



THE MPA ASIA-PACIFIC REPORTER

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Promoting and Protecting the Screen Community



William Feng, Head of Greater China and Vice President, Asia-Pacific for the Motion Picture Association, addresses the audience at the 6th Global Film Industry Value Chain Development Forum in Shanghai.

MPA FORUM PROPOSES CHINA'S FILM INDUSTRY DEVELOP UNIQUE IDENTITY

Engaging in the annual Shanghai International Film Festival, MPA co-hosted and supported a number of outreach activities in the China market.

On June 15, MPA returned to Shanghai to host the 6th Global Film Industry Value Chain Development Forum, seeking answers as to how the Chinese market might sustain growth and improve its infrastructure and global best practice.

The day-long think tank and feature film project pitch competition was organised by MPA, Shanghai Jiao Tong University and Winston Baker and held on the eve of the Shanghai International Film Festival.

Sun Qishun, the director of LOVE IN A HEARTBEAT, won over the judges with his romantic comedy proposition. He will attend a film and television immersion course in

Los Angeles. Runner up, producer Yang Ru, who pitched her film PIGEON, will attend the Asia Pacific Screen Awards in Brisbane.

On June 16, Mike Ellis opened the Shanghai International Entertainment Law Conference at Jiao Tong University, giving the welcome address.

That evening, the MPA hosted the annual American Film Night, entertaining prominent international and Chinese film industry leaders.

On June 20, Mike Ellis delivered remarks launching the International edition of the '2019 China Film Industry Research Report', with close partners China Film Association. The report is a thorough analysis of the data, trends and policies surrounding the Chinese film industry for 2018. MPA's involvement this year, as last, was received with much appreciation. ■

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MPA FORUM PROPOSES CHINA'S FILM INDUSTRY DEVELOP UNIQUE IDENTITY (cont'd)



Above: Pitch participants and judges wrap up the feature film pitch competition at Shanghai Jiao Tong University.



Above: MPA's Mike Ellis opens the Shanghai International Entertainment Law Conference at Jiao Tong University



Above: Mr. Sun Qishun receives his prize from MPA's Mike Ellis and William Feng.



Above: MPA's Mike Ellis delivered remarks launching the International edition of the 2019 China Film Industry Research Report.

WORLD IP DAY GETS MAKEOVER IN ASIA PACIFIC



China



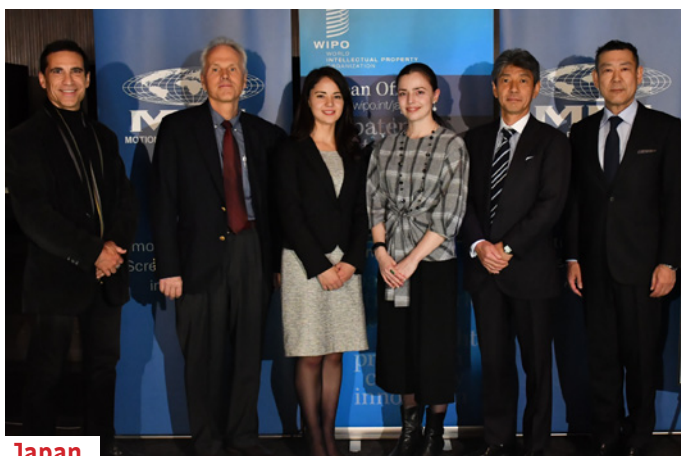
Hong Kong



India



Indonesia



Japan



Malaysia



Philippines

WORLD IP DAY GETS MAKEOVER IN ASIA PACIFIC (cont'd)



Singapore



Singapore



South Korea



South Korea



Taiwan

WORLD IP DAY GETS MAKEOVER IN ASIA PACIFIC (cont'd)



Vietnam



Vietnam

Over a two-week period, MPA marked World IP Day alongside US embassies, consulates, government agencies and local film industries with more than twelve events in Asia Pacific countries including China, Hong Kong, India, Indonesia, Japan, South Korea, Malaysia, Singapore, Taiwan, Thailand, the Philippines and Vietnam.

Around the region, speakers took the opportunity to raise awareness about the value of creativity and IP, and the need to provide the best possible environment to protect it.

As an example, on April 23, in Vietnam, MPA partnered with the US Embassy, the American Center, BHD, K+, KCC, An Sinh and the Foreign Trade University, to host an IPR workshop and a screening of CAPTAIN MARVEL. Speaking to more than 200 participants at the workshop, US Embassy Economic Counsellor Robert Gabor commented "Protecting innovation makes it possible to reward the people who take risks, contribute ideas, and solve the problems of the

world. Today we celebrate the creativity and potential of Vietnam's creators, artists, and innovators who showcase Vietnamese culture to the world, and develop new ways to tell the story of Vietnam."

On April 26 to 27, in the Philippines, the celebration grew into a large-scale two-day event, involving the Film Development Council of the Philippines (FDCP), the Department of Trade and Industry – Expert Marketing Bureau (DTI-EMB) and the Intellectual Property Office of the Philippines (IPOPHL). Guests were entertained with a film workshop and feature film pitch competition. MPA hosted special guest speaker Martin Gallery, Head of International Sales & Distribution at Odin's Eye Entertainment, to share knowledge on the business of international sales and distribution, a topic little explored during film workshops. MPA was also joined by leading film producer Linda Gozali to talk about the success of the Indonesian film market, which

WORLD IP DAY GETS MAKEOVER IN ASIA PACIFIC (cont'd)

has, to date, chosen to incentivise the market rather than impose artificial barriers. This method has seen considerable growth.

Every year, MPA Asia Pacific works alongside local stakeholders to organise outreach programs during World IP Day to

foster greater interaction among creative communities, various government agencies and students from all levels. These programs provide a platform for people to discuss, share and demonstrate how respect for IP can shape the future and contribute to a more vibrant global economy. ■

FILM FUND TURNS 10

How time flies! Ten years ago, MPA sat down with the Asia Pacific Screen Awards to workshop what might be of most value to filmmakers looking to tell their stories across the region. The result of a very productive breakfast meeting was the concept of the MPA APSA Academy Film Fund – a script-development fund aimed to give filmmakers the ability to focus on drafting up a quality screenplay. In celebration of the tenth anniversary, Film Fund selection panel chair Andrew Pike OAM wrote, “While there are many development funds, this one is exceptional. The fund was established to promote outstanding cinema across a vast region – with very few prescriptions of what films might qualify. The details have always been left to each year’s assessment panel. From the beginning, the panel has taken an approach that supported the idea of bold, exciting, sensitive cinema, whether drama, documentary or animation, regardless of commercial outcomes.” On any year, the Fund receives over 130 submissions in the

form of detailed treatments. By a careful and informed selection process combined with the tenacity and determination of the winning filmmakers, the Fund has resulted in long list of standout films. No cinephile with an eye on the festival circuit award-winners could have failed to note the appearance of titles such as *A SEPARATION* by Asghar Farhadi, *BURNING* by Lee Chang-dong, *THE CREMATOR* by Peng Tao, *AYKA* by Sergey Dvortsevoy, *NO BURQAS BEHIND BARS* by Maryam Ebrahimi, *BOMB*, *A LOVE STORY* by Payman Maadi, *MEMORIES ON STONE* by Shawkat Amin Korki, *THE WILD PEAR TREE* by Zeynep Ozbatur Akakan, *MEMORIES OF MY BODY* by Garin Nugroho, *WAJIB* by Annemarie Jacir and *THE RIVER* by Emir Baigazin. The Fund is currently open for submissions and four new projects will be rewarded at the Asia Pacific Screen Awards ceremony in Brisbane, Australia, on November 21, 2019. ■

Below: Standout titles from the MPA APSA Academy Film Fund.



ASIA PACIFIC SCREEN AWARDS TO ACCEPT NETFLIX FILMS

The Asia Pacific Screen Awards has amended its competition rules to allow films of cinematic quality released on streaming platforms to be submitted for



its annual Awards. This means that films produced by Netflix and other major streaming platforms are eligible to submit for an Asia Pacific Screen Award. Films account for approximately 30% of Netflix's viewing hours. It has produced more than 70 drama, 60 documentary, and 50 comedy titles. High profile Netflix films include ROMA, BIRD BOX, MOWGLI: LEGEND OF THE JUNGLE, EXTINCTION, BRIGHT, FIRST THEY KILLED MY FATHER and BEASTS OF NO NATION. ROMA has won a number of international awards including for directing, cinematography and best foreign language at the Academy Awards, as well as the Golden Lion at Venice. ■

COMPETITION FOR OFFSHORE PRODUCTION HEATS UP

Competition between countries in the Asia Pacific region for offshore film, television and VOD production is heating up. Global production levels are increasing, with 8,204 feature films and 496 scripted TV series produced in 2018. Governments are recognising the many benefits that come with incentivising the production community. The

Below Production incentives available in Asia Pacific markets.



bar has been set very high by the more mature production markets in the region. Australia - perhaps the benchmark for the region - offers a combination of 40% production offset for films, 20% production offset for TV, alongside a 16.5% location offset and the addition of local state grants to add to the attractive proposition. New Zealand continues to entice major international productions to its shores, with the support of PM Ardern who was recently quoted as saying "I have been a consistent and long-term advocate of the [SPG]. I have seen the jobs it helps to create, the creative opportunities it supports and the pride it brings to New Zealand when we see our country, actors and labour on the big screen". Japan, conscious of the missing piece in its production-attraction toolkit, recently announced a 20% cash rebate, capped at approved budgets of USD\$1.6 million; while India, utilising the brightly-lit stage of the Cannes Film Festival, announced a 30% federal production rebate, capped at USD\$7.5 million. The production community will be watching closely to see which projects take advantage of these offers. If reports are accurate, Indonesia may become the next market to join the intense competition with offers of its own. ■

MPA RAMPS UP ENGAGEMENT VIA SOCIAL MEDIA

MPA has recently rolled out fresh Facebook and LinkedIn pages to increase new ways of direct engagement with its stakeholders on topics of copyright, open markets, content protection and industry creativity and innovation. These platforms also play a complementary role alongside outreach activities and industry events in which the MPA is engaged such as the Script to Screen workshop series early this year, and existing commentary platforms that help to encourage

informed debate or discussion on policy matters influencing the screen communities in the region. ■



FILMMAKERS SHINE AT GLOBAL SHORTS FESTIVAL PHENOMENON TROPFEST

On February 9, the Australia New Zealand Screen Association (ANZSA) and MPA continued our long-standing support of emerging filmmakers at Tropfest Australia, the world's largest short film festival. Self-taught filmmaker Brendan Pinches emerged the winner to receive his prize by one of Australia's most successful acting exports Eric

Bana (MUNICH, TROY, THE TIME TRAVELER'S WIFE, STAR TREK). Tropfest has attracted many high-profile judges during its twenty-five year history, including Nicole Kidman, Cate Blanchett, Naomi Watts, Toni Collette, Rose Byrne, Geoffrey Rush, Russell Crowe, Samuel L. Jackson, Baz Luhrmann, Keanu Reeves, Sam Neill, Ewan McGregor, Jane Campion, Salma Hayek, George Miller, Susan Sarandon and Gabriel Byrne.

MPA supports the winning filmmaker with a trip to Los Angeles to take part in a Film & Television Immersion Course, which takes place during the American Film Market. Brendan will join filmmakers from across the world in the program, where he will meet with agents, managers, guilds, entertainment attorneys and visit member studios and the AFM.

Pinches' film is a fascinating short documentary on Be You T. Fool – the iconic, but anonymous, Melbourne street artist inspiring daily commuters with her distinctive portraits.

MPA was also happy to hand out a prize to the winner of Trop Jr – Kat Alexander, 15, from Pearl Beach in NSW. Kat was awarded two tickets to the Screenmakers Conference in Adelaide, South Australia, for her film REWIRE. Kat's film is a buoyant exploration of the impact that strong female leaders can have on an individual's own empowerment, all told through the unique lens of our younger generation.

Tropfest is a global phenomenon, acknowledging film talent at events across the world. The live event regularly attracts tens of thousands of film lovers. MPA has partnered with Tropfest since 2012, reaching huge audiences. Tropfest screens the MPA trailer throughout the event. MPA's team also speaks with stars and filmmakers to gauge their thoughts on piracy and creative rights. These vox pops will be used as educational resources for the Australian school curriculum. ■

Left: Kat Alexander nabs the Tropfest Jr top prize



Above: Dave Cleeve and Brendan Pinches.



CHINA

YEAR OF ACHIEVEMENTS CELEBRATED IN BEIJING

Each year in January, MPA hosts a reception to acknowledge our friends and colleagues who have collaborated with us for various programs and initiatives throughout the previous 12 months. On January 16, local member studio representatives, industry and government officials joined MPA at the Parkview Green Museum in Beijing. Mike Ellis thanked our many valued partners in the joint efforts to ensure Chinese and international content was effectively protected and celebrated the

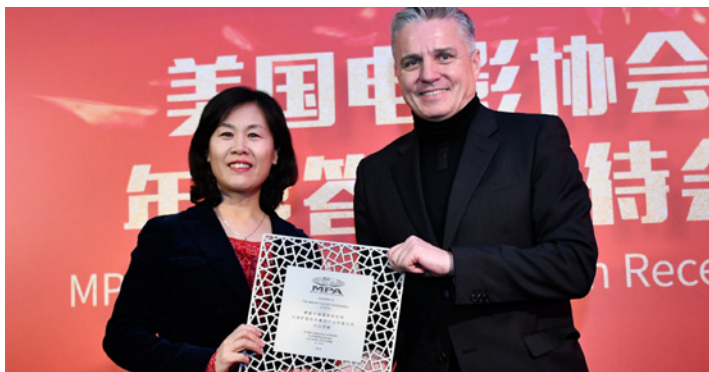
high-profile engagements at the Beijing and Shanghai International Film Festivals and the events MPA co-hosted during AFM in LA.

We launched the full, published report of 'The Economic Contribution of Film and Television in China in 2017', first previewed at the US-China Entertainment Summit in Los Angeles in October. The report found that the film and television industry contributed a total of USD\$108.4 billion to the Chinese economy in 2017. The overall economic contribution

YEAR OF ACHIEVEMENTS CELEBRATED IN BEIJING (cont'd)

increased by USD\$22 billion. The industry grew at a phenomenal rate of 25.5% within a single year. The industry supported a total of 4.6 million jobs, up 14% year on the previous year. The industry generated a total tax contribution of USD\$21.3 billion to state coffers.

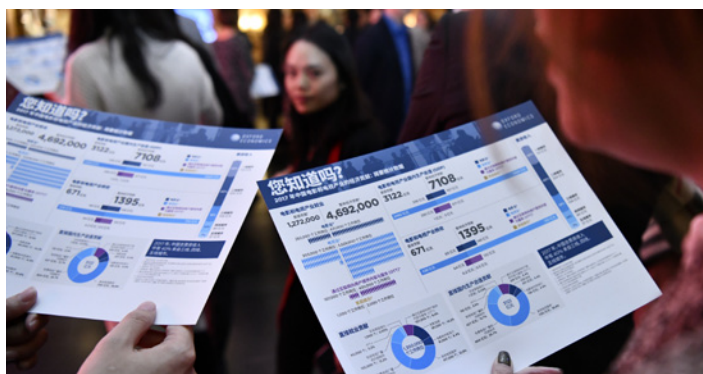
MPA took the opportunity to present an award of appreciation to the National Copyright Administration of China (NCAC) for their valuable partnership in protecting content in 2018.■



Above: MPA's Mike Ellis presents an award of appreciation to the National Copyright Administration of China (NCAC) for their valuable partnership in protecting content.



Above & below: Guests at the reception.



Above: 'The Economic Contribution of Film and Television in China in 2017' report was shared with guests at the reception.

INTERNATIONAL FILMS ENJOY EXPOSURE THROUGH NEW ARTHOUSE CIRCUIT

China's newly established arthouse circuit is proving a successful new distribution channel for international films. In 2018, Oscar winners ROMA and BOHEMIAN RHAPSODY were released as arthouse films under the new system set up by the Nationwide Alliance of Arthouse Cinemas, numbering more than 3,000 screens nationwide. Independent film releases, such as Lebanese hit CAPERNAUM, grossed USD\$1.6 million in the US, but made

USD\$12 million in its first week in China. CAPERNAUM has enjoyed major success on the film festival circuit and won the Best Director award last year at the Asia Pacific Screen Awards. Similarly, APSA Best Feature SHOPLIFTER, secured USD\$14 million at the Chinese box office last summer, while making a more modest USD\$3.3 million in the United States after 23 weeks in release. SHOPLIFTERS is scheduled to screen later this year in a celebration of the ASPAs at the new MPA screening room at the renovated headquarters in Washington DC. ■

Left: ROMA

Below: BOHEMIAN RHAPSODY



CHINA'S MOST PROMINENT MOVIE DIRECTORS ADD THEIR WEIGHT TO MPA FILM WORKSHOP

On April 17, the MPA co-hosted the MPA-Beijing Film Market (BFM) Film Workshop during the Beijing International Film Festival (BIFF). The festival offers a perfect opportunity for MPA member company studios to participate in knowledge exchange and follows a well-worn path of cooperation between the US and Chinese film industries at this event.

Paramount executives joined high profile filmmakers from the Paramount-China Filmmaker Exchange Program, Guo Fan, Tian Yusheng, Li Jun and Yao Tingting on a panel to share their experiences of the American studio system. The first Exchange Program, created by MPA and China Film Administration (then

SAPPRFT), was launched by Paramount Pictures in 2013 to increase the exchange of knowledge between the US and Chinese film industries. Each year, a select group of leading Chinese feature filmmakers visits Paramount Pictures to participate in a week-long exchange program. Subsequently, other MPA member studios have also hosted various film production and management training programs to strengthen relationships between Hollywood and the filmmaking communities in China.

THE WANDERING EARTH director Guo Fan and concept design director Zhang Bo provided participants with a behind the scenes look at the production of the hit movie that has made

CHINA'S MOST PROMINENT MOVIE DIRECTORS ADD THEIR WEIGHT TO MPA FILM WORKSHOP (cont'd)

history in China by conquering the sci-fi genre and breaking many box office records.

HBO Asia CEO Jonathan Spink shared HBO's original content production strategy, its experience working with partners in the Asian markets and opportunities with Chinese partners in content distribution.

Industry heavyweights on the last panel - Director of the China Film Archive Sun Xianghui, VP of Huaxia Film Distribution Huang Qunfei, SVP of iQiyi Yang Xianghua, CEO of Joy Pictures

Zhang Jin and Paramount China GM Tara Yin - took a deep dive into the advantages presented by the new arthouse film circuit.

MPA supports the winner of the feature film pitching competition with a trip to Los Angeles to take part in a film & television immersion course, which takes place during the American Film Market. Director Song Linguo and producer Guo Sheng - who won with their film UNUSUAL MOTHER AND DAUGHTER - will join filmmakers from across the world in the program, where they will meet with agents, managers, guilds, entertainment attorneys and visit member studios and the AFM.

Director Tang Furui and producer Xu Rui were awarded the President's Special Recognition Award for their film WORLD OF TALES, winning a trip to the Asia Pacific Screen Awards in Brisbane, Australia in November.

MPA also joined with the Asia Pacific Screen Awards to open submissions for the 10th round of the MPA APSA Academy Film Fund at the event. ■

Right: THE WANDERING EARTH director Guo Fan and concept design director Zhang Bo



Above: HBO Asia CEO Jonathan Spink



Above: High profile filmmakers from the Paramount-China Filmmaker Exchange Program: **Guo Fan**, **Tian Yusheng**, **Li Jun** and **Yao Tingting**, joined Paramount executives **Scott Martin** and **Tara Yin**, and MPA's **William Feng** on a panel.



Above: APSA Academy Member **Professor Zhang Xianmin** and MPA's **Mike Ellis** open submissions for the 10th round of the MPA APSA Academy Film Fund.

MPA PANEL AT FILMART CHAMPIONS SUPPORT FOR REGIONAL PARTNERSHIPS

Hong Kong's FILMART has become known as one of the biggest screen content markets in the world. In recent years, with the exponential growth of the film and television industry in the Asia Pacific region, the market has seen increased activity and energy. In 2019, the market broke records, attracting more than 880 exhibitors and nearly 9,000 visitors from more than 35 countries and regions. Business

was brisk and many film and television deals were inked over three days of the market. Every year, MPA partners with FILMART on a number of panel sessions, choosing this year to focus on two topics close to the heart of Hong Kong filmmakers: 'Content Without Borders' and 'Cantonese Movies – Opportunities in the Greater Bay Area'. ■

Below left & below right: MPA's William Feng sat on two panels, focusing on topics close to the heart of the Hong Kong filmmakers



INDIA

CHARLIE RIVKIN DELIVERS KEYNOTE AT FICCI FRAMES

During March 11-14, Charlie Rivkin visited India to speak at FICCI Frames and meet with member company studios, Government and senior industry leaders. On the opening morning of the conference, Rivkin delivered keynote remarks to an audience of around 500 media and entertainment industry representatives at the inaugural session on the opening day of FICCI Frames. The inaugural session involves an opening ceremony complete with a blessing from local religious leaders, followed by a number of short remarks by dignitaries Uday Shankar (Fox-star/Disney) and Gary Knell, Chairman of National Geographic.

On March 12, the MPA delegation was hosted for dinner at the residence of Edgard D. Kagan – US Consul General, joined by his partner Cynthia Gire, Economics Officer David Moo, actress Tannishtha Chatterjee, producer Bobby Bedi, industry consultant Vivan Sharan and CEO of the Producers Guild of India, Kulmeet Makkar. Chatterjee, a previous jury member for the MPA APSA Academy Film Fund discussed her debut film in the director's seat ROAM ROME MEIN.

On March 13, MPA launched a new Screen Density Report with partners the Producers Guild of India, Creative First and local studio theatrical executives. The report addresses the lack of cinema screens in India, the benefits that would result from screen growth, and offers a blueprint for stimulating greater screen density.

On March 14, Charlie Rivkin visited Whistling Woods International school, meeting with our sponsored student Jyoti More, toured the school's facilities and spoke with over 100 assembled students. MPA, in an alliance with Whistling Woods and the Salaam Baalak Trust, have supported a number of students who completed the one-year full time diploma scholarships in filmmaking. Previous graduates have established careers in the industry and have found regular employment with camera crews on film and television projects. More is the third student from a disadvantaged background supported through the course and is enrolled in the 3-year BSc Filmmaking (VFX specialisation). The selection committee found her to be a deserving candidate who demonstrated grit, determination, hard work and clarity of thought, despite having lived through a challenging childhood on the streets of the city. She continues to live in a shelter provided by the Salaam Baalak Trust.

The MPA-supported Creative First website was an active partner to FICCI Frames, running quality commentary on many of the key panels and sessions, partnering on the launch of the Screen Density Report, and providing a go-to source of film and television industry information for the more than 1,000 delegates to the conference. ■

CHARLIE RIVKIN DELIVERS KEYNOTE AT FICCI FRAMES (cont'd)



Above: MPAA Chairman & CEO **Charlie Rivkin** delivers keynote remarks at FICCI Frames.



Above: Launch of new Screen Density Report.



Above: MPAA Chairman & CEO **Charlie Rivkin** delivers keynote remarks at FICCI Frames.



Above: MPAA Chairman & CEO **Charlie Rivkin** and team visits the Whistling Woods International school.

CHARLIE RIVKIN DELIVERS KEYNOTE AT FICCI FRAMES (cont'd)



Above: MPAA Chairman & CEO **Charlie Rivkin** and team meets with **Jyoti More**, who attends the film school on the MPA scholarship.



Above: MPAA Chairman & CEO **Charlie Rivkin** and team visits the Whistling Woods International school.

INDONESIA

FILM WORKSHOP REVEALS DEEP TALENT POOL

On February 21 & 22, young filmmakers packed the new event cinema at CVG Sudirman for the Script to Screen Film Workshop hosted by Indonesian Film Producers Association (APROFI), the Ministry of Tourism & Education film division (Pusbang Film), the Creative Economy Agency (BEKRAF), the Indonesian Film Board (BPI) and film industry analysis organisation Artisan Gateway.

Artisan Gateway's Rance Pow opened the event, treating the audience to the data underpinning the growing success and importance of the Indonesian film market. Rance was followed by a Q&A moderated by

APROFI's chairman Fauzan Zidni, and featuring Edwin Nazir, producer and writer of hit horror feature film DREADOUT and E.S. Ito, writer and producer of television series BRATA.

These events were followed by a demonstration from pocket filmmaking guru, Australian Jason van Genderen, who joined us again after his star turn at our earlier event in Malaysia. Jason has helped to lead a revolution in making professional screen content using smart phone technology. Laying out his smart phone and various add on accessories for all to see, he demonstrates how filmmakers can often dispense with heavy, expensive camera kits, and capture high quality video and sound with a souped-up personal smart phone. His lively demonstration encouraged many questions, and likely convinced a number of young filmmakers to adopt his novel approach to screen storytelling.

Day two saw van Genderen expand on his pocket-filmmaking theory to a more experienced audience of writers, directors and producers. Jason then joined a panel on pitching tips and advice, priming some of the filmmakers to pitch their project. A jury including producer, and MPA-APSA Academy Film Fund panellist Sheila Timothy (WIRO SABLENG), Fauzan Zidni (MARLINA, THE MURDERER), director and head of the financing department of the Indonesia Film Board Agung Sentausa and MPA's Stephen Jenner, selected the winners.

A high calibre line-up of pitches resulted in some vigorous debate by the judging panel, before



Above: (L-R) APROFI Chairman **Fauzan Zidni**, film producer **E.S. Ito**, and film producer **Edwin Nazir**

FILM WORKSHOP REVEALS DEEP TALENT POOL (cont'd)

settling on a final decision. Meiske Taurisia took first place winning a trip to LA to take part in a five-day film and television immersion course. The events were covered by media, with the

three major newspapers in Indonesia - the Jakarta Post, Jakarta Globe, and Kompas - interviewing guest speakers Jason van Genderen and Rance Pow. ■

Right: Young filmmakers were treated to informative panel sessions and a show by pocket filmmaking guru **Jason van Genderen** at the Script to Screen Film Workshop Jakarta.



JAPAN

JAPAN TRIALS PILOT PRODUCTION INCENTIVE

01 PILOT FILM SHOOTING PROJECT

ADMINISTERED BY THE INTELLECTUAL PROPERTY STRATEGY HEADQUARTERS (IPSH), QUALITY & RASCAL (QUARAS), VISUAL INDUSTRY PROMOTION ORGANISATION (VIPO) & JAPAN FILM COMMISSION (JFC)

Pilot project, under an approved budget of USD 1.6 million (JPY 180 million), is available for international film and TV productions that meet qualifying spend.

Funding to support a portion of production cost for foreign films, TV, etc., shot and produced in Japan and large-scale overseas TV and film projects shot on location in Japan (live action, feature films, TV dramas, online dramas).

SCOPE/CRITERIA:

Eligible large-scale overseas film and TV projects must fall under (1) or (2). In addition, (3) are necessary for all eligible projects:

1. Projects which fall under (a) or (b):
a. Direct production costs in Japan exceed JPY 800 million
b. Total production costs exceeds JPY 3 billion and direct production costs exceed JPY 200 million
2. Projects that are scheduled to be released, screened, broadcast, or distributed in more than 10 countries, and their direct production costs in Japan exceed JPY 300 million
3. The local government and the Film Commission at the filming location shall support the project in ways, such as extra recruitment, subsidies from the local government, and publicity

Large-scale overseas TV and film projects should have more than 50% ratio of investment of foreign capital of the total production costs.

Foreign capital refers to financing by a corporation that is not a Japanese corporation or an overseas affiliate of a Japanese corporation.

Amount of fund for foreign productions shall be, in principle, 20% of production cost. However, the upper limit of funding is fixed. The maximum amount of funding will be determined by the secretariat after consideration by an outside examination committee of application content and number of applicants.

More info: <https://www.vipo.or.jp/project/locationuchi/> and <http://www.quaras.co.jp/en/>

02 LIMITED SUBSIDY FOR INTERNATIONAL CO-PRODUCTIONS

ADMINISTERED BY AGENCY OF CULTURAL AFFAIRS

Limited subsidy to support action and animated films.

SCOPE/CRITERIA:

Only Japanese companies can apply.

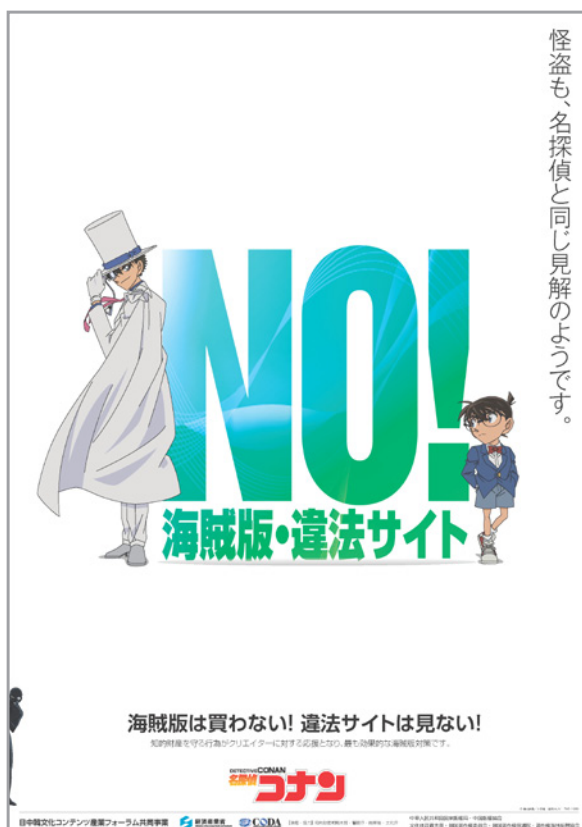
More info: http://www.bunka.go.jp/shinsei_boshu/kobo/h30_eiga_seisaku_shien.html

AVAILABILITY OF INCENTIVES/TAX REBATES FOR FOREIGN FILM PRODUCTIONS

Under the pilot film shooting project administered by IPSH, Quaras, VIPO and JFC.

Looking to compete for footloose feature film and television production, Japan has announced a new production incentive. The pilot incentives project was launched on May 20 at the Cannes Film Festival. The scheme offers a cash rebate of up to 20% (capped) for qualifying spend in Japan. It is the initiative of Japan's Cabinet Office, aimed at foreign feature films and TV with foreign capital exceeding 50% of total production costs. Management of the fund will be the responsibility of Japan's Visual Industry Promotion Organisation (VIPO), with the Japan Film Commission advising on the selection of projects. The Diet approved budget, USD\$1.6 million (JPY¥180 million), is eligible for foreign film and TV productions that meet qualifying spend. In order to qualify, projects must either spend more than JPY¥800 million (USD\$7.3 million) in Japan, or have a total budget of JPY¥ 3 billion (USD\$27.4 million) and spend more than JPY¥200 million (USD\$1.8 million) in Japan; or secure distribution in more than 10 countries and spend more than JPY¥300 million (USD\$2.7 million) in Japan. ■

POPULAR ANIME CHARACTER TAKES ON PIRACY



“Detective Conan” – one of Japan’s most popular comic heroes – has been turned into a crusading anti-piracy figure in a campaign created by Japan’s Content Overseas Distribution Association (CODA) and Ministry of Economy, Trade and Industry (METI), with the support of several other government ministries and partners in China and Korea. The franchise belongs to Japanese publisher and media house Shogakukan Inc. where MPA Copyright Educator Award-winner Masakazu Kubo is director of the international media business department. The campaign was conducted from March 2018 through to March 2019 on several online video platforms and was screened at Anime Japan 2018 at Tokyo Big Sight. ■

Left: “Detective Conan” features in a Japan-China-Korea joint anti-piracy campaign.

MALAYSIA

NEXT GEN FILMMAKERS PITCH MOVIE IDEAS

On February 19, the next generation of Malaysian filmmakers responded to a call for new project ideas to attend the ‘Script to Screen Film Workshop’ hosted by local TV production house Wildsnapper TV, the Asia Pacific Screen Awards and the National Film Development Corporation Malaysia (FINAS).

The audience was treated to a special masterclass by smartphone filmmaking guru Jason van Genderen. Delivered in the style

of a TedX talk, van Genderen’s revolutionary approach to screen content creation using smartphones accessorised with lenses and sound accessories, was warmly embraced by the crowd. Jason created the Filmbreaker movement, which has 30,000 followers around the globe, many of them based in the Asia Pacific. MPA’s association with Jason helps to amplify our messaging with a developing numbers of young filmmakers in the region.



Above: Smartphone filmmaking guru **Jason van Genderen** dazzles at the ‘Script to Screen Film Workshop’ in Kuala Lumpur.

Following a panel on pitching tips and advice and having received a day’s training from Asian Film Academy mentor Tan Chui Mui, seven filmmakers pitched their new film ideas to a judging panel which included established Malaysian filmmaker U-Wei Bin Haji Saari, an APSA international jury member and nominations council member. A dark comedy thriller, *SILAP MATA*, about a young Malaysian actress who embarks on her first major role in a horror film only to find a real horror story evolving around her, took first place honours. Producer Amina Mindani received a 5-day film immersion course in Los Angeles hosted during the American Film Market. Runner up, Jasmine Low, who presented a documentary idea that drew attention to the high sugar content in

FILM WORKSHOP REVEALS DEEP TALENT POOL (cont'd)

the Malaysian diet, titled KURANG MANIS (NO SUGAR PLEASE), was awarded a trip to an international documentary conference to

further progress her project. ■

Below: Script to Screen Film Workshop event team and speakers step up for photo call.



Above: Pitch competitors all smiles at the workshop in Kuala Lumpur



Above: (L-R) Film director and APSA Academy member **U-Wei Bin Haji Saari**, **Jason van Genderen**, and MPA's **Stephen Jenner**.

PHILIPPINES

PHILIPPINES FILMMAKERS GO GLOBAL

The Philippine film industry, under the guidance of the Development Council of the Philippines (FDCP), has been actively involved



Above: MPA's **Stephen Jenner** presents leading film producer **Linda Gozali** with certificate of appreciation.

in partnering on events aimed at sharing knowledge and up-skilling for film industry practitioners. In that vein, on April 26 and 27, MPA joined with the FDCP, the Film Department of Trade and Industry – Expert Marketing Bureau (DTI-EMB) and the Intellectual Property Office of the Philippines (IPOPHL) to host a two day film workshop and pitching competition. We hosted special guest speaker Martin Gallery, Head of International Sales & Distribution at Odin's Eye Entertainment to share knowledge on the business of international sales and distribution, a topic too often left unexplored during film workshops. His wide breadth of knowledge was greatly appreciated by the audience of filmmakers, who had a long list of questions to keep him occupied following the formal presentation. MPA was also joined by leading

PHILIPPINES FILMMAKERS GO GLOBAL (cont'd)



film producer Linda Gozali to talk about the success of the Indonesian film market, which opened up to the international community in 2016 when the film sector was removed from the negative investment list. Since then, more finance has flowed into the industry, production values have improved, local films have attracted bigger audiences, and the industry has developed its infrastructure and further industrialised its output. The second day featured a closed door feature film pitch competition, where emerging filmmakers competed for an MPA supported trip to Los Angeles to take part in a five day deep-dive into the American film industry. ■

Left: FDCP Chair **Liza Diño** fields questions from the media.

SINGAPORE

MPA & APSA CELEBRATE 10 YEAR ANNIVERSARY OF FILM FUND

On June 27, the MPA and the Asia Pacific Screen Awards hosted a reception event at Straits Clan in Singapore to celebrate 10 years of the MPA-APSA Academy Film Fund. Guests included representatives from MPA member company studios, the Australian High Commission, the Singapore International Film Festival, Infocomm Media Development Authority, the Singapore Film Commission,

Viddsee and local film industry participants. To acknowledge the success of the Fund, full-size posters representing some of the Fund's most successful titles were printed and displayed at the venue. These included *A SEPARATION* by Asghar Farhadi, *BURNING* by Lee Chang-dong, *THE CREMATOR* by Peng Tao, *AYKA* by Sergey Dvortsevov, *NO BURQAS BEHIND BARS* by Maryam Ebrahimi, *BOMB, A LOVE STORY* by Payman Maadi, *MEMORIES ON STONE* by Shawkat Amin Korki, *THE WILD PEAR TREE* by Zeynep Ozbatur Akakan, *MEMORIES OF MY BODY* by Garin Nugroho, *WAJIB* by Annemarie Jacir and *THE RIVER* by Emir Baigazin. Mike Ellis, President & Managing Director Asia Pacific, MPA, shared with the room the history of the Fund, the important role played by the Film Fund selection panel, and the benefits of creating a strong network of filmmakers across the region. ■

All images: Guests mingle at the MPA APSA reception in Singapore.



MPA SUPPORTS POINT & SHOOT SHORT FILM COMPETITION



Left: The MPA supported the 2019 NUS Point & Shoot short film competition, where filmmakers have 24 hours to write, shoot and edit a short film. The winner, Conjoined by 973 Group, was presented with a smartphone production kit, compiled by Filmbreaker, the smartphone filmmaking movement.

SOUTH KOREA

INTERNATIONAL COALITIONS JUDGED MOST EFFECTIVE WAY TO COMBAT PIRACY

The Korean Wave effectively describes the ongoing success of South Korea's ability to export home-grown television drama and music, attracting huge audiences across the globe and to an even greater degree in Asia. However, copyright infringement is impacting on the potential for legitimate businesses to operate and artists to be effectively redeemed for their work. On March 6 & 7, the MPA joined international and local copyright experts to address the topic 'The Future Value

of Content and the Role of Copyright' at the 2019 COA International Forum, hosted by the Copyright Overseas Promotion Association. MPA Korea joined international guest speakers from China, Japan and the US to discuss the most effective ways to combat content theft, how best to collaborate and address online piracy which does not respect national borders and share knowledge on global best practice copyright law. ■

Below: International guest speakers from China, Japan and the US gathered at the 2019 COA International Forum.



INTERNATIONAL COALITIONS JUDGED MOST EFFECTIVE WAY TO COMBAT PIRACY (cont'd)



Above: MPA Korea's **Bo Son** spoke on the topic of 'The Future Value of Content and the Role of Copyright'.

THAILAND

PITCH LESSONS ATTRACT TOP TALENT TO MPA FILM WORKSHOP

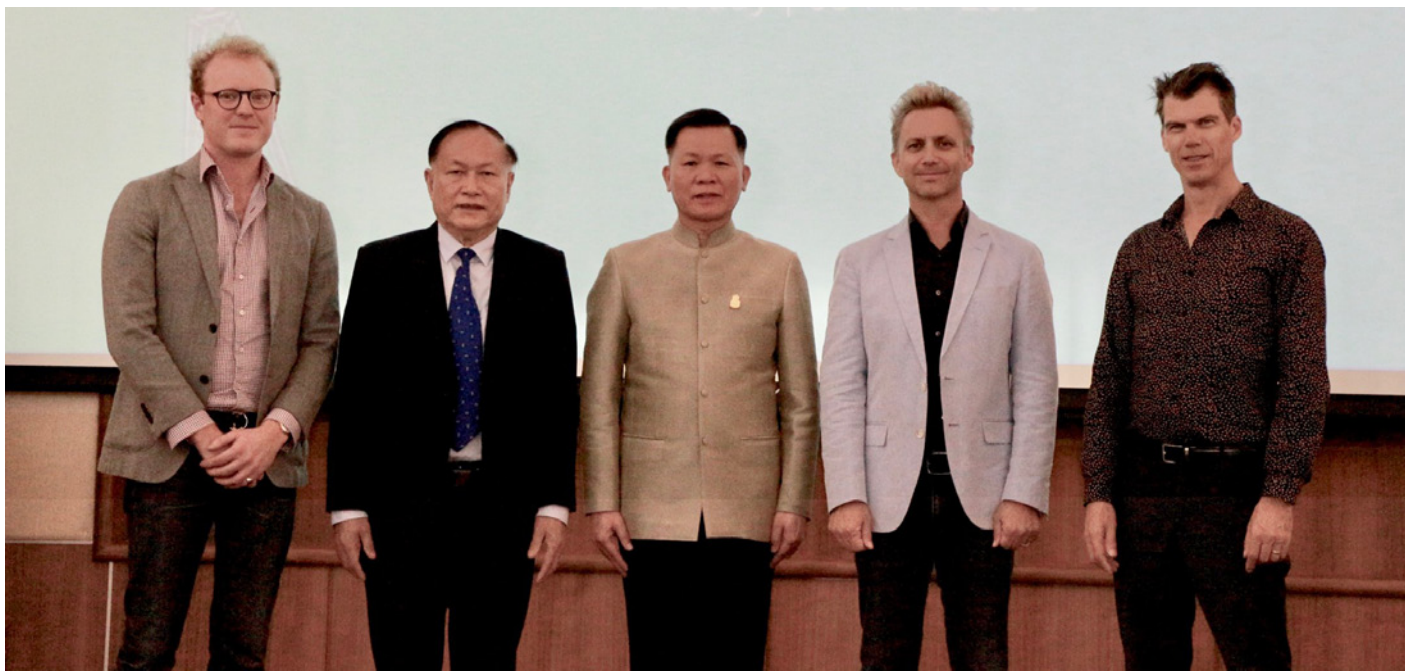
On March 5, MPA partnered with the Ministry of Culture, the Thai Film Federation, and Asia Pacific Screen Awards to host the Script to Screen Film Workshop Thailand. The program was developed as a response to feedback from the Thai film industry seeking additional

support to up-skill local film practitioners to better prepare them for working with regional and global partners. The theme of the event was 'New Tools and a Fresh Approach to Filmmaking – Upskilling Film Practitioners for Content Creation and Digital Distribution'. Special guest presenter, Australian producer Marcus Gillezeau, delivered a masterclass on producing content for the international audience. Gillezeau has over twenty years' experience as a writer, director, producer and executive producer. He has won some of the industry's most prestigious awards including the AACTA Award, Best Feature Documentary for *STORM SURFERS 3D*, and in 2009 the International Digital Emmy® Award for the drama *SCORCHED*. Joining Gillezeau in Bangkok to judge the feature film pitch competition MPA welcomed APSA Academy member and film producer Mai Meksawan, a new recipient of our MPA APSA Academy Film Fund for his film *WORSHIP*, and Donsaron K, who swept the Thai Film Awards in 2019. The events drew around 120 working filmmakers and film students. Winning the first-place film immersion course in LA was Nirattisai Ratphithak, for his thriller *WHO'S LIAR*. Nirattisai is a promising writer who is currently writing for a new Netflix show. ■



Left: Australian producer **Marcus Gillezeau** delivered a masterclass on producing content for an international audience.

PITCH LESSONS ATTRACT TOP TALENT TO MPA FILM WORKSHOP (cont'd)



Above: (L-R) MPA's **James Cheatley**, Secretary of the National Federation of Motion Pictures and Content Association (TFF) **Dr. Vittaya Masena**, Permanent Secretary for Culture **Mr. Kitsayapong Siri**, MPA's **Stephen Jenner** and Australian producer **Marcus Gillezeau**.

VIETNAM

MPAA'S GAIL MACKINNON VISITS VIETNAM



With a population of almost 97 million people, 77% of whom use the internet for e-commerce, and a box office growth of over 135% over the last five years, Vietnam's growing film market has become one to watch. On June 24 and 25, Gail MacKinnon, Senior Executive Vice President, Global Policy & Government Affairs, MPAA, paid a visit to Hanoi to meet with government representatives and industry leaders, including Le Quang Tung – Vice Minister for Culture, Sports & Tourism. Ms MacKinnon also met with Ambassador Daniel Kritenbrink, thanking him for the US Embassy's ongoing partnership with the MPA to help educate people through our World IP Day celebrations on the value of respecting intellectual property. In 2020, Vietnam and the US will celebrate their 25th Anniversary of formal diplomatic relations. ■

Left: MPAA's **Gail MacKinnon** meets with **Le Quang Tung** – Vice Minister for Culture, Sports & Tourism

VIETNAM FILMMAKERS GO HEAD TO HEAD ON SCRIPT COMP

In March, competition for a prize to visit Los Angeles to learn more about the US film and television industry, saw a number of talented filmmakers go head to head to pitch their latest projects. The Script

to Screen film workshop was organised by MPA with support of the U.S. Consular General, filmmakers collective the Autumn Meeting, Vietnamese TV channel K+ and CJ Entertainment and was hosted at the American Centre in Ho Chi Minh City. The morning session featured a masterclass by award-winning Australian producer Marcus Gillezeau, who provided practical lessons in how to best produce content for international audiences. The afternoon session feature film competition was fiercely contended, with high quality projects judged by experienced Vietnamese producers Quynh Ha from CJ Entertainment and Tran Thi Bich Ngoc. The judges unanimously decided on Duong Dieu Linh's female-focused comedy MANHUNTING ahead of a quality field of polished pitches. ■

Left: Winner Duong Dieu Linh all smiles



Above: Pitch participants and judges wrap up the Script to Screen Film Workshop at the American Center in Ho Chi Minh City



Left: Winner Duong Dieu Linh with the judging panel including Australian producer Marcus Gillezeau



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