often intertwined? Can performing rituals bring us closer to the divine?
- "Holy Laws" – Why have the Ten Commandments held such power over Judeo-Christian societies? What do the Commandments have in common with the rules and prohibitions of other religions around the world?

To explore these topics and more, the series travels to some of the world's most sacred sites, including the Chapel at Lourdes, where thousands of believers claim to have been cured by the waters of its spring; the Church of the Nativity in Bethlehem, where the faithful believe Jesus was born; the ancient city of Pergamon in Turkey, dubbed "Satan's Throne"; the spectacularly preserved Villa of Mysteries in Pompeii, Italy; the Gheralta mountains of Ethiopia, where Coptic Christian priests scale the side of a mountain to reach an ancient cave; the temple palace of the Kumari in Nepal; and Tel Megiddo, an archaeological site containing one of the oldest known references to Jesus Christ as God.

*The Story of God with Morgan Freeman* is produced by Revelations Entertainment for National Geographic. For Revelations Entertainment, Morgan Freeman, Lori McCreary and James Younger are executive producers. Geoffrey Sharp is showrunner. For National Geographic, Betsy Forhan is executive producer; Kevin Tao Mohs is vice president, production and development; and Geoff Daniels is executive vice president of global unscripted entertainment. *TV4plus*

## Inter Medya and BluTV announce the return of phenomenal series: *Behzat Ç.*

Partnership starts off with the return of the highly acclaimed series

In collaboration with BluTV, a Turkish streaming platform, Inter Medya announces its latest production, the long-awaited return of the cult series; *Behzat Ç.* The preparations of the shooting already started and the series will air on BluTV in 2019. The first 3 seasons of the show were a great success and it was only a matter of time before the series appeared on our screens again. Inter Medya will produce the series and distribute *Behzat Ç.* worldwide. The upcoming season will have intriguing surprises for its fans.

On Sunday evening, Inter Medya and BluTV announced the comeback of the series on various social media platforms, launching the new season's first teaser. As a result, *Behzat Ç.* became a trending topic with more than 3 million people interacting.

"Together with Inter Medya we have come to the conclusion that our streaming platform BluTV can reach new heights. BluTV tells great and rich stories that reflect our rich culture and encourage conversation. With its edgy character, we highly believe that *Behzat Ç.*'s spirit is perfectly appealing for BluTV's content strategies and its target audience. After 6 years, the time has come for *Behzat Ç.* to make a comeback," said Deniz Sasmaz Head of Content Acquisitions &

Productions from BluTV.

"This series is incessantly reflecting some of the most pressing issues of our time. Behzat's story revolves around his unique personality that was shaped by his haunting past. As Behzat always says, "I've never been a good man, nevertheless I've never been anybody's man." The character's ideals and actions are what separates Behzat Ç.'s story from all other stories. We are proud to produce this project and I am very pleased that BluTV is accompanying us on this exciting journey." says Can Okan CEO and Founder. *TVApplus*

## *Ice on Fire* by Leonardo DiCaprio exclusive to HBO GO

- **Official Selection and World Premiere at The 2019 Cannes Film Festival**
- **Documenting new solution to the climate change crisis, coming to HBO SIGNATURE this August**



*Ice on Fire*, an eye-opening documentary that focuses on many never-before-seen solutions designed to slow down escalating environmental crisis, goes beyond the current climate change narrative and offers hope that we can stave off the worst effects of global warming.

Produced by Oscar®-winner Leonardo DiCaprio, George DiCaprio and Mathew Schmid, and directed by Leila Conners, the film had its world premiere at the 2019 Cannes Film Festival as an Official Selection on Wednesday, 22 May. *Ice on Fire* debuted same time as the US on Wednesday 12 June at 8am, exclusively on HBO GO. The documentary will also be available on HBO SIGNATURE in August 2019.

11 years after Conners' first collaboration with DiCaprio on *The 11th Hour*, which emphasised the problems of climate change, *Ice on Fire* instead focuses on the cutting-edge research behind today's climate science – and the innovations aimed at reducing carbon in the atmosphere, which could pave the way for a reduction in the global temperature rise and a benefit to the planet's life systems.

"My partners and I made *Ice on Fire* to give a voice to the scientists and researchers who work tirelessly every day on the front lines of climate change," said producer and narrator Leonardo DiCaprio. "We wanted to make a film that depicts the beauty of our planet while highlighting much-needed solutions across renewable energy and carbon sequestration. This film does more than show what is at stake if we continue the course of inaction and complacency – it shows how, with the help of dedicated scientists, we can all fight back. I hope audiences will be inspired to take action to protect our beautiful planet."

With sweeping cinematography of a world worth saving, *Ice on Fire* was



filmed across the globe, from Norway to Alaska, Iceland to Colorado, Switzerland to Costa Rica to Connecticut. The film highlights first-hand accounts of people at the forefront of the climate crisis, with insights from scientists, farmers, innovators and others.

*Ice on Fire* emphasises the importance of an immediate, two-pronged approach to reversing the crisis: reducing carbon emissions through traditional renewable energy sources and new ones, like tidal energy, and implementing "drawdown" measures, focusing on methods for drawing down and sequestering carbon, including direct air capture, sea farms, urban farms, biochar, marine snow, bionic leaves and others.

While much of the political and economic focus has been on the energy sector, the film points out that drawdown (pulling CO2 out of the atmosphere and oceans and sequestering it underground or into new materials) is perhaps the best hope for mitigating climate change.

The film visits places such as: the Usal Redwood Forrest Foundation in northern California, highlighting a carbon-storage project that focuses on reforestation and creates "biochar" to put CO2 back into the soil; Ron Finley's urban farm in Los Angeles, where members of the community grow food that takes carbon out of the air and is nutritious; Climeworks' nimble direct air capture machine in Zurich; and Thimble Island Ocean Farm off the coast of Connecticut, where owner Bren Smith grows shellfish and seaweed that soak up more carbon than land-based plants and can be used for food, animal feed and fertilizer.

*Ice on Fire* finds that while the risks and urgency may be higher than ever today, there are also greater opportunities for innovative solutions, offering a realistic but hopeful perspective on a key global issue that demands our attention.

*Ice on Fire* is directed by Leila Conners; narrated by Leonardo DiCaprio; producers, Leonardo DiCaprio, Mathew Schmid and Leila Conners; executive producers, George DiCaprio, Roee Sharon Peled; cinematography by Harun Mehmedinovic. For HBO: executive producers, Nancy Abraham and Lisa Heller.

*Ice on Fire* debuted in the US on Wednesday 12 June exclusively on HBO GO. The documentary will also be available on HBO SIGNATURE in August 2019. *TVApplus*



## Much-loved family drama *The A Word Series 3* to return to BBC One

Familiar faces Max Vento, Morven Christie, Lee Ingleby, Greg McHugh, Molly Wright, Pooky Quesnel, Leon Harrop and Christopher Eccleston reprise their roles and are joined new faces including Julie Hesmondhalgh, Sarah Gordy and David Gyasi.



Filming has started in the Lake District and Manchester on the third series of BBC One's drama series *The A Word* written by the multi-award winning Peter Bowker.

Two years on and things have changed: Joe is 10 and living in two places at once, processing the seismic change in his life through the filter of his autism. Alison and Paul are divorced and live 100 miles apart. Nicola has moved to London. Eddie lives with his dad. Rebecca has just realised she's pregnant. Only Maurice is holding it together. And if Maurice is the one holding it together, you know you are in trouble.

## Passion Distribution makes giant leap with *One Hour That Changed the World: The Moon Landing*

Pioneer Productions documentary commemorating historic moment takes off internationally

Passion Distribution has closed a raft of international sales for documentary *One Hour That Changed the World: The Moon Landing* (1 X 60'). The documentary has been acquired by UKTV in the UK for its Eden channel, TEN in Australia, TVNZ in New Zealand, CBC in Canada, Phoenix TV in China, Hong Kong and South East Asia and Channel 8 in Israel.

Produced by Pioneer Productions, *One Hour That Changed the World: The Moon Landing* was commissioned and funded by Passion Distribution, following the success of the previous collaboration with Pioneer on *Planes Gone Viral*.

*One Hour That Changed the World: The Moon Landing* celebrates the historic 50th anniversary of Apollo 11, in a fresh and distinctive style. The documentary subverts usual conventions by beginning with the momentous event, before rewinding the clock to explore the preceding dramatic sixty minutes in granular detail.

Featuring archive footage, testimony from an eyewitness in mission

A family is always a puzzle and this one needs piecing back together, albeit in a different shape.

In this third series Max Vento (Joe), Morven Christie (Alison), Lee Ingleby (Paul), Greg McHugh (Eddie) Molly Wright (Rebecca), Pooky Quesnel (Louise), Leon Harrop (Ralph) and Christopher Eccleston (Maurice) reprise their roles and will be joined by some new faces including Julie Hesmondhalgh (Broadchurch, Coronation Street), Sarah Gordy (Call The Midwife, Holby City) and David Gyasi (Troy: Fall of a City, Man in an Orange Shirt).

Peter Bowker said: "It is a joy to be revisiting the world of *The A Word*, to move the story of the Hughes family on, and to have the opportunity to expand our celebration and examination of diversity and humanity in all its myriad forms. The BBC has been incredibly supportive of this show and deserve our thanks and support at a time when it continues to be attacked on behalf of the ignorant by those who should know better."

Piers Wenger, Controller of BBC Drama said: "*The A Word* has become a firm favourite with the BBC One audience telling a unique and poignant story in an original and entertaining way. We are excited filming has now begun on a third series and look forward to picking up with Joe and the family two years on and seeing what challenges and adventures lay ahead for them."

The Executive Producers are Lucy Richer for BBC, Patrick Spence, Peter Bowker and Marcus Wilson for Fifty Fathoms Productions and Howard Burch, Avi Nir and Keren Margalit for Keshet International. Clare Shepherd is producing, and Fergus O'Brien is the Lead Director. *The A Word* is a Fifty Fathoms Productions and Keshet Productions UK production for BBC One. Licensed from Keshet International, the series is based on *Yellow Peppers*, an Israeli drama written and created by Keren Margalit and produced by July August Productions for Keshet Broadcasting. Keshet International distributes *The A Word* internationally. **TVApplus**



control on the day, and expert analysis, the unique and inventive format reveals an incredible untold story: that even during the last hour, the moon landing might have failed, because of system failures, accidents and sheer bad luck. The documentary focuses on the heroism of the astronauts and the ingenuity of the team back in Houston, who overcame

these setbacks and still successfully landed a man on the moon.

Executive producer for Pioneer, Thomas Viner said: "The documentary reveals lots of amazing details: the astronauts couldn't get the door open; and the first thing they did on the Moon was throw out the trash. This is an approach to historical events that delivers surprising revelations in a story we all think we know so well."

Emmanuelle Namiech, CEO Passion Distribution said "As the anniversary of the Moon Landing mission was approaching, it was a no brainer for us to partner with Pioneer by commissioning and fully funding a documentary about this momentous event. The film delivers a detailed account of the nail-biting sixty minutes which led up to the first human step on the moon."

The deals were concluded Nick Tanner, Director of Sales and Co-Productions, Tom Burton, Sales Manager Australia, New Zealand, Canada & Global Digital, Michelle Choi, Sales Executive, Asia and Eliana Barbosa, Sales Manager, Israel and Pan Territory. Roxana Rehman, acquisitions executive, secured the show for UKTV and it will air on Eden later this year. **TVApplus**

# Singapore International Film Festival appoints new Programme Director and announces its inaugural SGIFF Film Fund recipients

**Taiwanese film curator, Kuo Ming-Jung takes over the reins as Programme Director**

The Singapore International Film Festival (SGIFF) has appointed Taiwanese film curator, Kuo Ming-Jung, as its new Programme Director to lead the Festival alongside Executive Director, Yuni Hadi. Entering its 30th edition, the Festival continues its commitment to grow the independent film ecosystem in Southeast Asia through the



introduction of the SGIFF Film Academy. It will bring together the Festival developmental programmes under one umbrella to support the growth in expertise and experience of Southeast Asian film talents while elevating the level of cinematic appreciation among film lovers.

A previous Programme Consultant of SGIFF, Kuo takes over from Thai filmmaker and critic, Pimpaka Towira, to lead the Festival's film curation and programmes. Pimpaka will continue to lend her expertise as one of the Festival's Programme Consultants.

Yuni Hadi commented, "Southeast Asian cinema is poised to become an important player in the international film industry. Ming-Jung brings on board her passion for Asian cinema and in discovering new directors, which complements our current team and will allow us to shape the next chapter of SGIFF as we enter into our 30th edition. We would also like to thank Pimpaka for her contribution to the Festival and championing new developmental programmes with us, such as the Southeast Asian Producers Network, to bolster the regional film scene."

An experienced film industry professional, Kuo was the Programme Director at Taipei Film Festival from 2014 to 2018. She has also served on several juries and selection panels including at Taipei Golden Horse Film Festival, International Film Festival Rotterdam, and Locarno Film Festival.

"SGIFF is an anchor Festival in the region where the best and budding Southeast Asian talents gather to exchange ideas, deliberate and share their voice through cinematic works. I continue to be inspired by the community's openness to collaborate, its camaraderie, and the beautiful stories told as a result of this unique spirit. I look forward



to working closely with the SGIFF team to contribute and grow the ecosystem in my new role," said Kuo.

The Festival also announced its shortlist of seven compelling short films and documentaries from Singapore, Thailand, the Philippines and Vietnam which will receive its inaugural SGIFF Film Fund. Comprising Tan Ean Kiam Foundation-SGIFF Southeast Asian Documentary Grant (SEADOC) and SGIFF Southeast Asian Short Film Grant (SEA-SHORTS), the fund will help support the development and production of these stories to build the region's portfolio. The strong entries received also prompted the jury panel to award the Grant to an additional short film - Nursery Rhymes by Singapore filmmaker Michael Kam.

SGIFF Film Fund is part of the newly-introduced SGIFF Film Academy, the region's first initiative centred on the growth of Southeast Asian film talents, professionals, critics and enthusiasts

The SGIFF Film Fund is part of the SGIFF Film Academy (SFA) umbrella, the region's first holistic training initiative to support Southeast Asian film talents and nurture film appreciation among the audience. A launch pad for mentorship, exchange of ideas and strengthening film literacy, the developmental programmes - Southeast Asian Producers Network, Southeast Asian Film Lab, Youth Jury & Critics Programme, SGIFF Film Fund, New Waves, Film Immersion Programme for Schools and Film Navigation Programme - will enhance the capabilities of the regional film scene collectively.

Yuni added, "SGIFF has always been a firm advocate of Southeast Asian cinema, and the SGIFF Film Academy will enable us to holistically look at the support extended to the ecosystem and identify potential gaps and areas of synergy. We hope that this will bolster the development and growth of the industry in the long run. We would also like to congratulate our recipients of the inaugural SGIFF Film Fund and look forward to seeing these productions come to fruition."

Veteran producer and transmedia filmmaker, Michel Reilhac, will take on the role as Head Mentor for the 2019 Southeast Asian Film Lab, bringing his experience as Head of Studies at the Venice Biennale College and former Executive Director of Arte France Cinema. He will work alongside two Lab Mentors - Hong Kong film producer, Teresa Kwong and Thai film editor, Lee Chatametikool. This year's Youth Jury & Critics Programme will also be led by esteemed Thai film critic, Kong Ritthdee.

The 30th SGIFF will run from 21 November to 1 December 2019. Its call for entries for Feature and Short Films, Southeast Asian Film Lab, and Youth Jury & Critics Programme is now open and will continue till 19 August 2019.

SGIFF is an event of the Singapore Media Festival (SMF), hosted by Info-communications Media Development Authority of Singapore (IMDA). SGIFF 2019's Official Sponsors include Official Red-Carpet Venue Capitol Theatre and Official Hotel Shangri-La Hotel Singapore. TVApplus



## Viacom18 further expands its regional play with COLORS Gujarati Cinema

24-hour premium movie channel, first of its kind



Viacom18 Media Pvt. Ltd., India's youngest entertainment company, today, announced the launch of COLORS Gujarati Cinema, the region's first 24-hour premium movie channel. With the tagline of "FilmoMatrubhasha Ma", which translates in to "Movies in your mother-tongue", the channel

aims to leverage the vibrant cinematic heritage of Gujarat. Following the success of COLORS Kannada Cinema, Viacom18's latest foray into regional movie broadcast – COLORS Gujarati Cinema – launched on June 1st, 2019 as a pay channel. It will be a part of the network's primary COLORS walaValue+ Pack.

"4 years ago we consolidated and rebranded our play in regional TV broadcast under the COLORS umbrella. Since then not only have we added 7 more channels but also entered new markets through our broadcast, digital and films businesses. Over the last 2 years our regional cluster has grown at a CAGR of 36.5% in viewership and 22% in revenue," said Sudhanshu Vats, Group CEO & Managing Director, Viacom18 at the announcement of COLORS Gujarati Cinema. "Gujarat presents a unique opportunity for us as we can leverage our regional GEC COLORS Gujarati's strong 43% market share position and capture a current whitespace in the market – movie broadcast."

Ravish Kumar, Head of Regional TV Network, Viacom18, further added, "Gujarati language has clocked the highest growth rate amongst all language TV viewership with an astounding 36% year-on-year growth. Movies as a TV genre enjoy 25% viewership in Gujarat, a state with an 87-year-old legacy of producing films and plays. With the absence of a premium television channel showcasing Gujarati movies, it was the

perfect whitespace for us to capture. Not only does COLORS Gujarati Cinema provide for a business case but also allows us to give the people of Gujarat a destination to enjoy movies in their mother-tongue. With COLORS Gujarati Cinema, we aim to respond to the regional market's appetite for high-quality content while retaining its socio-cultural identity through a rich library of 300+ films and plays."

Viacom18's journey of delighting the Gujarati audience began almost 18 years back with the purpose of providing authentic Gujarati entertainment to its viewers. Evolving from ETV Gujarati to COLORS Gujarati, the channel has been the No. 1 Gujarati General Entertainment Channel and has been catering to audiences across the spectrum. To further strengthen this bond, COLORS Gujarati Cinema, Viacom18's third movies' channel, will cement the network's commitment to provide best in class regional entertainment to its audience.

COLORS Gujarati Cinema aims to bring the past, the present and the future of the 87-year-old Gujarati Cinema legacy on the TV screens for its viewers. Front-lined by Gujarati cinematic masterpieces such as Viacom18 Studios' Dhhwhich won the National Award for best feature film in Gujarati and recent hits like Chello Divas, Love ni Bhavai, Reva, Mijaj, Duniyadari, Oxygen, Backbencher and a library of 300+ Gujarati films that have won hearts of more than 6 core audiences, COLORS Gujarati Cinema will enthrall its audience with world television premieres, behind-the-scenes footage, songs, comedy marathons and a plethora of Gujarati plays. The channel will showcase movies across genres such as Action, Drama, Comedy, Romance, Mythology and many more. With the launch of COLORS Gujarati Cinema, the network aims to promote Gujarati culture, heritage and splendor and familiarize its viewers with Gujarati stories and folklores.

The network is planning a 360-degree marketing campaign across pre-launch, launch and sustenance phases. The state will see major print and radio campaigns across all major publications and stations. Marketing campaign will be headlined by an industry-first "rap anthem" which has been shot with popular Gujarati actor Jimit Trivedi to capture the pulse of the youth. An OOH campaign across 23 major towns of Gujarat and a television campaign across COLORS Gujarati and the market's top non-network channels will see a surge of ads with 1000 spots aired. In a marketing tie-up that brings unprecedented scale to the launch, COLORS Gujarati Cinema will run an in-theatre campaign that will launch with Salman Khan's upcoming Bharat. **TVApplus**

## HD PLUS AND NAGRA RENEW TECHNOLOGY PARTNERSHIP, EXTEND SMART TV'S CONTENT PROTECTION SOLUTIONS TO GERMANY

- **NAGRA and HD PLUS renew technology partnership and extend content protection solutions to direct-to-TV use cases for German satellite TV operator**
- **HD+ application now available on Samsung and Panasonic Smart TVs secured by NAGRA technology**
- **Solution supports instant service activation on Smart TVs and enables consumers to watch HD+ without an external device (CAM or set-top box)**

NAGRA, a Kudelski Group (SIX:KUD.S) company and the world's leading independent provider of content protection and multiscreen television solutions, and HD PLUS GmbH, a subsidiary of satellite provider SES and operator of the HD+ satellite platform, have renewed their technology partnership and extended it to include content protection on

Smart TVs.

INAGRA content protection supports the recently announced HD PLUS solution on Smart TVs not requiring an external device, such as a conditional access module (CAM) or set-top box (STB). The solution also offers the new HD+ Komfort-Funktion (HD+ comfort function). It enables the Neustart (instant restart) of selected programs, direct access to Mediatheken (7-day-catch-up) and an innovative, interactive TV Guide with customisable search patterns. The TV Guide covers linear TV via satellite as well as non-linear content. Moreover, instant service activation, live TV and start-over directly on the TV is available – without an external device. NAGRA content protection was most recently deployed to secure the HD+ premium pay-TV offer on Samsung and Panasonic Smart TVs.

"We are pleased to continue our successful partnership with NAGRA over the long term and extend it with NAGRA content security directly integrated in Smart TVs," said Georges Agnes, Managing Director Operations & Product Development of HD PLUS GmbH. "We successfully deployed this solution in Samsung and Panasonic Smart TVs which gives consumers instant access to the HD+ service and its HD+ Komfort-Funktion in a robust and secure environment."

"HD PLUS has been at the forefront of innovation in the European pay-TV industry and we're excited to continue to support them as they transition their pay-TV services to Smart TVs giving consumers more innovative ways to access their premium content," said Thierry Legrand, Senior Vice President Sales EMEA NAGRA.

In addition to Samsung and Panasonic, NAGRA is working with HD PLUS on deploying their application on additional Smart TV brands. **TVApplus**

## Ascendas-Singbridge to develop Smart Urban Co-Innovation Lab

### First developer-led lab supported by IMDA and Enterprise Singapore

Ascendas-Singbridge Group (ASB), supported by the Infocomm Media Development Authority (IMDA) and Enterprise Singapore, announced the formation of a Smart Urban Co-Innovation Lab, the first developer-led lab in Southeast Asia. Slated to be launched later this year, the lab will facilitate and support at least 30 co-innovation projects within the next three years.

The Smart Urban Co-Innovation Lab will support industry players and technology providers' efforts to innovate in Singapore to seize regional business opportunities. The lab will focus on building capabilities in the four key areas: intelligent estates, smart mobility, digital wellness, and agritech.

Led by ASB, the lab will provide a platform for industry players to share problem statements and collaborate with technology

players to co-develop and trial new and innovative solutions for commercialisation, in Singapore as well as overseas. The lab will roll out various programmes such as call-for-proposals, pilot tests, workshops and boot camps. This will help develop the capabilities and competencies of technology providers, as well as produce innovative Proof-Of-Concepts and prototypes for users of smart urban technologies.

"Since we launched our grant call for collaboration for smart estates six months ago, we have received positive input and feedback from developers and technology providers alike. The Smart Urban Co-Innovation Lab is another firm step we are taking to accelerate the growth of a vibrant and innovation-driven smart estates sector. We hope that our companies participate in the lab, co-innovate and take advantage

of the growth opportunities in a digital economy in Singapore and beyond," said Ms Jane Lim, Assistant Chief Executive, IMDA.

IMDA will continue to work closely with the industry and other government agencies to support the development and trials of innovative technology and solutions through upcoming technology calls.

"Ascendas-Singbridge has always been a strong advocate of using technology to enhance customer experience, drive operational excellence, and uncover new products and services. In the course of our business, we realised that many industry players have similar interests and can benefit from an open source platform that can aggregate and deploy best-in-class solutions.

With the co-innovation lab strategically located within Singapore Science Park, technology providers will also have easy access to relevant infrastructure and resources required for the development and test bedding of solutions," said Mr Manohar Khiatani, Deputy

Group Chief Executive Officer of Ascendas-Singbridge Group.

To help Singapore enterprises innovate and internationalise, Enterprise Singapore has been encouraging strategic partnerships between large and small firms to leverage their complementary strengths. It will connect both local and overseas end-users and relevant technology solution providers, including SMEs and startups, to the lab. Enterprise Singapore will also support the solutions providers in the deployment of their innovative solutions overseas through its global network in over 35 locations and other assistance tools including financial assistance.

Said Ms Eunice Koh, Assistant Chief Executive Officer, Enterprise Singapore, "The Smart Urban Co-Innovation Lab allows our SMEs to work on real life problem statements of developers, service providers and customers. In the process of developing and testing their solutions, they also build up their track records, which is a prerequisite when they export their solutions abroad." **TVApplus**

## National Geographic Captures Bid to Set GUINNESS WORLD RECORDS™ Achievement, in Premieres of Record Rides

Two petrolheads, one limestone massif and a race against the clock for bragging rights - plus a spot in the Guinness World Records™.



Record Rides comes to South East Asia and Hong Kong on National Geographic in a two-part series airing on June 23 and June 30 2019, at 8.00 PM (Singapore time). The automotive reality entertainment series pits adrenaline junkie and radio DJ, KC Montero, against race car driver Natasha Chang, also known as Chiney Dolly.

The gambit is simple: KC and Natasha aim to write their names into the record books as the fastest ascent of Doi Chang Mountain by car. The catch: there will be no rocket ships or supercars: KC and Natasha will need to prove their ingenuity in sourcing and souping up their own

speedsters for the showdown on an impossible timeline. Whether or not they end up with their name in the record books, the pair will be breaking new ground - there is no such existing record, and indeed, no similar effort made in an everyday car.

Chiang Mai is the historical capital of the old Lanna Kingdom: home to misty mountains, colourful hill tribes and picture-postcard ancient Thai temples framed by blue skies and lush greenery.

Doi Chang Mountain in this Thai province is the location of the showdown. It will bear witness to feats of ingenuity, of power, control, and of speed, as KC and Natasha hurtle up the slopes in a battle to carve their names in the record books as the fastest ascent of Doi Chang Mountain by car.

KC is a car nut with a need for speed and Natasha is no slouch in the driver's seat either, bringing her racing experience to the table, but neither will attempt the record ride alone. They will get local help on their quest for the Guinness World Records™ attempt from Phat aka 'Golf', an expert of the Chiang Mai racing scene, and his motorhead crew at Phat Garage - plus a boost from Caltex with Techron® fuel as they race up the mountain and into the record books.

"National Geographic has always believed in adventure, exploration and pushing boundaries. With Record Rides, we are pleased to be a part of this attempt at a new world record. Coupled with the natural beauty of Chiang Mai, Record Rides is definitely a spectacle that is exciting and entertaining, all at once," says Con Apostolopoulos, Senior Vice President, Asia Pacific & Middle East, National Geographic Partners.

"As a leading visual storyteller, National Geographic's programming pillars of exploration, education and science resonate well with the Caltex brand. Hence, we are proud to partner with the channel to create Record Rides for our viewers and motorists in Asia," says Brian Fisher, Caltex Brand Manager. "This show will demonstrate how Caltex with Techron® fuels can power an engine towards achieving an extraordinary journey." **TVApplus**

# Malaysia in View

**avia**  
ASIA VIDEO INDUSTRY ASSOCIATION

3 September 2019

DoubleTree by Hilton Hotel Kuala Lumpur

#aviamiv

**Hear from some of Malaysia's video industry luminaries  
and many more at the inaugural Malaysia in View!**



**Agnes Rozario**  
Director of Content  
Astro



**Anna Pak Burdin**  
VP & GM - Southeast Asia  
Discovery Networks  
Asia Pacific



**Dato' Sam Yap**  
Founder &  
Group Chairman  
Enjoy TV & Film  
Broadcasting Corporation



**Yau Chyong Lim**  
COO  
MEASAT



**Datuk Kamal Khalid**  
Group MD  
Media Prima



**Lee Choong Kay**  
Chief of Sports  
Astro



**Greg Armshaw**  
Head of Media Asia  
Brightcove



**Prashant Pathmanaban**  
Head of Digital  
Products and Services  
Digi Telecommunications



**Lam Swee Kim**  
Chief Marketing  
Officer  
dimsum



**Jason Monteiro**  
Chief Marketing  
Officer  
iflix



**Jessica Fuk**  
Associate  
Research Analyst  
Kagan



**Eunice Yue**  
Group Head of  
Business Development,  
Marketing & User Growth  
Lazada - Alibaba Group



**Airin Zainul**  
Director, Content &  
Licensing and  
Merchandising  
Media Prima  
TV Networks



**Gaurav Pradhan**  
Director,  
Business Development,  
Asia  
Netflix



**Unmish Parthasarathi**  
Founder  
Picture Board Partners



**Avi Himatsinghani**  
CEO  
Rewind Networks



**Jean-Christophe Jubin**  
VP Sales APAC  
Viaccess-Orca



**Michael Greco**  
VP APAC  
Vindicia



**Kingsley Warner**  
GM  
Viu Malaysia



**Fred Chong**  
Founder and Group CEO  
WebTVAsia

## EARLY BIRD RATE

Major local and international players are heading for Malaysia in View.  
Join us and take advantage of our early bird promotion today. Register by **24 July!**

**REGISTER NOW AND GET 15% OFF**



For Sponsorship Opportunities, please email: [Adela@asiavia.org](mailto:Adela@asiavia.org) or [Victor@asiavia.org](mailto:Victor@asiavia.org)

### Sponsors





**ASIA TV FORUM & MARKET**  
in association with mptv and mipcom  
Asia's entertainment content market

# IF IT'S ASIA, IT'S ATF

**MARINA BAY SANDS | SINGAPORE**

**3 DEC 2019**

ATF Leaders' Summit

**4 - 6 DEC 2019**

Market. Conference.  
Networking Events

**EARLY-BIRD ENDS 31 JULY  
JOIN NOW!**

Register at [www.asiatvforum.com](http://www.asiatvforum.com)

Held in  
conjunction with:



An event of:



SINGAPORE  
MEDIA  
FESTIVAL

Produced by:



Supported by:



Held in:

