



THE MPA ASIA-PACIFIC REPORTER

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Promoting and Protecting
the Screen Community



DIVERSE, FEMALE-DRIVEN PROJECTS THE PICK OF 10TH MPA APSA ACADEMY FILM FUND

Above: (L-R) Stephen Jenner, VP of Communications at MPA Asia Pacific; **Mike Ellis**, President and Managing Director Asia Pacific, MPA; Australian actor/writer/producer **Louise Lee Mei**; Japanese filmmaker and MPA Tokyo Film Workshop winner **Emi Saito**; **Glenys Rowe**, **Andrew Pike**, **Jonathan Dotan** - 2019 MPA APSA Academy Film Fund jury; **Ben Flint**, COO Vuulr & **Bo Son**, General Manager MPA Korea.

On November 21, the MPA joined with the Asia Pacific's leading filmmakers to celebrate the 13th Asia Pacific Screen Awards and ten years of the MPA APSA Academy Film Fund. The Awards ceremony was hosted once again in Brisbane, Australia.

During the event, Mike Ellis and guest Film Fund selection panellist Jonathan Dotan announced four deserving projects that were chosen from a record 127 submissions to receive USD\$25,000 each in script development funding. The Fund, celebrating its 10th anniversary, allocated grants to the following projects:

THE STATION - Delphine Garde- Mroueh & Nadia Eliewat (UAE/France)

At a women-only petrol station in war-torn Yemen, conflict rages as the personal becomes political. APSA Academy member Delphine

Mroueh and writer/producer Nadia Eliewat offer us a gripping story of impossible choices in a world that few can enter.

UNTITLED REALITY CHECK - Rachel Leah Jones (Israel/United States of America)

An already completed documentary **THE ADVOCATE** shocks its makers when the story refuses to end and gains astonishing new dimensions: a legal advocate decides that the only way he can pursue justice for Palestinians in the Israeli judicial system is to become a defendant himself. A startling, real-life story from APSA Academy director, Rachel Leah Jones.

SWEET LIPS - Catherine Fitzgerald (New Zealand)

From Catherine Fitzgerald and Samoan writer/director Tusi Tamasese - A nineteen-year-old Samoan uses her dressmaking skills

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DIVERSE, FEMALE-DRIVEN PROJECTS THE PICK OF 10TH MPA APSA ACADEMY FILM FUND (cont'd)

to save her family and support her country's struggle for independence in 1929. The panel found an endearing story in this surprising drama from the Pacific.

I, THE SONG – Dechen Roder (Bhutan)

A remarkable Hitchcockian thriller by the all-female team of director Dechen Roder and

producer Thinley Chodan. In a reckless digital age, a Bhutanese woman travels to a tiny village to unravel a mystery and reclaim her stolen identity.

During the ceremony, previous MPA APSA Academy Film Fund winning project A DARK, DARK MAN, helmed by Adilkhan Yerzhanov, was awarded the APSA Achievement in Directing.

Many films funded through the initiative have gone on to win numerous awards. 2014 recipient Mostofa Farooki is gearing up for production on NO MAN'S LAND, with press announcing new cast members. Another Film Fund project, Pacific Islander filmmaker Vilsoni Hereniko's feature UNTIL THE DOLPHONS FLY, from writer Joseph Grogan and producers Trish Lake, Catherine Fitzgerald and Jeannette Paulson, will receive funding from Brisbane-based The Post Lounge.

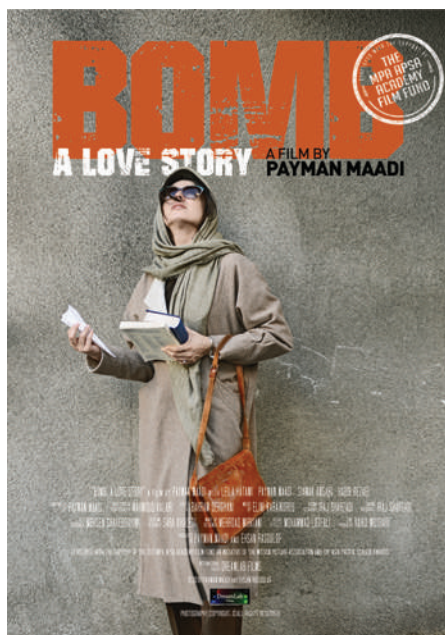
During the week's APSA engagements, the MPA provided a short background on the Korean film industry during a forum on Australia-NZ-Korea co-production opportunities. The panel included Kim Dong-ho, the founder of the Busan International Film Festival and Film Fund-winner Catherine Fitzgerald, amongst others.

During an evening reception for the APSA juries on November 20, Mike Ellis, on behalf of the MPA, was presented with a special Asia Pacific Screen Awards vase, in acknowledgement of the ten year partnership the MPA has enjoyed with the APSAs. ■

Left: A SEPARATION is a 2011 Iranian drama film written and directed by **Asghar Farhadi**. The film went on to win Best Foreign Film at the 2012 Academy Awards®, Best Feature Film at the APSAs and a Golden Globe.



Above: AYKA is a 2018 drama film co-written and directed by **Sergey Dvortsevoy**. The film premiered at the Cannes Film Festival on 18 May 2018.



Above: BOMB: A LOVE STORY is a 2018 Iranian film written and directed by **Payman Maadi** (who starred in **Farhadi's A SEPARATION**). The film made its debut at the Fajr Film Festival on 3 February 2018.



Above: BURNING is a 2018 South Korean psychological mystery drama co-written, co-produced and directed by **Lee Chang Dong**. The film premiered on 16 May 2018, at the 2018 Cannes Film Festival and won the Jury Grand Prize at the APSAs in 2019.

DIVERSE, FEMALE-DRIVEN PROJECTS THE PICK OF 10TH MPA APSA ACADEMY FILM FUND (cont'd)



Above: MEMORIES OF MY BODY is a 2018 Indonesian drama film directed by **Garin Nugroho**. The film made its world premiere in the Venice Film Festival on 6 September 2018.



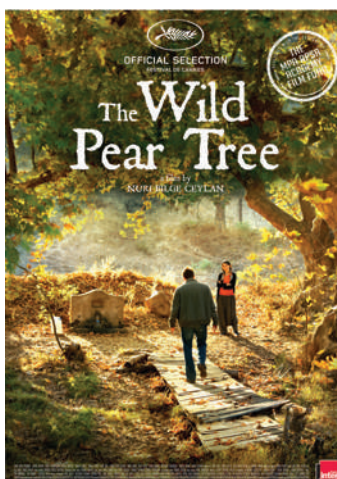
Above: MEMORIES ON STONE is a 2014 German-Iraqi film co-written and directed by **Shawkat Amin Korki**. It won the 2014 APSA UNESCO Award. The film had an official screening at UNESCO Headquarters in Paris, another at the MPA headquarters in Washington and was Iraq's official submission for the 88th Academy Awards® for Best Foreign Language Film.



Above: NO BURQAS BEHIND BARS is a 2013 Swedish feature-length documentary film co-written by **Steven Seidenberg** and directed by **Maryam Ebrahimi** and **Nima Sarvestani**. The film won an international Emmy Award for Best Documentary.



Above: THE RIVER is a drama film written and directed by **Emir Baigazin**. The film premiered at the 75th Venice International Film Festival in September 2018.



Above: THE WILD PEAR TREE is a 2018 Turkish drama film directed by **Nuri Bilge Ceylan**. The film premiered on 18 May 2018 at the 2018 Cannes Film Festival.



Above: WAJIB is a 2017 Palestinian drama film written and directed by **Annemarie Jacir**. It was first screened on 5 August 2017 at the Locarno Film Festival.



Above: THE CREMATOR is a Chinese film directed by **Peng Tao**. The film premiered at the Toronto International Film Festival on 8 September 2012.

13TH ASIA PACIFIC SCREEN AWARDS (APSA) WINNERS

13 Asia Pacific countries and areas collected awards, with many of the winners also being their country's Official Submission for the Academy Awards.

BEST FEATURE FILM

PARASITE (GISAENGCHUNG)

Directed by Bong Joon-ho

Produced by Kwak Sin-Ae, Moon Yang-Kwon, Jang Young-Hwan

JURY GRAND PRIZE

Elia Suleiman for IT MUST HAVE

BEST YOUTH FEATURE FILM

BUOYANCY

Directed by Rodd Rathjen

Produced by Samantha Jennings, Kristina Ceyton, Rita Walsh

BEST ANIMATED FEATURE FILM

WEATHERING WITH YOU (TENKI NO KO)

Directed by Makoto Shinkai

Produced by Genki Kawamura

BEST DOCUMENTARY FEATURE FILM

ADVOCATE

Directed by Rachel Leah Jones (2019 MPA APSA Academy Film Fund recipient), Philippe Bellaïche

Produced by Philippe Bellaïche, Rachel Leah Jones, Paul Cadieux, Joëlle Bertossa

13TH ASIA PACIFIC SCREEN AWARDS (APSA) WINNERS (cont'd)

ACHIEVEMENT IN DIRECTING

Adilkhan Yerzhanov for A DARK, DARK MAN (2018 MPA APSA Academy Film Fund recipient)

BEST SCREENPLAY

Kantemir Balagov, Alexander Terekhov for BEANPOLE (DYLDA)

ACHIEVEMENT IN CINEMATOGRAPHY

Ksenia Sereda for BEANPOLE (DYLDA)

BEST PERFORMANCE BY AN ACTRESS

Max Eigenmann for VERDICT

BEST PERFORMANCE BY AN ACTOR

Manoj Bajpayee for BHONSLE

CULTURAL DIVERSITY AWARD UNDER THE PATRONAGE OF UNESCO

RONA, AZIM'S MOTHER (RONA, MADAR-E AZIM)

Directed by Jamshid Mahmoudi

Produced by Navid Mahmoudi

FIAPF AWARD

Katriel Schory

YOUNG CINEMA AWARD

Ridham Janve for THE GOLD-LADEN SHEEP AND THE SACRED MOUNTAIN) The (SONA DHWANDI BHED TE SUCHHA PAHAD)

MPA APSA ACADEMY FILM FUND RECIPIENTS

Delphine Garde-Mroueh & Nadia Eliewat (UAE/France) for THE STATION

Rachel Leah Jones (Israel/United States of America) for REALITY BITES

Catherine Fitzgerald (New Zealand) for SWEET LIPS

Dechen Roder (Bhutan) for I, THE SONG

2019 MPA APSA ACADEMY FILM FUND SELECTION PANEL

Each year, Film Fund selection panel chair Andrew Pike is joined by two representatives from the global film industry to spend four days assessing dozens of feature film

submissions. This year, Andrew Pike was joined by Australian producer Glenys Rowe and U.S. producer Jonathan Dotan.



Above: Andrew Pike, Documentary Filmmaker & Film Fund Selection Panel Chair.



Above: Glenys Rowe, Veteran Film Producer & Marketer.



Above: Jonathan Dotan, Writer & Producer

2019 MPA APSA ACADEMY FILM FUND SELECTION PANEL (cont'd)

Andrew Pike

Andrew Pike is a film distributor, historian and documentary filmmaker. His company, Ronin Films, began theatrical distribution in 1974, focusing on films from Asia Pacific and Europe including Japanese classics and many Chinese Fifth Generation films in the 1980s. The company's Australian releases include Baz Luhrmann's BAFTA-winning *STRICTLY BALLROOM* (1992) and Scott Hicks' Academy Award®-winning *SHINE* (1996).

His directorial debut was *ANGELS OF WAR* (1983), a documentary about Papua New Guinea's involvement in WWII that won an Australian Film Institute Award.

In 2007, Andrew Pike received an Order of Australia Medal and an honorary doctorate from the University of Canberra. For ten years until 2012, he served on various iterations of the Board of the National Film and Sound Archive of Australia and since 2017 he has been Director of the Canberra International Film Festival.

Below: Mike Ellis, President and Managing Director Asia Pacific, MPA, receives a special APSA Award recognising 10 years of success for the MPA APSA Academy Film Fund.

Glenys Rowe

Glenys Rowe is veteran film producer and marketer. Her first production was Richard

Lowenstein's 1986 musical *DOGS IN SPACE*, which starred INXS front man Michael Hutchence. It is widely hailed as a landmark Australian film and cult classic.

Other works include personal favourites like David Caesar's *IDIOT BOX* (1996) starring Ben Mendelsohn, which received six Australian Film Institute Award nominations in. In 1999, her film *FEELING SEXY* opened the Brisbane Film Festival, was invited to the Venice Film Festival, and was nominated for four Film Critics' Circle of Australia award, winning for Davida Allen's screenplay.

She currently has two films in productions including a British period costume drama about artist William Blake and an Australian comedy written and directed by stand-up star Kitty Flanagan. As well as film production, Glenys runs the audio book publishing house Fine Poets specialising in the classics of Australian literature recorded by APSA Academy President Jack Thompson.

Jonathan Dotan

Jonathan brings a diverse and well-travelled background of over 20 years of experience working as a next generation storyteller between the entertainment and technology industries. He is currently wrapping the sixth and final season of HBO's Emmy Award-winning series, *SILICON VALLEY*, on which he's worked from the show's beginning as writer and producer.

His prior credits include a ground-breaking slate of augmented and virtual reality projects that screened at the Tribeca and Venice Film Festivals. He also co-founded a studio to produce new media content, apps, and OTT platforms for over 40 million YouTube subscribers.

Jonathan's international career work with the Motion Picture Association spanned over 30 countries as a liaison to local film industries, with special emphasis on East Asian markets' adoption of digital media. He's also worked for over half a decade in the Indian entertainment industry, on television and film projects with the likes of Aamir Khan and STAR TV as well as having produced Indian's first animated comic book film.

Jonathan received an MPhil in International Relations with distinction in US Foreign Policy from Oxford University, St. Antony's College and graduated Phi Beta Kappa from the University of California at Los Angeles, College of Honors with a BA in Information Policy. ■



2019 MPA APSA ACADEMY FILM FUND SELECTION PANEL (cont'd)



Above: David Wenham, actor; Max Eigenmann, actress & winner for Best Actress for her performance in the film VERDICT by internationally acclaimed director Raymond Ribay Gutierrez.



Above: Mike Ellis, MPA and Jonathan Dotan, 2019 MPA APSA Academy Film Fund jury, announce the winners.



Above: Adilkhan Yerzhanov, renowned Kazakhstan filmmaker & APSA veteran, returning to APSA 2019 for winning 'Achievement in Directing Award' for his film A DARK, DARK MAN – a 2018 MPA APSA Academy Film Fund project.



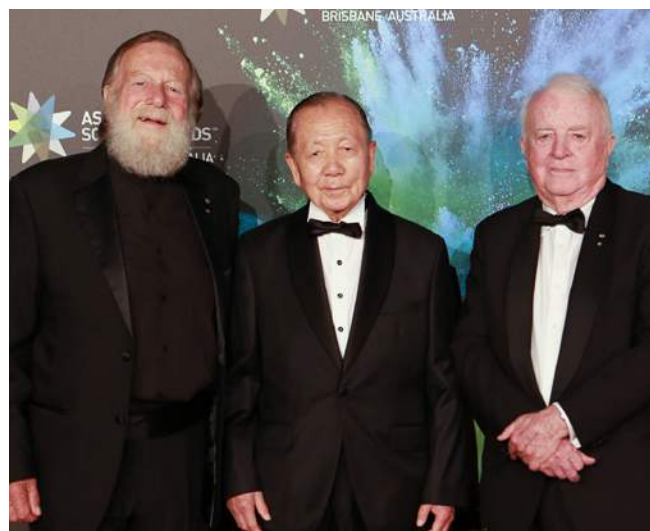
Above: Stephen Jenner, MPA; Stella Scgambellone & Amy Pettinger from Australia New Zealand Screen Association; Mike Ellis, MPA.



Above: Korean filmmakers attending APSA, including (2nd from left) Jang Young-hwan, producer of PARASITE, APSA patron, Zoe Sua Cho (USA), Co-founder of Chicago-based Mass Ornament Films and producer of HOUSE OF HUMMINGBIRD (Republic of Korea / USA), nominated this year for Best Performance by an Actress, and Oh Jung-mi, Korean screenwriter, theatre actor and Russian literature specialist, (APSA Jury Grand Prize winner BURNING).



Above: (L-R) Stephen Jenner, MPA; Mike Ellis, MPA; Glenys Rowe, Andrew Pike and Jonathan Dotan.



Above: (L-R) Jack Thompson, actor & President of the APSA Academy, Kim Dong-ho, Co-founder & Director of Busan International Film Festival; Des Power, Founder, Asia Pacific Screen Awards.

MPA SCREENS CANNES PALME D'OR-WINNER SHOPLIFTERS IN WASHINGTON, D.C.

On November 12, we co-hosted with Embassies of Australia and Japan and the Asia Pacific Screen Awards (APSA), with a reception and special screening of Cannes Palme d'Or and APSA Best Film-winner SHOPLIFTERS, celebrating 10 years of the MPA APSA Academy Film Fund. The organisations were represented by Gail MacKinnon – Senior Executive Vice President, Global Policy & Government Affairs, Dr. Yoshihiko Higuchi – First Secretary, Embassy of Japan & Deputy Director of Japan Information & Culture Center, and Ambassador Katrina Cooper – DCM from the Embassy of Australia. Michael Hawkins, APSA, joined the evening's activities from Brisbane, Australia. Our special guests included, Ms. Kaoru Matsuzaki, the producer of SHOPLIFTERS, from Fuji Television Network, Inc., visiting from Tokyo, and Kiyoshi Watanabe, President & CEO of GAGA

America, Inc., the film's global distributor, visiting from Los Angeles.

Introducing the film, Dr. Higuchi said, "Kore-eda began his career directing documentaries, often taking up social issues, but always with an objective point of view. He carried this into his narrative films at first with a physical objective view – long takes and long-shots. Even as his films have moved physically closer to his subjects – his films of the last decade or so often take place inside small apartments – he has maintained an unsentimental, objective view, but with enough emotional weight that can still knock you sideways. Although the style of his films and content are usually straightforward, Kore-eda's films have not been without controversy. His 2004 film, NOBODY KNOWS, shocked many in its depiction of a mother who abandoned her children in a small apartment in Tokyo. Similarly, the film we will see, SHOPLIFTERS, has also generated controversy for depicting a 'shameful' side to Japan (to non-Japanese) and condoning 'criminal activities'. Although Japan has exceptional social and welfare programs, it is not absolutely perfect, and it is always important to raise awareness around issues and generate discussion.'

We were fortunate for a good turn-out on a cold evening in D.C., the audience staying for an engaging conversation about the film between Michael Hawkins and producer Ms. Matsuzaki. APSA Chair Michael Hawkins took the opportunity to present Mike Ellis – President & Managing Director, MPA Asia Pacific, with a special APSA Award to recognize the long and successful partnership between the MPA and APSA. This year the Fund received a record 127 new project submissions. ■



Above: (L-R) Stephen Jenner, VP of Communications at MPA Asia Pacific with special guests **Ms. Kaoru Matsuzaki**, the producer of SHOPLIFTERS, from Fuji Television Network, Inc., and **Kiyoshi Watanabe**, President & CEO of GAGA America, Inc.; at the screening of the Cannes Palme d'Or and APSA Best Film-winner SHOPLIFTERS.



Above: Dr. Yoshihiko Higuchi, First Secretary, Embassy of Japan & Deputy Director of Japan Information & Culture Center, delivering remarks at the screening of the Cannes Palme d'Or and APSA Best Film-winner SHOPLIFTERS.



Above: Ambassador Katrina Cooper, DCM from the Embassy of Australia delivering remarks at the screening of the Cannes Palme d'Or and APSA Best Film-winner SHOPLIFTERS.



Above: Gail MacKinnon, Senior Executive Vice President, Global Policy & Government Affairs, MPA; delivering remarks at the screening of the Cannes Palme d'Or and APSA Best Film-winner SHOPLIFTERS.

MPA SCREENS CANNES PALME D'OR-WINNER SHOPLIFTERS IN WASHINGTON, D.C. (cont'd)



Above: (L-R) Ambassador Katrina Cooper, DCM from the Embassy of Australia; **Michael Hawkins**, APSA Chairman; **Bec Allen**, Cultural Affairs Manager/Public Diplomacy, Embassy of Australia, at the screening of the Cannes Palme d'Or and APSA Best Film-winner SHOPLIFTERS.



Above: Michael Hawkins, APSA Chairman presenting **Mike Ellis**, MPA, with a special APSA Award to recognise the long and successful partnership between MPA and APSA.

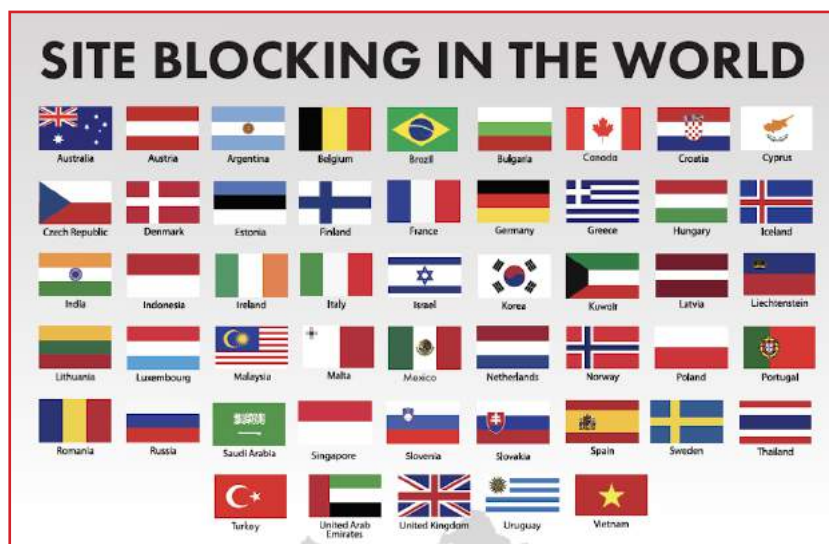


Above: Mike Ellis (MPA), **Michael Hawkins** (APSA) & **Stephen Jenner** (MPA) following the presentation of a special APSA Award to acknowledge 10 years of the MPA APSA Academy Film Fund.



Above: Zhong Ruiming, General Consul of the Chinese Embassy; **Gail MacKinnon**, MPA; **William Feng**, MPA China and **Stephen Jenner**, MPA.

SITE BLOCKING PROVING EFFECTIVE ACROSS ASIA PACIFIC



The numbers tell the story. The adoption of site-blocking in the Asia Pacific region has led to significantly reduced piracy. Not only does the measure significantly reduce piracy visitation to blocked sites, it reduces piracy overall in a country (i.e., to sites whether they are blocked or not) and increases traffic to legitimate services. The remedy is now available in eight countries in the APAC region, with MPA focusing its efforts in 2019 in three major markets: Australia, India, and South Korea. In total, 1,949 sites comprising 5,148 domains, have been blocked in seven jurisdictions. ■

Left: 50 countries now using site-blocking.

MPA REBRAND

Last year, international markets outside the United States and Canada accounted for 71 percent of the total box office and almost 60 percent of digital home entertainment revenue, with the Asia Pacific region accounting for an increasing percentage of global revenue year after year. Reflecting the evolving global nature of film, television, and streaming content, this year MPA updated and unified its brand. The group's worldwide advocacy and content protection operations

now has a single, consistent name and logo – reflecting the global entertainment industry and following other recent changes to equip a more globally-aligned organization that can better serve its member companies.

Both domestically and internationally, the organization will be known as the “Motion Picture Association.” In this region, we will be known as we have been for many years, the Motion Picture Association, Asia Pacific. An updated version of the iconic “globe and reel” logo that is so familiar to American moviegoers will now be used by all regional offices.

Speaking about the rebrand, Motion Picture Association Chairman and CEO Charles H. Rivkin, said, “In the nearly 100 years since our founding, the film and television industry has rapidly grown and evolved, and the stories we tell now reach every corner of the world. The Motion Picture Association has evolved too, as have the challenges we face – from defending the creative expression of storytellers, to protecting our members’ content, to expanding access to international markets. This new, unified global brand better reflects today’s dynamic content creation industry, the multi-platform distribution models of our companies, and the worldwide audiences we all serve.”

The Motion Picture Association today is active in every region in the world. With its global headquarters in Washington, D.C. and a presence in 27 countries around the world, the organisation has offices in Los Angeles, Toronto, Hong Kong, Singapore, Brussels, Mexico City, Brasilia, and São Paulo. ■



Above: New MPA logo at the Asia Pacific Regional Office.

AUSTRALIA

COPYRIGHT EXPERT SEEKS PROACTIVE ROLE FOR PLATFORMS



Above: José Antonio Sanmartín from leading Spanish Law firm Hoyng Rokh Monegier; Paul Wiegard, co-founder of Madman Entertainment; Brian Carver, Copyright Counsel, Google; and Dean Ormston, CEO, APRA AMCOS, during a panel discussion at the 2019 Copyright Law & Practice Symposium.

On October 23, the MPA hosted expert speakers to contribute to panel discussions at the 2019 Copyright Law & Practice Symposium, themed around creativity, innovation and modernisation. We arranged for Paul Wiegard, co-founder of Madman Entertainment, to deliver a real-life intro into the challenges a content distributor faces in today’s digital environment. We also hosted José Antonio Sanmartín, from leading Spanish Law firm Hoyng Rokh Monegier, to join a panel on ‘Incentives for Innovation – Cultivating the Right Environment for Creators and Digital Platforms’. José was joined by Dean Ormston – CEO, APRA AMCOS, Ben Au – Manager of Policy and Regulatory Affairs, IGEA, and Carolyn Hough – Director, Eloquium Group. Sanmartín spoke about Europe’s journey towards a more proactive role for digital platforms in the risks of liability and combating infringement. ■

MPA SUPPORTS BERGMAN-HITCHCOCK RETROSPECTIVE AT CANBERRA FESTIVAL

From October 25-27, the MPA supported the Canberra International Film Festival. This year's event took place with full houses for each of the three sessions featuring screenings of *NOTORIOUS*, *SPELLBOUND* and *UNDER CAPRICORN* to full houses and positive feedback. ■

Left: Bergman-Hitchcock Retrospective

CHINA

CHINA MARKET IN FOCUS DURING AFM & ASIA SOCIETY EVENTS

During the American Film Market, MPA engaged in a number of events focused on the China market. On Nov 5, Mike Ellis presented a keynote on the state of the film and television industry in the Asia Pacific region to open the Asia Society's U.S.-Asia Entertainment Summit. We provided top-line economic contribution data on the China, Japan and South Korea markets and released single page infographics summarising the research. The MPA presentation was part of a 2-part keynote which also included a presentation by former Australian PM Kevin Rudd, and head of the Asia Society Policy Institute on current and future U.S.-China relations.

On November 8, MPA supported a day of China film industry forums – 'China and the World: Updates and Market Trends' – hosted by UCFTI and the Hollywood Reporter at the American Film Market. Session topics included 'Shooting Films in China', with new China Film Co-production Corporation (CFCC) head Lui Chun, producer David Lee and Sony Pictures' Carrie Wong, moderated by Artisan Gateway's Rance Pow. Another looked at the current streaming market in China, new players in the market and how the Chinese and U.S. streaming companies might operate side by side in the global market. The panel featured East West Bank's Bennett Pozil, Smart Cinema's Jack Gao, MPA China's William Feng, and was moderated by Stephen Saltzman from Paul Hastings LLP.

On November 9, MPA joined with the China Film Co-production Corporation, the Hollywood Reporter and the U.S.-China Film & Television Industry Expo to host the Golden Screen Awards. The Awards recognises the most recent co-productions between China and the international film industry, along with the filmmakers and companies that have contributed significantly to the ongoing and successful relationship between the U.S. and Chinese film industries. The Awards were held at the JW Marriot L.A. Live Diamond Ballroom, were hosted by actor/comedian Kevin Pollack and featured appearances by actors John Savage and Jane Seymour, along with high profile stars and producers from China. *THE COMPOSER*, co-produced by China and Kazakhstan, was awarded four gongs including Best Co-Production Film, Best Leading Actor, Best Leading Actress and Best Music. *THE COMPOSER* is a moving drama that follows the true-life story of one of China's greatest composers, Xian Xinghai. It illustrates the friendship between Xian Xinghai, who was stranded in Kazakhstan's Almaty after the Soviet Union was invaded by Nazi Germany in 1941 and Kazakh composer Bakhitzhan Baykadamov, who provided Xian with a home despite not knowing his true identity. There Xian put down roots and composed some of his most famous works, including symphonies *Liberation of the Nation* and *Sacred War*, and the suites *Red All Over the River* and

CHINA MARKET IN FOCUS DURING AFM & ASIA SOCIETY EVENTS (cont'd)

Chinese Rhapsody for wind and strings. During the award ceremony, in acknowledgement of his contribution made to the advancement of the relationship between the U.S. and Chinese screen industries over the last twenty one years, Mike Ellis was presented with the 'Outstanding Contribution and Leadership Award'.

On November 15, MPA hosted the China International Co-production Film Screenings at Downtown Independent cinemas in Los Angeles. Co-production titles included WHITE SNAKE, THE COMPOSER (winner of 4 awards at the Golden Screen Awards), MY PEOPLE, MY COUNTRY, THE CAPTAIN and THE BRAVEST. ■



Above: (L-R) Stephen Saltzman, Chair of the Asia Entertainment and Media practice of Paul Hastings LLP, moderating the panel featuring **Jack Gao**, CEO of Smart Cinema; **Bennett Pozil**, Executive Vice President of East West Bank; & **William Feng** of MPA China.



Above: (L-R) Rance Pow from Artisan Gateway, moderating the session featuring **Carrie Wong**, Head, Local Production Film & TV, Greater China, Sony Pictures; **Lui Chen**, Head of China Film Co-production Corporation (CFCC); and **David Lee**, Producer, Leeding Media.



Above: (L-R) William Quan, Founder & CEO of Super Equilibrium Digital Media; **Haichen (Sum) Huang**, Co-founder of XG Media; **Bennett Pozil**, East West Bank Executive Vice President; **Guneet Monga**, Producer & CEO of Sikhya Entertainment; **Jing Cao**, Counsel of O'Melveny & Myers; **Patrick Frater**, Asia Editor from Variety at the opening panel at the 2019 U.S.-Asia Entertainment Summit, discussing the challenges and opportunities of accessing the world's largest markets.



Above: Mike Ellis, MPA; **Janet Yang**, Founder & President Janet Yang Productions; **The Honourable Kevin Rudd**, former Prime Minister of Australia and President Asia Society Policy Institute; at the 2019 Asia Society's U.S.-Asia Entertainment Summit.



Above: Mike Ellis, President and Managing Director Asia Pacific, MPA; opening the 2019 Asia Society's U.S.-Asia Entertainment Summit with a keynote presentation on the state of the film and television industry in the Asia Pacific region.



Above: Mike Ellis, MPA, **Stephen Jenner**, MPA, **The Honorable Kevin Rudd**, former Australian Prime Minister and President Asia Society Policy Institute; & **William Feng**, MPA China at the 2019 Asia Society's U.S.-Asia Entertainment Summit.

CHINA MARKET IN FOCUS DURING AFM & ASIA SOCIETY EVENTS (cont'd)



Above: Actor-comedian **Kevin Pollak** (*THE MARVELOUS MRS. MAISEL*, *BILLIONS*), entertaining guests with his antics as host of the 2019 Golden Screen Awards.



Above: The ever-radiant actress, **Jane Seymour** (*THE KOMINSKY METHOD*), graced the 2019 Golden Screen Awards as co-host, alongside **Kevin Pollack**.



Above: *THE DEER HUNTER*'s **John Savage** delivers remarks at the 2019 Golden Screen Awards.



Above: (L-R) **Iris Wang**, producer of *THE COMPOSER*; **Bianca Chen**, founder and CEO of UCFTI Expo; (unidentified); **Mike Ellis**, MPA; **Belle Avery**, Producer of Chinese-American co-production, *THE MEG*; **Andre Morgan**, co-founder of the American Film Market & US/China based producer, at the 2019 Golden Screen Awards.



Above: **William Feng** of MPA, China with guest at the 2019 Golden Screen Awards.



Above: (L-R) Kazakhstan actress **Aruzhan Jazilbekova** of the movie *THE COMPOSER*, **Bianca Chen**, founder and CEO of UCFTI Expo; **Iris Wang**, producer of *THE COMPOSER*; Winner of the Best Music Award for the movie *THE COMPOSER*, **Lee Dongjun** at the 2019 Golden Screen Awards.



Above: **Chris Ortman**, MPA, **David Lee**, Producer Leeding Media, **Casey Wu**, **Mike Ellis**, MPA, **Stephen Jenner**, MPA.

CHINA MARKET IN FOCUS DURING AFM & ASIA SOCIETY EVENTS (cont'd)



Above: Xue Xiaolu, Writer/Director (FINDING MR RIGHT, OCEAN HEAVEN, THE WHISTLEBLOWER) accepting Best Director FOR MY PEOPLE, MY COUNTRY.



Above: Actress Sophia Cai of THE MEG, accepts the Best Supporting Actress Award at the 2019 Golden Screen Awards.



Above: Gillian Zhao, Executive Vice President & Managing Director for Warner Brothers; accepting the International Cooperation Spirit Award at the 2019 Golden Screen Awards.

2019 GOLDEN SCREEN AWARDS WINNERS

BEST FEATURE FILM

PARASITE (GISAENGCHUNG)

Directed by Bong Joon-ho

Produced by Kwak Sin-Ae, Moon Yang-Kwon, Jang Young-Hwan

Best Co-Production Film

THE COMPOSER

Best Original Animated Feature Film

ABOMINABLE

Best Adapted Animated Feature Film

WHITE SNAKE

Best Screenplay

Cat Kwan for LINE WALKER 2

Best Director

Chen Kaige, Zhang Yibai, Guan Hu, Xue Xiaolu, Xu Zheng, Ning Hao, Wen Muye for MY PEOPLE, MY COUNTRY

Best Cinematography

Yao Hung-I; Dong Jinsong; David Chizallet for LONG DAY'S JOURNEY INTO NIGHT

Best Visual Effects

Guoyu Pan for THE CAPTAIN

Best Music

Lee Dongjun for THE COMPOSER

Best Actor in Leading Role

Hu Jun for THE COMPOSER

Best Actor in Supporting Role

Francis Ng for LINE WALKER 2

Best Actress in Leading Role

Aruzhan Jazilbekova for THE COMPOSER

Best Actress in Supporting Role

Li Qin for THE CAPTAIN

Outstanding Contribution & Leadership Award

Mike Ellis

International Cooperation Spirit Award

Gillian Zhao

Honorary Cooperation Films

POKÉMON DETECTIVE PIKACHU (Warner Bros.)

FAST & FURIOUS PRESENTS: HOBBS & SHAW (Universal)

GEMINI MAN (Paramount)

SPIDER-MAN: FAR FROM HOME (Sony Pictures)

HAINAN ISLAND FILM FESTIVAL PITCHES REGIONAL FILM HUB

On December 2, the China Film Producers' Association hosted the International Film Producers' Forum during the 2nd Hainan Island International Film Festival (HIIFF). Hainan was designated China's 12th Free-Trade Zone by President Xi Jinping in April last year to mark the 40th anniversary of the country's reform policy. Hainan has a geographical advantage that can connect China with Southeast Asia,

which also ties in with China's Belt and Road Initiative, where Hainan will be an important node on the so-called 'Maritime Silk Road'. During the producers' forum, MPA gave a keynote presentation on the state of the film industry in China and the wider Asia Pacific region, and noted the potential for further co-production in the region. ■

FICCI & CREATIVE FIRST PRESENTS FAST TRACK INDIA

On September 5, MPA hosted 'Fast Track India Creative Digital Economy Forum' with partners CreativeFirst and FICCI in Mumbai. The event drew a wide number of leading experts from the video on demand sector to discuss the status of the industry and project future trends. The special address was delivered by Shri. Kaustubh Dhavse, Joint Secretary & (OSD) to the Chief Minister, Government

of Maharashtra, who made encouraging remarks about the government's support for the VOD industry: "One of the important tasks the government will do is to enable ease of doing business for OTT and VOD platforms." CreativeFirst also supported the launch of a new report by KPMG on current trends in the streaming video industry. According to the research, it is estimated that India will account for more than 500 million users of online video by 2023, positioning India as the second largest market for VOD after China. Video will likewise account for more than 77 percent of all internet traffic in India by 2022. Around 200 industry, government representatives and members of the media attended. ■



Left: Representatives attending 'Fast Track India', launch the KPMG report 'Unravelling The Digital Video Consumer; Looking through the viewer lens'. **(L-R)** Girish Menon, Partner & Head Media & Entertainment, KPMG in India; MPA's Stephen Jenner; Ashish Kulkarni, FICCI; Shri. Kaustubh Dhavse, Joint Secretary & OSD to the Chief Minister, Government of Maharashtra; Ali Hussein, Chief Operating Officer, Eros Digital; Uday Singh, India Representative, MPA; MPA's Alistair Jennings; Lori Flekser, Executive Director, Creative Content Australia

CREATIVE FIRST INVITES US BEHIND THE SCENES

Film and television commentary website, Creative First, took the step this year to go behind the scenes of the vast screen industry in India to share some of the stories of those highly skilled practitioners helping to create some of the highest quality content to appear on local and international screens. One example saw the Creative First team catching up with composer Alokandana Dasgupta to talk

about her process of composing soundtracks for such films as SACRED GAMES. In another interview, leading sound designer Anish John, took us into his world creating soundscapes for feature films A MILLION DOLLAR ARM, SOMETHING LIKE SUMMER or the highly awarded NEWTON, which was awarded Best Screenplay and Best Performance by an Actor at the Asia Pacific Screen Awards. This year, Creative First partnered with FICCI Frames to deliver a comprehensive read out of the key panel discussions, offering daily roundups, interviews with experts and speaker profiles. The organisation partnered with FICCI on the Fast Track Creative Digital Economy Forum, focusing on the dynamic, curated online video sector, which is booming in India. Creative First also launched a special Screen Density Report, prepared by Deloitte, along with the support of the MPA and many of the major U.S. studios.

Check out the website at creativefirst.film. ■

Left: Indian Music Composer (SACRED GAMES), Alokandana Dasgupta.



INDONESIA

STREAMING VIDEO IN FOCUS DURING FILM FINANCING MARKET

On September 20 we partnered with the Film Producers' Association (APROFI) to host the Fast Track Indonesia Creative Digital Economy Forum, with support from the Creative Economy Agency (BEKRAF) and the Indonesian Film Board (BPI). The event was hosted as part of Akatara Film Market and Financing Forum,

which also involved this year's Asia Content Business Summit. The forum featured a deep dive into the online video sector in Indonesia involving representatives from various VOD services, producers and government agencies. The forum assessed the rapidly changing online video landscape, the evolving relationship

STREAMING VIDEO IN FOCUS DURING FILM FINANCING MARKET (cont'd)

between producer and platform and the investment opportunities for the future. The event featured a guest appearance by the Chair of the Creative Economy Agency, Triawan

Munef, who spoke about plans to introduce a new national production incentive to attract international productions to shoot in Indonesia. ■



Above: Participants and mentors at the 2019 Fast Track Indonesia, hosted during Akatara, including front row: **Stephen Jenner**, MPA, **Nora Mediana**, Managing Director, Moxienotion, **Mike Wiluan**, CEO - Infinite Studios, **Triawan Munaf**, Chair of BEKRAF, **Kimberley James Yung**, HBO Asia, **Shanty Harmayn**, Chief Executive, Base Entertainment, **Reza Servia**, Producer, StarVision Plus, **Sakti Parantean**, Co-Managing Director, Fremantle Australia. **2nd row 2nd from right:** **Linda Gozali**, Producer, MAGMA Entertainment & Chair, APROFI, **3rd from right:** **Andi Boediman**, CEO, Ideosource Entertainment, **4th from right:** **Robert Ronny**, Writer, Director & Producer, Legacy Pictures.

MPA HOSTS LONG FORM TELEVISION MASTERCLASS



On October 17, MPA partnered with the Producers' Association to host a film seminar as part of the Indonesia Contemporary Art & Design (ICAD) forum. Guest speaker Kimberley James, producer at HBO Asia, was organised to present a masterclass on production for series television, along with special guest Mouly Surya, director of award-winning *MARLINA THE MURDERER IN FOUR ACTS*, to make a presentation on feature film screenwriting. ■

Left: Kimberley James, HBO Asia; presenting the masterclass with moderator **Salman Aristo** at the ICAD forum, Jakarta.



Above: Director of the award-winning drama film *MARLINA THE MURDERER IN FOUR ACTS*, **Mouly Surya**, also presented at the ICAD forum along with **Linda Gozali**, Producer, MAGMA Entertainment & Chair, APROFI, forum moderator.



Above: Indonesia Contemporary Art & Design (ICAD) forum 2019.

INDONESIA'S #1 PIRACY WEBSITE INDOXXI CLOSED DOWN

The end of the year brought good news for the creative community in Indonesia, with news that the country's most notorious piracy website, IndoXXI, would close down on January 1, 2020. The announcement followed intensive advocacy by the MPA, including requests to

block the website and its various domains in Indonesia through available site-blocking measures. The MPA has previously sought to block the piracy website both in Australia and Malaysia with success. IndoXXI was well known for making available - without the authority

INDONESIA'S #1 PIRACY WEBSITE INDOXXI CLOSED DOWN (cont'd)

of the rights holders - numerous films and television shows, including many MPA member studio titles, to users in Indonesia and around the world. The administrator of IndoXXI posted

an announcement on the piracy website's home page acknowledging that it would cease operations in order "to support the country's creative industry." ■

JAPAN

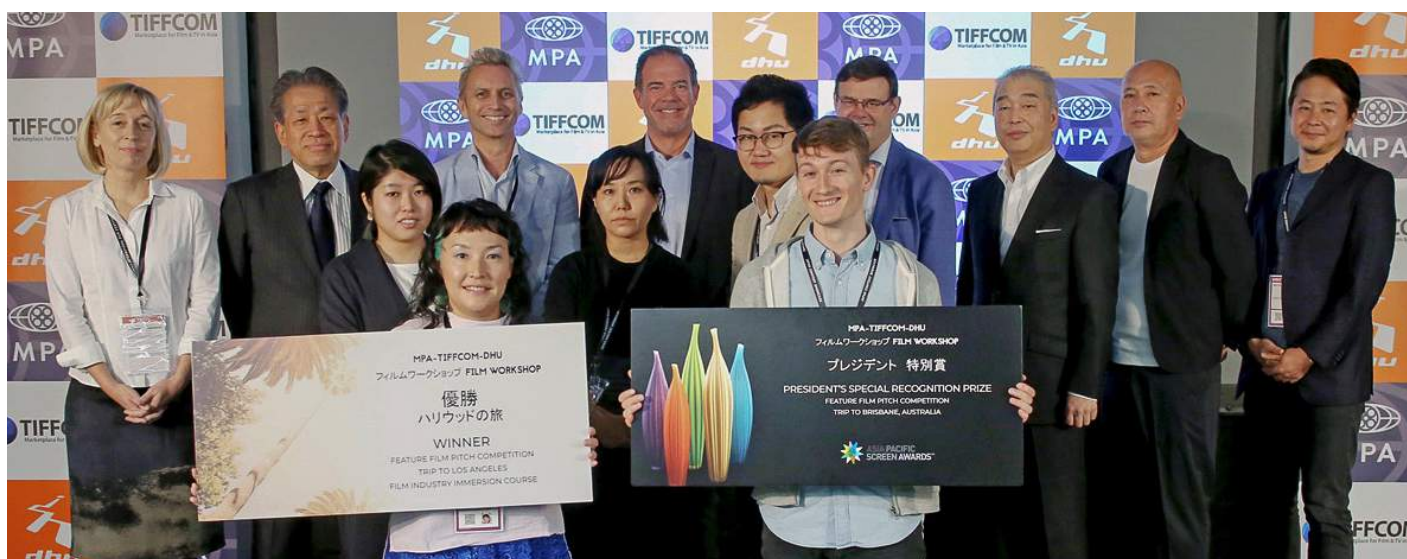
MPA HOSTS PRODUCTION-FOCUSED FILM WORKSHOP DURING TOKYO FILM MARKET

On October 23, we hosted Jon Kuyper (MAD MAX: FURY ROAD, THE GREAT GATSBY, THE HOBBIT, THE LAST FACE) to give a masterclass at our MPA film workshop, in partnership with the Tokyo Film Market (TIFFCOM) and Digital Hollywood University (DHU). Jon is an experienced studio, independent and line producer, a magician with budgets and scheduling and has collaborated with some of the best filmmakers in the business - George Miller, Baz Luhrmann, Peter Jackson and Sean Penn, just to name a few.

Jon has just completed TV series RAISED BY WOLVES for Ridley Scott, a year in the making TV and set for distribution on HBO

Max. He delivered an accessible masterclass on making a production fit the budget to an audience of around 150 filmmakers and film students from DHU. Jon also joined local Japanese filmmakers, director Takehiko Shinjo, director and cinematographer Jun Ohshima, along with the head of the Venice Production Bridge, Pascal Diot, to judge a feature film pitch competition. Five finalists from fifty entries battled it out for a first prize visit to Los Angeles to take part in a Global Film & Television Immersion Course (won by Satsuki Okawa for THE DESK JOCKEY DETECTIVE AND THE SEVEN SLAYINGS), and runner up prize, a visit to Brisbane, Australia to attend the Asia

Below: Jon Kuyper, Independent Producer, with winner **Satsuki Okawa** and runner up **Jon Hill**, at the MPA film workshop. Also in this picture - **Liz Shackleton**, Asia Correspondent for Screen Daily; **Stephen Jenner**, VP of Communications, MPA Asia Pacific; **Pascal Diot**, Head of the Venice Production Bridge; **Takehiko Shinjo**, Director; **Jun Ohshima**, director and cinematographer.



Above: Jon Kuyper presents his masterclass 'Making your Production Fit your Budget' at the MPA film workshop, in partnership with the Tokyo Film Market (TIFFCOM) and Digital Hollywood University (DHU) in Japan.



Above: Jon Kuyper with local Japanese filmmakers - director **Takehiko Shinjo** and director and cinematographer **Jun Ohshima**, deliberating the winner and runner up at the MPA film workshop.

MPA HOSTS PRODUCTION-FOCUSED FILM WORKSHOP DURING TOKYO FILM MARKET (cont'd)

Pacific Screen Awards (won by Jon Hill for *THE RIVER AT NIGHT*). This is the sixth such film workshop hosted by the MPA during the Tokyo International Film Festival.

Screen International wrote up the film workshop in advance of the event, while their Asia correspondent Liz Shackleton wrote a piece on Jon's presentation. The event was an opportunity to push for better production

incentives in Japan. Jon Kuyper, an expert on incentive programs in the U.S., Canada, UK, Australia, NZ and South Africa, was able to share important insights as regards working with government and industry during his visit. These film workshops provide MPA with the dual impact of high profile outreach along with expert input into our advocacy priorities. ■

EXPERT SPEAKERS ENDORSE SITE-BLOCKING FOR JAPAN AT MPA SEMINAR

Below: Special guest speaker **Dr. José Antonio Sanmartín** from the Spanish law firm Hoyng Rokh Monegier addressing deep-rooted human rights concerns of the Japanese Ministry of Internal Communications (Somusho) at the 32nd Tokyo International Film Festival (TIFF).

On October 30, an amphitheatre filled with Japanese lawmakers, government officials, academics, filmmakers, and industry representatives participated in the 9th MPA Seminar as part of the 32nd Tokyo International Film Festival (TIFF). The seminar focused on copyright contribution to the Japanese economy, the remaining scope of the

piracy dilemma in Japan, and consideration of site-blocking as an effective and balanced mechanism to combat piracy and nurture the contribution of creative industries to the Japanese economy.

Specifically, in the 'Economic Contribution of the Japanese Film and Television Economy' study released that day by Mitsubishi Research Institute, attendees learned that the film and television industry in Japan generated a total economic contribution of USD\$125.8 billion (JPY¥13,705.2 billion) in 2018, an estimated 21% growth compared to a similar report researched in 2014, supported a total of 520,839 jobs, a total tax contribution of USD\$12.55 billion (JPY¥1,366.9 billion) and an overall accounting for 1.25% of Japan's GDP.

However, in 'Benchmarking and Tracking Online Film & TV Piracy in Japan', study authors Photonic System Solutions found that today



Above: Speakers and special guests attend the MPA Seminar during the Tokyo International Film Festival. **(Front Row, L-R)** Marc Fuoti, Japan and International Motion Picture Copyright Association, Inc.; **Ms. Mika Takagi**, Director of Media and Content Industry Division, Commerce and Information Policy Bureau, Ministry of Economy, Trade and Industry; **Hon. Shintaro Itoh**, Member of the House of Representatives; **Hiroyasu Ando**, Chairman, Tokyo International Film Festival (TIFF); **Hon. Akira Amari**, Member of the House of Representatives; **Tomohiro Tohyama**, Attorney-at-law, Partner, TMI Associates; **Ms. Izumi Hayashi**, Attorney-At Law, partner, Sakurazaka Law Offices; **Prof. Eriko Watanabe**, Associate Professor, University of Electro-Communications; **Hiroki Mitsumata**, Secretary-General, Secretariat of Intellectual Property Strategy Headquarters, the Cabinet Office. **(Back Row, L-R)** Hideyuki Sato, Director of Strategic Planning & Operations Sales, Twentieth Century Fox Japan, Inc.; **Archie Meguro**, Vice President and General Manager, Studio and Franchise Management, Japan Music/Live Entertainment/DCVI, North Asia; **Mike Ellis**, President and Managing Director, Asia Pacific, MPA; **Michael Schlesinger**, Vice President & Regional Legal Counsel, Asia Pacific, MPA; **Dr. José Antonio Sanmartín**, Attorney-at-law, founding member and partner, Madrid office of Hoyng Rokh Monegier; **Yoshitaka Sugihara**, Director/Head of Public Policy, Japan, Netflix; **Prof. Takeshi Maeda**, Associate Professor of Graduate School of Law, Kobe University; **Hiroki Mitsumata**, Secretary-General, Secretariat of Intellectual Property Strategy Headquarters, the Cabinet Office.

EXPERT SPEAKERS ENDORSE SITE-BLOCKING FOR JAPAN AT MPA SEMINAR (cont'd)

there remain 340 million monthly visits to the top 624 piracy sites in Japan, accounting for 40 million hours every month spent by Japanese people on these illegal sites, with the time spent per user increasing. MPA representatives said the studies present a sobering reminder that a flourishing creative ecosystem cannot be taken for granted and must be nurtured and protected and that site-blocking will be a necessary tool for Japan to reduce infringement and increase adoption of legal services.

Special guest speaker Dr. José Antonio Sanmartin from the Spanish law firm Hoyng Rokh Monegier addressed deep-rooted human rights concerns of the Japanese Ministry of Internal Communications (Somusho), arguing that according to European practice, site-blocking is permissible as an appropriate balance between rights of the author and

the rights of citizens to enjoy secrecy of communications and freedom of expression. Dr. Sanmartin emphasized that in Europe, a “three step test” has been adopted such that because the interference with fundamental rights is through a sufficiently precise law, is based on a pressing social need, and aims to protect legitimate rights, site-blocking is permissible. Dr. Sanmartin further emphasised that site-blocking is the most effective remedy against copyright infringement and that its introduction to Japan should be seriously considered.

The Seminar was the culmination of activities of the MPA surrounding or scheduled around the TIFF, including annual sponsorship of the Contemporary American Film Showcase screenings at the National Film Archive of Japan. ■

TOM YODA RECEIVES MPA APAC CREATIVITY AWARD



Left: MPA's Mike Ellis presented **Tatsumi (Tom) Yoda**, Chairman of GAGA Corporation, with the MPA APAC Creativity Award, for his outstanding contribution to promoting & protecting the screen community in the Asia Pacific.

MALAYSIA

CURATED ONLINE CONTENT FORUM HAILS GOOD NEWS FOR FILMMAKERS

In 2019, our Fast Track Creative Digital Economy Forum series focused on the video-on-demand sector, targeting 6 markets – Malaysia, Thailand, India and Indonesia.

On July 31, MPA hosted the Malaysia Fast Track Creative Digital Economy Forum with partners the Ministry of Communications and Multimedia (MCMC) and Wildsnapper TV and an audience including filmmakers, regulators, government officials and media. The forum was opened

by Dato Hans Isaac, the recently appointed Chairman of FINAS, the Ministry mandated to administer the film industry, who spoke passionately about combating piracy. With him, Nur Sulyna Abdullah, Chief Transformation Officer, MCMC, promoted a soft-touch regulation of the OTT sector. Ms Abdullah has since taken up a position with Netflix.

The first of three sessions looked to identify the current commercial online video

CURATED ONLINE CONTENT FORUM HAILS GOOD NEWS FOR FILMMAKERS (cont'd)



Above: FINAS Chair, **Dato Hans Isaac**, delivers opening remarks at the Fast Track Creative Digital Economy Forum in Kuala Lumpur, Malaysia.



Above: (L-R) **Dinesh Ratnam**, Malaysia Country Manager, iflix; **Juliana Low**, Head of Content & Programming Viu; **Young Ming**, SVP iQiyi; **Johan Ishak**, CEO Television Networks, Media Prima; lay out the streaming video landscape during the first session of Fast Track.

market, available services and future trends. Contributions were invited from Malaysia-based regional VOD service provider iflix, Malaysian broadcaster/cable TV/online service provider Media Prima, HK-based regional VOD service Viu and China goliath VOD service iQiyi, which recently announced it had surpassed over 100 million subscribers, and would be expanding across Southeast Asia.

A second session took the filmmaker's view, looking at program case studies and future opportunities for the production sector. Senior industry executives from the Malaysian, Australian and Singaporean production sector, including representatives from HBO Asia, iflix, and NBCU-owned Matchbox Pictures, reviewed how well the production community has adapted to doing business with the VOD industry and how business might adjust their strategies to making the most of emerging production and distribution channels offered by VOD services.

The final session looked at opportunities and challenges for growing the online video ecosystem and outlined a blueprint for the future. Representatives from local VOD services dimsum and Astro joined with experienced producers and MCMC for a considered discussion on how best to mitigate piracy and how innovation could be incentivised through soft-touch regulation. ■



Above: (L-R) **Juliana Low**, Head of Content & Programming Viu; **Young Ming**, SVP iQiyi; **Nur Sulyna Abdullah**, former Chief Transformation Officer of the MCMC (now Netflix); **Stephen Jenner**, VP Communications, MPA Asia Pacific; **Johan Ishak**, CEO Television Networks, Media Prima; **Dinesh Ratnam**, Malaysia Country Manager, iflix; **Rizal Zulkapli**, Editor and News Anchor, Astro Awani; **Zabrina Fernandez** & **Joanna Lee**, Wildsnapper TV.

CURATED ONLINE CONTENT FORUM HAILS GOOD NEWS FOR FILMMAKERS (cont'd)



Above: (L-R) Matt Vitins, COO, Matchbox Pictures (Australia); **Marc Francis**, Chief Content Officer, iflix; **Jessica Kam**, SVP Original Production at HBO Asia; Actress **Iman Corinne Adrienne**; and **Zainir Aminullah**, Ideate Media; progress of the production community in adapting to doing business with the VOD industry.

Above: (L-R) Matt Vitins, COO, Matchbox Pictures (Australia); **Jessica Kam**, SVP Original Production at HBO Asia; **Anna Har**, filmmaker and co-founder of Freedom Films; **Marc Francis**, iflix; and **Zainir Aminullah**, Ideate Media.

NEW ZEALAND

MPA SUPPORTS 'POWER OF INCLUSION' SUMMIT

On October 3 & 4, the MPA participated in the 'Power of Inclusion' summit, a two-day event focused on representation, belonging and inclusion in today's screen, entertainment and technology landscape.

The event was hosted by the New Zealand Film Commission, and Women in Film and Television International, and featured keynote remarks from Prime Minister Jacinda Arden, who thanked MPA for its support of the event.

The MPA Scholarship program enabled around 130 emerging filmmakers from disadvantaged backgrounds and under-represented communities to attend 'The Power of Inclusion' as fully registered delegates, network with filmmakers, producers and network executives from NZ and abroad as well as their compatriots, learn from those at the top of their game and to have their eyes opened to the global industry. The program proved extremely popular and was oversubscribed within days of its promotion.

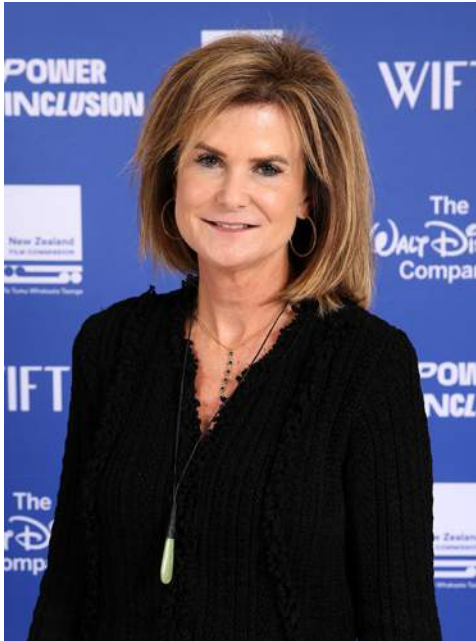
On October 3, Gail MacKinnon moderated 'Doing Business in New Zealand', a one-hour session for international producers on working in New Zealand, covering topics such as incentives, locations and production crews. The panellists included: Jon Landau, Academy Award-winning Producer (AVATAR, TITANIC), Brigitte Yorke – Producer (AVATAR), Amanda Walker, Producer (MORTAL ENGINES, THE HOBBIT Trilogy) and Tainui Stephens, Producer (THE DEAD LANDS).

PM Jacinda Arden has expressed support of the 10-year Screen Sector Strategy and a long-term commitment to production incentives. ■



Above: Prime Minister of New Zealand, Jacinda Arden, delivering keynote remarks at the 'Power of Inclusion' summit in New Zealand.

MPA SUPPORTS 'POWER OF INCLUSION' SUMMIT (cont'd)



Above: Gail MacKinnon, Senior Executive Vice President, Global Policy & Government Affairs, MPA, moderating 'Doing Business in New Zealand'.



Above: Jon Landau, Academy Award-winning Producer (AVATAR, TITANIC), speaking during the 'Doing Business in New Zealand' session for international producers at the 'Power of Inclusion' summit in New Zealand.



Above: Representatives of the 130 emerging filmmakers from disadvantaged backgrounds and under-represented communities attending the 2019 'Power of Inclusion' summit as part of the MPA Scholarship Program in support of the event.

FILM, TV & MUSIC INDUSTRIES CONVENE COPYRIGHT SYMPOSIUM

On October 24, the ANZSA, Recorded Music NZ, Sky TV and TVNZ came together to host the New Zealand Copyright Seminar in Wellington. The event welcomed businesses, government representatives and leading copyright experts to explore copyright's role in enhancing NZ's economic, cultural and social wellbeing. Speakers including the award-winning novelist Paula Morris, Becky White from leading tech company Xero and

Adam Holt from Universal Music NZ shared their first-hand experiences regarding copyright, their views on site-blocking and safe harbour. At the invitation of ANZSA, leading Madrid-based copyright lawyer José Antonio Sanmartin shared insights into how Europe is working to establish a regulatory framework whereby digital platforms take a proactive role in combating infringement. ■

ANZSA HOSTS CONNECTING AUDIENCES IN A CHANGING WORLD



Photo Credit: Tareq Branney

On November 20, ANZSA's Paul Muller moderated an engaging discussion on 'Distribution 2.0 - How to Connect with Audiences in a Changing World', at the 2019 Screen Production & Development Association of New Zealand (SPADA) Conference, in Auckland, New Zealand.

Speakers included Jill Macnab – General Manager at Vendetta Films, Debra Richards – Director, Production Policy, APAC at Netflix, Nigel Forsyth – General Manager, Sales and Acquisitions, StudioCanal and Andrew Cozens – Marketing & Sales Executive at Madman Entertainment NZ. ■

Left: (L-R) Andrew Cozens, Marketing & Sales Executive at Madman Entertainment NZ; **Debra Richards**, Director, Production Policy, APAC, Netflix; **Nigel Forsyth**, General Manager, Sales and Acquisitions, StudioCanal; **Jill Macnab**, General Manager, Vendetta Films; **Paul Muller**, Australia New Zealand Screen Association, discuss evolving distribution options at 2019 Screen Production & Development Association of New Zealand (SPADA) Conference, in Auckland, New Zealand.

PHILIPPINES

PHILIPPINES ANNOUNCES TWIN FINANCIAL INCENTIVES

In October, during the Busan International Film Festival's Asian Film Market, the Film Development Council of the Philippines (FDCP) launched a package of measures intended to facilitate international co-productions and location shooting in the country. This included the creation of a new structure known as Film Philippines which will be run under the aegis of the FDCP and will be headed by executive director David Fabros. The changes follow long

Below: The Philippines offers exotic locations.



term advocacy from MPA to encourage local incentives to attract offshore production to the Philippines.

Under the new Film Location Incentive Program (FLIP), feature films of any genre, television series, and web content are all eligible for rebate, provided that the production is a partnership with a registered Philippine line producer.

Alternatively, projects can apply to the just-launched International Co-Production Fund (ICOF). Feature length live action, documentary or animation films become eligible if they sign a co-production deal with a certified Philippine producer or production company.

Eligible projects with a minimum production expenditure of USD\$155,000 (PHP 8 million) qualify for the incentives and the fund. On approval, between 10% and 40% of qualifying production spend may be rebated through either FLIP or ICOF. There is maximum rebate payment of USD\$193,000 (PHP 10 million). Eligible spending criteria for both schemes includes: artist and technician fees; equipment rental; crew; film permits; accommodation; transport and food expenses. Productions can receive a provisional decision from Film Philippines within four months of application and the first qualifying spend is required to be within six months of approval.

Once all grants are approved and the production is completed, the producer needs to

PHILIPPINES ANNOUNCES TWIN FINANCIAL INCENTIVES (cont'd)

give on screen acknowledgement to the FDCP, supply a DVD of the final work, promotional material and five years of non-commercial rights for theatrical public screenings. Both schemes will go live from January, 2020. The sums involved are small when compared

with major filming destinations such as Australia, New Zealand, Canada and the U.K., notwithstanding that production costs in the Philippines may likewise be a small fraction of English-language territories. ■

SOUTH KOREA

YOUNG FILMMAKERS FROM PAKISTAN, THAILAND & MALAYSIA TOP PITCH COMP



Above: Busan International Film Festival Jury Chair **Mike Figgis** and multi award-winning Bangladeshi filmmaker & MPA APSA Academy Film Fund recipient, **Mostofa Farooki**, present their masterclass at the AFA-MPA Film Workshop.

On October 10 & 11, MPA partnered with the Busan International Film Festival and the Asian Film Academy to host a film workshop, featuring guest speakers British filmmaker and BIFF Jury Chair Mike Figgis and Multi award-winning Bangladeshi filmmaker and MPA APSA Academy Film Fund recipient Mostofa Farooki. Korean producer Hanna Lee - a previous MPA APSA Academy Film Fund selection panellist - led the jury to pick the stand out pitch presentations.

Pakistani filmmaker Hamza Bangash won first place to receive the MPA five day film and television immersion course in Los Angeles next November for his thriller MARIAM. Haunted by unresolved grief, caretaker for her autistic younger brother and the only comfort to her divorced mother, Mariam has no choice but to bury her trauma. But as her thoughts twist into vivid hallucinations, she must choose whether to confront her grief or allow her nightmares to consume her.



Above: Emerging filmmakers from the Asian Film Academy class of 2019 pose with Indonesian film director **Mouly Surya** (MARLINA THE MURDERER IN FOUR ACTS) during the AFA-MPA Film Workshop in Busan.

YOUNG FILMMAKERS FROM PAKISTAN, THAILAND & MALAYSIA TOP PITCH COMP (cont'd)

Thai filmmaker, Noorahaya Lahtee, was awarded a trip to Australia to participate in the Asia Pacific Screen Awards (APSA). Her documentary, *BREAKING THE CYCLE*, takes a look at two young Thai filmmakers find their hope for democracy through Thanathorn Juangroongruangkit, a new politician who seeks to end the long-lasting cycle of coups d'état.

A second prize visit to the APSAs was awarded to Tan Ce Ding for his sci-fi dark comedy *THE GIRL AND THE FREEZER*, about a pair of 17-year old childhood friends attempting to carry out their first drug smuggling operation until they are interrupted by very lost female alien. ■



Above: Participants from the Asian Film Academy class of 2019 join MPA representatives following the AFA-MPA Film Workshop hosted during the Busan International Film Festival.

KOREAN FILM INDUSTRY GENERATED USD 18.45 BILLION IN 2018

The film and television industry in South Korea generated a total economic contribution of USD\$18.45 billion (51,181 Won) in 2018, an estimated 241% growth compared to a similar report researched in 2015, according to new research by Oxford Economics. The report also found that the industry supported a total of 315,400 jobs, and a total tax contribution of USD\$5.69 billion (6,260 Won). The direct contribution of the sector accounts for 0.4% of South Korea's total GDP.

The report was launched on December 12 during the 2019 COA International Copyright Seminar, held at the Grand Hilton, Seoul. The event follows the September announcement by the Korean Government of its plans to further stimulate the local content sector as it transitions to 5G connectivity. The government is confident of meeting the potential of the Hallyu (Korean Wave) export market, building on the USD\$13.4 billion in export sales to the rest of the world.

The Copyright Overseas Promotion Association (COA) reported, "As the popularity of Korean

content increases daily, the 'Hallyu Wave' of Korean movies, TV shows, drama, music, and cartoons continues to spread globally. MPA's presentation of the data by Oxford Economics shows how critical it is to prevent piracy of our content exports".

With the growing prominence of the Korean industry, Jung-Seok Kim, Executive Director of the Korean Film Digital Distribution Association (KFDA), added that, "In order to continue to expand the 'commercial pie' of Korean films, we must continue to build partnerships with global entities to unite on best practices and protection of our markets."

Movie Producer, MPA APSA Academy Film Fund jury member, and current Bucheon International Fantastic Film Festival (BIFAN) & Seoul International Women's film Festival (SIWFF) Executive Committee Member, Young Kim, also stressed that, "Piracy prevention and global partnerships ensure an environment in which those who are creating and producing new and brave stories are able to fulfil their potential and vision to the fullest". ■

KOREAN FILM INDUSTRY GENERATED USD 18.45 BILLION IN 2018 (cont'd)



Above: Film and television industry representatives, including 4th from the left, **Jung Hyeok Kwo**, President of Copyright Overseas Promotion Association (COA), 5th from left, **Sang Pil Ahn**, Senior Manager of Content Protection, MBC and 6th from left, **Bo Son**, General Manager MPA Korea, launch Oxford Economics Economic Contribution of the Film and Television Industries in South Korea 2018.

THAILAND

THAI GOVERNMENT AGENCIES HOST ONLINE CONTENT FORUM WITH MPA

On Aug 1, the Electronic Transactions Development Authority (ETDA) and the Office of the National Broadcasting and Telecommunications Commission (NBTC) partnered with MPA to host the 'Thailand Fast Track Creative Digital Economy' forum, presenting to an audience including officials from the Ministry of Culture (MIC), filmmakers, regulators, government officials and media.

In the first session on the VOD landscape, representatives from VOD services Viu, iflix and iQiyi agreed that the Thai VOD industry was still in a development stage and offered great potential for a number of players to compete with unique propositions in the market.

The second session included detailed presentations from senior producers from Singapore's Infinite Studios, Australia's



Above: (L-R) **Chalermchatri Yukol**, Program Director, VIU & Thai Film Director Association representative; **Artima (Kimmy) Suraphongchai**, Thailand Country Manager, iflix; **Young Ming**, SVP iQiyi; **Kong Rithdee**, Life Editor, Bangkok Post - presenting the first session at the Fast Track Creative Digital Economy Forum, Thailand, 2019.

THAI GOVERNMENT AGENCIES HOST ONLINE CONTENT FORUM WITH MPA (cont'd)



Above: MPA's Stephen Jenner delivers opening remarks.



Left: (L-R) Stephen Jenner, MPA; James Cheatley, Regional Director of Operations, Asia Pacific, MPA; Asst. Prof. Dr. Pakdee Manaves, Deputy Secretary General, National Broadcasting and Telecommunications Commission Of Thailand (NBTC); Jennifer Batty, Chief Content Officer, HOOQ; Dr. Soranun Jiwasurat, Deputy Executive Director, ETDA.

Matchbox Pictures, and local production powerhouse GMM Studios, the foremost producer of screen content in Thailand.

The final session saw MPA moderate a session involving representatives from the two key ministries charged with regulating the OTT sector – ETDA and NBTC – joined by a regional content executive from HOOQ (which is co-owned by Singtel, WB and Sony) to cover topics such as piracy, ease of payments, classification, and global best practice regulation. ■

VIETNAM

FILMMAKERS EYE VIETNAM



On November 24, the cinema department invited MPA to the opening of the 21st Vietnam National Film Festival and to speak at a workshop on Vietnam as a location for international film production. International filmmaker guests included Polish filmmaker Krzysztof Zanussi, Korean breakout hit *PARASITE*'s production designer Lee Ha-jun the, and several Vietnamese government speakers. Mr Trần Nhất Hoàng (Deputy Director, Ministry of Culture, Sport and Tourism) opened the workshop by talking very positively about his experience as the Vietnam Government liaison on Warner Bros.' *KONG: SKULL ISLAND* (2017) and the need for incentives and film-friendly policies. Many localities previously chosen to shoot films have become destinations for local and foreign tourists such as Hạ Long Bay (Quảng Ninh Province), Phong Nha – Kẻ Bàng National Park (Quảng Bình Province) and Tràng An Complex (Ninh Bình Province). ■

Left: Deputy Minister of Culture, Sports and Tourism, Ta Quang Dong, delivering remarks at the 21st Vietnam National Film Festival.



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