



THE MPA ASIA-PACIFIC REPORTER

ISSUE JUL - DEC 2018

Promoting and Protecting the Screen Community

A Celebration and Japan

MPAA Chairman & CEO
Charlie Rivkin delivers
opening remarks at a
reception hosted by the
U.S. Embassy in Tokyo and
the MPA during the Tokyo
International Film Festival.

MPAA CHAIRMAN & CEO CHARLIE RIVKIN ENCOURAGES CALLS FOR SITE BLOCKING IN JAPAN

During a visit to Tokyo in late October, Charlie Rivkin engaged with senior Japanese Government and screen industry representatives to encourage the adoption of site-blocking legislation in Japan. Participating in a number of high profile events aligned with the 31st Tokyo

International Film Festival, Charlie Rivkin echoed the strong sentiments of the creative community that more be done to address the pervasive threat of piracy, to underscore the urgency of legislation and amplify the benefits for consumers if action is taken. ■

MPA SEMINAR INTRODUCES STRONG ARGUMENTS FOR ADOPTION OF SITE-BLOCKING

On October 26, UNIJAPAN and MPA, with support from the Embassy of the United States of America and the Federation of Japanese Films Industry (FJFI), co-hosted the annual MPA Seminar, the Tokyo International Film Festival's forum for film industry business and policy debate. Held at Roppongi Hills Mori Tower, the seminar presented a strong case

for site-blocking for copyright infringement in order to better protect creative content in Japan. Opening the event, Charlie Rivkin said that Japan is poised to become one of the most powerful and innovative countries in the world and with more protection and more accountability – and the legislation to support it – stakeholders can build on that momentum.

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MPA SEMINAR INTRODUCES STRONG ARGUMENTS FOR ADOPTION OF SITE-BLOCKING (cont'd)

Guest speaker Dr Brett Danaher, Assistant Professor of Economics & Management Science at Chapman University, a leading academic on site-blocking practices, made the case that the legal and ethical questions around piracy website blocking should be considered. He declared that the evidence suggests that the measure is effective when a number of sites are blocked at once – piracy decreases significantly, a number of pirate users turn to paid legal channels and legal consumption increases. Tim Anderson, Co-founder and Managing Director of Madman Entertainment, added his perspective as the largest distributor of Japanese anime in Australia arguing that

site-blocking is an essential and valuable tool in the fight against piracy, especially when paired with strong alternatives to piracy, such as the availability of VOD services involving a large range of titles, satisfying user experience and affordable price options. Other speakers included Takayuki Sumita, Secretary-General, Intellectual Property Strategy Headquarters, Cabinet Office, Masakazu Kubo, Director, Board Member of Shogakukan Inc., Senior Vice President of Shogakukan-Shueisha Productions Co. Ltd. and Masayoshi Sumida, Professor of Tokai University, Executive Director of Social Science Research Institute. ■



Above: (L-R) JIMCA's Marc Fuoti and Hiroyuki Murakami; Dr. Brett Danaher, Assistant Professor of Economics & Management Science at Chapman University; Tim Anderson, Co-founder and Managing Director of Madman Entertainment; Masayoshi Sumida, Executive Director of Social Science Research Institute of Tokai University; Tomohiro Tohyama, Attorney-At-Law, Partner, TMI Associates; Takayuki Sumita, Secretary-General, Intellectual Property Strategy Headquarters, Cabinet Office; MPAA Chairman & CEO Charlie Rivkin; Takeo Hisamatsu, Director, Tokyo International Film Festival; Nicholas Hill, Minister Counselor for Economic Affairs, US Embassy; Masakazu Kubo, Director, Board Member, Shogakukan Inc., Senior VP Board Member, Shogakukan-Shueisha Productions Co Ltd; MPA's Mike Ellis and Stephen Jenner.



Above: Tim Anderson, Co-founder and Managing Director of Madman Entertainment, shares his perspective on site blocking as the largest distributor of Japanese anime in Australia.



Above: Dr Brett Danaher, Assistant Professor of Economics & Management Science at Chapman University, presented his research on site-blocking.

U.S. EMBASSY HOSTS CELEBRATION OF AMERICAN & JAPANESE CINEMA

On October 24, scheduled as part of the 31st Tokyo International Film Festival, MPA and the Embassy of the United States of America hosted a reception to celebrate the long and fruitful partnership between American and Japanese cinema. Guests of the Festival, representatives of the Japanese Government and prominent celebrities, including film and music star Tomohisa Yamashita (YAMAPI), came out to pay tribute to the creativity, cross-

border collaborations and investments that drive the vibrant international film industry. Charlie Rivkin, Ambassador Hegarty and Nobuyoshi Otani, Chairman of the Federation of Japanese Films Industry delivered remarks focused on the strong relationship between the two industries and the common U.S.-Japan concerns about copyright protection and intellectual property rights. ■



Above: MPAA Chairman & CEO **Charlie Rivkin** delivers opening remarks at the reception celebrating the partnership between American and Japanese cinema



Above: Gaga chairman and CEO **Tom Yoda** and Co-founding Partner of TMI Associates **Tomohiro Tohyama** among guests at the reception.



Above: Guests strike a pose with Captain America.



Above: (L-R) **André Morgan**, film producer; film and music star **Tomohisa Yamashita** (YAMAPI), **Lucas Oliver Frost**; Partner at TA Lawyers; MPA's **Stephen Jenner**.

EMERGING JAPANESE FILMMAKERS WIN PITCH COMPETITION

On October 25, MPA in partnership with TIFFCOM and Digital Hollywood University (DHU) conducted an intensive one day film workshop, involving a masterclass moderated by Screen International's Liz Shackleton and featuring producer André Morgan and a feature film pitching competition for emerging Japanese filmmakers. Film and television director Noriko Yuasa was presented with first prize for her project *BEFORE THE EARTH COLLAPSES: A FAMILY ON FIRE*. Ms Noriko

attended a five-day film and television immersion course in Los Angeles to experience the film and television making business in Hollywood. Experienced Assistant Director, Emi Saito, was presented with the President's Special Recognition Prize for her feature film project *BIRTH CRY IN RAINBOW COLORS*, winning a trip to the Asia Pacific Screen Awards that takes place in Brisbane on November 29. ■

EMERGING JAPANESE FILMMAKERS WIN PITCH COMPETITION (cont'd)



Above: Participants and mentors celebrate winning projects at the MPA DHU Film Workshop during the Tokyo International Film Festival.



Above: Film and television director **Noriko Yuasa** receives her prize from MPA's **Mike Ellis**.



Above: MPAA Chairman & CEO **Charlie Rivkin** delivers opening remarks at the MPA DHU Film Workshop during the Tokyo International Film Festival.

CHARLIE RIVKIN CELEBRATES GLOBAL POWER OF STORYTELLING AT ASIA PACIFIC SCREEN AWARDS

On November 29, MPAA Chairman & CEO Charles Rivkin delivered remarks at the 12th Asia Pacific Screen Awards, acknowledging that the region was rich with diverse

stories, highly talented filmmakers, and a rapidly expanding audience of cinema and online video viewers. The awards ceremony provided the occasion to announce the ninth round of the MPA APSA Academy Film Fund. Selected from 123 entries by APSA Academy members from 36 countries and areas across Asia Pacific and beyond, the 2018 recipients of the Fund included:

- Producer Ifa Isfansyah, director Kamila Andini (Indonesia) for YUNI.
- Producer Olga Khlaseva, director Adilkhan Yerzhanov (Kazakhstan) for HELL IS EMPTY AND ALL THE DEVILS ARE HERE.
- Producer Mai Meksawan, director Uruphong Raksasad (Thailand) for WORSHIP
- Director, producer, screenwriter Semih



Above: MPAA Chairman & CEO **Charles Rivkin** delivers remarks at the 12th Asia Pacific Screen Awards.

CHARLIE RIVKIN CELEBRATES GLOBAL POWER OF STORYTELLING AT ASIA PACIFIC SCREEN AWARDS (cont'd)

Kaplanoglu (Turkey) for ASLI

Kore-eda Hirokazu's SHOPLIFTERS (Manbiki Kazoku) was named Best Feature Film. This marks the first time a film from Japan has won the APSA for Best Feature Film, and is Kore-eda's first APSA win from eight nominations. The film is Japan's official submission for the Oscars®.

In a spread of awards representing the geographical and cultural diversity of the Asia Pacific region, APSAs went to films from Australia, India, Indonesia, Israel, Japan, Lebanon, People's Republic of China, Republic of Korea, Russian Federation, Singapore and Turkey.

The awards, hosted by New Zealand movie star Cliff Curtis (a recipient of the Film Fund for THE FOX BOY in 2015) and popular Australian TV presenter Sofie Formica were held at Brisbane Exhibition & Convention Centre. Winners are presented with a unique hand-crafted glass trophy created by

Brisbane-based glass artist Joanna Bone.

The Jury Grand Prize was awarded to Lee Joon-dong and Lee Chang-dong for BURNING (Republic of Korea), with the award accepted on the night by co-writer Oh Jung-mi. The win adds to their collection of APSA wins. Both previously won Best Feature Film for SECRET SUNSHINE (MIRYANG, 2007) and were nominated together for POETRY (SHI, 2010) and BURNING. Alongside his win for Secret Sunshine, Chang-dong has also won Best Children's Feature Film for A BRAND NEW LIFE (YE HAENG JA, 2009), Achievement in Directing for Poetry and Best Youth Feature Film for THE WORLD OF US (WOORIDEUL, 2016). His three winning APSA vessels appeared on the set of Ben's (Steven Yeun) apartment in BURNING.

The Cultural Diversity Award under the Patronage of UNESCO was awarded to Garin Nugroho and Ifa Isfanyah for MEMORIES OF MY BODY (KUCUMBU TUBUH INDAH KU) (Indonesia) and accepted on the night by lead actor Muhammad Khan. The winner was determined by the APSA Cultural Diversity International Jury comprised of Jury Chair Khadija Al-Salami (Yemen), Anthony Krause (UNESCO) and Mattie Do (Lao People's Democratic Republic).

As the winner in this category, Garin Nugroho presented a screening of his winning film on December 15 in Paris at UNESCO's Paris headquarters as part of the Intergovernmental Committee meeting on the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

Both BURNING and MEMORIES OF MY BODY were developed with a grant from MPA's long-running Academy partnership with the APSAs through the MPA APSA Academy Film Fund. ■



Above: MPA's Mike Ellis and Kiki Fung, panellist of the 2018 MPA APSA Academy Film Fund, announce winner of the film fund at the 12th Asia Pacific Screen Awards.



Above: Screenwriter Oh Jung-Mi accepts the Jury Grand Prize on behalf of the team behind BURNING.



Above: Lead actor Muhammad Khan accepts the Cultural Diversity Award under the patronage of UNESCO on behalf of the team behind MEMORIES OF MY BODY.

FESTIVAL FAVOURITE 'BURNING' SCREENS IN WASHINGTON DC

On November 5, MPA co-hosted with the Asia Pacific Screen Awards (APSA), the Embassy of Australia and the Embassy of South Korea, a celebration of APSA and the MPA APSA Academy Film Fund on the theme "The Soft Diplomacy of Film". MPA was joined by, amongst others, Michael Hawkins, Chairman of the APSAs, Ambassador Hockey from the Embassy of Australia, Ambassador Cho from the Embassy of South Korea and producer of the film BURNING, Lee Joon-dong. During the lunch, Michael Hawkins was presented with the MPA Creativity Award for excellence in the promotion of Asia Pacific filmmaking. Later that day we co-hosted with the Embassy of Australia, a special screening of BURNING, involving a Q&A with Michael Hawkins and

producer Lee Joon-dong. Starring American actor of Korean descent Steven Yeun (THE WALKING DEAD, OKJA), produced by Lee Joon-dong and directed by his brother, Korean auteur Lee Chang-dong, BURNING was a recipient of the MPA APSA Academy Film Fund (2010) for script development and is won the Grand Jury Prize at the 12th Asia Pacific Screen Awards, the region's highest accolade in film. It is also South Korea's submission for Best Foreign Film at the 2019 Academy Awards. The events proved to be a useful forum to share observations on the success of site-blocking (adopted in both Australia and South Korea), the benefits of competitive production incentives and the advantages of pursuing open market policies.■



Above: (L-R) Michael Hawkins, Chairman of the APSAs; **Lee Joon-dong**, producer of the film BURNING; **Ambassador Cho** from the Embassy of South Korea; **MPAA Chairman & CEO Charlie Rivkin**; **Ambassador Hockey** from the Australian Embassy.



Above: Lee Joon-dong, producer of the film BURNING speaks with session moderator **Michael Hawkins**, Chairman of the APSAs, before the movie screening.

MPA APSA ACADEMY FILM FUND 2018 JURY ANNOUNCED DURING BUSAN INTERNATIONAL FILM FESTIVAL

Below: (L-R) MPA's Stephen Jenner; **Kiki Fung**, Programmer at the Hong Kong International Film Festival; **Patrick Hughes**, film director; Korean Producer **Kim Young**; and MPA's **Mike Ellis**.

On October 10, MPA and the Asia Pacific Screen Awards jointly announced the members of 2018 MPA APSA Academy Film Fund jury who determine the four recipients of the highly successful annual grant that supports script development in the region.

The dedicated Jury members in 2018 include Kiki Fung, Programmer at the Hong Kong International Film Festival, Korean Producer Kim Young and returning Jury Chair Andrew Pike, OAM. The announcement was made against a backdrop of MPA events held during the Busan International Film Festival. We concluded a masterclass hosted with Platform Busan featuring special guest filmmaker Patrick Hughes (THE HITMAN'S BODYGUARD, EXPENDABLES 3, RED HILL) and a film workshop with our partners at the Asian Film Academy. Korea's leading film magazine Cine21 conducted an interview with director Hughes during his visit.

The MPA APSA Academy Film Fund has enjoyed phenomenal success in 2018, with a staggering six funded projects reaching completion and receiving prestigious World Premieres at Cannes, Venice and Fajr International Film Festivals.■



ASIA PACIFIC SCREEN AWARDS LEADERSHIP HONOURED

APSA Founding Chairman Des Power AM and Executive Chairman Michael Hawkins have been honoured by the Australian Institute of International Affairs with an AIIA Queensland Award 2018 for their contribution to bringing Asia Pacific culture to the world and for their efforts in raising the profile of Brisbane on the world stage through the Asia Pacific Screen Awards. Both are key architects of the remarkable APSA success story.

Des Power is the driving force behind the

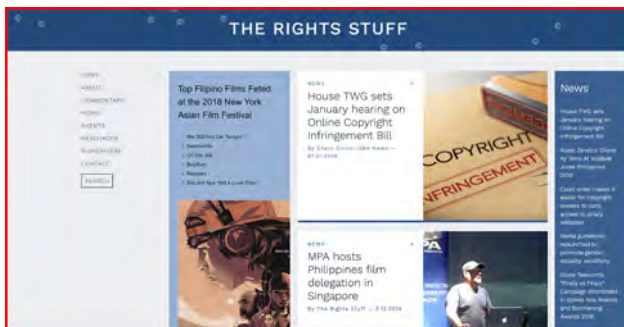
MPA APSA Academy Film Fund, a visionary for Asia Pacific filmmaking. He received the MPA Creativity Award in 2014. Michael Hawkins has further developed the APSAs as the premiere awards showcase for Asia Pacific cinema. He sits on the board of many of the leading film industry organizations, including the National Association of Cinema Operators – Australasia, Australian International Movie Convention, Creative Content Australia and Screen Australia. ■

COMMENTARY PLATFORMS CONTINUE TO AMPLIFY STRONG COPYRIGHT MESSAGE

A number of industry commentary platforms continue to raise the topics of copyright, open markets, content protection and industry creativity and innovation with audiences that include government, screen industry and media: In China, Screen Traveler is achieving over 700,000 visits per month on the Weibo and WeChat platforms; In Australia, Content Café, attracts consistent traffic from government policy advisors and staffers; In India, Creative First continues to roll out

film and television sector; In Taiwan, CueMe tracks and amplifies incidents of copyright infringement as they appear in the public eye; in the Philippines, The Rights Stuff is targeting those interested in film and television copyright and industry topics via a new initiative on Facebook and LinkedIn; and in New Zealand, the new Content Café NZ is currently trialling in beta mode. Each of these platforms help to encourage informed discussion and debate on important policy matters facing the screen community in each country. ■

Below: Screenshots of various commentary platforms.



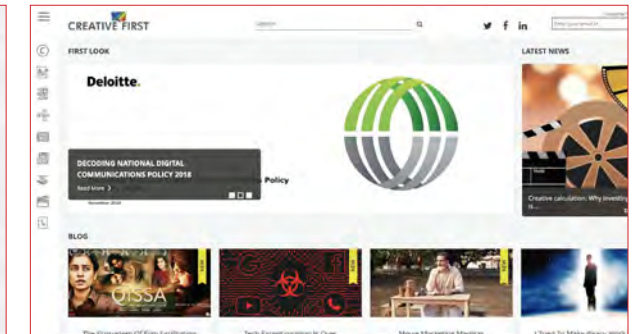
The Philippines



China



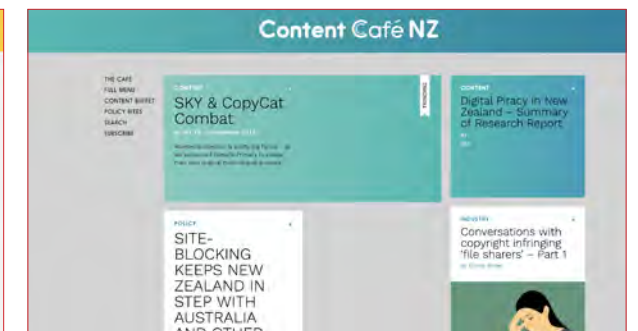
Taiwan



India



Australia



New Zealand

INDUSTRY PEERS ACKNOWLEDGE MIKE ELLIS WITH SPECIAL RECOGNITION AWARD



On December 12, during CineAsia's Executive Summit, Mike Ellis was presented with a Special Recognition Award. Presenting the award, Kurt Rieder, Executive VP, Theatrical Distribution at Twentieth Century Fox International, said, "I've known Mike as a collaborator, boss and friend, and I can vouch that no one works as hard as he to support the studios' business in the region. These days, Mike and his regional team align advocacy and enforcement, fostering a trade-barrier free environment to protect and promote both studio and local screen content." ■

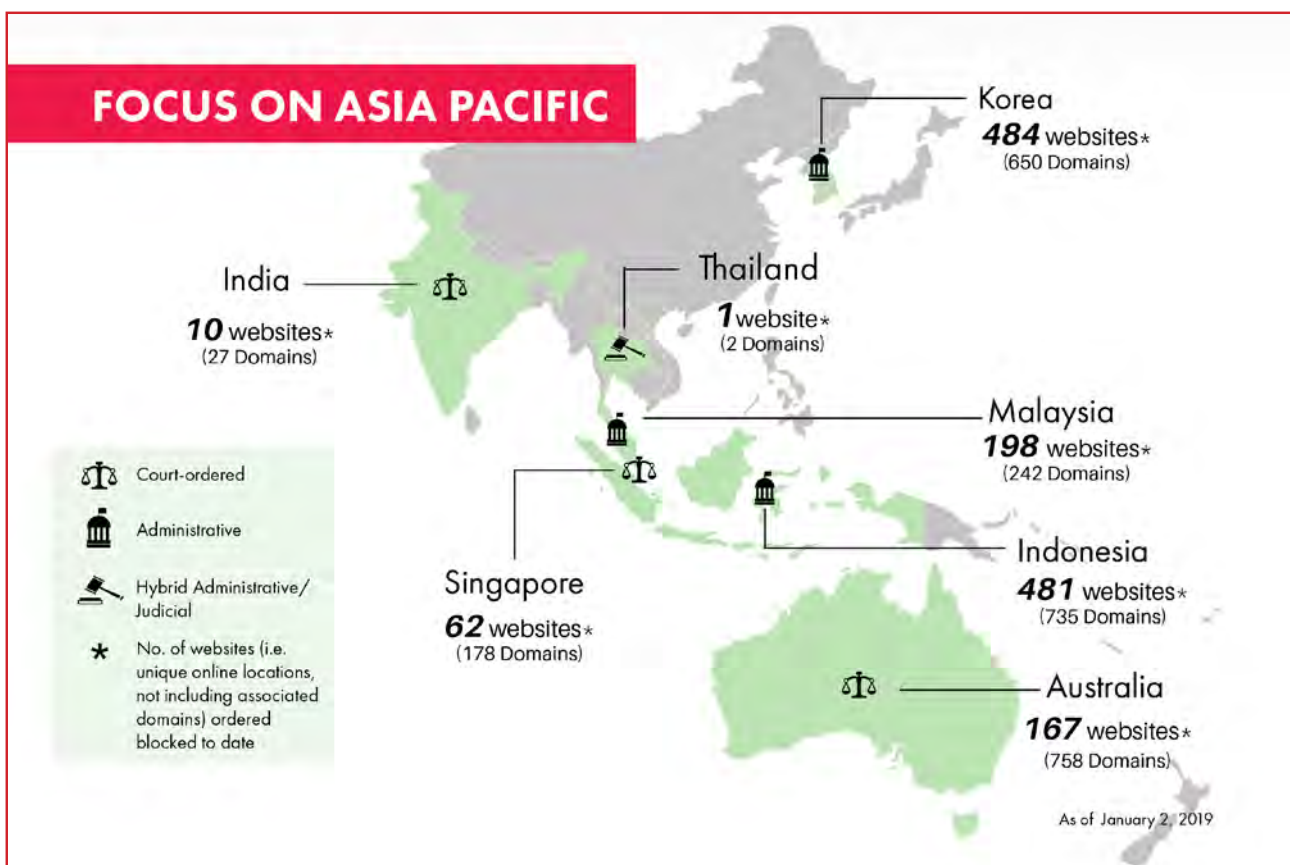
Left: MPA's **Mike Ellis** receives Special Recognition Award from **Kurt Rieder**, EVP, Theatrical Distribution at the Twentieth Century Fox International.

SITE BLOCKING ACROSS REGION PUTS DENT IN PIRACY

MPA worked closely with film and television industry partners around the region on various site-blocking actions. Site-blocking is a remedy that has been shown to significantly reduce piracy visitation to blocked sites, reduce piracy overall in a country (i.e., to sites whether they are blocked or not) and increase traffic to legitimate services. The remedy is now available in seven countries in the APAC region including Australia, India, South Korea, Indonesia, Malaysia, Singapore and Thailand.

As site-blocking has become mainstream, media outlets have reported constructively on the successful court cases and the evidence of significant reduction in copyright infringement. In **Australia**, which enacted legislation in 2015, 167 sites and over 750 domains have been blocked in nine cases; overall piracy is down at least 25% in Australia according to Incopro; and in a seminal and precedent-setting case won in April 2018, over a dozen domains associated with the piracy app HDSUBS were ordered

Below: Site-blocking is now available in seven countries in the APAC region including Australia, India, South Korea, Indonesia, Malaysia, Singapore and Thailand.



SITE BLOCKING ACROSS REGION PUTS DENT IN PIRACY (cont'd)

blocked. This was followed on late September 2018 by an additional win by Hong Kong broadcaster TVB, which succeeded in blocking additional domains related to more apps. In December, the court ordered the blocking of a further 78 additional sites and 181 domains which accessed piracy of copyright works; in this case, both TVB and Japanese animation and comic book rights holder Madman Anime joined the case, showing that piracy is an international phenomenon negatively affecting all creators and helping raise awareness of the remedy in Japan, which is considering site-blocking to reduce major piracy. Commentary website Content Café has run regular columns on the positive results of site-blocking and carried opinion pieces on the remedy from international copyright experts.

In **India**, rights holders have succeeded in the first ever cases to permanently block 10 major piracy sites in two waves (a total of eight cases); the case remains in the interim stages, with the next hearing scheduled for mid-January and further waves being planned.

In **South Korea**, authorities have blocked 484 sites in 19 waves; preparations are underway to file a larger Wave 20 to dramatically decrease online copyright infringement.

In **Singapore**, which passed legislation in 2014, 62 sites and a total of 178 domain have been blocked in three cases. Significantly, a Singapore high court judge ordered “dynamic” blocking, favouring the approach in the UK (mere notification) over a more elaborate process. The first “dynamic” blocking of 12 additional domains was

achieved in September 2018. In November, local rights holders in television broadcasts obtained orders to block eight domains associated with piracy apps used on piracy devices (including set-top boxes).

In **Indonesia**, authorities have blocked 481 sites in 6 waves.

In **Malaysia**, 198 sites have been blocked in 8 waves, and are preparing a further wave to be filed.

In **Thailand**, which enacted site-blocking in late 2016 through the Computer Crime Act, rights holders took the first ever industry case to block the site nungmovie-hd (and a variant), achieving successful blocks early in 2018.

In **Japan**, significant progress was made toward the adoption of site-blocking in 2018, with the Prime Minister establishing an anti-piracy council whose remit included how to implement site-blocking in Japan, in part to protect Japan’s local cultural industries including anime and manga comic books.

Efficacy research indicates significant drops (in almost all cases over 50%) in visitation to blocked sites as a result of site-blocking; for example, an Incopro report indicates traffic down to the blocked sites to be well over 50% and overall online piracy down 25%. Further research concludes that there are reductions in total piracy traffic as a result of the blocking actions. In the APAC region, economists are in the final stages of research which will determine how much traffic is diverted to legitimate content services as a result of site-blocking in Australia. These figures are expected to be released sometime in early 2019. ■

JAPANESE PRODUCER MASAKAZU KUBO RECEIVES TOP COPYRIGHT EDUCATOR GONG



On December 13, Mr. Masakazu Kubo, Director and Board Member Shogakukan Inc., and Senior Vice President Shogakukan-Shueisha Productions Co. Ltd., received the Motion Picture Association Asia-Pacific Copyright Educator (ACE) Award at CineAsia Awards Ceremony at the Grand Hyatt, Hong Kong. Mr. Kubo graduated from the Waseda University School of Education. He spent his career working for the Japanese publishing and entertainment conglomerate Shogakukan in various creative, editorial and production capacities. Mr. Kubo contributed to the success of the incredibly popular comic *Coro Coro*, which was then adapted into the *DOREMON*

Left: Masakazu Kubo, Director and Board Member Shogakukan Inc. and Senior Vice President Shogakukan-Shueisha Productions Co. Ltd., accepts the Motion Picture Association Asia-Pacific Copyright Educator (ACE) Award at CineAsia.

JAPANESE PRODUCER MASAKAZU KUBO RECEIVES TOP COPYRIGHT EDUCATOR GONG (cont'd)

television and film franchise. He now services as a Director and Board Member of the company. He has developed a keen interest in the protection of creative content and currently serves as Vice Chairman of the Intellectual Property Association of Japan. In this role, he speaks at various content protection related forums, including the MPA seminar focused on site-blocking held in October. He is a visiting professor at the

Beijing Film Academy, a corporate executive at the Anime Times Company and serves on the Executive Committee of the Tokyo International Film Festival. Andrew Sunshine, President of The Film Expo Group acknowledged Mr Kubo as passionate about the creative content industry, and truly dedicated to ensuring that the valuable work produced by filmmakers is effectively protected.■

MPAA CHAIRMAN & CEO CHARLES RIVKIN VISITS JAPAN, NEW ZEALAND & AUSTRALIA



MPAA Chairman and CEO Charles Rivkin connected with various high-level Japanese Government representatives and industry experts in Tokyo in October to encourage the adoption of site blocking in Japan. Engagements included a filmmaker reception with the Embassy of the United States, a film workshop with TIFFCOM and Digital Hollywood University and an MPA policy seminar with UNIJAPAN, involving site blocking efficacy experts Dr. Brett Danaher, Madman Entertainment's Tim Anderson, and American producer André Morgan. Another trip in November involved meetings with NZ Prime Minister Jacinda Arden, Australian leader of the Opposition Bill Shorten and other senior government representatives. On November 28, MPA witnessed the passing of the Copyright Amendment (Online Infringement) Act 2018. On November 29, Charles Rivkin delivered remarks at the 12th Asia Pacific Screen Awards (APSA) in Brisbane.■

Above Left: MPAA Chairman & CEO **Charles Rivkin** with NZ Prime Minister **Jacinda Arden**.

Left: MPAA Chairman & CEO **Charles Rivkin** with Australian leader of the Opposition **Bill Shorten**.



AUSTRALIA

COPYRIGHT SPECIALIST HUGH STEPHENS ARGUES CASE FOR PLATFORM ACCOUNTABILITY

From October 21-27, high profile copyright academic, Hugh Stephens, participated in a number of events and government meetings in Australia and New Zealand. Stephens is a Distinguished Fellow of the Asia Pacific Foundation of Canada, Vice Chair of the Canadian National Committee on Pacific Economic Cooperation (PECC) and Executive

Fellow of the School of Public Policy, University of Calgary. Attending the Copyright Society of Australia's annual conference, he delivered a keynote speech entitled Entering the Era of Internet Accountability: The Implications for Copyright. In New Zealand, he participated in a seminar organised by MPA entitled 'Getting

COPYRIGHT SPECIALIST HUGH STEPHENS ARGUES CASE FOR PLATFORM ACCOUNTABILITY (cont'd)

© Right in New Zealand'. The seminar, which brought together representatives of the film, TV, music and publishing sectors, as well as user-group representatives from the museum and archives sector, was attended by representatives responsible for the Copyright Review team from the Ministry of Business,

Innovation and Employment (MBIE). With an issues paper expected shortly, this allowed in-depth discussion on a number of the topics which are all expected to feature heavily in the upcoming review, such as safe harbours, fair use versus fair dealing and site-blocking. ■

AUSTRALIAN GOVERNMENT ACKNOWLEDGES FILM INDUSTRY'S EFFORTS TO CURB PIRACY

On October 9, Minister Mitch Fifield, Minister for Communications and the Arts and Manager of Government Business in the Senate, gave a speech at the Sydney Institute in which he praised the industry for their work on tackling the drivers of piracy and paid tribute to Graham Burke for campaigning "long and hard to change community attitudes about copyright piracy". Minister Fifield described how he has witnessed the fundamental change in the mindset of both the government and the community over the last five to eight years, recognising and acknowledging that the Internet today is no longer viewed as a ungoverned space or as a libertarian 'free-for-all'. The internet, he suggested, is a shared space, where all Australians should be able to participate online and reap the benefits of a globalised world

without experiencing offensive or harmful content. Minister Fifield emphasised that the government and industry have a clear role to play, to work together to ensure the interests of the community are protected, supported and promoted in the online environment, just as they are elsewhere. Laws and norms should apply in the virtual world just as they do in the physical world. In December, the ACCC released the draft report of its inquiry into Digital Platforms. This was a reference given to the ACCC by government last year as part of media reform. The report considers the impact of digital platforms on competition, advertising, news and journalistic content, and the implications for consumers, including privacy. The comments were widely reported in the media, and covered on Content Café. ■

PIRACY DEVICES & APPS NEW THREAT TO AUSTRALIAN FILM INDUSTRY

On July 30, Creative Content Australia released a new industry awareness video on the piracy devices and apps ecosystem. The presentation was made only to delegates attending the Australian International Movie

Convention. Australian actor Bryan Brown, who featured in a CCA anti-piracy campaign last year, was presented with a Lifetime Achievement Award. ■

CHINA

FILM & TELEVISION INDUSTRY CLOCKS UP USD \$108.4 BILLION CONTRIBUTION TO CHINESE ECONOMY

On October 30, MPA previewed a new report on the economic contribution of the film and television industry in China during keynote remarks delivered at the Asia Society's U.S.-China Entertainment Summit in Los Angeles. The Economic Contribution of Film and Television in China in 2017 report found that the film and television industry contributed a total of USD \$108.4 billion (749.5 billion Yuan) to the Chinese economy in 2017. The overall economic contribution increased by USD \$22 billion (152.1 billion Yuan), soaring 25.5% in a single year. The sector supported a total of 4.6 million jobs and generated a total tax contribution of USD \$21.3 billion (147.3 billion Yuan). Over The Top (OTT) services, which

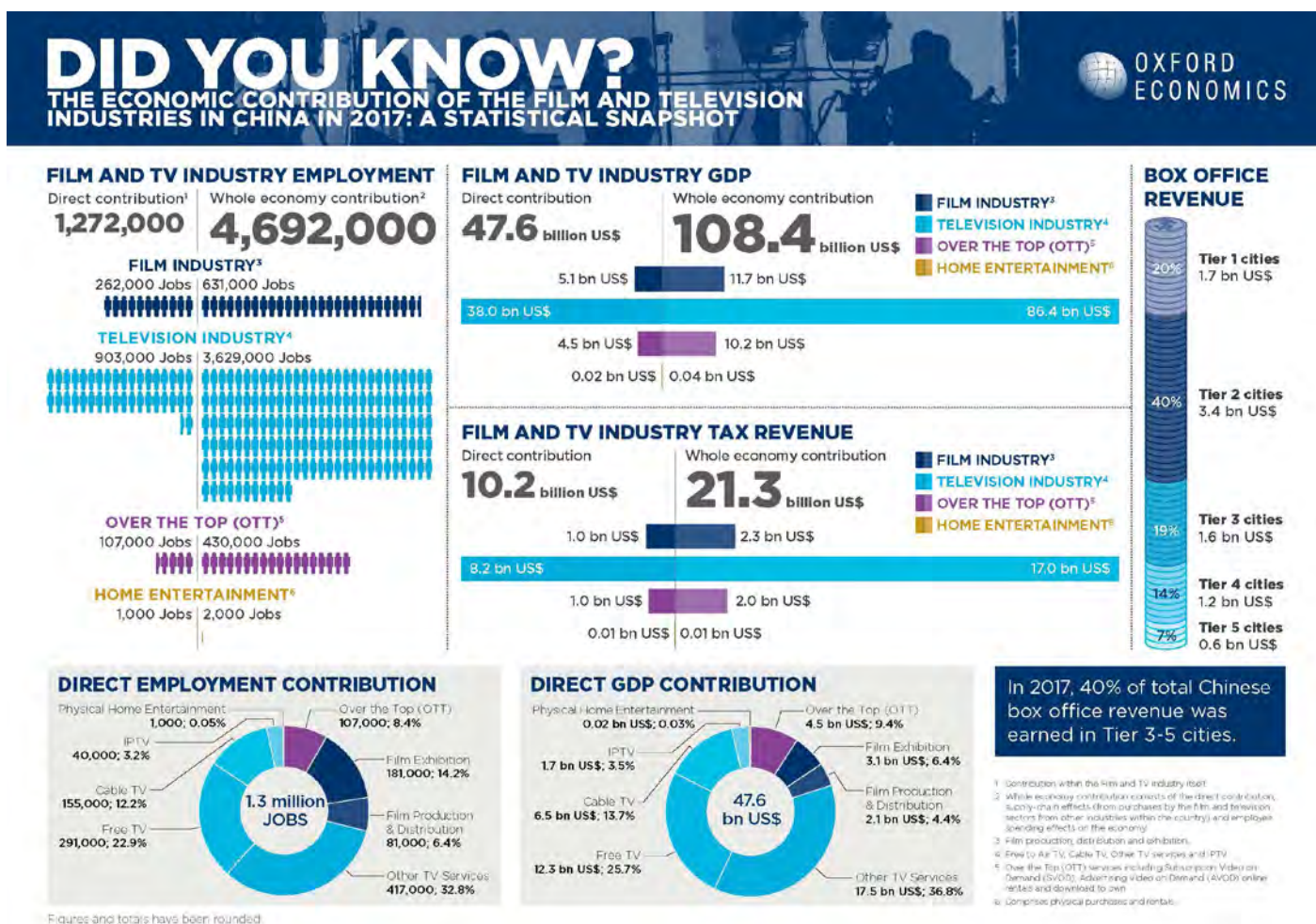
includes Subscription Video On Demand (SVOD), Advertising Video On Demand (AVOD), online rentals and download to own, contributed a substantial total economic contribution of USD \$10.2 billion (70.5 billion Yuan) and supported 430,000 jobs. The OTT business grew by USD \$6.7 billion (46.3 billion Yuan), an increase of 191% since 2016. The report was presented as the keynote address kicking off a day of China market-related panel discussions. The Asia Society's evening gala dinner recognised Kevin Tsujihara, Michelle Yeoh and Elizabeth Daley. The full report is scheduled to be released in China early in 2019. ■

FILM & TELEVISION INDUSTRY CLOCKS UP USD \$108.4 BILLION CONTRIBUTION TO CHINESE ECONOMY (cont'd)



Left: MPA's Mike Ellis presents findings of the ECR at the Asia Society's U.S.-China Entertainment Summit in Los Angeles.

Below: Infographic outlining key findings of the ECR.



U.S.-CHINA FILM RELATIONSHIP SHOWCASED DURING AFM

On November 2, MPAA Chairman and CEO Charlie Rivkin delivered short welcome remarks at the China Film Night, hosted during the American Film Market (AFM). The event was organised by the U.S.-China Film & Television Industry (UCFTI) Expo, along with support from China Film Coproduction Corporation (CFCC), the Hollywood Reporter and MPA. UCFTI has been extremely active in bridging between the U.S. and Chinese film industries, hosting industry expos, forums, supporting the MPA's annual China-

International Coproduction film screenings for the last three years. The China Film Night celebrates the continued engagement between the world's two biggest film industries. Special guests included Zhang Ping, the Consul General of the People's Republic of China in Los Angeles along with representatives from both industries, AFM delegates and media.

Earlier that day, following a high profile keynote conversation with Jean Prewitt, CEO of the Independent Film Producers Association, Charlie Rivkin visited the

U.S.-CHINA FILM RELATIONSHIP SHOWCASED DURING AFM (cont'd)

China Pavilion to engage with Chinese film industry representatives. Meetings included an engagement with a film and television industry delegation from Zhejiang Province and leading Chinese film and online video companies.

During the afternoon, MPA's Mike Ellis presented keynote remarks at the UCFTI China Coproduction Forum, with an overview of the

Chinese market, sharing the latest figures from Oxford Economics Economic Contribution of the Film and Television Industries in China and identifying the prevailing trends for local, international and co-production releases.

In the first of two panel presentations, 'Producing Successful Content for a Global Market', Ryan Faughnder from the LA Times moderated contributions from producer of THE MEG, Belle Avery, MPA China's William Feng, Wanda's Sarah Platt, East West Bank's EVP Bennett Pozil and CFCC's President Miao Xiaotian, revealing the opportunities and challenges posed by current China co-productions.

In the second panel, 'Understanding Distribution in China', the Wall Street Journal's Erich Schwartzel spoke with Smart Cinema's Jack Gao, Leeding Media's David Lee, Globalgate Entertainment's Executive Chairman William Pfeiffer and Cinedigm President Bill Sondheim, and the influx of new streaming platforms, the evolving exhibition circuit and the distribution options available in the Chinese market. ■

Above left: IMPAA Chairman & CEO **Charlie Rivkin** delivers welcome address at the China Film Night during AFM.



Right: MPAA Chairman & CEO **Charlie Rivkin** with **Jean Prewitt**, CEO of the Independent Film Producers Association



MPA PROMOTES LATEST CHINA COPRODUCTIONS IN LA

Between November 1-3, MPA and the China Film Administration presented the 8th China International Co-production Film Screenings. The event again involved a close partnership with the U.S. China Film & Television Industry (UCFTI) Expo and the China Film Coproduction Corporation (CFCC). The screenings and co-production forums are a reflection of the

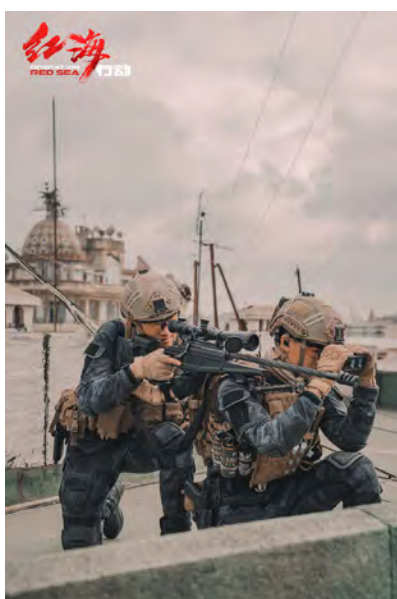
ever growing interest and a broad level of constructive exchange between our film industries. Co-production films screened during the showcase included MONSTER HUNT 2, THE THOUSAND FACES OF DUNJIA, THE LIQUIDATOR, OPERATION RED SEA, MANHUNT and THE MEG. The films were screened at Regal L.A. Live. ■

MPA PROMOTES LATEST CHINA COPRODUCTIONS IN LA (cont'd)

Below: Slate of co-production films screened during the 8th China International Coproduction Film Screenings.



Above: THE THOUSAND FACES OF DUNJIA



Above: OPERATION RED SEA



Above: MONSTER HUNT 2



Above: THE LIQUIDATOR



Above: MANHUNT



Above: THE MEG

Source: Mtime.com

HONG KONG

CINEASIA CONFERENCE FEATURES COPYRIGHT EDUCATION AWARD AND FOCUS ON INDONESIA

In December, MPA participated in CineAsia, the Asia Pacific's premiere exhibition and distribution conference, in Hong Kong. On December 10, MPA presented a case study on the rise of the Indonesian market. The session included a contribution by Sheila Timothy, the producer of hit local co-production (with 20th Century Fox) WIRO SABLENG. Sheila is a previous MPA APSA Academy Film Fund

selection panellist and Asia Pacific Copyright Educator Award winner. Additional speakers included Gerald Dibbaywan (CEO, Cinemaxx Group – Indonesian exhibitor) and John Schreiner (SVP, IMAX). On December 13, CineAsia recognised Mr Masakuza Kubo, from Shogakukan Inc. (the makers of Pokémon and Doraemon), for his contribution to raising awareness about the need for stronger

CINEASIA CONFERENCE FEATURES COPYRIGHT EDUCATION AWARD AND FOCUS ON INDONESIA (cont'd)

copyright protection in Japan. Kubo-san's award was met with a positive response from the exhibitors and distributors of the region. On December 12, during CineAsia's Executive Summit, Mike Ellis was presented with a

Special Recognition Award for his contribution to the industry. Kurt Rieder, Executive VP, Theatrical Distribution at Twentieth Century Fox International, presented the award. ■

INDIA

AI, BLOCKCHAIN & VR FEATURE IN DIGITAL FRONTIER

In November, screen content industry educational org, Creative First, partnered with FICCI to host the 2018 Fast Track forum Reimagining the Content Ecosystem, in Mumbai. The event marks the third in the Fast Track forum series, focused on the creative digital economy. Creative First invited expert speaker Jonathan Dotan, a producer on the HBO series SILICON VALLEY, to share his knowledge on how virtual reality, blockchain and artificial intelligence might influence the future of content creation and distribution. During a panel session on protecting rightsholders from piracy, Brijesh Singh,

Maharashtra Police, IG, Cyber, spoke about the establishment of the Maharashtra Digital Cyber Police Unit, noting that such public-private partnerships can play an important role in ensuring a healthy content ecosystem. MPA executives contributed to two panels, highlighting the need for greater platform accountability, and noting that rightsholders in India had already utilised the law to disable access to many piracy websites, established of an "infringing website list" and conducted domain seizures in the case of fraudulent .in domains. The event's highlights were amplified on Creative First's commentary website. ■



Above: (L - R) Nikhil Narendran, Partner, Trilegal; **Bhairav Acharya**, Public Policy Manager, Facebook; **Ravi Kottarakara**, Secretary, Film Federation of India (FFI) & South Indian Film Chamber of Commerce; **Brijesh Singh**, Secretary & Director General, Information & Public Relations and Special Inspector General of Police, Cyber, Government of Maharashtra; **Uday Singh**, Managing Director, Motion Picture Association, India; MPA's **Michael Schlesinger**; **Jonathan Dotan**, Television and Virtual Reality Producer; **Vidya S Nath**, Senior Research Director, Frost & Sullivan

Right (L - R) Raghav Anand, Segment Leader - Digital, Media & Convergence, Advisory Services - (AIM), Ernst & Young; **Kranti Gada**, COO, Shemaroo Entertainment Limited; **Sonalika Mehra**, Head of Gobble, Pocket Aces; **Akash Banerji**, Senior VP, Head of Marketing, Partnerships, Sales Strategy, Growth & Licensing, VOOT, Viacom 18; **Jonathan Dotan**, Television and Virtual Reality Producer



WRITERS PARTNER WITH MPA INDIA & APSA IN SCRIPT GRANT INITIATIVE

In October, the Screenwriters Association of India (SWA) partnered with MPA India and the Asia Pacific Screen Awards to run a one-day intensive workshop to shortlist a number of new feature film projects to submit to the MPA APSA Academy Film Fund. SWA assessed over 600 entries to the competition, shortlisting a number of standout projects which were then submitted to this year's MPA APSA Academy Film Fund. The judges chose one project

PHURRR..., the story of an escape to America gone wrong, by writer Anubhav Chopra, as the recipient of a five-day film immersion course program in Los Angeles, sponsored by MPA. In 2017, the initiative saw writer/director Suman Mukhopadhyay receive one of the four USD \$25,000 screenwriting grants presented during the APSA Ceremony. Mukhopadhyay's screenplay is currently in development. ■

Left: (L - R) Saiwyn Quadras, Screenwriter; **Meenakshi Shedde**, APSA Academy Member; **Suman Mukhopadhyay**, Filmmaker; **Lohita Sujith**, Director Corporate Communications, MPA, India; **Anubhav Chopra**, LATC Global Film and TV Program Winner; **Swara Bhaskar**, Actor; **Debashish Irengbam**, SWA; **Anjum Rajabali**, Veteran Screenwriter and Executive Committee Member, SWA



DIGITAL ENFORCEMENT UNIT CLAMPS DOWN ON PIRACY WEBSITES

The recently established Maharashtra Cyber Digital Crime Unit (MCDU) has successfully suspended an additional ten piracy websites, taking the total number of suspended piracy websites to 53 for the initial three months of operations. Six of the ten websites were screening English language and Indian movies. The ten

suspended piracy websites account for over four million users per month. The MCDU recently won the Cyber Security Team of the Year, for 2018, presented by IFSEC India. The enforcement unit has entered into a partnership arrangement with Creative First, to promote its successes with the government and industry stakeholders. ■

INDONESIA

INDONESIA LAUNCHES BEST-IN-CLASS ANTI-PIRACY CONSUMER CAMPAIGN

Over the past few years, the MPA has partnered with the Indonesian Government and film industry to produce high quality consumer campaigns aimed at raising awareness about the negative impacts of piracy. In August, the MPA supported a new consumer campaign aimed at calling attention to live streaming piracy. It was produced by the local Producers' Association (APROFI) with support from the Creative Economy Agency (BEKRAF) and the three major cinema chains Cinema XXI, CGV and Cinemaxx. The ad features the IP of a new Indonesian blockbuster

martial arts film WIRO SABLENG, which was produced by LifeLike Pictures and 20th Century Fox. LifeLike Pictures is managed by Sheila Timothy, a respected producer and previous Chair of the Film Producers' Association. Sheila is also an academy member of the Asia Pacific Screen Awards, has served on the MPA APSA Academy Film Fund jury, and was awarded the MPA's Asia Pacific Copyright Educator Award at CineAsia in 2015. The new campaign was launched at a major press conference on August 7, attracting extensive media coverage. A large scale social media campaign, fronted

INDONESIA LAUNCHES BEST-IN-CLASS ANTI-PIRACY CONSUMER CAMPAIGN (cont'd)

by the stars of the film WIRO SABLENG, has generated more than 2 million Instagram views and Twitter views. The campaign is now

on track to become the most view anti-piracy message in Southeast Asia. ■

Right: Screengrab from the anti-piracy campaign video.



TWENTIETH CENTURY FOX BANKS ON LOCAL INDONESIAN FILM PRODUCTION

On August 30, Twentieth Century Fox released a major new Indonesian feature film WIRO SABLENG. Set in 16th Century Indonesia, the film is a martial arts comedy about a young warrior sent on a mission to arrest a former martial arts disciple who has betrayed his teachings. It is based on a popular comic adventure story. The film was co-produced by Fox International Productions, who committed 50% of the approximately USD \$3 million budget. The release of the film comes at a time when Indonesia's film industry is showing strong signs of growth. In 2017, Indonesia's box office amounted to approximately

USD \$0.3 billion, making it the 16th largest international box office market. The market has grown 62% over the last five years, boasts over 1,500 screens, and has three major exhibitors building more screens across the archipelago. The Indonesian Government recently opened up foreign investment in the film industry. Following the release of the film, the Communications and Information Ministry blocked 19 piracy websites streaming illegal copies of the movie which threatened to impact its box office and ancillary revenue stream returns. ■

VISITING U.S. PRODUCTION EXECUTIVE TOUTS INCENTIVES FOR INDONESIA



Above: Group photo with guests and speakers including producer Jon Kuyper (in white) at the MPA ICAD APROFI Film Workshop.

On October 19, at the Indonesian Contemporary Art & Design festival (ICAD), MPA and the Indonesian producers association jointly hosted a film workshop focused on production incentives, film production and creative up-skilling. We hosted guest speaker – production executive Jon Kuyper (MAD MAX: FURY ROAD, THE HUNGER GAMES: MOCKINGJAY, THE HOBBIT, THE GREAT GATSBY) to share his extensive knowledge in a one day masterclass and make the case with government and industry for the introduction of production and tax incentives in Indonesia. Kuyper was featured in an in-depth article that appeared in the Jakarta Post in December. ■

SHORT FILM COMP WINNER SETS SIGHTS ON LA



On July 20-21, MPA, in collaboration with the Creative Economy Agency (BEKRAF) and BPI, to support the Viddsee Juree Short Film Awards, hosted at the Goethehaus, at the Goethe Institut in Jakarta. Following two panel sessions on film financing and censorship, three judges selected the winning film *ERRORIST OF SEASONS* by Rein Maychaelson. Rein will receive a 5 day film immersion trip to Los Angeles with the support of MPA. ■

Left: *ERRORIST OF SEASONS* emerges as winning film at the Viddsee Juree Indonesia 2018.

JAPAN

EXPERTS ILLUMINATE SITE-BLOCKING GLOBAL BEST PRACTICES

On July 28, JIMCA, Social Science Research Institute, Intellectual Property Division, Tokai University (SSRIP), and the Content Management Subcommittee, Intellectual Property Association of Japan co-hosted a symposium 'Site-blocking Legislation in Other Countries'. The event attracted over 100 attendees, including many government officials from the Cabinet Secretariat's Intellectual Property Strategy Headquarters (IPSH), the Ministry of Internal Affairs and Communications, the head of the Copyright Division of Agency for Cultural Affairs (ACA), researchers, practitioners, university professors and attorneys, IP rights managers from enterprises and reporters. Experts familiar with site-blocking legislation in the UK, Germany, Australia and Singapore were invited to the symposium to introduce each country's legislative system. Mr Kazumasa Kubo, Director and Vice President of Intellectual Property Association of Japan

recognised that IP rights infringement on the Internet had caused tremendous damage to the content industry and should be immediately addressed. Mr Shinya Seki, Attorney of TMI Associates, outlined the successful site-blocking legislation established in Australia, looking at freedom of expression, technical challenges, and the effectiveness of site-blocking. Masayoshi Sumida, Professor of the School of Law, Tokai University and the Head of Social Science Research Institute of Tokai University, delivered a report focused on examining legislating site-blocking in Japan, including adding injunctive relief within the law and amending Article 5 in the Service Provider Liability Limitation Law. Tetsuya Imamura, Associate Professor, School of Information and Communication, Meiji University, provided an easy-to-comprehend explanation on the definition, legislative facts, legal background, and requirements of site-blocking in UK Law. ■

Right: Guests and speakers pose for group photo after the symposium.



JAPANESE INDUSTRY INCREASES PRESSURE TO ADOPT SITE-BLOCKING

In October, MPA participated in a number of events, amplifying messaging on the need for site-blocking legislation. On October 15, MPA presented at the IP Law Society of Japan Summit 2018, highlighting both the need for site-blocking in Japan and platform accountability. On October 19, MPA presented at an Intellectual Property

Association of Japan (IPAJ) Symposium on 'Principles of Site-blocking Legislation and Debunking Myths'. German law expert Jan Nordemann presented on 'Germany's Path to Site-blocking: solutions Interesting for Japan'. The events drew over 100 attendees from government, academia, the private sector and the press.■

MALAYSIA

FILM INDUSTRY PLANS FUTURE WITH NEW PRIME MINISTER

On July 26, Malaysia's new PM Dr Mahathir met with the local film industry to discuss the benefits of growing the country's film industry, the need to better co-ordinate the fight against piracy and avenues for

channelling more investment back into the industry. Following the meeting, the MPA partnered with government and industry groups to organise film workshops in 2019.■

NEW ZEALAND

CREATIVE INDUSTRY FORUM PREPS FOR COPYRIGHT LAW REVIEW

On October 26, MPA co-hosted a copyright symposium Getting © Right in New Zealand with Recorded Music NZ, at the Icon Conference Room in Te Papa, Wellington. Local and international academics, practitioners and industry players discussed copyright, the role it plays in the creation and distribution of content in the digital world and the issues that are likely to be debated as part of the review of the Copyright Act. Victoria Kelly, Director of NZ Member Services, APRA AMCOS, gave an opening address, outlining the opportunities and challenges for the creative community in NZ.

Professor Graeme Austin, Chair in Private Law, Victoria University and Andrew Brown QC, provided a current overview of the Copyright framework. A session looking at high profile copyright cases featured Adam Holt, Chairman, Universal Music, New Zealand, Dave Conley, EVP, Weta Digital, Tom Rennie, Publisher, Bridget Williams Books and Gina Irish, Registrar, Christchurch Art Gallery. A focus session on site-blocking featured Hugh Stephens, Distinguished Fellow, Asia Pacific Foundation of Canada, Executive Fellow, School of Public Policy, University of Calgary, Jo Oliver, General Counsel & Government



Above: (L-R) Moderator, **Corin Dann**; **Paul Muller**, CEO, Australia New Zealand Screen Association; **James Ting-Edwards**, Senior Policy Advisor, InternetNZ; **Jo Oliver**, General Counsel & Government Affairs, Recorded Music NZ; and **Hugh Stephens**, Distinguished Fellow, Asia Pacific Foundation of Canada, Executive Fellow, School of Public Policy, University of Calgary.

CREATIVE INDUSTRY FORUM PREPS FOR COPYRIGHT LAW REVIEW (cont'd)

Affairs, Recorded Music NZ, Paul Muller, CEO, Australia New Zealand Screen Association and Sophie Moloney, General Counsel, SkyTV. After lunch, the symposium reviewed copyright exceptions and Fair Use, with expert speakers Professor Graeme Austin, Andrew Brown QC and Dr Ellen Strickland, Policy Director, InternetNZ. A session on Safe Harbours

featured Jo Oliver, Paul Muller, James Ting-Edwards, Senior Policy Advisor, InternetNZ, and Hugh Stephens. A final session on challenges for copyright in the digital age featured Damian Vaughan, CEO, Recorded Music NZ, Dave Conley, Tom Rennie, Publisher, Bridget Williams Books and Gina Irish. ■

PHILIPPINES

MPA DELIVERS KEYNOTE AT FILM INDUSTRY CONFERENCE



On August 17, MPA delivered keynote remarks covering Asia Pacific market analysis, content protection and education topics at the annual Philippines Film Industry Conference. The conference was convened by the Film Development Council of the Philippines from August 17-18 at the Novotel Manila in Quezon City, and drew together international film industry representatives, local film and television industry and media. The event was covered on the Philippines industry commentary website The Rights Stuff. ■

Left: FDCP Chair **Liza Diño** presents token of appreciation to MPA's **Stephen Jenner**.

MPA HOST SCREEN INDUSTRY DELEGATION VISIT TO SINGAPORE

In 2018, the Philippines featured as Singapore Media Festival's Country of Focus. As such a large delegation of independent filmmakers and leading film production companies visited Singapore to attend both the Festival and the Asia

Television Forum & Market (ATF). The delegation was led by Liza Diño, Chair of the Film Development Council of the Philippines (FDCP). On December 5, MPA hosted the delegation with a special lunch reception and Masterclass from Australian filmmaker Alister Grierson (James Cameron's *SANCTUM*, *KIKIDA*, *TIGER*). The event provided a valuable opportunity to meet and engage with the leading film and television production companies from the Philippines and discuss ideas for growing the film and television market. MPA ran coverage of the event on the new Philippines commentary website The Rights Stuff, which aims to amplify constructive commentary focused on topics of mutual interest to both the local and international film sector. ■

Left: Guests pose for a picture with Masterclass speaker **Alister Grierson**.



MPA HOST SCREEN INDUSTRY DELEGATION VISIT TO SINGAPORE (cont'd)

Right: Guests including FDCP Chair **Liza Diño** (in red) pose for a picture with Masterclass speaker **Alister Grierson**.



SHORT FILM AWARDS SERVES UP TRIP TO LA

On September 28, MPA supported the Viddsee Juree Awards at De La Salle College of St Benilde for a short film competition and day of discussion. The event drew filmmakers interested in learning the craft and skills involved in producing a short film, and the options and benefits offered up by short film festivals around the world. Moderated by local filmmaker, Ed Cabagnet, expert speakers

and judges included Tribeca Film Festival programmer Benjamin Thompson, Viddsee's Kenny Tan and filmmaker Sheron Dayoc. Director Ruelo Zendo claimed first prize with his film DIVINE XY. The film follows Divine (played by Divine Aucina), whose dream job hits a snag when she is forced to deal with paperwork that misidentifies her gender. ■

Right & Below: GDIVINE XY nabs top prize at the Viddsee Juree Philippines 2018.



VIDDSEE PAVES WAY FOR FILMMAKER TALENT

On August 18, MPA supported the Viddsee Juree Awards, an event hosted to celebrate the entertainment industry's picks of Asian short films from all genres: fiction, documentary and animation. Finalist films from the brightest talents and upcoming filmmakers from Singapore were screened and judged by a panel of international judges. Director Ler Jiyuan claimed first prize with his film THE DRUM, a story that follows

the journey of Kang, a recently retired man in his 60s dealing with the sudden onset of a late-life crisis. He realises that he must mend old conflicts and learn to accept his new life or risk losing himself in the emptiness of old age.

The event was also an opportunity to learn useful insights from industry experts. In the first of four forums, 'An Insider's Guide to Grants, Festivals & Incentives', moderator Juan Foo spoke with Bastian Meiresonne (The Vesoul International Film Festival of Asian Cinema), Winifred Loh (Cana Film Festival), David Lee (Film Programmer) and June Tan from MPA, to reveal opportunities for accessing development funding, local incentives and ways to get your film seen at film festivals.

In the second forum, 'The Changing Role Of Women In Film', moderated by Wee Li Lin, one of Singapore's pioneering female filmmakers, filmmakers discussed the history and progression of women's roles in developing the local filmmaking scene. Speakers included documentary filmmaker Eileen Chong (CONFESSIONS, AH LEONG'S CONFESSION), Liv Rianty (ASAM PEDAS IKAN SALMON, PUNGGOL ROAD END) and cinematographer Jolinna Ang (FAREWELL SUMMER).

In the third panel, 'Passion Isn't Enough! Why Content Marketing Matters', moderator Jon Tan (Mushimedia), spoke with Kai Yuan (OUR GRANDFATHER'S STORY), Jeremy Sing (SINDIE), Karen Wong (Viddsee) and Hendric Tay (THE TRAVEL INTERN) about how you can find your niche in a crowded market of content creators.

In the final topic, 'How To Get Your Content Funded', moderator Gloria Wong, from Viddsee, spoke with Elvert Film Director Bañares, film director Don Aravind and Jerry Lim (JUO Productions). ■

Left: Participants and guest judges at the closing ceremony of the Viddsee Juree Awards Singapore 2018.

Below: Moderator Juan Foo speaks with Bastian Meiresonne (The Vesoul International Film Festival of Asian Cinema), David Lee (Film Programmer), Winifred Loh (Cana Film Festival), and MPA's June Tan.



ADDITIONAL PIRACY WEBSITES BLOCKED BY HIGH COURT

On July 12, the High Court of Singapore granted an order to block variances of 53 websites already ordered blocked on April 26. The order means that rights holders can now identify new variations of high profile piracy websites and request that they be blocked by the court. This in turn reduces the levels of copyright infringement for

films and television industry. The news was covered constructively by media outlets, and the Singapore-based commentary website the Centre for Content Promotion. ■

'THE HITMAN'S BODYGUARD' DIRECTOR PRESENTS MPA MASTERCLASS IN BUSAN

Over the last six years, MPA has established a close working partnership with the Busan International Film Festival. Between October 10-12, MPA hosted a range of film-related events with the objective of sharing expert knowledge with emerging filmmakers and meet with the most senior representatives of the Korean film industry. Kicking off our program, special guest filmmaker, Patrick Hughes, delivered a masterclass on deconstructing the action sequences from his recent hit film *THE HITMAN'S BODYGUARD*, co-hosted with industry partner Platform Busan. Patrick then joined us to stage a film workshop with our partners the Asian Film Academy. The Academy is notable for training some big names in Asian cinema. Our students this year originated from across the region, including from Nepal, Mongolia, Myanmar, Cambodia and Kazakhstan.

The film workshop involved masterclasses

on how to best pitch your project, project mentoring sessions, and a feature film pitching competition. Winners included Makbul Mubarak, from Indonesia, for his film *AUTOBIOGRAPHY*, earning a 5 day film immersion course in Los Angeles; Rajesh Prasad Khatri from Nepal for his film *GARLAND OF A SCARECROW* and Zoljargal Purevdash Mongolia for her film *I WISH I COULD HIBERNATE*. Rajesh and Zoljargal received the President's Special Recognition Prize, attending the Asia Pacific Screen Awards in November.

We also took the opportunity of our partnership with BIFF to announce 2018's MPA APSA Academy Film Fund selection panel, which included local Korean producer Young Kim, Hong Kong International Film Festival programmer Kiki Fung, and regular chair Andrew Pike. ■



Above: Special guest filmmaker, Patrick Hughes, delivers a masterclass on deconstructing the action sequences from his recent hit film *THE HITMAN'S BODYGUARD*.



Above: Special guest filmmaker, Patrick Hughes, demonstrates how to pitch with students attending the MPA AFA Film Workshop.



Above: Participants and guest judges pose for a group picture after the workshop.

'AQUAMAN' MAKES WAVES ON COPYRIGHT AWARENESS

In November and December, MPA Korea released a number of consumer awareness campaigns with strategic partners to help educate movie lovers about the ongoing need to respect copyright and access only authorised versions of films and television shows.



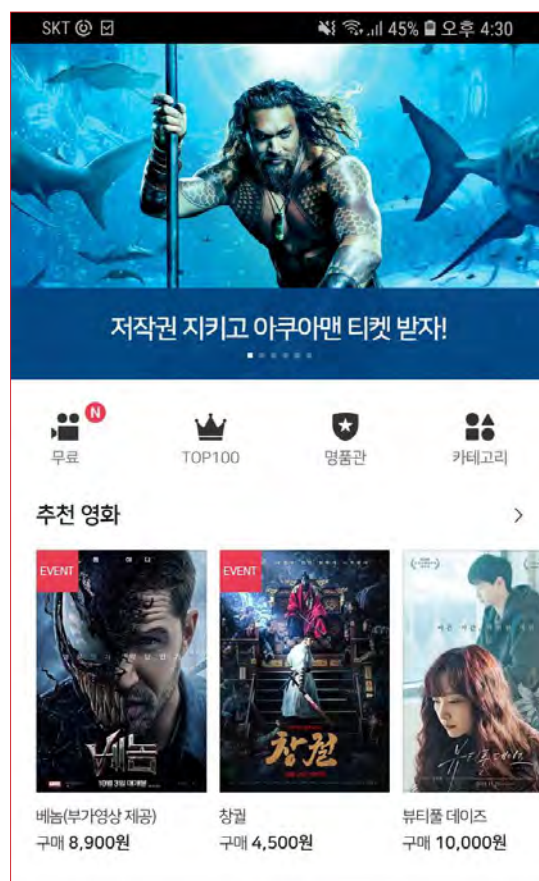
Above: Winners of a short video competition on copyright protection.

Right: Screenshot of the Movie Hero campaign online.

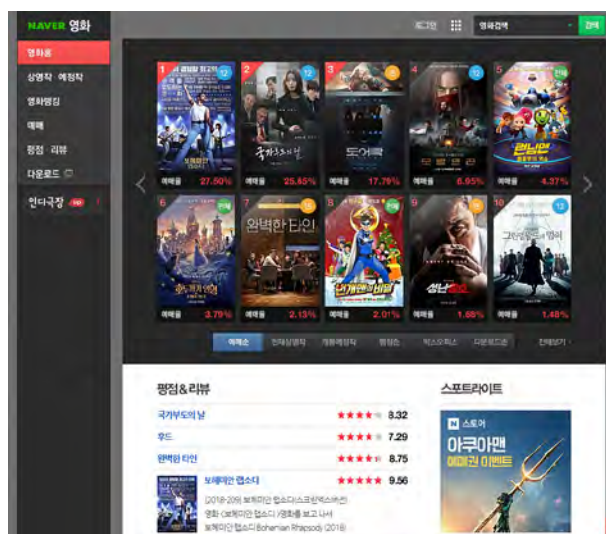
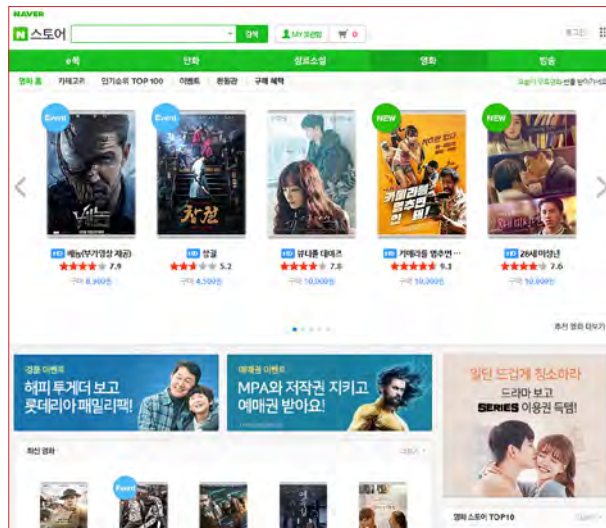
In December, we released the Movie Hero campaign with Naver, Korea's dominant search engine, and the Korean Film Council (KOFIC), devised in conjunction with the theatrical release of Warner Bros' AQUAMAN. The campaign aims to thank those who access movies through legal channels. It was promoted to Naver users through its highly visible OTT platform NStore.

Throughout October and November, MPA Korea partnered with the Korea Copyright Commission (KCC) to promote the winners of a short video competition on the topic of piracy. KCC supporters created viral clips which illustrated the darker side of illegal downloading and streaming, and the need to protect the rights of content creators and foster innovation. Winners were announced at a closing ceremony on November 12, with three teams taking home free movie tickets to upcoming theatrical release titles.

In December, MPA Korea partnered with the U.S. Embassy Seoul to host a special screening of Paramount's BUMBLEBEE at the Lotte Cinema in Myungdong. The audience involved university students majoring in film, media and copyright, along with under-privileged students who have little opportunity to go to the cinema. Attendees learned about the consequences of movie piracy and how they can help educate others about the importance of copyright to the creative industries. ■



'AQUAMAN' MAKES WAVES ON COPYRIGHT AWARENESS (cont'd)



Right: Screenshots of the Movie Hero campaign online.



Above: Guests learn about the consequences of movie piracy at the special screening of BUMBLEBEE.



Above: Guests learn about the consequences of movie piracy at the special screening of BUMBLEBEE.

TAIWAN BEEFS UP INCENTIVE SCHEME



Following continuous engagement with MPA and local industry, Taiwan has improved its incentive scheme. The Taipei Film Commission has removed thresholds for international producers to access funding mechanisms. Additional funding is likely to be made available for those productions that hire Taiwanese actors in leading roles and use local post-production facilities, animation or VFX.■

Left: Film still from LIFE OF PI.

Photo: Rhythm & Hues TM and © 2012 Twentieth Century Fox Film Corporation. All rights reserved.

THAILAND

JOINT OPERATION CLOSES DOWN MAJOR ENTERTAINMENT & SPORTS PIRACY WEBSITES

On December 13, the Alliance for Creativity & Entertainment (ACE) and MPA worked closely with the Thai Department of Special Investigations under the Ministry of Justice to shut down major piracy websites movie2free.com and 037hd.com – which have more than 44 million combined monthly visitors – as well as sakkarinsai8.com and linkfootball.com, which provide

access to live TV channels and premium sports content. The operation involved dozens of enforcement officials focused on over 20 locations across Thailand. Thai police generated significant local media coverage following the initial operation, hosting a press conference and providing images and video footage to outlets.■

VIETNAM

MPA SUPPORTS EMERGING FILMMAKERS AT TALENT CAMPUS

On October 27, MPA joined the Cinema Department of Vietnam to support the Hà Nội International Film Festival (HANIFF) Campus. The Campus involves of comprehensive classes for actors and another for directors/producers. 30 Vietnamese and international students were guided by foreign and Vietnamese experts such as Australian actor/producer David Wenham, Polish art designer Allan

Starski, actress Đỗ Hải Yến, director Phạm Nhuệ Giang and director Nguyễn Hoàng Điệp, whose film FLAPPING IN THE MIDDLE OF NOWHERE took top prize at the 2012 HANIFF Campus. Ms. Nguyễn hosted MPA's Hanoi Spring Film Workshop in 2015. Participants took the opportunity to present their film projects and improve their presentation skills.■

Below: Australian actor/producer David Wenham, and actress Đỗ Hải Yến mentors students at the HANIFF Talent Campus.





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