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JUNE 2019

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A POETIC FANTASY SHORT FILM**

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2018

FEATURE FILM
ANNECY
2017
OFFICIAL SELECTION

WINNER OF SICAF ASIA
Seoul International
Cartoon &
Animation Festival (SICAF)
2018

OFFICIAL SELECTION
SPARK
ANIMATION
2018
2018



KUNG FOOD

DIRECTED BY HAIPENG SUN

互动娱乐
YI-ANIMATION



DREAMER'S STUDIO
友 梦 影 业

PUBLISHER'S LETTER



Every year our industry get together in Annecy to celebrate the Annecy Animation Festival. Animators, producers, artists, media, students from all over the world come to Annecy to view exciting new projects, explore collaboration opportunities, participate in conferences, and see new ideas and meet with aspiring young talents.

The objective of this magazine is to give those upcoming studios, artists, tools makers, producers and people in our industry a medium to get their works and voice seen and heard. This

magazine dedicates to the animation community in the 2 biggest markets of the world, the English and Chinese civilization in our time.

In this Annecy issue, we would like to feature Blender 2.8: the game-changing tools for artists, animators, VFX people, composers and producers, an open source software created by people in the industry, supported and funded by the users. What it means for our industry globally.

I first met with Mr. Ton Roosendaal last year at the Blender Institute in Amsterdam. His life long goal and passion is to bring on a world-class tool-set to the industry. In Ton's own words, every artist should have his/her own tools to create and produce. Like a chef who always carries his/her own tools to the kitchen. Please see the interview I had with Mr. Ton Rossendaal on pages 12 & 13.

Our feature article is the short film "Spring" created by the Blender Institute funded by the Blender Cloud. This film uniquely demonstrated the capability of Blender as a tool, and also opened up all the production process, materials, techniques through Blender Cloud to show people how the film was being made. Not just a few "how to" shots, but the complete process from concept to finished product on the Blender Cloud for people to download, to study and to learn.

China is opening up its market for global animation, we want to introduce to our readers the largest animation films distributor in China, Dreamers Studio, whom is planning to enter into the TV series production and distribution. If you or your company are looking into entering this market, and need a partner or advise, please read the article on Dreamers Studio and DJS-Global. Or contact us at info@cgge.media.

As usual, we want to feature studios around the world, show you their great work done, and their exciting up coming projects which fuel our industry.

Enjoy and hope you can get something out from this Annecy issue of our magazine.

Publisher
Raymond D. Neoh

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M A G A Z I N E

JUNE 2019 - SPECIAL ANNECY EDITION

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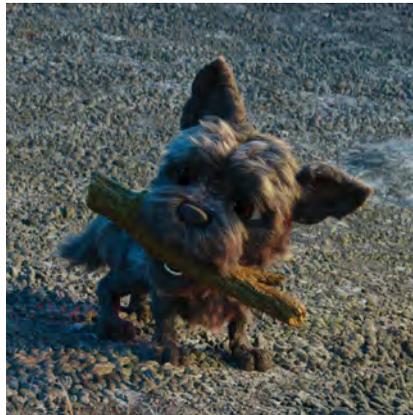
SPRING

**A POETIC FANTASY SHORT FILM PRODUCED
BY THE BLENDER INSTITUTE**



**BY PAN QIAOYUN,
RAYMOND D. NEOH**

It is difficult to write about an animation project because animation is about motion and sound but printed medium can only express 2 dimension object. You need to see the actual work to appreciate the effort, the time, the technology and the love that go into making an animation film, no matter how long or short. Scan the QR Code and we will take you there.



Making of “Spring” is not just a collaboration project that involves artists, modelers, animators, technical support people, programmers, directors, writer, music and folio, VFX and composers. What impressed us most are the tools used. They are all open source softwares, with GIMP and Krita for drawing of the concept art, and Blender 2.8 for modeling, rigging, cloth, hair, VFX, and compositing. A software demonstration feast that can only be accomplished by people technically savvy with the love of animation.

This article shoots to do justice to the people whom had dedicated their time and effort to bring us this film. What makes “Spring” so unique is all the concept arts, digital assets, and

techniques are available on the Blender Cloud for people to download, to view, to study and to learn. A real open source project which opens all aspects to whoever wants to learn or join our industry.

“Spring” beautifully demonstrated the many new features available in Blender 2.8 “Blender Cloud-Spring” folders. And more significantly, all the tools and tutorial and how to techniques are free. It is a game-changing way to make CG animated film.

So sit back, relax and enjoy the beautiful artworks now.....

Please support the Blender Cloud <https://cloud.blender.org/audience>.

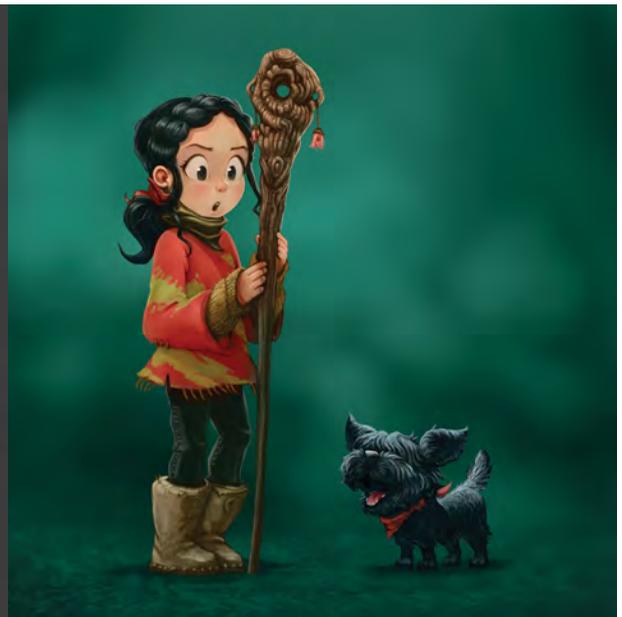
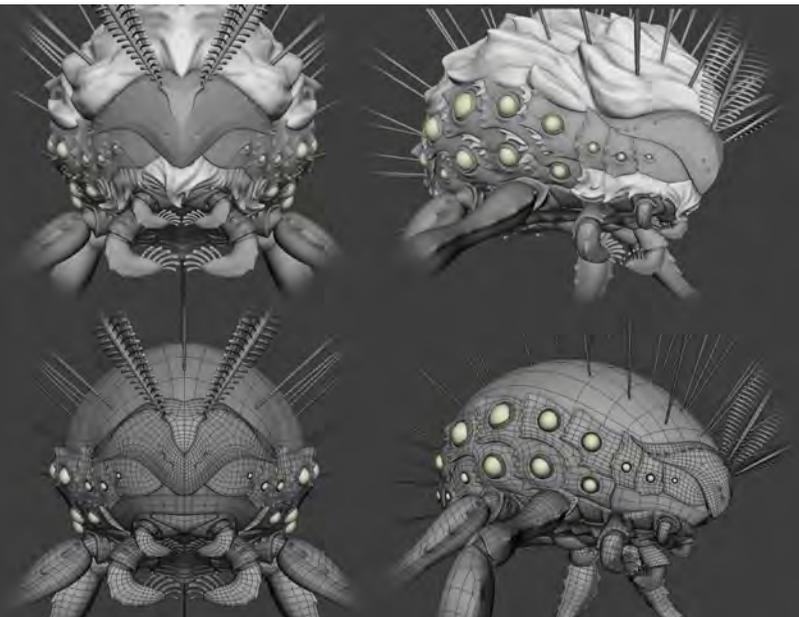




ABOUT BLENDER INSTITUTE

In 2007 Blender Foundation chairman Ton Roosendaal established the “Blender Institute” following the overwhelming success of “Elephants Dream”, the world’s first open movie project. This is now the permanent office and studio to more efficiently organize the Blender Foundation goals, and especially to coordinate and facilitate Open Projects related to 3D movies, games or visual effects.

The company currently employs 15 full time staffs. The new office in Amsterdam houses offices for administration, developers, a store, a render farm and test lab, a class room, space for workshops/sprints and a large studio for artists to work on animation film productions.





THE BLENDER "SPRING" PROJECT

"Spring is the story of a shepherd girl and her dog, who face ancient spirits in order to continue the cycle of life."
"This poetic and visually stunning short film was written and directed by Andy Goralczyk, inspired by his childhood in the mountains of Germany."

The team used the development version of Blender 2.8 for the entire production, before the version was in official Beta. "As for all of Blender's Open Movies, the entire production process and all its source files are being shared on the production platform Blender Cloud."

SPRING IS CREATED BY:

- Director: Andy Goralczyk
- Producer: Francesco Siddi
- Executive producer: Ton Roosendaal
- Music: Torin Borrowdale
- Sound: Sander Houtman
- Concept art: David Revoy
- Animation director: Hjalti Hjalmarsson
- Modeling and shading: Julien Kaspar

Everything was made with Blender 2.8, GIMP and Krita





BLENDER 2.8



BY GUO HUA

With eminent release of Blender 2.8 in the next 2 months, we would like to take a peek into some of the important features of this game-changing release. Blender, the open source digital content creation tool-set, is now 25 years old. There are few, if any, applications that can do as much as Blender – from 3D modelling and sculpting, to animation and compositing, real time rendering and 2D animation.

Blender 2.8 roadmap shows exciting features for current and new users. Blender works on all major platform, such as Windows, Mac-OS and Linux. With its newly revamped UI, viewport and

real-time rendering Eevee, Blender 2.8 makes a solid challenger for traditional 3D tools such as Maya and 3D Max.

No other release of Blender has met so much anticipation! It is the accumulation of years and hours of work by developers from the Blender community.

The Blender team decided to tackle workflow; not only improved UI configurations and layouts, but brought back 3D tool and editing where it belonged – in 3D space. Everything should be real-time and interactive, whether in photorealistic environments or cartoon animation.

OVERVIEW

Blender 2.8 features a revamped user interface, a high-end viewport, a new collection system, and much more.

Here is some significance you should know about Blender 2.8:

NEW USER INTERFACE

Blender 2.8 has a revamped user interface, the 3D viewport has a new toolbar on the left. Different from existing commands, they stay active until changing to another tool.

For tweaking the settings of the previously applied operation, editors now show a panel in the bottom left corner.

At the bottom of software windows, there is now a status bar.

The properties editor was reorganized to have buttons in a single column layout. Panels can also have subpanels now, with more advanced and less commonly used settings collapsed by default.



EEVEE

EEVEE is a new physically based realtime renderer. It works both as a renderer for final frames, and an engine driving Blender's realtime viewport for creating assets.

EEVEE possesses advanced features such as volumetrics, screen-space reflections and refractions, subsurface scattering, soft and contact shadows, depth of field, camera motion blur and bloom.

VIEWPORT

Blender 2.8 has a new, modern 3D viewport. The workbench engine can visualize your scene in flexible ways. EEVEE powers the viewport for interactive modelling and painting with PBR materials.

The minimum graphics card requirements for Blender have increased to OpenGL core 3.3.



2D ANIMATION

Blender's 2D drawing capabilities have greatly improved with Blender 2.8. The new Grease Pencil creates a more friendly interface for the 2D artist, with native 2D grease pencil object type, modifier, and shader effects, while keeping the advantages of a full 3D suite underneath.

Grease Pencil is no longer just a stroke, it's now a real Blender object with huge improvements to brushes and tools.

CYCLES

Cycles is Blender's ray-trace based production render engine.

- Unidirectional path tracing with multiple importance sampling



- Multi-core CPU rendering with SIMD acceleration
- GPU rendering with NVidia CUDA & AMD OpenCL
- Multi-GPU support
- Unified rendering kernel for CPU and GPU

New principled volume and hair shaders, bevel and ambient occlusion shaders, the industry standard Cryptomatte is now fully supported, combined your CPU and GPU for rendering, random-walk Subsurface Scattering and many more improvements.

DEPENDENCY GRAPH

Blender 2.8 rewrites its support, core object evaluation and computation for multi-core CPU. It delivers better performance and paves the way for new features in future releases.

WHAT AFTER BLENDER 2.8

After the first stable release of Blender 2.8, Blender will go back to frequent releases, and incrementally add more features and improvements in Blender 2.8.1, 2.8.2, and so on.

A few features, like Asset Management and Override, which didn't go into Blender 2.8 will be included in subsequent releases. Both features are close to completion in terms of development.

Further, two significant projects, Interactive Mode and Everything Nodes, are in early planning which aim to power up Blender's animation, particles and modelling toolset.



INTERVIEW WITH TON ROOSENDAAL — BLENDER INSTITUTE FOUNDER, VISIONARY, FILMS MAKER AND SOFTWARE GENIUS

“Each CG artist should have his/her own tools, like a chef always carries his/her own tools to cook”

BY RAYMOND D. NEOH

My first serious encounter with Blender was in Ancey Animation Festival last year when I interviewed Mr. Francesco Sidi, the Executive Producer of Blender Institute short film “Spring”. I invited Francesco to be a conference speaker, organised by CGGE, at the Shenzhen High-Fair 2018 (China) attended by 500,000 professionals worldwide.

After MIPCOM last November, we had the pleasure meeting Mr. Ton Roosendaal at Blender Institute, Amsterdam and were impressed by his passion and vision for our industry.

Following is our conversation with Mr. Ton Roosendaal and Mr. Francesco Sidi.

THE REASON OF DEVELOPING BLENDER AS OPEN SOURCE AND FREE

Mr. Rossendaal believes the creation of Blender is facilitated by the Blender Foundation with the mission to build and provide a free and completely open

source application for artists and teams working on all forms of 3D work. Blender uses the GNU General Public License, which allows anyone to use it for free, even for commercial purposes. Additionally, it allows users to change the source code and distribute these altered ver-



sions. This is something you will never see from a major software provider, and adds a lot of customization potential for the program.

FOR ARTIST TO HAVE THEIR OWN TOOLS

For every student or artist who wants to go to any boss or company, and says “look, if you hire me, I bring my own tool to work, you don’t have to buy any software for me”. It is important for an artist, to have his/her own tools. Like chefs who have their knives. There are millions of artists in China. For them, Blender will be a great tool to learn, to create, to animate, or to edit a project. Everything they want to do in 3D or 2D, they can do that with Blender.

BLENDER CLOUD AS RESOURCE AND LEARNING PLATFORM

Blender Cloud gives people access to all Blender Institute trainings, all Open Movies (film and all assets) and much more. Blender Cloud is our Open Production platform where we make and share animation film projects. You can get the following benefit by subscribing to it, you get access to animation and shot breakdowns, weekly/daily session recordings, film assets and full sets (blend files), shot walkthroughs, shaders and textures, and access to shot-list and render manager software. You can have access to hundreds of hours of video training (basic to advanced), large CG texture and HDRI library, fully rigged-ready to animate assets, all for Euro9.99 a month.



WHY BLENDER 2.8 SO IMPORTANT

No other release of Blender has been met with so much anticipation! It's the accumulation of 3 years of time and hundreds of hours of work by developers from the Blender community globally.

The Blender team decided to tackle workflow; not only by improving UI configurations and layouts, but especially by bringing back 3D tools and editing where it belongs – in 3D space. Everything should be real-time and interactive, whether you make photorealistic environments or cartoon animation.

AFTER AND BEYOND BLENDER 2.8

After the first stable release, Blender will go back to doing frequent releases, and incrementally add more features and improvements in Blender 2.81, 2.82, and so on. A few features, like Asset Management and Overrides, which were not in Blender, will be included in sub-



sequent releases. Both features are quite mature in terms of development. They just need more testing and design works.

Two significant features, namely Interactive Mode and Everything Nodes, are in early stages of planning and development. These features will contribute in making Blender's animation, particles and modelling toolset more powerful.

After the interview we had lunch at the Blender Institute with Ton and his crew.



Roosendaal studied Industrial Design in Eindhoven, before founding the animation studio “NeoGeo” in 1989. It quickly became the largest 3D animation studio in the Netherlands. At NeoGeo, Roosendaal was responsible for software development, in 1989 he wrote a ray tracer called Traces for Amiga and in 1995 he decided to start the development of an in-house software tool for 3D animation, based on the Traces and tools that NeoGeo had already written. This tool was later named “Blender”. In January 1998, a free version of Blender was released on the internet, followed by versions for Linux and FreeBSD in April. Shortly after that, NeoGeo was taken over by another company in parts. This was when Ton Roosendaal and Frank van Beek decided to found a company called Not a Number (NaN) to further market and develop Blender. NaN's business model involved providing commercial products and services around Blender. In 2000 the company secured growth financing from several investment companies. The target of this was to create a free creation tool for interactive 3D (online) content, and commercial versions of the software for distribution and publishing. Roosendaal moved to Amsterdam in 2002.

Due to low sales and the ongoing difficult economic climate, the NaN investors decided to shut down all operations in January/February 2002, signalling the end of Blender development. However, in May 2002, with support from the community of users, and Blender customers, Ton Roosendaal founded the non-profit Blender Foundation.



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FESTIVAL INTERNATIONAL DU FILM D'ANIMATION D'ANNECY



“**A**nnecy Festival” represents the entire event (the Festival, Market – Mifa – and Meetings), and uses their signature on all the communication supports for the event.

A sober, modern and cinematographical identity, ranging from the use of elegant, deep, nighttime blue (representing the cinema theatre, and open-air screenings at nightfall) through to a bright and lustrous tone (showing dynamism and discovery).

This leaves freedom of expression to the artists and talents that the Festival holds so dear: once the poster is revealed, its creator will take the logo that incorporates the colours, style or elements from the poster, as every edition has before it.

The French illustrator, Charlotte Gastaut, from Marseille is the creator of the visual identity for the Annecy International Animation Film Festival and Market 2019.

Her creative inspiration in a few words: “The idea was to harmonise the themes of this year's Festival (Japan, cuisine), Annecy and animation, all within one image.

I worked on my design by adopting the Japanese printing codes: colour graduation, mist and space. I conjured up the sense of animation with the movement of the floating leaves, the time passing with day and night. Cuisine is brought to life through the acidulous colours and the rice grain print on her clothes. Annecy, with the lake, and the mountains reflected in the water. Just like that, the poster was born!”

ANNECY GOES TO CANNES

*A collaboration between Annecy International Animation Film Festival
and the Marché du Film de Cannes*



Mickaël Marin, CITIA managing director and head of economic development & Mifa.

BY RAYMOND D. NEOH, SOPHIA ZHU

CGGE: This year, Animation Day took place in Cannes. Why did Annecy set up this Day in collaboration with the Film Market of Cannes?

MM: This year, the Annecy International Animation Film Festival and the Marché du Film de Cannes collaborated to create the Animation Day programme uniting Annecy Goes to Cannes and a panel discussion hosted by animation film industry professionals.

Within the context of Annecy Goes to Cannes, the Festival and its Market presented a selection of 5 animation feature films in production that were spotted at Annecy. For this occasion, the selected directors invited distributors, investors and sales agents present to join their projects.

CGGE: More Chinese movies are selected to screen in the competition during Festival, *White Snake*, is the first Chinese feature film selected for the Animation Feature competition. What do you think of the Chinese movies competing with those from other countries?

MM: For Annecy 2019's edition, we received more than 3,130 films, submitted in the hope of being selected for the official competition at the Annecy Festival. We are so lucky to have such an exceptional vintage, by the sheer quality of the films in the Official Selection and the premieres. For me this is a sign of a golden age in animation film. Chinese films have nothing to envy of other world productions. As part of the Feature Film Official Competition, we are very proud to present *White Snake* this year, which showed all the qualities necessary to be a part of the official competition. This is a strong signal and proof that Chinese animation is coming

of age. I think we will have more and more Chinese films in competition especially in the feature film category.

CGGE: This year is Year of Japan, and Japanese animation is honored by Annecy Festival. What's your opinion about Japanese animation and how does Japanese market differ from the Chinese market?

MM: Japanese animation is one of the most prolific cinematography in the world. It has the distinction of relying on a strong heritage carried by great masters who were the best ambassadors for this art. It is now supported by new talents that we will have the chance to welcome and celebrate in Annecy.

Japanese animation and Chinese animation have the similarity of being able to rely on a very important domestic market. It is in the aesthetic that the difference is made with a Japanese animation mainly turned towards the traditional animation with a 2D rendering while the contemporary Chinese animation is rather directed towards the animation in 3D.

CGGE: More and more independent animations are shown in Annecy Festival and MIFA, how can this market help them to work or compete with the big studios?

MM: Annecy has always strived to be a privileged place for the younger and the bigger animation studios. The Annecy Festival began in 1960 and the Film Market (Mifa) in 1985, therefore we have woven a long standing relationship with the community and have been implementing measures for their development for just as long.

JAPANESE ANIMATION IS IN THE SPOTLIGHT



Japanese animation was already honored in 1999 at the Annecy Festival, and since then its exuberance has not waned, therefore it was important to showcase the country's new cinematographic figures.

There will be eminent figures present (Yôichi Kotabe: guest of honour, Yoshiaki Nishimura and Koji Yamamura: jury members), a French premiere will be scheduled (*Modest Heroes* from Studio Ponoc), a legendary film will be screened (*Venus War* by Yoshikazu Yasuhiko); an exhibition, short films, a delegation and a Mifa stand, etc. will all be dedicated to this tribute.

"In 1999 the Annecy Festival honored Japanese animation, making this cinematography the first to receive such a distinction. At that time the great authors of Japanese animation were just emerging to the European audience and the craze for Anime was gaining popularity with young moviegoers. 20-years later Annecy is placing Japanese animation in the spotlight once again. This is because there is still so much to say about this cinematography where vitality has never waned, and despite the enormous audience it sustains there are still many hidden treasures: there are several works that have rarely been shown, entirely or in part, in the West, and we long to share these discoveries to a much wider audience.

With our gathered expertise and close affiliations with several prominent players in the Japanese animation industry, Annecy 2019 will provide an unprecedented view of this complex cinematography. One that has marked international contemporary cinema in more ways than one. So, we invite you to this remarkable rendezvous to discover a whole new side to Japanese animation!"



THE MARCHÉ DU FILM AND THE ANNECY FESTIVAL HAVE CREATED ANIMATION DAY: A FULL DAY DEDICATED TO ANIMATION!

The Marché du Film, looking to strengthen the presence of animation in Cannes, partnered with the Anecy Festival and Market to create Animation Day.

As part of Animation Day, Anecy will offer a fourth Anecy Goes to Cannes, where there will be five feature films in progress, complemented with a panel discussion examining adult animation film distribution.

Be there on Sunday 19th May 2019 from 9:30 am, at the Olympia Cinema, 5 rue d'Antibes, Olympia theatre 1.

"With the evolution of some models of distribution, we are seeing a higher level of permeability between different cinematographic genres, declared Jérôme Paillard, Executive Director of the Marché du Film. There are a number of sales agents, distributors and producers who are now interested in animation – and not only animation for children. I immediately wanted to partner with the Anecy Festival for this day, whose expertise in this domain is unparalleled."

"I can only revel in this initiative that enables our two entities to bolster the visibility of animated films at Cannes, and to support this marvelous dynamic experienced by animation feature film.

I am very grateful to Jérôme Paillard and the Marché du Film de Cannes for this collaboration that enables diverse professionals to seize the opportunities of an art that is constantly pushing boundaries."

Mickaël Marin, CEO, CITIA

ANNECY GOES TO CANNES

By continuing its support in the industry's sector, Anecy is giving a selection of films in production the opportunity to showcase their progress: presenting some first exclusive images (animated sequences, trailers, artworks) aimed at distributors, investors and sales agents present at Cannes, to encourage them to participate in the adventure of these films!



PROGRAMME:

Dragonkeeper – Spain/China – in production

In the presence of Ignacio Ferreras (director),
Jian-Ping Li (co-director), Manuel Cristobal (producer, Dragoia Media)
and Weiwei Song (co-producer, China Film Animation)



Archipelago – Canada – in production

In the presence of Félix Dufour-Laperrière (director)
and Nicolas Dufour-Laperrière (producer, Embuscade films)



Samsam – France/Belgium – in production

In the presence of Didier and Damien Brunner (producers, Folivari)



Bob Spit – We Do Not Like People – Brazil – in production

In the presence of Cesar Cabral (director)
and Ivan Melo (producer, Coala Filmes)



Yakari – France/Germany/Belgium – in production

In the presence of Xavier Giacometti (director)
and Maïa Tubiana (producer, Dargaud Media)

OLD STORY GETS NEW TWIST

BY CHINA DAILY

Sino-US animated coproduction *White Snake*, shown in China mainland theaters around January 2019, was inspired by a 1,000-year-old folk tale that depicts the fantastic romance of Xu Xian and Bai Suzhen.

A unique take on a much-loved Chinese folk tale is vying for box-office honors, Xu Fan reports.

Film director Zhao Ji though very familiar with the traditional folk tale *Legend of the White Snake*, has always been puzzled by it.

The tale originated in the Song Dynasty (960-1279), Bai Suzhen, a white snake spirit which longed to be a human, transformed itself into a beautiful woman.

Then, while wandering on a bridge over West Lake in Hangzhou, Zhejiang province, she bumped into Xu Xian – a suave, handsome young man – fell in love and married him. But the romance soured after he discovered his wife's secret.

Xu was scared and turned to a powerful monk for help, whom jailed her in the Leifeng Tower for two decades.

Zhao's question was: Why did the white snake fall head-over-heels for Xu Xian and even risked her life for such an undeserved companion?

In the tale, the man betrayed his wife, despite her being pregnant.

"It doesn't make sense," said Zhao.

"She is pretty, kind and has superpowers, but he is a coward, who is unable to financially support them," added the director.

Zhao wanted the story, one of China's most popular folk tales, to be more understandable for the modern Chinese audience.







Zhao teamed up with Hong Kong animator Amp Wong to co-direct *White Snake*.

While the story has been adapted before, for a string of films and TV series, including the Angie Chiu TV hit, *The Legend of White Snake* (1992-1993) and Tsui Hark's 1993 classic film, *Green Snake*, the movie was the first to offer a convincing explanation for the events in the tale.

The film became a Sino-US coproduction as Warner Bros Pictures' first animation feature in collaboration with a

Chinese partner, which is a Beijing-based company known for making animation features rooted in Chinese culture.

Warner's first coproduction with a Chinese studio was *The Meg*, a sci-fi epic which became a box office hit both in China and North America last year.

Speaking about the making of the film, Zhao says experts from the Hollywood studio helped them during the production process.

To make the movie, the crew toured to southwestern China's Guizhou province

to find inspiration for the settings, where the karst landscape—part of a UNESCO world heritage site and home to an underground world of gigantic caves—as well as the ethnic Miao dwellings, gave a unique look to the film, said Zhao.

“The characters' outfits and shoes are based on historical records from the late Tang Dynasty,” said Wong, the co-director.

Separately, Zhao said: “We did a computer-generated animation of Chinese brush painting-like sequences, which are scarcely featured in animation films.”

Zhao also said that, as traditional Chinese brush paintings present only two-dimensional landscapes, it was technically difficult to make the settings seem real in three-dimensional CG animation.

Writer: xufan@chinadaily.com.cn





BLUEARC IS CELEBRATING ITS 16TH YEARS IN CG AND ANIMATION BUSINESS

BY PAN QIAOYUN

FULL SERVICES IP PRODUCER—CONCEPT, FILMS, LICENSING AND PRODUCTS

BlueArc is one of the major studios in China offering a complete line of digital production -VFX, animation, music, folio, games and VR/AR, and distribution services – theatrical, TV and on-line. It provides characters and conceptual design, CG previz, CG production, motion capture, music and folio, to final distribution. All these in one place.

It also has its own professional licensing and toy design team assisting clients to make customized products.

Over the past 16 years, BlueArc had over 55,000 minutes of CG animation production, over 6 CG animated feature films released in theatre in China and other part of the world. BlueArc also had a few full toys lines based on their IP generated from their TV series and feature films.



OUTSOURCING AND DESIGN SERVICE

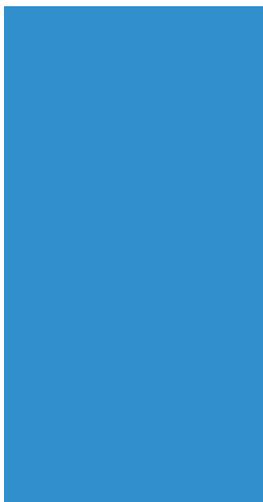
Besides producing its own contents, BlueArc also serves companies whom look for world class animation work at affordable price with prompt delivery schedule. BlueArc outsourcing department is staffed with veterans of the industry who had been in the business for over 10 years. A number of global major content production companies have trusted their outsourcing works to BlueArc.

LEADING TECHNOLOGY AND FILMING FACILITY

BlueArc is one of the few companies in China with own Research and Development Department, offering its clients services from motion capture, to photo-realistic rendering, to CG and environmental modelling.



BlueArc had been working with major global partners such as Netflix, BBC-Kids, Saban, Amazon Prime, CCTV, Alpha, YOUKU, QIY, Tencent, to name a few.



DRAGON FORCE

The Earth, as a pearl in the solar system, contains abundant cosmic resources since the origin of life. For millions of years, all kinds of clueless mysteries and supernatural phenomena occurred in the history of human civilization. They were in fact conspiracies of the different races of alien monsters in the Milky Way aiming to steal the useful resources from Earth. Whenever a crisis occurred, a group of unknown heroes with different special skills would stand out to protect the Earth. They belonged to a mysterious secret organization – Dragon Force!

FRUIT COMMANDO

A totally new show full of fun about the fruit-like creatures. In a large mysterious forest, there lives a kind and lovely fruit race, who lives a leisurely and carefree life far away from the noisy human world for generations. With the intelligence and excellent manipulative ability of the fruit race, they gradually establish their own fruit civilization in this dense forest.

SICHUAN HONGYAO CULTURE COMMUNICATION CO., LTD A CHINESE PANDA LIFTS AN IP WORLD

PANGE&PAKUN
— 潘戈与帕昆 —



BY SOPHIA ZHU

Sichuan Hongyao Culture Communication Co., Ltd. (Hongyao) was founded in July 2012. The founding team has over 17 years of experience in animation production and products licensing. Hongyao strives to create the most influential animation stars. It aims to be the best provider of original animation content and to build an international brand.

THE PANDA

As a national treasure of China, the Panda is a business card of Chengdu and Sichuan while the Orangutan represents the West. Hongyao intends to create interesting stories with the cultural background differences between the two heroes. To ensure quality, Hongyao has spent four years polishing the images, developing concept design, character positioning, animation test and story frames of a total of nine main



characters of Panda, Orangutan, Rabbit, Cat, Polar bear and four piglets. Once publicized, the images were highly recognized within and outside of the industry. In the early stage, Hongyao focused on promoting the two heroes, Panda and Orangutan. As fans were eager to see female characters, Hongyao also launched the emoticons and shorts featuring Rabbit.

Since its establishment, Hongyao has committed to integrate high-quality animation design, production and management experience with animation brand operation concepts, to create the No. 1 brand of Chinese animated Panda IP, and to strive to become the top original animation IP brand globally. "Panda Pange" is the first original IP series created by Hongyao. So far, it has been introduced to, like IME skin, mobile phone themes, emoticons, animation shorts as well as a shop on Taobao. The cute panda Pange has wide audience bases and strong referentiality. Every-



one's first impression of Panda Pange is cute, honest, attractive for children and market.

Hongyao is currently working with various partners to build children's theme inns, VR theme parks, leisure health food chain stores and is developing other offline commercial cooperation projects with the theme of tourism and Sichuan specialties, featuring Panda Pange IP as the hero.

BUILDING IP

It is a traditional practice in the industry to start with animated movies and TVS to create IP. In recent years, with the rapid development of mobile Internet, emoticon has become an emerging way to promote IPs. Hongyao Emoticons have been launched on 5 platforms: WeChat, QQ, Baidu input method, Sogou input method and Line. The cumulative download volume has exceeded 50 million. Up to this moment, Hongyao has licensed 50 well-known social brands, with brand types and names on the cooperating list still increasing. The IP images are now very popular in China and win Hongyao recognition.

Overseas companies' commercial IP building paths are good examples, but Hongyao can make the most authentic cultural content products with Chinese characteristics. In the future, Hongyao's mission is to make a Chinese animated film with Western technology and project operation concepts, presenting wonderful Eastern animated characters and stories to the West and the global market.

Hongyao has spent 7 years exploring the Panda IP commercial system and initially established the IP commercial small ecological framework of the world's most professional and systematic audio pandas. It starts from the birthplace of panda and acquires for world-class quality, to create a unique Chinese IP image. They are on the way to set up a worldwide Panda IP world.

GOING GLOBAL

Hongyao has always aimed at the global market. All image designs and developments adopt international first-line standards of company processes, designs and productions. At the Hong Kong Authorizing Exhibition and the Annecy

Animation Film Festival in France, the "Panda Pange" IP was recognized as the most international Chinese IP. Some international counterparts do not even believe that "Panda Pange" is Chinese design, thinking that Hongyao is the agent of US IPs. There were even incidents of theft of Pange T-shirts.

As a local Chinese animation IP brand operator, Mr. Wu always believes that their products must be deeply rooted in the cultural soil of the motherland, a solid cultural foundation. Only when the product becomes one of the representative national animation brand can it go overseas.

At present, the Panda Pange series emoticons have been launched in 230 countries and regions through the Line platform and have become the most popular Chinese panda series emoticons. The sample short "Pange and Pakun" has also been highly recognized by the international market.

For more information about Pange IP licensing, please contact: sophia@cgge.media



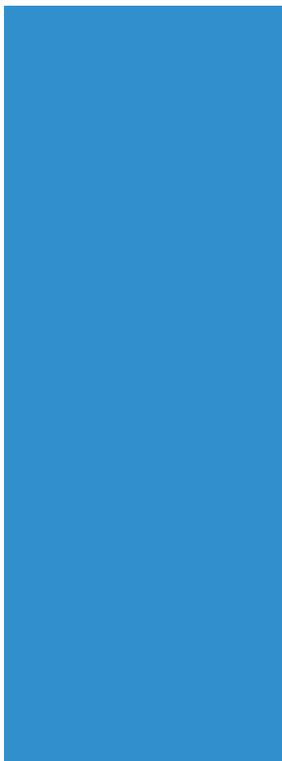


DRAGON MONSTER BRINGS TRADITIONAL CHINESE CULTURE TO SCHOOLCHILDREN

Made by XANTHUS (SHANGHAI) CULTURE MEDIA JOINT STOCK COMPANY – Dragmon, an adventure story about the nine sons of the Dragon King, is the first TV animation series originated from an ancient Chinese legend which recorded the creatures lived in China for more than 3,000 years ago. Dragmon is featuring the elements of Chinese style, cultural significance and universal values, highlighting the landscape and unique animals in Chinese history, bringing joy and friendship for children and parents.

In a mysterious space that is not known for the world, there is a boundary in the east of the world called BuZhou. Although the buildings there are very old, they have the





same technology as modern civilization. Dragon is the patron saint of the eastern continent, and the gods, under his guidance, bless this country with a comfortable climate and peace and security, and he is thus respected as the totem of the continent.

But as time goes on, Dragon is getting old. Until one day, the gods suddenly discovered that the Dragon disappeared, and they immediately fell into chaos because the Dragon did not designate his next heir. Country cannot do without a leader. In order to continue the peace of this continent, the gods decided to send the nine sons of the Dragon to lead the 90 other descendants of the other gods and go to the world to practice, according to the contents of the stone monument. The final winner of the nine sons of the Dragon can replace the Dragon and become the next totem candidate. The evil forces, however, seize this period to wreak havoc. The world is in danger.

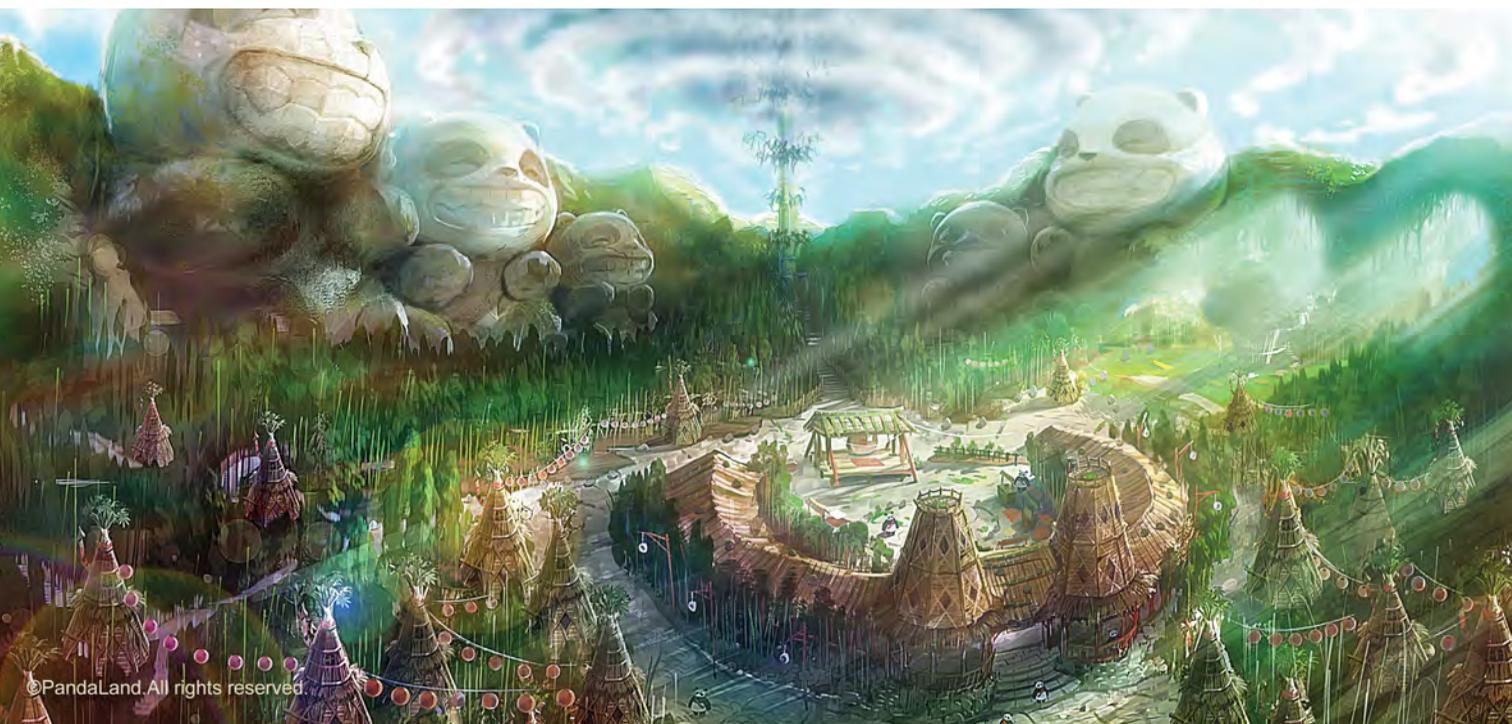
The randomly selected beasts have different origins, different personalities and different beliefs. They meet with a destined partner in the human world: and have wonderful stories there making people laugh and think deeply.

Dragonmon is especially popular among children and their families. The animation style which includes Chinese elements, educational storylines and interesting intonations, as well as dialogues give children very deep memory of traditional Chinese cultural value; it gives the children a positive world vies, concept and value of life, develops good manners and behavior in a pleasant way. Now it has been broadcasted over 20 Chinese TV channels and also can be viewed on mainstream video websites including Tencent, Youku, Sohu, Wasu TV and Mangon TV.



绚素文化
XANTHUS MEDIA

PANDALAND BRINGS THE ADVENTURE STORY OF THE PANDAMONIUM TO THE WORLD. A FAMILY MOVIE FOR ALL AGES



BY PAN QIAOYUN

THE STORY

The Panda Village had been isolated for years. Under the guardianship of the towering giant bamboo, the pandas were happy and lived peacefully. One day, an ominous flower bloomed on the bamboo. According to ancient prophecy, this meant disaster on the Panda Village. Faced with fear, the villagers fell into a panic. The elder of the village came forward and chose Seven, the panda with golden hair, and his sister, AnAn to venture out the village and find a way to save the Panda Village.

The world outside the village was deserted and lifeless, not to mention it was heavily polluted. There were drones in the sky sweeping the land and capturing live animals and sent them to a far off place called the "Paradise". Followings were a series of adventure and mishaps, with the siblings' wit and skills, they overcame all the obstacles safe and sound. And in the end, Seven and AnAn still ended up in Paradise.

Rocky, the master mind of Paradise, welcomed Seven and AnAn because pandas were the last animal species he was looking for. The warm hospitality in Paradise gave these two the idea and desire of bringing everyone in the village to Paradise. Every time they proposed of migrating their villagers over, Rocky turned them down.

As the sky grew darker, the animals became more anxious. On the eve of the disaster, Seven and AnAn finally joined hands to unveil the conspiracy hidden behind Paradise which not only posed danger to the Panda Village, but also extinction of the whole earth.

THE COMPANY

Pandaland Holdings (HK) Co., Ltd. was established in January 2016 in Hong Kong. With China's implementing the "One Belt and One Road" policy, the Company will benefit by focusing on production of cultural related projects, such as animation distribution, Internet film and television series, IP licensing, franchising, and theme parks.

COMPANY OPERATING OBJECTIVES

By creating original stories and characters and through medias such as film, internet, brand franchise and other social media, Pandaland expands the IP influences and maximizes the commercial value of these products. Businesses



in areas such as content, merchandise and franchising licensing are the long term operating objective of Pandaland.

**COMPANY PROJECTS
MOVIE PRODUCTION**

Cooperating with international production studios to create high quality animation film, the Company is confident that its story is one of a kind and its character designs will be a hit in both Western and Chinese market. The Company has already lined up its merchandise designs and channels for distribution. The Company is excited and look forward to the release of "PandaMonium".

THEME PARK

Licensing character rights and work with renowned amusement park design companies, the Company is constructing a large indoor and outdoor theme park in the Guangdong area of China.

FRANCHISE SHOPS

The Company operates a chain of ice cream & coffee shops, "Pandaland Sweet Cafe". in Taipei, Seoul, Zhengzhou, Xiaman. There are fun innovative technology (APP, AR, VR, image recognition, etc.) for customers to experience and enjoy in the shop. There is plans to open up 1,500 shops in the next five years.



SIMAGE ANIMATION AND MEDIA LTD.

Simage animation and media ltd was founded in 2005, it is an animation-loving company based at the heart of Asia – Hong Kong, a city embracing both Eastern and Western cultures. The company specializes in the art and technique of creating high end commercial production for all styles of animation including feature films, TV series, commercial videos, game cinematic and VR productions.



DIRECTOR - MATTHEW CHOW

For the past 20 years, Matthew Chow has worked as an animation director and a producer for both animation and live-action projects. Currently, as the director of simage animation and media ltd, he oversees the studio's development and production of overseas CGI animated television and feature film projects. He is a founding member of HKanima and animation industry representative of Inspiration Sparks HK 2013.





CURRENT PROJECTS

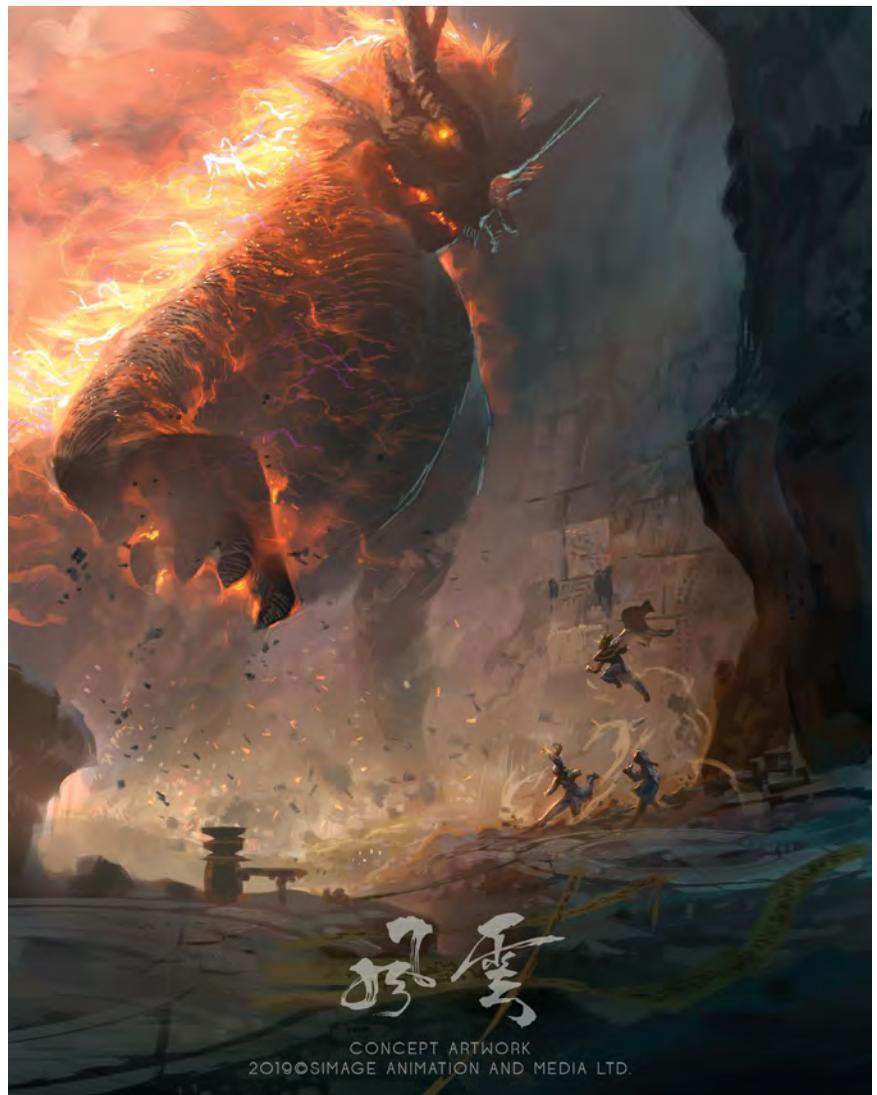
Simage is currently producing an animated feature called “The Great Detective Sherlock Holmes – The Greatest Jail-Breaker” which will be released on 1 August 2019 in Hong Kong. This story is based on the best-selling children’s novel series in Hong Kong, The Great Detective Sherlock Homes novel series had already sold nearly 600 million copies in Hong Kong and in China.

Designing and creating high-quality game cinematic is also simage’s main field. Simage has been working on a few local and overseas game titles like Tower of Saviors, Guardians, Chronos Gate and Heroes Flick, this year the company participated on a Japanese mobile game cinematic called “Last Claudia”(AIDIS Inc).

FUTURE PROJECTS

Simage is planning to produce an online animated TV series, based on one of the most popular Hong Kong martial arts comic series – The Storm Riders, also known as Wind and Cloud in Chinese, a classic martial arts comic created by Mr Ma Wing-Sing which has successfully ran for 25 years with a huge fan base in south-east Asia. The company is now looking for international co-production partners and distributors for this project.

Apart from creating its own projects, simage is also welcome for producers who are seeking for any kind of animation production services.



AND WHAT IS THE CREATIVE METHOD FOR ADVANCING JAPANESE ANIMATION GLOBALLY?

**BY YUKA MATSUSHITA
(ACALI)**

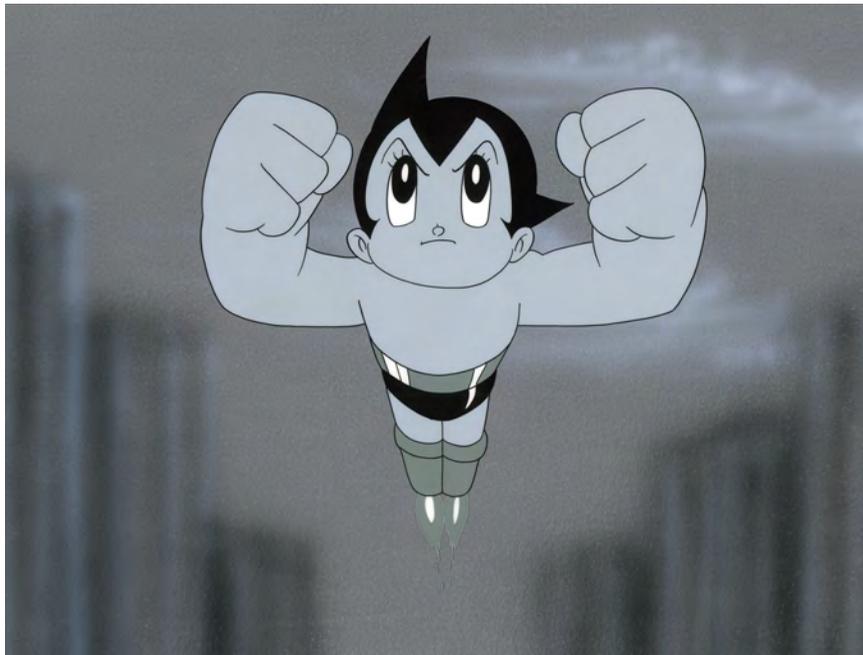
100 YEARS OF ANIMATION HISTORY IN JAPAN

By 2017, animation in Japan has a 100 years history. And over the years, animation in Japan has evolved in methods of planning, production and business. The forerunner of the current anime business model was Tezuka Osamu's "Astro Boy" TV series in 1963. Shortly after airing, popularity among children was so high that even from those early days, they already established a character business model, marketing the main character "Atom" on sweets and snacks.

THRIVED IN THE 70'S

The works of "Space Battleship Yamato" and "Mobile Suit Gundam" appeared in the 1970s and was aimed to the Anime market higher target audience, middle-school and up. The works of Hayao Miyazaki and Mamoru Oshii even attracted attention worldwide. But since then, the Japanese animation market has undergone a malformed evolution, experiencing a shrinking of the children's animation market and a rapid shift to targeting young adults due to the declining birth rate from the late 1970s.

Until the 80's, many animation projects for children from Tezuka Osamu, Nippon Animation, Tatsunoko Production, Fujio Fujiko, etc. were developed and were distributed overseas. Going into the 90's though, the Japanese children animation market was already saturated with content and it grew difficult for new creators to enter the market. In addition, the new revenue structure of videogames gave rise to the trend of content creation for young adults and many new animation creators emerged through a wave of new late-night series works. It seemed that from that time on, the concept of Japan animation as "something young adults enjoy" became fixed.



©TEZUKA PRODUCTION



©NIPPON ANIMATION CO., LTD



©REVISONS PRODUCTION COMMITTEE

Given this background, the Japanese word “ANIME” has now been established as one of the animation genres in the world, but its overall image is positioned as one that includes themes and expressions that are meant to be enjoyed by young adults and are unsuitable for children. This presents a challenge while the world mainstream market sees animation as “something children enjoy”. How should the creative method of the Japanese animation industry evolve to solve this?

SLOW CURVE ANIMATION STUDIO

Some believe that focusing on targeting kids is essential in furthering the global viewership of Japanese Anime. One of the forerunners of this movement is Tokyo based pre-production and producer company Slow Curve. Following the trends of the Japanese industry, they



©SLOW CURVE



©2019 HUMAN LOST PROJECT

have an expansive engagement in works for young adults, notables including the January 2019 released original series “Revisions” to be distributed by Fuji TV “+Ultra” channel in Japan and Netflix worldwide. Their original film “Human Lost” will be released this fall worldwide and set to be screened at the 2019 Amecy Animation Festival as well.

In order to shift the image of Japanese Anime, expand viewership and make a greater mark on the worldwide market, Slow Curve and other like minded creators seek to take advantage of the



©SLOW CURVE

creative know-how accumulated in the young adult market and dive into developing projects aimed at kids.

KOSHCHIOY

THE TRUE STORY

PAROVÔZ
ANIMATION



RASF BRINGS RUSSIAN ANIMATION TO THE WORLD

BY NADIA FADEEVA

Russian Animated Film Association is an alliance of Russian animated film industry studios. We represent the interests of Russian animation, promote Russian animation projects helping distributors and producers worldwide to find the best way to Russian animation industry. RAFA includes more than 50 companies which are involved in animation: production companies, talents, TV channels, distribution and licensing companies. Number of Association's members keeps increasing every year.

ROLES OF RASF

RAFA is helping to rise the education

level of industry. Association deals with building of professional standards in animation. Also an important aspect of our work is to defend industry's interests on all levels of state authority. We participate in different Russian and international events. Thanks to the work of the Association, Russian animation grows quite swiftly and enters new international markets.

Every year RAFA publishes a new catalogue of Russian Animation. It includes about 170 projects: TV series, features and short animated films. Our catalogue is gathering all info about Russian animation that turning into a large industry our days. Russian animated films got dozens of awards at international festivals, billions of viewers on YouTube,

hundreds of broadcasts on TV-channels in different countries, and millions of spectators in different continents.

RUSSIAN ANIMATION AT MIFA

At MIFA 2019 Russian Animated Film Association will present new TV series, feature animated films and projects in progress for co-production. The traditionally united Russian booth for MIFA is organised by RAFA. There you will find all information about new projects and best Russian studios. Among them are Soyuzmultfilm, Melnitsa, Riki Group, KinoAtis, Metrafilms Studio, Parovoz Studio, Cerebro Company, Private Technologies Studio, Kolobanga Media Studio, Aeroplane Studio, AA Studio, CGF Animation Studio, Master-Film and Agama-Film Studio.



RUSSIAN ANIMATED FILM ASSOCIATION



June, 12 at 17.00 We invite all industry leaders to Russian Animation Pitching.

June, 13 at 9.00 welcome to Russian Animation Matchmaking. There you will get the latest information about Russian animation projects that looking for potential partners and distributions.

THE COMPANIES AND THEIR PROJECTS

We will present MIFA guests some very interesting projects. Riki Group will bring to MIFA new feature comedy "My friend Finnick" for audience 6+. Melnitsa studio will showcase "Buka". "Buka" is based on the Russian fairy tales. Aeroplane studio is presenting "Fixes vs Crabots" and based on Russian popular Aeroplane TV series about fixes, small robots living in technical units. Paravoz Studio is a new company and will introduce a project "Koshchey. The true story". Koshchey, Baba Yaga and Vodyanoy are well-known heroes of Russian folklore.

Russian Animated Film Association will also present License Brands company animated feature film "The Big Trip". This film is been already released in Russian successfully. The Big Trip is an incredible story that starts when a goofy Postman mistakenly delivered a Baby parcel to a wrong destination. He muddles the address of Panda with the address of Bear.

RAFA also will present a new big project by famous and oldest Russian studio – Soyuzmultfilm. Their big animated feature film is called "Suvorov". It is a 3D animated historical action feature for family viewing.

COME VISIT OUR BOOTH TO VIEW MORE PROJECT

That's not the full list of our project. So! We welcome everybody to MIFA to look at Russian animation by yourselves. Our goal at MIFA 2019 is to show all range of Russian animation, connect producers and studios, talents and ideas to create great animation content to any platform world has!





POP CULTURE MEETS ASIAN STORYTELLING

Singapore Media Festival Introduces Singapore Comic Con As New Constituent Event For 2019

Expect a deluge of the latest in comics, graphic novels, anime, manga, video games, toys and a whole host of cosplayers at 2019's Singapore Media Festival as Singapore Comic Con joins the Festival for the first time, injecting the region's highly-anticipated media festival with a boost of pop culture and further reinforcing it as a key platform that celebrates Asian storytelling.

On 7 and 8 December, members of the public can expect to step into a fantasy arena, as an area taking up close to 15,000-square-metres at Marina Bay Sands Expo transforms into a pop culture haven for an expected 55,000 comic buffs, superhero fans and consumers. The announcement was made by Minister for Communications and Information Mr S Iswaran, at the APOS Summit 2019, where industry leaders exchanged views on how technology is changing the media landscape, recognised the rise of Asian storytelling and Asia as a market, and shared insights on how Singapore can be a valuable partner and springboard to the region.

SINGAPORE COMIC CON

Since its inception in 2014, the Singapore Media Festival has grown from strength to strength with new partners and constituent events over the years.

With the addition of Singapore Comic Con as a key constituent event under the Singapore Media Festival umbrella, the event will offer even more opportunities for Asian storytellers, drawing on inspiration across multiple genres and formats and expanding its offerings and reach to more consumers. From trade markets, conferences, film screenings, an awards show to a convention dedicated to comics, toys and video games, the Festival will cater to businesses, content creators and consumers alike, elevating Singapore's status as a media hub and gateway to the region.

Mr Rob Gilby, Chairman of the Singapore Media Festival Advisory

Board, said, "Pop culture is such a key component of the media sector, inspiring stories across formats and genres and capturing the pulse of the Asian fan. We're constantly looking to expand the reach of the festival, and are excited to welcome Singapore Comic Con on board this year."

Michelle Lim, Managing Director, Reed Exhibitions, Singapore, Indonesia and Malaysia shared, "With the evolution to Singapore Comic Con and move to be part of Singapore Media Festival, we will continue to bring the best pop culture experiences loved by fans while expanding our content to induct new fans from the region into geekdom."





From the best of toys, collectibles, comics, cosplay to new segments of Asian cinema and content, Singapore Comic Con welcomes the best of Western and Asian pop culture content.⁷

The Singapore Comic Con will join the Singapore Media Festival's umbrella of six constituent events hosted by Singapore's Infocomm Media Development Authority, which includes the Asian Academy Creative Awards (AAA), Asia TV Forum & Market (ATF) and ScreenSingapore, Singapore International Film Festival (SGIFF) and the Festival's digital event SMF Ignite.



ISSUED BY THE INFOCOMM MEDIA DEVELOPMENT AUTHORITY

ABOUT THE INFOCOMM MEDIA DEVELOPMENT AUTHORITY OF SINGAPORE

The Infocomm Media Development Authority (IMDA) leads Singapore's digital transformation with infocomm media. To do this, IMDA will develop a dynamic digital economy and a cohesive digital society, driven by an exceptional infocomm media (ICM) ecosystem – by developing talent, strengthening business capabilities, and enhancing Singapore's ICM infrastructure. IMDA also regulates the telecommunications and media sectors to safeguard consumer interests while fostering a pro-business environment, and enhances Singapore's data protection regime through the Personal Data Protection Commission. For more news and information, visit www.imda.gov.sg or follow IMDA on Facebook and Twitter @IMDAsg.

ABOUT THE SINGAPORE MEDIA FESTIVAL (SMF)

The Singapore Media Festival, hosted

by the Infocomm Media Development Authority, is set to become one of Asia's leading international media events, where the industry meets to discover the latest trends, talents and content in Asia for Film, TV and digital media. Taking place from 21 November to 8 December 2019, the SMF brings together the newly-minted Asian Academy Creative Awards (AAA) and established media events such as the Singapore International Film Festival (SGIFF), Asia TV Forum & Market (ATF), ScreenSingapore, Singapore Comic Con and SMF Ignite. For more information about the Singapore Media Festival, please visit www.sgmediafestival.com.

ABOUT THE SINGAPORE COMIC CON (SGCC)

Singapore Comic Con (SGCC), previously known as Singapore Toy, Game & Comic Convention (STGCC), is South East Asia's ultimate celebration of the best of Western and Asian pop cul-

ture. From toys, collectibles, comics to cosplay, there is something for everyone to experience.

Singapore Comic Con is within the ReedPOP portfolio, which includes New York Comic Con, Chicago Comic & Entertainment Expo, OZ Comic Con, PAX and Star Wars Celebration.

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ANIMATION CO-PRODUCTION IN ASIA? MEET GIGGLE GARAGE STUDIO.



In a hearty Cyberjaya building just 33-km from Kuala Lumpur city centre; throughout the five-floor studio, energetic CG artists pore over computer screens, tweaking the latest scenes of Time Traveller Luke, a CGI animated series produced in Malaysia's Giggle Garage animation studio in co-production with Anyzac Co, South Korea.

With multiple titles in development or completing production, Giggle Garage is among the few CGI studios in Asia that has consistently produced or co-produced original contents almost on an annual basis. In the past five years, Giggle Garage has continued to hone its co-production models to relevance and now working with multiple producers and broadcasters globally.

Orignalimals was its first original IP that was released in 2015. In the same year, Giggle Garage completed its co-production with Crazy Bird Studios and EBS South Korea for the second season of Being the Play Ranger. In the following year of 2016, the studio completed the production of Kazoops – commissioned by ABC, CBeebies and Netflix, as a co-producer with Cheeky Little Media, Sydney. All these shows are available in over 100 territories.

“Our team members are from more than 10 nationalities and with very diverse background. Our talents are relatively young, but I believe our oldest artist is close to 70 years old,”

“The day-to-day business language is English, and we share a common pas-



sion to create great contents for kids and families.” explains Zeno Gabing, the Executive Director of Giggle Garage.

In 2017, Giggle Garage launched and completed another co-production property with a regional broadcaster, MEASAT Broadcast Network Systems Sdn Bhd (Astro) in a non-dialogue, slapstick comedy show called Cam & Leon. This show was quickly picked up by Imira Entertainment for worldwide distribution. Giggle Garage worked on the main production of a TV series called Dr Panda in 2018. Developed for children ages 3-6, Dr. Panda is created

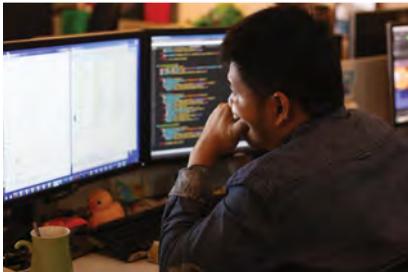
and produced by Lin Yan (Dr. Panda) with Gigggle Garage and Spider Eye, UK. The show was acquired by 9 Story in 2018 for worldwide distribution rights.

TECHNOLOGY USED

Gigggle Garage housed its own rendering farm – about 150 high performance servers to churn out images from its multiple properties. In April this year, Gigggle Garage presented their real-time rendering technology during the 2019 MSC Creative Content and Technologies Updates organized by Malaysia Digital Economy Corporation (MDEC) for realistic-style animation. By leveraging game-engine technology integrated as an option within their CGI production pipeline, Gigggle Garage not only reduced the main production time by 15% but most importantly, the technology enables their artists and directors to spend the needed time to significantly impact the quality and creativity of their shows.

CURRENT PRODUCTIONS

Gigggle Garage is currently working on two tv series: Time Travelling Luke, a boy-action, fantasy and adventure



show for 7-11 years old. The show is a co-production with Anzac Co (South Korea), SK Broadband and Daewon Media.

The latest show in production is Space Nova, a sci-fi adventure series for 6-10 years old. The show is a co-production with SLR Productions Sydney. The series will be distributed worldwide by ZDF Enterprises, excluding Australia and New Zealand which is being handled by ACTF. With development

funding from Super RTL, ABC ME and the Australian Children's Television Foundation (ACTF), the series has also received major production funding from Screen Australia and is financed with support from Create NSW.

CONTACT INFORMATION

GIGGLE GARAGE WILL BE AT ANNECY MIFA 2019 AT THE MALAYSIAN PAVILION. TO GET IN TOUCH, VISIT [HTTPS://WWW.GIGGLEGARAGE.COM](https://www.gigglegarage.com) OR EMAIL [GIGGLE@GIGGLEGARAGE.COM](mailto:gigglegarage@gigglegarage.com)

TAKING INDIAN ANIMATION TO THE WORLD



Assemblage Entertainment is a leading feature-film and premium CG TV focused animation studio based out of Mumbai, India, with a solid track record of producing several animated properties. In a short span of time, Assemblage has produced a slate of global theatrical films and high-end television content for audiences worldwide.

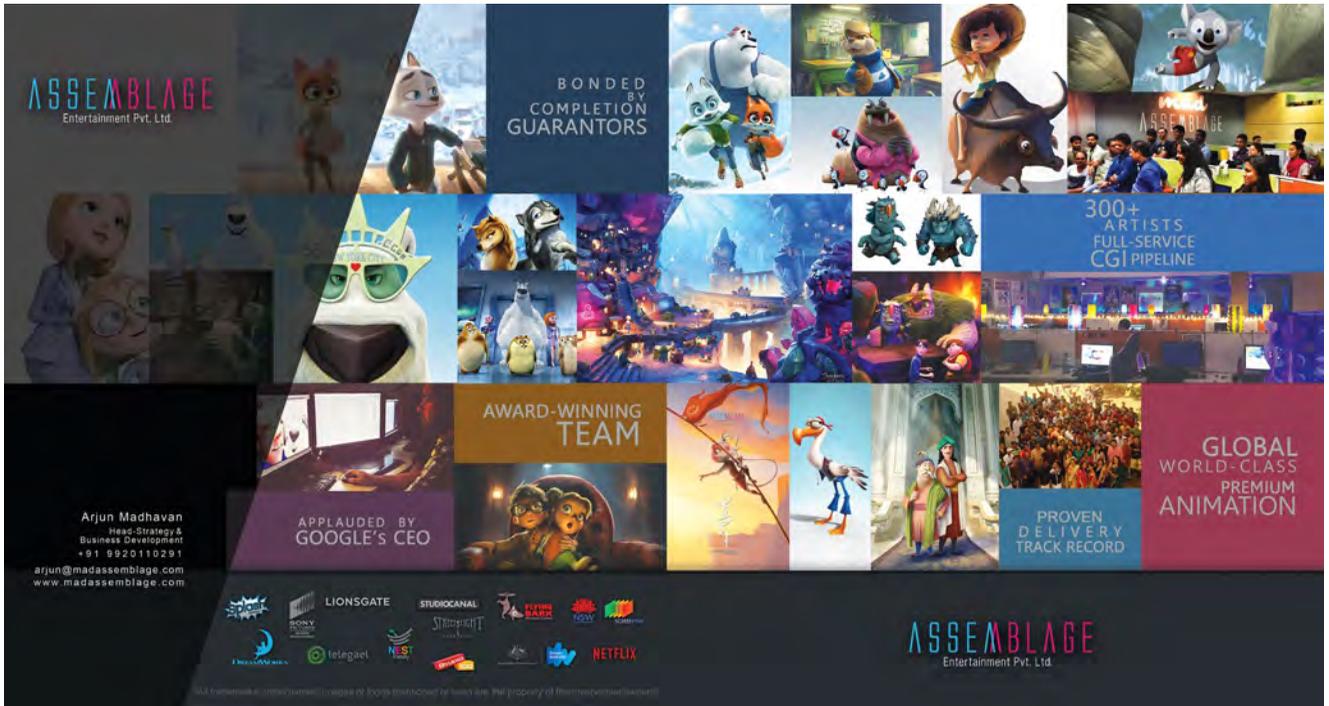
Established in 2013, Assemblage combines technical strength with creative capabilities, to provide its clients with a wide variety of 3D / CGI animation and visual effects production services for interactive content development, visual imagery and production of high-quality CGI animation content across full-length theatrical features, direct-to-home DVDs, television and streaming series.

Assemblage, with its artistic and creative team, uses state-of-the-art computer graphics technology, infrastructure and a robust techno-creative pipeline to produce content for scale.

SEVERAL MILESTONES ACHIEVED

Over the last 5 years, Assemblage has delivered several full-length feature films – first with Lionsgate called Norm of the North, which received a wide theatrical release across 2,400 screens in North America followed by a world wide release, and then with an Australian





producer, on Blinky Bill – The Movie, distributed by Studio Canal (and co-produced by Studio 100/Flying Bark).

It also recently worked on DreamWorks' Trollhunters – a Netflix Original Series by Guillermo del Toro.

It recently delivered its third full-length 3D stereoscopic CGI animated feature “Arctic Justice” to be released theatrically, co-produced by the AMBI Media group led by Lady Monika Bacardi and Andrea Iervolino, and to be distributed in over 3,500 screens in North America.

It is currently producing two more sequels of the Norm of the North franchise and several Netflix Original Series in CG animation

THE ROAD AHEAD

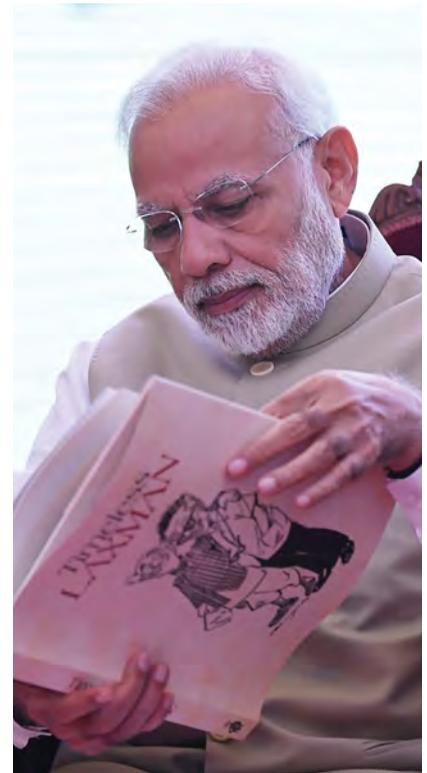
One of the only studios in the region to be “bonded” by completion bond guarantors such as US Film Finances Inc., Assemblage is currently also looking to co-develop, co-create and co-produce high-quality CG animation content at compelling economics for global audiences in its next stage of growth.

As it builds its own animated IP portfolio, it recently launched its first animated joint venture Common Man Works,

to revive the “Common Man”, based on India's most popular, high-recall comic character of the same name, created by visionary and celebrated cartoonist Padma Vibhushan RK Laxman six decades ago. The Common Man has been an iconic comic character for decades, entertaining local audiences and is ready to be revived in a new animated avatar. Indian Prime Minister Narendra Modi along with the State Chief Minister and Governor launched this property in Mumbai in December 2018, in an unprecedented endorsement.

THE BACKSTAGE - TEAM BEHIND ASSEMBLAGE

Assemblage is founded and led by AK Madhavan, or Madmax (as he's popularly known in the industry), a pioneer in the animation industry. Max is credited to have opened up the Indian animation industry in the early 2000s and has produced a large body of CGI animated ,over 400+ episodicals, multiple DVDs and over half-a-dozen feature films. Max is joined by his son Arjun Madhavan, recently featured in the Forbes Magazine's 30 under 30 Asia list, a former investment banker/private equity professional graduated from the London School of Economics, who leads the strategic and business development efforts at Assemblage.





NORM
OF THE
NORTH



潜艇总动员
HAPPY LITTLE SUBMARINE
海底两万里



MARIAH CAREY'S
**ALL I WANT
FOR
CHRISTMAS IS YOU**

dive **Olly** dive
THE SERIES



摇滚藏獒
ROCK
DOG



Splash
Entertainment™

R.L. STINE and MARC BROWN

THE LITTLE SHOP OF
MONSTERS

COMING
SOON

R.L. STINE

ROTTEN SCHOOL

SplashEntertainment.com

Norm of the North: TM & © 2015 Norm Holdings LLC. All Rights Reserved. Dive Olly Dive: © 2014 Splash Entertainment, LLC. All Rights Reserved. Mariah Carey's All I Want For Christmas Is You: © 2017 Universal Studios. All Rights Reserved. Rock Dog: TM, ® & © 2016 Mando Pictures Co., LTD. All rights reserved. Rotten School: © 2005 Parachute Publishing, LLC. All Rights Reserved. The Little Shop of Monsters: © 2015 R.L. Stine. © 2015 Marc Brown. All Rights Reserved.

DREAMERS STUDIO



DREAMERS STUDIO
友梦影业

**THE LARGEST ANIMATION FILMS
DISTRIBUTOR AND PRODUCER
IN CHINA, OVER 40 ANIMATED
FEATURE FILMS IN 9 YEARS.**

*Now entering TV series production,
financing and distribution*



BY RAYMOND D. NEOH

Dreamers Studio, since commencement, has specialized in developing domestic and international animated film projects. It provides project financing, development, production, co-production, promotion and distribution, as well as merchandising, game production, musical stage shows and theme park licensing.

The company has involved in many famous animated films — including Wind Guardian, Boruto: Naruto The Movie, A Silent Voice, Kunta: The Floating Planet, Tofu, and Dinofroz, etc. — in roles ranging from copyright investment, marketing and promotion, and distribution in China, to copyright trading within and outside of China. Using an internet integration strategy, the studio has assisted companies to establish their brands and increase company value.

THE DREAMERS STUDIO AND ITS PARTNERS

WEYING SHIDAI TECHNOLOGY CO., LTD

Dreamers Studio major investor is Beijing Weying Shidai Technology Co., Ltd, whom provides capital and marketing resources support, and was founded by Tencent, Wanda, China Cultural Industry Investment Fund. Beijing Weying Shidai Technology Co., Ltd's businesses are in mobile social media, entertainment, marketing and films distribution.

NEXTATINMENT CO., LTD

Nextatintment Co., Ltd is a wholly owned subsidiary of Beijing Weying Shidai Technology Co., Ltd, a super IP operator based on big data analysis, providing IP and industry analytical resources support to Dreamers Studio.

In addition, Dreamers Studio is actively working with all the following channels for distribution of animated feature films and TV series.

COMPLETE DISTRIBUTION CHANNELS FOR ALL MEDIA

SATELLITE AND TV STATIONS



THEATRE CHAINS (COVERING ALL CINEMA IN CHINA)



INTERNET MEDIA



STREAMING MEDIA



BRANDS



MOBILE CINEMA



INTERNET TICKETING



DREAMERS STUDIO BUSINESS

COMPLETE ANIMATION IP INCUBATION, PRODUCTION, POST-PRODUCTION AND DISTRIBUTION CHAIN

IP ACQUISITION

- Professional content planning, to create an all ages family Edutainment brand
- Create an animation director studio platform
- International IP co-production
- Media content development

PROFESSIONAL PRODUCTION MANAGEMENT

- Experience in animation production pipeline
- Production cost control and management
- Technical R&D support



COMPLETE DISTRIBUTION CHANNEL

- 9 years of experience in the distribution of animated films, China's largest professional animated film distributor, cover all theaters chains
- Cover all media distribution channel (internet streaming, TV channels, knowledge payment, book publishing)
- Full services marketing planning team, with mature business and media channels

FULL IP VALUE-CHAIN DEVELOPMENT

- Toy and other peripheral product development and licensing
- Theme performances, theme exhibitions, theme park cooperation
- Game, AR, VR interactive experience development

THE PEOPLE

Dreamers Studio is formed by industry veterans who have been around from the beginning of the Chinese CG animation industry. It is a people company, we value the relationship with people working with us. Animation directors, artists, story writers, channels distributors or financiers are our friends. The Chinese name for Dreamers Studio is “朋友的梦想-友梦 Friends Dreams”, and we hope to make their dreams become a reality, to make beautiful animation together.



DREAMERS STUDIO
CHIEF EXECUTIVE OFFICER
JUSTIN JIANG

- Producer of the animated film “The Return of the Monkey King” and Executive Producer of the animated film “The Wind Guardian”.
- Justin is a senior animation industry veteran, co-founded Gaolu Animation Distribution Company in 2005, founded Xingle Film in 2010. Justin had produced and distributed more than 30 animated films during his career, and founded Dreamers Studio 2016.



DREAMERS STUDIO
EXECUTIVE DIRECTOR
YANG DAN

- Producer of the animated film “The Return of the Monkey King” and Executive Producer of the animated film “The Wind Guardian”.
- Since 1998, he has been the director and producer for CCTV. From 2009, he has provided media promotion services to major Hollywood producers in the Chinese market. Film he has helped to promote include “Avatar”, “Kung Fu Panda 2” and “Transformers 3”. Dozens of Hollywood films, such as “Ice Age 4”, “Smurfs 1-2”, “Pirates of the Caribbean”.
- Co-founder of the Beijing Weying Shidai Technology Co., Ltd in 2014 .



DREAMERS STUDIO
PRESIDENT FOR GLOBAL OPERATION
RAYMOND D. NEOH

- Founder of CG Global Entertainment Limited
- In 2000, Mr. Neoh successfully established Global Digital Corporation and Institute of Digital Media Technology (IDMT, the “Whampoa Military Academy” animation training) with his brother Anthony F. Neoh. Through years of operation in the digital media industry, he has accumulated tremendous human, technical and market resources. Mr. Neoh is also the founder of GDC Technology, Ltd., one of the largest digital cinema equipments manufacturer in the world.

WORKING TOGETHER

Dreamers Studio will continue to contribute to the development of the global animation industry. We are expanding our cooperation on Chinese and international animation projects, and hope to create more and more popular IPs and content with all parties in the world.



SILKROAD

DEFINE YOUR HORIZON WITH DIGITAL FOR CREATING AN INCREDIBLE VISUAL EXPERIENCE



BY RAYMOND D. NEOH

Silkroad Visual Technology Co., Ltd (Silkroad), as a national and professional digital visual integrated services provider, specializes in CG applications. Taking creativity as core, market demand as guide, uses computer graphics technology to produce visual design and creation.

Since establishment in 2000, Silkroad combines CG technology and art, relying on long-term accumulation of technical strength and forward-looking creative design capabilities, provides its customers from architecture, design, exhibition hall, advertising, animation, games, movies, sports & entertainment events and other industries, with tactic, dynamic, and system integrated digital visual services.

Nowadays, Silkroad hires more than 1800 employees across the country and was the first visual technology company to be listed on the China stock market.



Based on visual technology and application, provides professional digital visual creativity and technology solutions for all walks of life, and strives to become the global power in the field of digital vision technology and application in China.

THE DIGITAL MEDIA TECHNOLOGY EXCHANGE SUMMIT (CONFERENCE)

China Hi-Tech Fair 2018 — The Digital Media Technology Exchange Summit

gathered celebrities from around the world to explore the relationship among the digital vision, innovative technology and smart manufacturing, to promote mutual development, as well as to influence and drive the development of traditional industries such as culture, technology and manufacturing. The goal of this summit is: "To become China's largest digital media industry platform integrating exploration, learning, sharing, display, dialogue, investment and promotion".



ANIMATION & DYNAMIC VISUAL SERVICES

Using CG technology, dynamic visual effects and complementary auxiliary functions, the concept of digital dynamic creation is presented in product forms like animated films, advertisements, special effects and various CG multimedia. The content, in form of videos & VFX, help customers in various industries to better display their products and services, subsequently achieve their marketing goals. One example is the launch of a large-scale Chinese painting, “Across Mountains and Seas”, for the 2nd “One Belt, One Road” International Cooperation Summit Forum.



TOTAL ENTERTAINMENT PRODUCTION SERVICES

Silkroad Vision is driven by content value, through digital interactive technology as the core. Through original creation and development, using international IP and national tour business model, Silkroad will develop more pan-entertainment services. These services include establishing parent-child exhibition, developing brand and planning large-scale new media art exhibitions such as the Digital Art Exhibition “Alice in the Wonderland” and 3DMapping show of famous cultural and architectural buildings. With its leading technology and development advantages in the VR/AR industry and big data platform, Silkroad created a multi-person online VR “Silk Spiritual System 1.0” for real estate cus-



tomers. The system includes VR virtual sandbox, digital city location supporting roaming, virtual project sandbox industry navigation, virtual model room, virtual IMAX theater, virtual meeting room, etc.

Alikroad and Alibaba have reached a strategic cooperation to create a global cloud rendering service platform with customers in more than 50 countries and regions, including many Oscar-winning users. Silkroad has also provided rendering services for domestic billion-dollar box-office movies such as “Wandering Earth”, “White Snake”, “War Wolf 2”, and “Return of the Monkey King”.

Website: <https://www.silkroadcg.com>



BY RAYMOND D. NEOH

Dingjunshan Global (DJS Global) opened for business in 2009 in Shenzhen China. DJS Global's main business is supplying secured and billable on demand services for intellectual property (IP) providers globally. DJS Global helps IP providers to deliver their digital contents (video, games, music, lectures, etc) to home, theatre, hotels, schools, community center, government facilities, airplanes, trains, cruise ships, off-shore rigs, and virtually any location that consumes digital content.

DJS Global has close working relationships with China Research Institute of Film Science & Technology and other government agencies. DJS Global assisted in formulating the Chinese standard for protection of digital media from copyright infringement and piracy. This standard uses a close-looped system like the Digital Cinema Initiative (DCI).

CHINA DMOD MARKET WILL HIT 1 BILLION USERS BY 2024

The DMOD markets in China include movies showing in cinemas to be simultaneously shown on mobile devices and also project onto your TV, mobile pad, projectors and computer screen. This will change the whole digital media distribution eco-system in China – one platform for the distribution of all digital media securable, controllable, accountable and billable.

DJS Global has built this distribution platform in China in association with various government and regulatory agencies and departments.

Currently, DJS Global platform has access to over 18 million users and through one of its associate company with the Smart Cinema app and Go-Live TV platform, DJS is on target to grow to 1 billion users over the next 5 years.

CHINA IS OPENING UP ITS DIGITAL MEDIA ON DEMAND MARKET (DMOD)

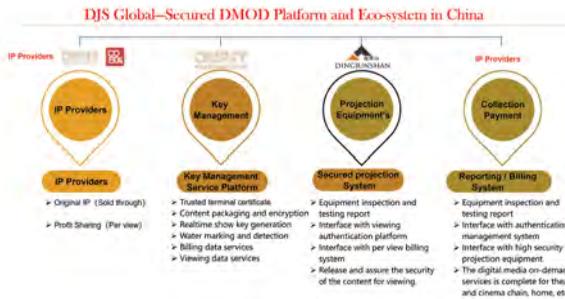
To protect digital media owners and help monetize their digital content in China



THE ORIGIN OF THE DJS GLOBAL DMOD DISTRIBUTION PLATFORM

In 2015, SARFT (State Administration of Radio, Film and Television) opened up a new market for showing digital content other than big screen cinemas or mobile theatres; using a new delivery and packaging standard through a secured and closed loop system.

DJS Global in collaboration with SARFT, China Research Institute of Film Science and Technology and China Digital Film Technology Research Lab, will implement this development for the burgeoning market of digital content.



THE DJS GLOBAL-SECURED DMOD DISTRIBUTION PLATFORM AND ECO-SYSTEM IN CHINA

DJS Global digital media on-demand platform is to provide the IP providers a secured platform to monetize their IP, with the comfort of guaranteed collection without the concern of piracy. The DJS Global platform uses the DCI type secured encryption in a closed-loop system.

SERVICES PROVIDED BY DJS GLOBAL

Within this eco-system DJS Global offers clients a real time authenticated viewing management platform, built by DJS Global for China Research Institute of Film Science and Technology. This platform will integrate existing multi-party video content + secured projection equipment + billing management system within a "service system". To provide comprehensive services for on-demand cinema and on-demand cinema chain operators.



Supporting multiple types of 'on-demand situation and on-demand theater operators'



WHY IP PROVIDERS WANT TO PARTNER WITH DJS GLOBAL?

DJS Global provides IP providers a secure, controllable and manageable platform to monetize their IP. DJS Global offers the best partnership for IP providers who want to enter the China market.

Moving to Mastery



kre8tif! 2019

SOUTHEAST ASIA'S
CREATIVE CONFERENCE &
CONTENT FESTIVAL

3-6 SEPTEMBER 2019

CYBERVIEW RESORT & SPA
CYBERJAYA, MALAYSIA

kre8tif.com.my



Kre8tif! is an initiative by Malaysia Digital Economy Corporation (MDEC), an agency under the Ministry of Communication & Multimedia Malaysia with the mandate to develop the creative content industry in Malaysia.

Under MDEC's #ANIMY #ANIMASEA platform, Kre8tif! is aimed to spark innovation and exploration of major trends across the creative sector.

4 DAY
EVENT

35+
SPEAKERS

1,000+
BUSINESS
MEETINGS

40+
BOOTHs

500+
DELEGATES



CONFERENCE

will feature sharing sessions for passionate practitioners within the creative scene, as well as gathering leading minds in animation, licensing & merchandising, visual effects and digital technology in business & technical tracks



BUSINESS XCHANGE

is an ideal platform for creative companies looking to dramatically impact the industry and the world.

This Business Xchange is divided into 2 sessions: Pitching and Business Matching



EXHIBITION

is open to all creative and technology companies to showcase their IPs, current hardware, software, and services to delegates and the public.

With a strong Kre8tif! branding, this will be a great avenue for companies to reach out to existing and new customers



ENTERTAINMENT XPERIENCE

encourages attendees to observe and interact with latest apps from mobile VR to haptic technologies and immersive realities



SHORTS SCREENING

is a showcase of the year's best works from students and professionals from all over the world. This screening provides attendees with an in-depth exploration of the world of animation, visual effects, and scientific visualisation



KRE8TIFI! CONTENT FESTIVAL

celebrates creative technology, art & design and music by bringing together creative studios, professional artists, and students as well as communities to share experience that educate, challenge and inspire



For further information on sponsorship & participation, please contact us:

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Phone: +603 8315 3000

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Email: mazlinda@mdec.com.my
Phone: +603 8315 3162

Juleza
Email: juleza@mdec.com.my
Phone: +603 8315 3104



BEIJING JUCHENG CULTURAL CREATIVE CO., LTD

HOW ANIMATION TECHNOLOGY APPLIES TO CULTURE & TOURISM



BY SOPHIA ZHU

Beijing Jucheng Cultural Creative Co., Ltd (Jucheng) is one of the most professional animation service provider of stage performance and cultural tourism in China. The company focuses on the planning, design, and implementation of the night tour and kids program adapted from classic animation stories. Relying on avant-garde visual design concept, combining CGI technology, integrating design and creative projection technology, it delivers live performance, 3D projection show, thematic water show and multimedia drama.

With cultural tourism & entertainment platform getting hot, the integration of culture, art, entertainment, technology and tourism accelerated, which posts

higher requirements for cultural tourism brands/businesses. This leads enterprises to explore quality culture content, to innovate art performance with technology. Not only does entertainment be part of the trip, it also allows visitors to experience, taste and inherit culture, with the feel for “big culture & entertainment, cutting-edge technology”. Linking traditional industry with modern multimedia art, new commercial values will be created presenting unbounded blend of culture, commerce and technology.

GIANT SCALE PROJECTION ON THE MOUNTAIN SIDE

Jucheng's “Dushan Grand Ceremony”, being a large outdoor natural mountain projection was quite a challenge because outdoor mountain projection does differentiate quite a bit from normal projection. Projection effect varies as



the on site projection medium and the projection distance changes. During production, the application of CG animation technology in the early stage was critical. Previsualization delivered foreseeable visual effect and stage condition providing directors realistic data to effectively budget stage construction and artists cost.

“Shapotou Festival” was the first magical experience drama in China performed in the very special venue, Shapotou Grand Ceremony. 9D technology was applied to tourism performance the first time. Through sound, light, shadow, water, fog, smoke and interaction (visual, auditory, olfactory, taste, touch, etc.), the real scene was restored. And the audiences became both visitors and performers as soon as they got into the venue.

SHAPOTOU GRAND CEREMONY THEATRE: AN IDLE VENUE CAME BACK TO LIVE THROUGH TOURIST SHOWS

Transformed from a deserted 14-meter-high building, the Shapotou Grand Ceremony Theatre is a non-traditional, non-standard venue. The empty atrium was rebuilt into the largest elevated platform. The corridors of all the three floors became both “performers n audience” areas, combining multimedia technology, Jucheng built the country's largest CAVE immersive system.

Jucheng made use of various devices, to name a few, 360-degree four-fold screen, opening & closing curtains, ground curtains, fog curtains, water curtains and deformable elastic yarn curtains, human projections and various lifting platforms, lighting equipment, to allow multimedia to unfold its boundless

horizons. It simply means, presented on the various stage devices, multimedia, as a tool, allows stage and performance to break through space constraints increasing diversity and expressive power. In the ring corridor viewing area, the performing dancers are completely wrapped in 360-degree scenery, ring curtains, domes and grounds, forming a new pattern of performing arts. Such an immersive performing environment, integrated with a mobile viewing structure, provides the audiences with experiences in a 360-degree exhibition space. It also allows idle complexes to gain new vitality through tourism performances.

A GLOBAL VIEW

Based on the world heritage, Zuojiang Huashan Rock Art Cultural Landscape in Guangxi, Jucheng has designed a night tour performance “Millennium Luoyue, Beautiful Huashan” which presents the history of Huashan in an “Impressionist” way. With the new “Huashan Folk Songs” and lighting effects of the two sides of the straits, the past and presence of the Hua Mountain and the world of human life echo to



each other, beautiful respectively! The “mountain 3D projection” reproduces the audio visual wonders, with actors performing live on the new stage. On the wall, there are patterns featuring the cultural characteristics of Luo Yue unfolding the totem of Huashan. Not only does the show allow the tourists to have a better understanding of the cultural connotations reflected by Huashan murals as well as Luo Yue culture and hopefully generates interest in the culture, it also aims to attract opportunities to tell stories in Chinese ways and present Chinese technology to foreign visitors, not only on the domestic stage, but also on the world stage.

Jucheng has always held great expectation for the cultural performance and night tourism industry. At present, China's tourism industry has been slowly changing. The demand for the combination of culture and tourism is becoming more and more obvious. Jucheng is on the way making travel more enjoyable with CG technology.

For more information about Dongfangjucheng, please contact: sophia@cgge.media.



CACA ANIMATION KINGDOM SEEKING IP FOR THEIR THEME PARKS IN CHINA

The Interactive Experiential Animation Kingdom for Chinese Families



BY PAN QIAOYUN

CaCa Animation Kingdom-Longnan, located in Ganzhou, Jiangxi, is the first indoor animation technology experience playground for the children of China. The park covers an area of about 150 acres, with the first phase at 50 acres consisting of the Navel Orange Elf Experience Hall, Block Castle, Little Bee Experience Hall and UFO Experience Museum, four animation technology experience halls, as well as Rainbow Tower, anime stage, anime theme hotel and Anime theme block. It is designed to serve children around the age of 0-12 and receives family tourists within 2 hours traffic vicinity.

With animation culture as the soul, technological innovation is the theme feature of CaCa. Not only does CaCa integrate animation and technology perfectly breaking through time and



space, crossing virtual and reality, and more uniquely, CaCa taps the local culture of Longnan and creates the Longnan's representative cartoon image IP — Navel Orange Elf. This is the most anticipated cultural tourism project in China.

PART1 ANIMATION AND TECHNOLOGY INTERACTIVE EXPERIENCE

As the core product of CaCa Animation Kingdom, the animation technology experience hall combines animation multimedia digital content and the most advanced interactive technology to create an animation entertainment experience with full security, fun, versatility and creativity. In the various experience halls (Navel Orange Elf Experience Hall, Block Castle, Little Bee Experience Hall, UFO Experience Hall), visitors can experience the most popular ring screen, ball screen, dark ride, VR, AR, hologram, all the popular creative and interactive novelty entertainment products.



PART2 ANIMATION PERFORMANCE ART

Anime performing arts is the most anticipated cultural events in the park. In addition to various professional shows, original parent-child stage plays, anime holograms, night light shows, anime music festivals, drama contests and other year-round performing arts activities, will let visitors to have fun, day and night.

PART3 ANIMATION THEME HOTEL

Anime theme hotel is an essential accessory for the park. The original animation IP is implanted in the hotel environment warming and romancing each room, providing visitors unique experiences. More, the star-standard service, comfort and leisurely carefree environment will contribute to more parent-child happy hours.

PART4 ANIMATION THEME BLOCK

Fantasy anime special catering, anime book bar, anime audiovisual world, animation derivative store, a variety of animation main stores, leisure shopping and fun dining, are all waiting in CaCa to meet the various needs of tourists.



PART5 SPOTLIGHT – ORIGINAL CARTOON

For Ganzhou, Longnan custom created the Navel Orange Elf and his companions “Elves League” – Building Elf Robin, Rainbow Elf Wendy, Bee Elf Benjamin and Little Bear Elf Amu Tsai. Let us see what interesting and warm stories will the Elves have at Longnan CaCa Animation Kingdom!!!

Longnan CaCa Animation Kingdom coming in October 2019.





Guangzhou CACA Culture & tourism Technology Development Co. Ltd, the investor of this project, aiming to creating a new model of the animated IP content theme park for Chinese family. Our strengths lie in our abundant animation resources, creative concepts, excellent planning, rich experience, and mature operation team.



FOR THE LOVE OF ANIMATION WITH ANIMATIONNOW® REAL TIME INTERACTIVE ANIMATION AT IT BEST.



BY RAYMOND D. NEOH

Wonder Media is one of the animation technology and production company from Belgium.

Wonder Media is a company that is changing the way animation is being produced, experienced and used. They believe real-time animation is the

future. They are developing proprietary technologies to be able to create content at a never before seen quality/cost ratio as well. At the same time the AnimationNow! real-time animation system allows people to use real-time animated characters at events, in TV formats and even in the classroom with Skype. Wonder Media is also producing original content based on educational principles. Their flagship product is WonderGrove Kids, an educational web and broadcast

series, complimented by web, event and Skype products.

Wonder Media has offices in Los Angeles USA, Antwerp Belgium and Abu Dhabi UAE.

Last year, Mr. Rudy Verbeeck — CEO of Wonder Media was invited to speak and exhibit at the Shenzhen China Hi-Tech Fair, which was attended by 500,000 professionals from all around the world.



CUTTING EDGE TECHNOLOGY FOR ANIMATION.

Wonder Media has created the most intuitive and practical real-time character animation system in the world. Now anyone can use 3D animated characters to express themselves and create unique content or formats.

Designed for practical usage, flexibility and modularity, AnimationNow® offers live animated characters, multiple puppeteers, real-time cameras, a video-like animation production tool, and much, much more.

Depending on your various needs, they offer unique IP franchises or licenses to their tools, including a library of characters and movements, on-site installation, consultancy, training and support, and the passion to boldly take your characters where they've never gone before.

EDUCATION THROUGH ANIMATION

WonderGrove provides parents and teachers with a comprehensive selection of instructional animations to help children prepare for the daily challenges of life, both inside and outside of the classroom.



WonderGrove features engaging animated characters in 100 instructional videos and 2,000 extension lesson plans. All materials are grade appropriate for Kindergarten, 1st, and 2nd grade and are aligned with the Federal Common Core Standards.

Students can personalize the learning experience. They learn in new and unique ways. By owning the storytelling process start to finish, they gain confidence and immerse themselves within a lesson.

With animation, the student get higher engagement and deeper learning. Students will learn new skills through storytelling: Skills like writing, communication, teamwork, problem solving and technical skills like editing and sound design. Students will gain hands on experience which will benefit them throughout their schooling and careers



ANYONE CAN ANIMATE

Wonder Media, StoryMaker software provides a unique set of software tools that makes animation accessible for everyone. With AnimationNow® have created an intuitive and practical real-time character animation system in the world. Now anyone can use 3D animated characters to express themselves and create unique content or formats.

Designed for practical usage, flexibility and modularity, AnimationNow® offers live animated characters, multiple puppeteers, real-time cameras, a video-like animation production tool, and much, much more.

It's time to put your imagination in motion!





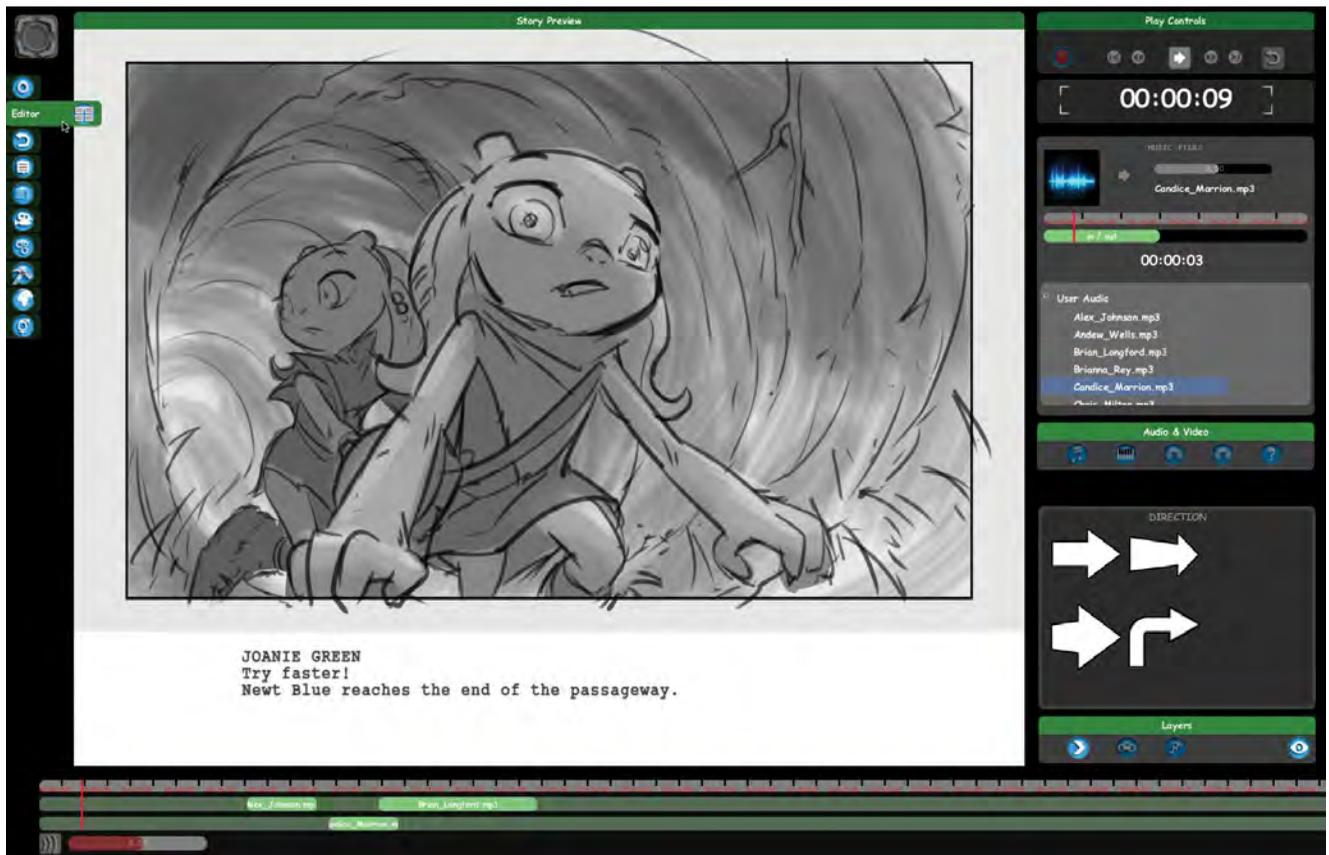
EMPYREAL

CINESTAGE

INTRODUCING CINESTAGE

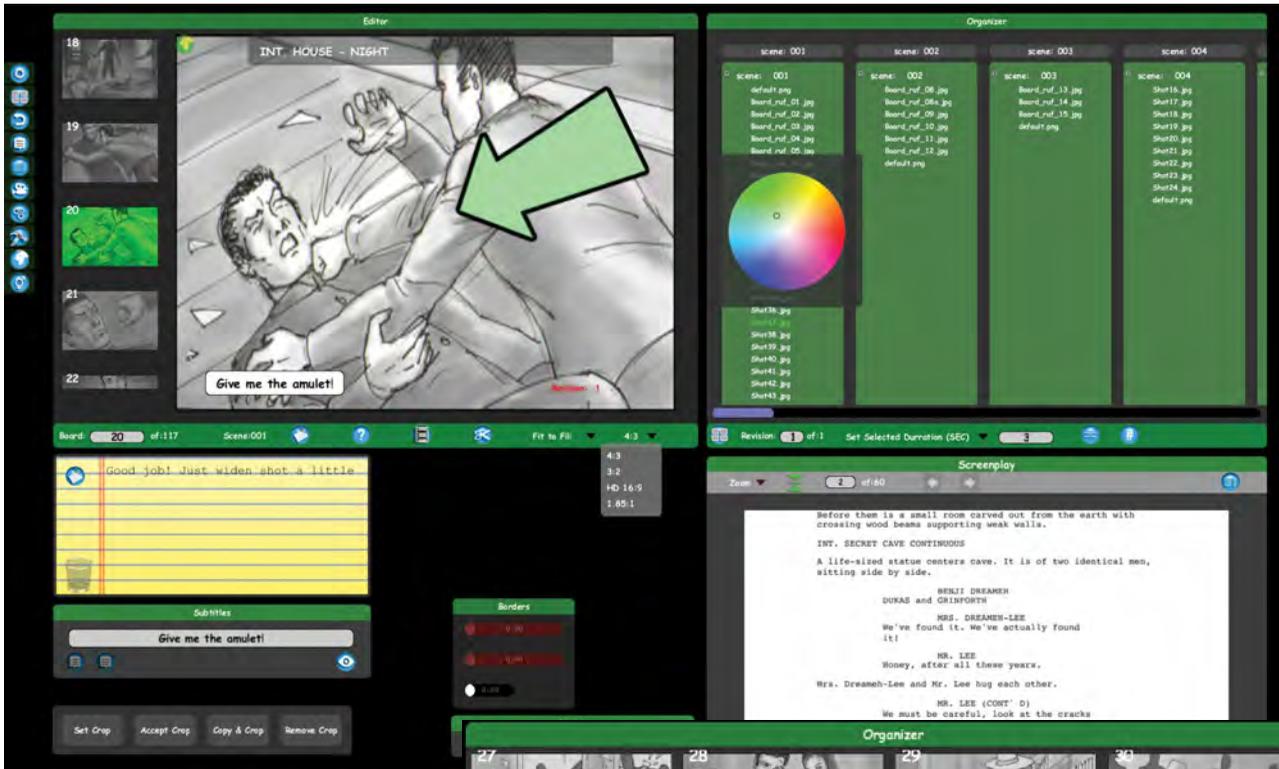
The technology division of Empyreal Entertainment is proud to introduce CineStage creative solutions. Bridging conception to the final product with software utilities geared at streamline the production process.

CineStage is an animatic story building aid that allows users to construct a narrative through the organization and sequence playing of storyboards. CineStage's powerful tools allows for the importing of individual or sequential storyboards, setting scenes, timing, and direction annotations.



FUNCTIONS

- Storyboard version tracking
- Crop and aspect ratio settings
- Annotations and director notes
- Scene sequencing and Location mapping
- Storyboard shuffling and organization
- Scene direction layering
- Shot List creation and management
- Screenplay scene mapping
- Timing editor
- Audio sound track controls
- Movie file exporter



CREATIVE WORKFLOW

With the ability to import a screenplay directly into your project, CineStage's tools, allows for the breakdown of scenes, shots and characters for a complete pre-production overview.

ANIMATIC

CineStage has timeline controls over each storyboard for a visual animatic playback that can be exported as a movie file. In addition, CineStage allows for multi-track audio editing over picture to truly encapsulate the tone of the narrative.

CREATIVE MANAGEMENT

CineStage is part creative, part management tool, serving the needs of a story department or an individual artist.

Slated for a fall release, CineStage will run on multiple platforms.

If you wish to be informed of release dates or inquire additional details, please send inquires to:

info@empyreallent.com



Empyreall Entertainment is a dynamic Transmedia content and software creation company located in Los Angeles California.

The company develops for Film, Television, VR and Mobile with a focus for excellence in storytelling. Empyreall Entertainment aims to build franchises from dreams.

www.empyreallent.com



BEYOND
VFX

AVENGERS: ENDGAME
2019

anibrain

Over the last 13 years, Anibrain has become one of India's leading VFX, Animation, AR and VR creative studios employing 700+ skilled artists, producers and support teams. Anibrain today is the go-to facility for some of the biggest Hollywood blockbusters with over 200 Feature projects to its name with a client base extending across multiple nations and continents.

VFX

ANIMATION

VIRTUAL REALITY

AUGMENTED REALITY

GAMING

APPS

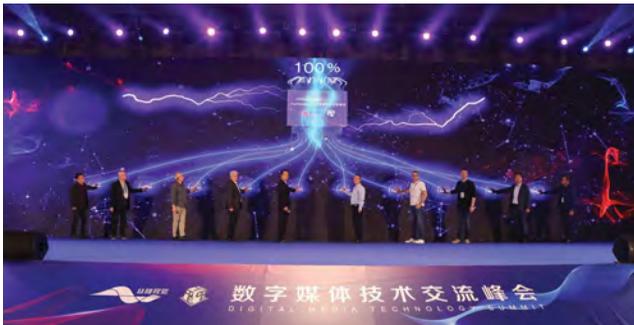
& MORE

CONTACT

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Executive Producer
markd@anibrain.com

www.anibrain.com

CG GLOBAL ENTERTAINMENT LTD. BUILDING A BRIDGE LINKING ARTISTS, PRODUCERS, TOOL MAKERS, AND DISTRIBUTORS TOGETHER



BY SOPHIA ZHU

CG Global Entertainment Ltd (CGGE) is based out in Hong Kong, with partners from all over. Our business is to bridge people through our media, www.awnchina.cn, our magazine, Animation Global, and various social media. CGGE actively participates in all major trade shows and conferences, the latest one being the 2018 Shenzhen High Tech Fair co-hosted with Silkroad Visual Technology Co., Ltd attended by over 500,000 professionals.

CGGE businesses cover the followings:

Media — internet and printed

Consulting Business & Distribution — CG animated feature film and TV series

Production — CG feature film, with “Dreamehs” being in pre-production

Research & Development — open source tools for animation, modeling, compositing and rendering





CGGE has strong distribution backup through DJS Global, the second-tier digital media distribution standard bearer. DJS Global supplies secured and

billable on demand services for intellectual property providers globally. They have access to over 18 million users, a great IP distribution channel for monetization of digital content.

The “Global Digital Media Industry Directory – China Edition 2018” has just been published on the CGGE media platform. The directory is filled with insight and pertinent information about the digital media industry in China. It also provides access to more than 10,000 entertainment media studios, game developers, academic institutions and related organizations instantly, an valuable asset for anyone looking to enter the China entertainment media market. Please see the “China Edition 2018 Directory” advertisement for full details

CGGE's mission is to build a global community, with all our friends and members, to support our industry. Together we will build a better world.



DREAMERS STUDIO
友 梦 影 业

CGGE is assisting Dreamers Studio, the largest animated film distributor in China, in setting up a division to produce animated TV series for China TV stations. Through these TV series, we offer a full IP development and marketing program

for IP owners to enter the China market. Services range from traditional free to air broadcasting, Internet streaming with major Chinese media, to licensing of IP and merchandising, games and musicals.

For production of CG animated film, games, VR/AR and all form of digital assets production, CGGE works with BlueArc Animation Studio. BlueArc offers a full spectrum of CG production services with excellent price to production value. Their production pipeline can handle CG animation, VFX, Previs and motion capture works. BlueArc is an avid IP producer, has produced over 55,000 minutes of animation over their past 18 years in business.



INTRODUCING THE GLOBAL DIGITAL MEDIA INDUSTRY DIRECTORY CHINA EDITION 2018

In both English and Chinese

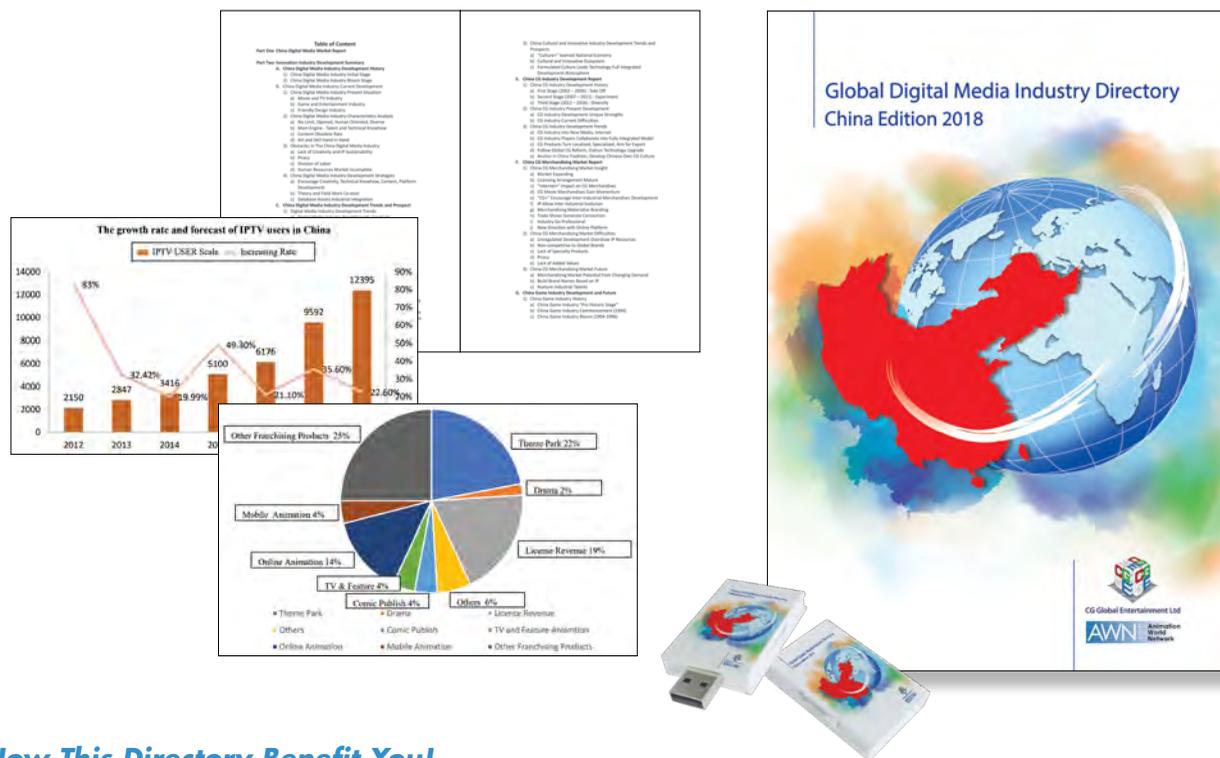
Today, China is one of the most important market for the global digital media industry. China is also the fastest growing market in the world for the consumption of digital media, animations, games, VR/AR, streaming media, comic books or related content. In 2017, the China animation market size was estimated to be US\$25 billion and is expected to reach US\$36 billion annually within the next 3 years.

With more than 200 million people under the age of 24, the China market for digital media consumption will soon be the biggest in the world.

China has more than several hundred thousand companies in the so-called "Culture Industry." Many are inactive or irrelevant in the digital media industry. The Global Digital Media Industry Directory China Edition 2018 gives you instant access to more than 3,000 companies including animation studios, game developers, academic institutions and related organizations in China. These companies are all genuine and active in the industry. They are looking for co-production partners, service work outside China, and international entities looking to expand into China.

The Global Digital Media Industry Directory China Edition 2018 is more than just an industry directory. It is also an up-to-date industry report, full of insightful and helpful information about the China media industry, covering government policies, China's relationship and perspective on the digital media world, and creative development efforts in animation, games, interactive and peripheral sectors. It also features detailed digital media sector assessments and analysis, touching on the difficulties the industry is facing, sectors expecting the greatest amount of growth, and what shape that growth is expected to take. One chapter is dedicated to each covered sector.

The objectives of this directory are to help our industry decipher better understand the China digital media industry and related government role and policies.



How This Directory Benefit You!

If you want to develop a mobile game, have an idea about creating an animation series, or are looking for Chinese partners to co-develop technology and products, this directory is made for you.

If you are new to China's digital media industry, the Global Media Industry Directory provides comprehensive information about what to do and what to avoid in China. If you are already seasoned in China's media industry, you will find the directory an up to date resource to find new production partners or developers inside China.

Whether you are from China, or want to start your business in China, this directory is for you.

The directory is being published in both English and Chinese and will be available on a USB thumb drive
Order online at www.CGGE.media.



DREAMERS STUDIO

The Biggest Animation Films Distributor
and Producer in China



Your Distribution and Co-production Partner in China

