

THE MPA ASIA-PACIFIC REPORTER

ISSUE JAN - DEC 2021

Promoting and Protecting
the Screen Community



MOTION PICTURE ASSOCIATION

Celebrating 100 Years

The Motion Picture Association's centennial reflects its enduring value and impact as the global voice of an industry whose ability to innovate has secured its role as an iconic driver of economic growth and cultural change. Throughout a century marked by dramatic global change, the Motion Picture Association has consistently advocated on behalf of the entertainment industry and its workers. It has been committed to protecting content creators and ensuring that all voices are represented in that content. While it commemorates the past century's many historic milestones, the Motion Picture Association is looking ahead to a new era of growth and innovation for the industry. That growth will support untold millions of jobs and create entertaining content that enables people to see the world in new and different ways. As it embarks on the next Creative Century, the Motion Picture Association is run today by a world-class senior leadership team that reflects the industry's increasing diversity around the world. ■

IN THIS ISSUE:

EVENTS

China	03
Japan	03
Asia Pacific Screen Academy	05
Asian Academy Creative Awards	05
VOD Research	07
Production	09
Copyright	17
Content Protection Outreach	18

RESEARCH, COMMENTARY AND PROFILE PIECES

Research	19
Commentary	19
Profile Pieces	20

DIGITAL COMMUNICATIONS

24

CHINA

We greatly value our long-term relationships with the Beijing International Film Festival and Shanghai International Film Festival. At SIFF, the Motion Picture Association hosted the 8th Global Film Industry Value Chain Development Forum as a roundtable event, involving high-level government and industry executives, and special video messages from James Cameron and Joe Russo. At BJIFF, the Motion

Picture Association was able to continue our close partnership on the Beijing Film Market's feature film pitch competition. The Motion Picture Association Grand Prize was presented to director Yao Qingtao for THE DOG DAYS ARE OVER, and the Motion Picture Association President's Special Recognition Prize was presented to director Zhao Simeng for GET BETTER DAY BY DAY. ■



Right: Pitch competition winners celebrate their achievements.



Above: The Motion Picture Association's William Feng hosts guests at the annual Motion Picture Association Film Night.



Above: The Motion Picture Association Grand Prize was presented to director Yao Qingtao for his film THE DOG DAYS ARE OVER.

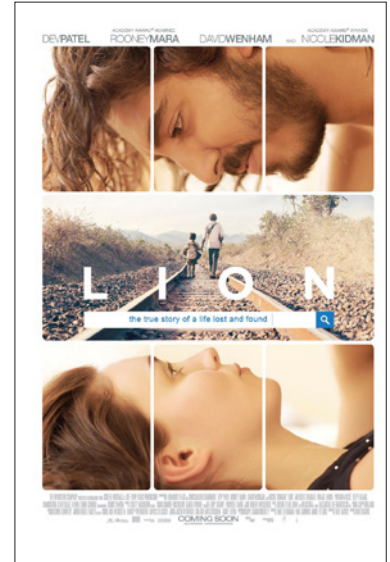
JAPAN

On November 1, the Motion Picture Association hosted a film workshop with the Tokyo Film Market (TIFFCOM) and Digital Hollywood University (DHU), with support from Screen International, inviting Academy Award-winning producer Emile Sherman

(THE KING'S SPEECH, LION, TOP OF THE LAKE, SHAME, WIDOWS & STATE OF THE UNION) presented a masterclass on his career as a filmmaker. The Motion Picture Association's annual pitch competition attracted a high calibre of participants where this year Japanese filmmakers Mayu Nakamura (THE MALE ME, THE FEMALE ME and MY GIRLFRIEND) and Sachiko Miyase (ANNA AND KOBAYASHI ARE HERE) won first place and runner-up prizes in the pitch competition. ■



Left: Academy Award-winning producer Emile Sherman shared insights from his stellar career with the Motion Picture Association's Stephen Jenner



Top left: THE KING'S SPEECH

Top centre: WIDOWS

Above: LION

Left: Winners **Mayu Nakamura** & **Sachiko Miyase** receive prizes for first place and runner-up in this year's highly competitive pitch competition.

JAPAN (cont'd)

On November 6, the Motion Picture Association joined the Tokyo International Film Festival to stage our highly visible policy discussion platform, the Motion Picture Association Seminar. This year, the Motion Picture Association engaged with the local government and industry constituents on the topic of how best to promote a healthy

and sustainable creative digital ecosystem for Japan and encouraged the adoption of site-blocking. Welcome remarks were made by Charles Rivkin – Chairman and CEO of the Motion Picture Association and Hiroyasu Ando – Chairman of the Tokyo International Film Festival. Presentations were made by Professor Eriko Watanabe from the University of Electro-Communications, Professor Graeme W. Austin from Melbourne University (Australia) and Victoria University (New Zealand), Professor Nobuharu Obinata from Kumamoto University and Ikuo Takahashi, Attorney at Law (Japan) Komazawa Legal Chambers. The Nikkei published an [interview](#) with guest speaker Professor Eriko Watanabe on the latest piracy landscape data in Japan which showed incremental 15% increases in streaming and P2P piracy, but exponential growth in online reading piracy. ■

Top left: Law Attorney **Ikuo Takahashi** from Komazawa Legal Chambers presenting on the case for site blocking in Japan.

Below: The Motion Picture Association Chairman & CEO **Charles Rivkin** delivers the welcome address.

Below right: Local government and industry guest speakers attend the Tokyo International Film Festival's key policy platform event presented by the Motion Picture Association.



ASIA PACIFIC SCREEN ACADEMY

In early November, the Asia Pacific Screen Academy convened an awards ceremony and a three-day Academy Forum to focus on the Asia Pacific filmmaking community. the Motion Picture Association's President & Managing Director for the Asia Pacific region, Belinda Lui recorded a virtual message to announce four recipients of the 2021 MPA APSA Academy Film Fund. The Film Fund has become highly respected by the region's leading filmmakers and attracts a high calibre of entries annually. The 2021 MPA APSA Academy Film Fund received a total of 119 feature-length projects from 94 APSA academy members. In total, applicants represent 34 Asia Pacific countries and 10 non-AP countries. There was a 50-50 gender split in the four chosen recipients, bringing

the total across the twelve editions of the fund to 28 male, and 20 female. This year's winners include:

- 9 TEMPLES TO HEAVEN (Thailand) from APSA Academy Member – Apichatpong Weerasethakul (Producer) and Sompot Chidgasornpongse (Writer/Director);
- THE SPELLCASTER OF TAMONTACA (Philippines) from APSA Academy Member – Gutierrez Mangansakan II (Writer/Director);
- RED MIST DESCENDING (Islamic Republic of Iran) from APSA Academy Member – Rakhshan Banietemad (Writer/Director/Producer), and
- HISTORIA (Georgia) from APSA Academy Member – Dea Kulumbegashvili (Writer/Director). ■



Above: (L-R) MPA APSA Academy Film Fund Winners: Apichatpong Weerasethakul, Gutierrez Mangansakan II, Rakhshan Banietemad & Dea Kulumbegashvili.



Above: the Motion Picture Association's President & Managing Director, Belinda Lui announcing the winners via video.

ASIAN ACADEMY CREATIVE AWARDS

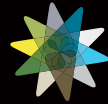
Above: VP of Communications at the Motion Picture Association Asia Pacific, Stephen Jenner.

In 2021, the Motion Picture Association extended its relationship with the Asian Academy Creative Awards, which recognised top programming across the streaming sector. On July 30, the Motion Picture Association's Stephen Jenner participated in the [Academy Campus Masterclass series](#), involving a one-on-one moderated discussion on how the Australia and New Zealand production industries attracted significant numbers of films and TV shows during the pandemic.

On November 29, the Motion Picture Association's Stephen Jenner moderated the Best OTT panel during the National Winners Conference 2021, hosted by the Asian Academy Creative Awards. The panel included: from Korea – Jin-ju Lee, Executive Producer, CJ ENM; from the Philippines – Vanessa Valdez, Creative Director, Star Cinema, ABS-CBN; from Malaysia – Juliana Low, Head of Content & Programming, Viu; from Singapore – Raihan Halim, Creative Director, Papahan Films; from Taiwan – Daphne Lee, Vice President, Taiwan Mobile and from Thailand – Shonnicha Pophun, Brand Project Manager,



MPA
ASIA PACIFIC



**ASIA PACIFIC
SCREEN ACADEMY™**

MPA APSA Academy Film Fund

2021 Recipients



Apichatpong Weerasethakul (Thailand) for *9 Temples to Heaven*



Gutierrez "Teng" Mangansakan II (Philippines) for *The Spellcaster of Tamontaca*



Dea Kulumbegashvili (Georgia) for *Historia*



Rakhshan Bani-Etemad (Islamic Republic of Iran) for *Red Mist Descending*

2020 Recipients



Annemarie Jacir (Palestine)



Guillaume de Selle (France)



Ridham Janve (India)



Bianca Balbuena (Philippines)



Rachel Leah Jones (Israel)



Catherine Fitzgerald (New Zealand)



Delphine Garde-Mroueh (France)



Dschén Roder (Bhutan)

2019 Recipients

2018 Recipients



Semih Kaplanoğlu (Turkey)



Mai Mekawan (Thailand)



Olga Khlaseva (Kazakhstan)



Ifa Isfanyah (Indonesia)



Vladimer Katcharava (Georgia)



Robert Connolly (Australia)



Rajit Kapur (India)



Guy Davidi (Israel)



Park Joo-Young (Republic of Korea)



Rolf de Heer (Australia)



Emir Baigazin (Kazakhstan)



Haifaa Al Mansour (Saudi Arabia)

2017 Recipients

2016 Recipients

2015 Recipients



Surabhi Sharma (India)



Annemarie Jacir (Palestine)



Ami Drozd (Israel)



Cliff Curtis (New Zealand)



Signe Byrge Sørensen (Denmark)



Jafar Panahi (Islamic Republic of Iran)



Dror Moreh (Israel)



Mostofa Sarwar Farooki (Bangladesh)



Garin Nugroho (Indonesia)



Jeannette Paulson Hereniko (United States of America)



Ainsley Gardiner (New Zealand)



Reis Çelik (Turkey)

2014 Recipients

2013 Recipients

2012 Recipients



Mohammad Rasoulof (Islamic Republic of Iran)



Kath Shelper (Australia)



Zeynep Özbatur (Turkey)



Suha Arraf (Israel, Palestine)



Maryam Ebrahimi (Islamic Republic of Iran)



Shawkat Amin Korki (Iraq)



Priya Gupta (India)



Payman Maadi (Islamic Republic of Iran)



Lee Chang-dong (Republic of Korea)



Peng Tao (People's Republic of China)



Asghar Farhadi (Islamic Republic of Iran)



Sergey Dvortsevov (Kazakhstan)



ASIAN ACADEMY CREATIVE AWARDS (cont'd)



PCCW OTT. On November 30, the Motion Picture Association provided special insights on the topic of The Film Industry: Today and Tomorrow. And on December 2, the Motion Picture Association's President & Managing Director for the Asia Pacific region, Belinda Lui presented the Best Sound Award at the Asian Academy Creative Awards' ceremony. ■

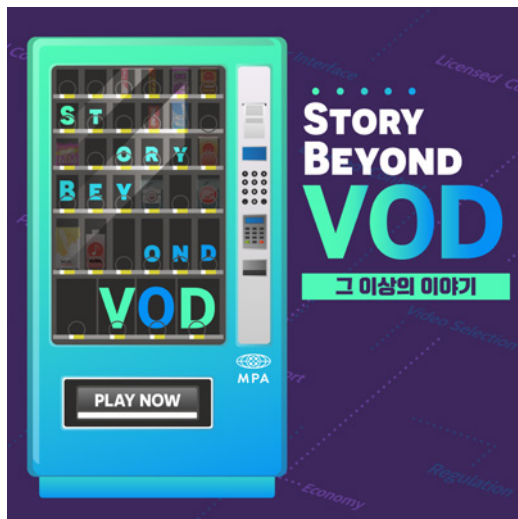
Left: The Motion Picture Association's President & Managing Director, **Belinda Lui**, presents the Best Sound Award at the Asian Academy Creative Awards' ceremony.

VOD RESEARCH

In 2021, the Motion Picture Association presented new research on the economic impact of video on demand services in South Korea, Indonesia, Taiwan and India, with tailored launch events with our partners in each market.

The Motion Picture Association launched the first of these reports on August 30 in South Korea, a market with a highly dynamic and successful video-on-demand sector. The research was introduced in the form of a moderated roundtable discussion titled Story Beyond VOD, involving leading industry experts and a moderator, Korean film critic Sung-eun

Youn, who has worked closely with the Motion Picture Association on various film industry events over the past six years. Speakers included key industry representatives Hye-jung Hwang – CCO Tving, Ki-Won Son – CEO of Kim Jong-Hak Productions, director Seung-hwan Paek and Professor Hee-young Cho from Chung-ang University, while introductory remarks were offered by the Motion Picture Association's Trevor Fernandes. The speakers remarked on the advantages of self-classification, and the value of avoiding the imposition of burdensome restrictions and costs on both local and international streaming services. The Motion Picture Association Korea distributed the research and infographic with key stakeholders, including KOFIC, BIFF, COA, USE Seoul, KCOPA, KCC and the OTT Consultative Group; while the Motion Picture Association partners Korea Copyright Protection Agency (KCOPA) and Copyright Overseas Promotion Association (COA) amplified the event via their websites and blogs. The Motion Picture Association Korea worked with local PR Agency C.Mon to promote and publicize the event. Over ten media outlets reported on the launch. See stories [here](#) and [here](#). ■



Right: Graphic Poster for Story Beyond VOD event.



Above: Moderator **Sung-eun Youn** & industry representatives **Hye-jung Hwang** - CCO Tving; **Ki-Won Son** - CEO of Kim Jong-Hak Productions; Director **Seung-hwan Paek** and Professor **Hee-young Cho** of Chung-ang University, during the round table discussion.

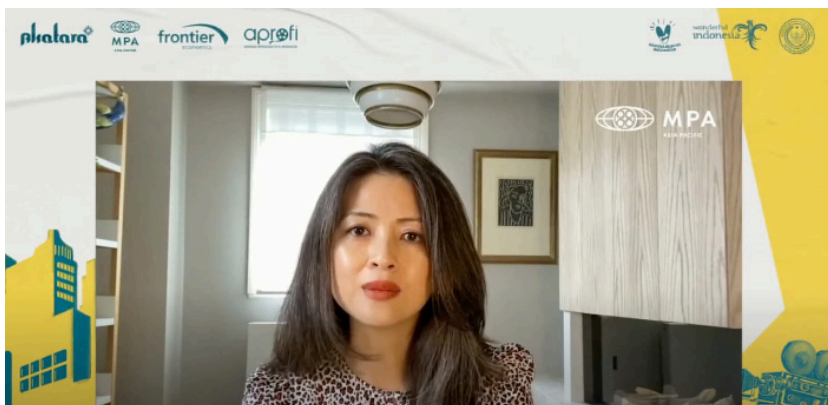


Above: Key research findings presented in an infographic on the Economic Impact of Video-on-Demand Services in Korea 2021.

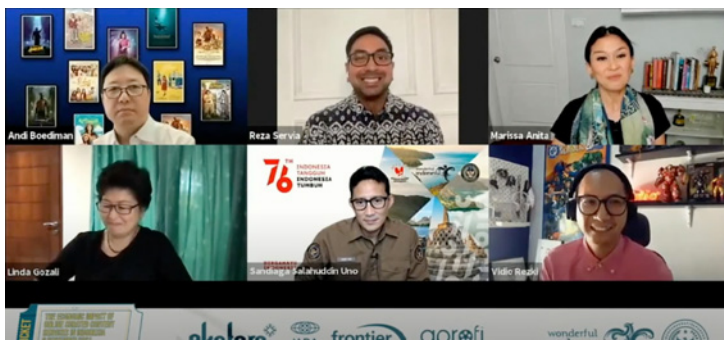
VOD RESEARCH (cont'd)

In August, the Motion Picture Association turned to Indonesia to partner with the Ministry of Tourism & the Creative Economy and APROFI, to showcase the AKATARA Film Business Forum & Market. On this occasion, the Motion Picture Association once more partnered with writer/actor Marissa Anita to moderate the panel and senior Indonesian government representatives joined the discussion. When questioned how Indonesia can best work towards meeting the 2025 targets for VOD growth as outlined in the

Below: The Motion Picture Association President & Managing Director, **Belinda Lui**, launches the research event with a welcome address.



research, Sandiaga Uno, Minister of Tourism and Creative Economy, was conclusive in his response. "OCC is taking centre stage. It could be defined as a pandemic winner, and we believe, as a government, that when things are doing well, we should not come in and try to regulate or try to fix it when it is not broken." The speakers agreed that policies that encourage investment, prevent online piracy, stimulate knowledge and capacity building, enable light touch regulation, and supportive collaboration and partnerships were key to a growing and sustainable online curated content ecosystem. The program was recorded on August 18, with speakers joining by video conference, and streamed on September 6 by Akatara Business Forum, attracting over 200 audience members. Simultaneously, the [program](#) was also made available on Akatara's Facebook and Instagram pages. Our team distributed the research and infographic with key stakeholders including key government officials and policy makers. Media coverage included pieces in [Antara News](#), [Satopus](#) and [Head Topics](#). ■



Above: Panelists at the event include CEO of Ideosource Entertainment - **Andi Boediman**; Film Producer - **Reza Servia**; Journalist and Actress - **Marissa Anita**; Producer at MAGMA Entertainment and APROFI Executive - **Linda Gozali**; Minister of Tourism and Creative Economy of the Republic of Indonesia - **Sandiaga Uno**; & VP of Marketing of Vidio - **Rezki Yanuar**.



Above: Minister of Tourism and Creative Economy of the Republic of Indonesia - **Sandiaga Uno**, suggested that the OCC services industry is doing exceedingly well without government intervention.

In Taiwan, the Motion Picture Association aligned with the Taiwan Creative Content Agency (TAICCA), former co-hosts from a film workshop earlier in the year. The Motion Picture Association's President & Managing Director for the Asia Pacific region, Belinda Lui, made

opening remarks and with TAICCA's assistance, the Motion Picture Association invited several highly influential local streaming executives to contribute to a dynamic discussion on the next steps for Taiwan's content industry. The roundtable discussion, moderated by TAICCA's Senior Project Manager Shawn Tsai, brought together local and regional industry experts including: Michelle Chang, Managing Partner, Mocha Chai Laboratories; Shao-yi Chen, Director, ScreenWorks Productions; David Chien, Chairman of LiTV; Daphne Lee, Vice President, Taiwan Mobile; Mickey Ong, SVP & General Manager, CJ ENM HK (SG Branch); Phil Tang, General Manager, Greener Grass Production; Dennis Yang, General Manager, Studio 76; Cora Yim, Chief Content Officer, Sixty Percent Productions Ltd and Terris Ko, Head of Development (Film/TV), Head of Business and Legal Affairs for CTK International, Consultant to Taiwan Creative Content Agency (TAICCA) and Ghost Island Media. Sabrina Duguet, EVP

VOD SUPERCHARGES TAIWAN
CONTENT ACROSS GLOBAL MARKETS

ROUNDTABLE DISCUSSION & RESEARCH LAUNCH

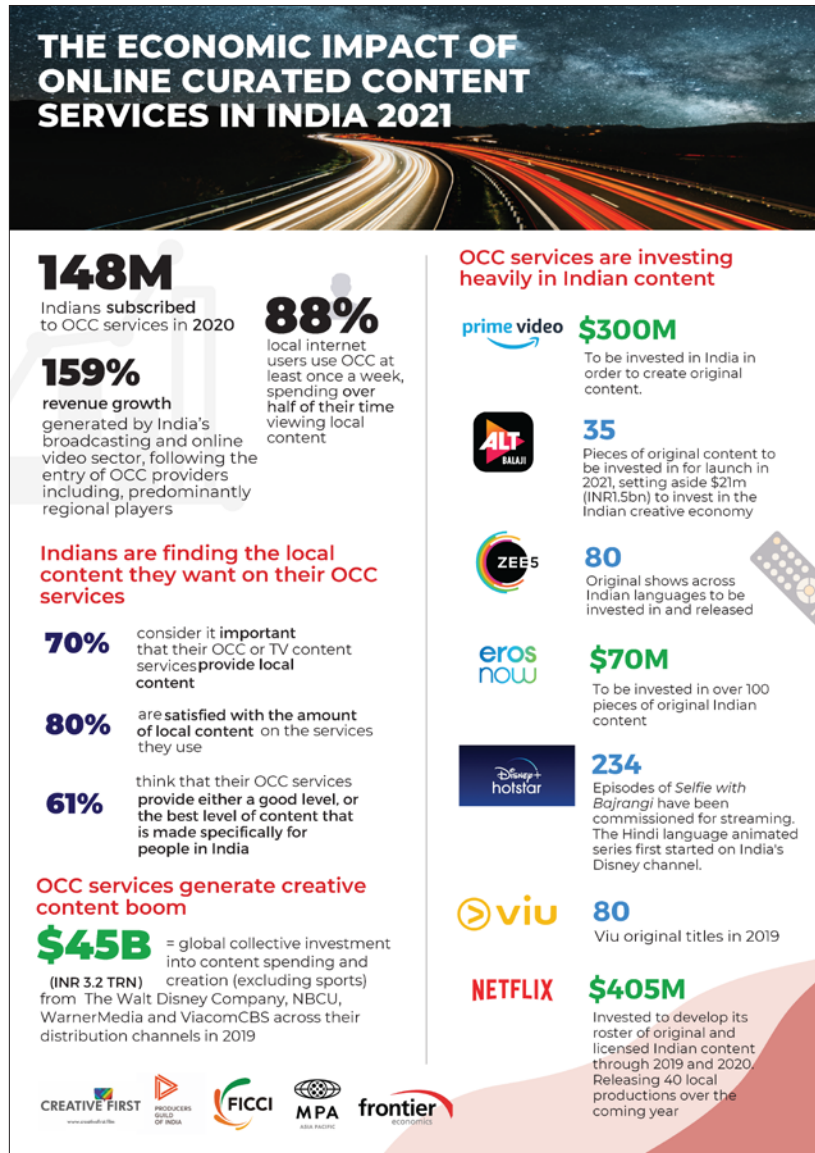
 Phil Tang General Manager Greener Grass Production	 Dennis Yang General Manager Studio 76	 Daphne Lee Vice President Taiwan Mobile	 Shao-yi Chen Director Screenworks	 David Chien Chairman LiTV
 Mickey Ong Senior Vice President & General Manager CJ ENM Hong Kong	 Michelle Chang Managing Partner Mocha Chai Laboratories	 Cora Yim Chief Content Officer Sixty Percent	 Sabrina Duguet Executive Vice President, Asia Pacific	 Terris Ko Advisor, TAICCA

Above: The Taiwan research event drew expert speakers from Taiwan, Hong Kong and Singapore.

VOD RESEARCH (cont'd)

Asia Pacific, All3Media contributed valuable observations from an international sales agent's perspective. Given the light restrictions around business meetings, TAICCA was able to invite the local speakers to a hotel venue

for the meeting, which greatly benefited the two-hour discussion. The in-house event was hosted on October 13, and streamed via the Motion Picture Association's Asia Pacific [website](#) on November 3. ■



In India, on December 3, the Motion Picture Association partnered with the Federation of Indian Chambers of Commerce and Industry (FICCI), Creative First, and the Producers Guild of India, to host a constructive roundtable involving senior industry figures and involvement from Shri Vikram Sahay, Joint Secretary, Ministry of Information & Broadcasting (MIB), who remarked that the light-touch regulatory approach had always been the government's objective. The Motion Picture Association's President & Managing Director for the Asia Pacific region, Belinda Lui opened the event, outlining the findings of the research. A panel discussion, moderated by Ameet Datta, Partner, Saikrishna and Associates, featured Monica Shergill, Head of International Originals, Netflix, Gourav Rakshit, COO, Viacom18 Digital, Nitin Tej Ahuja, CEO, Producers Guild of India and Kranti Gada, COO, Shemaroo Entertainment Ltd, among others. With FICCI's support, the Motion Picture Association issued a local media release highlighting the key takeaways from the discussion and made the report available both on Creative First and our regional website. Media pick up was positive, and included a comprehensive [assessment](#) of the research by Best Media Info.

The Motion Picture Association made the research and associated infographics easy to access via our the Motion Picture Association Asia Pacific [website](#), and added links to these reports on the media releases issued at the time. ■

Left: Infographic detailing the Economic Impact of Online Curated Content Services in India 2021.

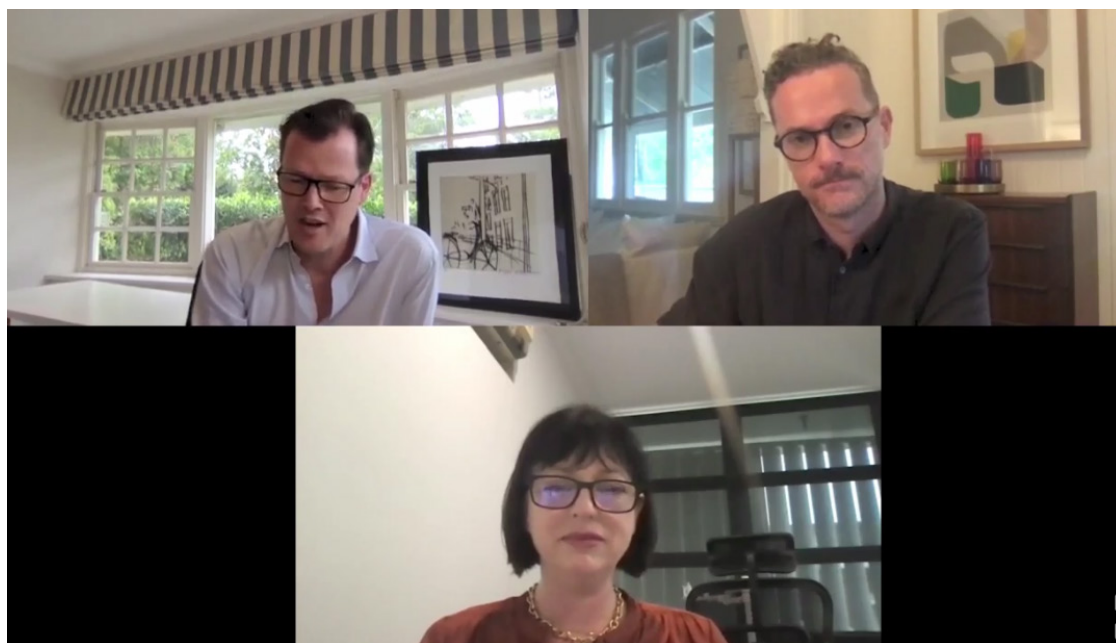
PRODUCTION

In 2021, the Motion Picture Association joined with many industry partners across the region to focus conversations around returning to production, reducing barriers to production and highlighting the benefits of attractive incentive programs.

On February 17, the Motion Picture Association took part in the Screen Producers Australia Conference, hosting a panel session on the opportunities for Australian producers to create product for a global audience. Member studios were represented on the panel and included Jay Rowe, Senior Vice President of Productions and Incentives, HBO/Warner Media and Sofia

Mavros, Senior Researcher, Consumer Insights APAC, Netflix. Australian-based panellists included Tracey Robertson, Co-founder and CEO, Hoodlum Entertainment and Alastair McKinnon, Managing Director, Matchbox Pictures, while ANZSA's CEO Paul Muller moderated the discussion. Opening the industry event, Australia's Minister for Communications, Paul Fletcher, spoke in glowing terms about [promoting](#) Australia as a film destination and the growth of the industry. The discussion was covered by [Inside Film Magazine](#) and [C21 Media](#). ■

PRODUCTION (cont'd)



Right: Panel clockwise from upper right - ANZSA's CEO **Paul Muller** moderating the discussion with panellists **Tracey Robertson**, Co-founder and CEO, Hoodlum Entertainment & **Alastair McKinnon**, Managing Director, Matchbox Pictures.



On March 3, Warner Media joined a production-focused session in Japan with Alan Poul, producer of HBO Max's TOKYO VICE and contributed to an online discussion on Japan's new production incentives and methods in which the country can best host international production. The event was hosted by the Agency for Cultural Affairs, the Japan Film Commission and the Visual Industry Promotion Organization. ■

Left: Producer of HBO Max's TOKYO VICE - **Alan Poul** in an online discussion with **Chen Kim**, CEO, Open Culture Entertainment, **Yuhai Cheng**, Vice President of Phoenix Entertainment Group & **Mako Tanaka**, Advisor of the Japan Film Commission.

Below: The film workshop was quickly over-subscribed with many of the top screenwriters in Taiwan signing up for the high-profile event.

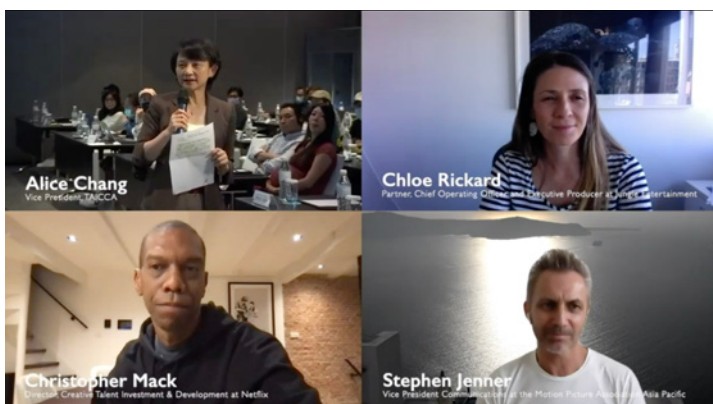
On March 30, the Motion Picture Association co-hosted a live + virtual film workshop on the topic of script development. Partnering with the Taiwan Creative Content Agency (TAICCA), the Motion Picture Association invited some of Taiwan's most prominent filmmakers. Welcome remarks were made by Chair of TAICCA, Ting

Hsiao-Ching and Vice President Alice Chang and the Motion Picture Association's President & Managing Director for the Asia Pacific region, Belinda Lui. Guest speakers included Chloe Rickard, Partner, Chief Operating Officer and Executive Producer at Jungle Entertainment and Christopher Mack, Director, Creative Talent Investment and Development, Netflix, who delivered insightful master classes on the development process. The Motion Picture Association hosted a pitch competition with the support of judges Peter Herbert, Head of Screen Business at the Australian Film Television and Radio School (AFTRS), and local Taiwanese producers Patrick Huang, owner of Flash Forward Entertainment and Sun Tsung-Han, owner of Hooray Films. Three passes to the Global Film & Television Program scheduled for November were awarded to Ting-Ruei Su and Yi Liu for CHI: THE METHOD OF BREATHING, Simon Hung for KILLING ANGEL and Estela Valdivieso Chen and Hazel Wu for LIVES OF CRIME. The Motion Picture Association screened the program online to a wide audience on April 20. ■

PRODUCTION (cont'd)

Right: The Motion Picture Association's President & Managing Director **Belinda Lui** offers a warm welcome to attendees through a recorded video message.

Below: Vice President of TAICCA **Alice Chang** addresses the live audience and acknowledges speakers **Chloe Rickard**, Partner, Chief Operating Officer and Executive Producer at Jungle Entertainment, **Christopher Mack**, Director, Creative Talent Investment and Development at Netflix & the Motion Picture Association's **Stephen Jenner**.



Above: The three winners enjoy their moment in the spotlight.



Right: The workshop drew some of the brightest talent in Taiwan.

On April 1, the Motion Picture Association partnered with APROFI and the AKATARA film business forum to host the Indonesia Script to Screen Film Workshop 2021. The event acknowledged support from the Ministry of Education & Culture, the Ministry of Tourism & Digital Economy, the Ministry of Communications and Information Technology, the Australian Film Television and Radio School (AFTRS) and the Asia Pacific Screen

Academy (APSA). The program opened with welcome remarks delivered by Nadiem Makarim, Indonesia's Minister of Education & Culture, Belinda Lui, President & Managing Director, the Motion Picture Association Asia Pacific and Edwin Nazir, Chairman of APROFI. Experienced content executive Myleeta Aga, Netflix, BBC Studios and Associate Professor (Pia) Pieter Aquilia, Head of Screenwriting, AFTRS, delivered masterclasses on the topic of

PRODUCTION (cont'd)

eastern vs western approaches to storytelling and how best to develop shows aimed at family audiences. They were joined in a vigorous exchange of ideas by experienced Indonesian film producers Linda Gozali, Mira Lesmana and Kimo Stamboel. The Motion Picture Association hosted a pitch competition, where guest speakers were joined by Australian actor and producer Aaron Fa'Aoso and moderator Nora Mediana. Three projects

were selected: *THE MURDERS IN THE HOLY VILLAGE* by Fachri Al Jupri; *PEREMPUAN BAHU LAWEYAN* by Evan Secunda and *SCATTERED* by Aline Djayasukmana. Winners received an introduction to the film and television industry in Los Angeles via the online Global Film & Television Program in November. The program is available on the [Motion Picture Association's APAC Facebook](#). ■

INDONESIA
SCRIPT TO SCREEN
FILM WORKSHOP 2021



ONLINE
1 APRIL 2021 (THU)
9:00AM — 1:00PM
JAKARTA

 **Speakers & Guest Judges:**

 Myleeta Aga Content Executive	 Assoc. Prof. Pieter Aquilia (PhD) Head of Screenwriting, Australian Film Television and Radio School (AFTRS)
 Aaron Fa'aoso Actor/Producer & CEO, Lonestar Productions	 Linda Gozali Film Producer, MAGMA Entertainment
 Mira Lesmana Film Producer, Miles Films	 Kimo Stamboel Film Producer/Director

Find out more on Eventbrite at shorturl.at/iHM69










Above: The film workshop drew industry professionals from Indonesia, Australia and Singapore.

Above right: Director **Kimo Stamboel** gets to the fundamentals of what makes a good story.


Middle right: Film Producer **Mira Lesmana** identified which films find an audience in Indonesia.

Right: Winners of the Indonesia Script to Screen Film Workshop 2021.


INDONESIA
SCRIPT TO SCREEN
FILM WORKSHOP 2021



INDONESIA
SCRIPT TO SCREEN
FILM WORKSHOP 2021





Kimo Stamboel
Film Producer/Director











INDONESIA
SCRIPT TO SCREEN
FILM WORKSHOP 2021

WINNERS ANNOUNCEMENT


THE MURDERS IN THE HOLY VILLAGE
FACHRI AL JUPRI


PEREMPUAN BAHU LAWEYAN
NAJAM YARDO


SCATTERED
ALINE DJAYASUKMANA

On April 1, the Motion Picture Association launched Cinta Lokasi Indonesia (I Love Indonesian Locations), and commissioned filmmakers to produce a 60-90 second videos that captured the best film location destinations across Indonesia. the Motion Picture Association was joined in the project by the Ministry of Tourism & Creative Economy, the Ministry of Communication and Information Technology, and the Ministry of Education and Culture, along

with AKATARA Film Business Forum & Market and APROFI. The Motion Picture Association created a dedicated [website](#) to promote the initiative and to host the submitted projects and it was promoted on [YouTube](#). The competition closed on July 31 with 98 entries from locations across the Indonesian archipelago, including Aceh, Lampung, Nusa Tenggara Barat, Kalimantan Timur, Sulawesi Utara, Papua Barat and many others. Winners were announced on September

PRODUCTION (cont'd)

16 following a jury assessing submissions on a range of factors, including creativity and originality, and how effective the video promoted attributes of filming in their chosen location. The jury included Wulan Guritno, actress, producer and member of APROFI, Hanifah Makarim, Director of Access to Finance

Below: Jury members Ahmad Mahendra; Hanifah Makarim; Dr Bonifasius Wahyu; Wulan Guritno & Agung Sentausa



of the Ministry of Tourism and the Creative Economy, Dr Ir. Bonifasius Wahyu Pudjiyanto, M.Eng, Director of Information Empowerment of the Ministry of Communication and Information Technology, Ahmad Mahendra, Director of Film, Music and New Media, Ministry of Education and Culture and Agung Sentausa, Director/Head of Film Financing, BPI & Founder AKATARA. The winner was announced as Ivan Oeilex, producer of the jury's favourite video, SOUTH SULAWESI. Ivan received a Phantom 4 Pro v2.0 drone, designed for professional creators. The second prize was offered to the most popular choice as chosen by the public visiting the Cinta Lokasi Indonesia website. Billy Prayoga, from Pasundan, won for his promotional video THE PART OF PASUNDAN. Billy received a 2021 Motion Picture Association Smartphone Hero Kit from Treehouse Smartphone Storytelling. All of the entries for the competition can be viewed on the website gallery page [here](#). ■



Above: Jury Award Winner - Ivan Oeilex.



Above: People's Choice Award Winner - Billy Prayoga.

Above: The film location competition attracted videos from across the Indonesian archipelago.

On April 28, the Motion Picture Association co-hosted a capacity-building film workshop Developing a Sustainable and Internationally Competitive Screen Industry with the Vietnam Film Development Association (VDFA). Expressions from the local filmmaking community have intimated a desire to fast-track the growth of Vietnam's film industry and considerations of its acceleration were mooted by suggestions of close co-operation with the international film industry. Jay Roewe, SVP of Productions and Incentives, HBO, made a strong case for the value of Vietnam adopting a competitive production incentive and to demonstrate that Vietnam is "open for business". This message was echoed by Freddie Yeo, COO Infinite Studios, Singapore, who offered that international productions would lead to jobs, direct and indirect economic benefits, and - if planned with foresight - a boost to the local tourism economy. Vietnamese filmmakers were

engaged on how best to develop quality screenplays that will improve the likelihood of Vietnamese films finding a regional/international audience. Guest speaker Nelson Mok, Director, Advisory, Film Group, Endeavor Content, Singapore, co-producer of Le Van Kiet's BONG DE (THE ANCESTRAL), suggested that box office transparency was an important step to improving the ability for filmmakers to better understand, cater to, and grow their domestic audience. Grace Chui, Snr Content Protection Counsel, the Motion Picture Association, Yew Kuin Cheah, Principal Counsel, Antipiracy-Digital Media, Legal, the Walt Disney Company and Ngo Thi Bich Hanh, Vice President of BHD / Vietnam Media Corp, joined Esther Peh, External & Regulatory Affairs, Asia-Pacific, AT&T|WarnerMedia in a moderated discussion about the need for robust copyright laws, strong content protection, the work of the Alliance for Creativity & Entertainment

PRODUCTION (cont'd)

and the latest update on Phimmoi. It was clear from Hanh's commentary and that of other filmmakers in the room that the content protection agenda remained a major priority. The discussion sent a clear message to government warranting adoption of

stronger enforcement measures to combat piracy. During the event, local TV channel K+ screened their new anti-piracy trailers, which were produced with the support of the Motion Picture Association. Filmmakers from the audience gave voice to the argument that Vietnamese filmmakers could only compete on the international film stage if censorship is significantly loosened. Welcome remarks were made by Ngo Phuong Lan - Chairperson VFDA, Belinda Lui, the Motion Picture Association President & Managing Director for Asia Pacific, Hoang Thi Hoa, Vice Chairwoman of the National Assembly's Committee for Culture, Education, Youth, Adolescents and Children, Marie Damour, Consul General of the United States to Ho Chi Minh City, Ambassador Pham Quang Vinh, Senior Advisor, Vietnam Union of Friendship Organization (VUFO), and Prof Nguyen Trong Hoai, Vice President of the University of Economics, University of Economics Ho Chi Minh City (UEH). Government representatives in attendance included: Nguyen Minh Nhut, Director of the Cultural and Art Department of the Central Party's Propaganda Committee; Nguyen Phuong Hoa, International Relation Department of the Ministry of Culture (MOCST) and Ly Phuong Dung, Deputy Director of the Cinema Department. ■



Above: The workshop aimed to sketch out a roadmap for a secure and sustainable film and television industry.



Above: Panel speakers talk up the value of a competitive production incentive scheme for Vietnam.



Above: Chairperson of Vietnam Film Development Association (VFDA) - Dr Ngo Phuong Lan giving her welcome address.



Above: Guests and speakers gathered at the event.

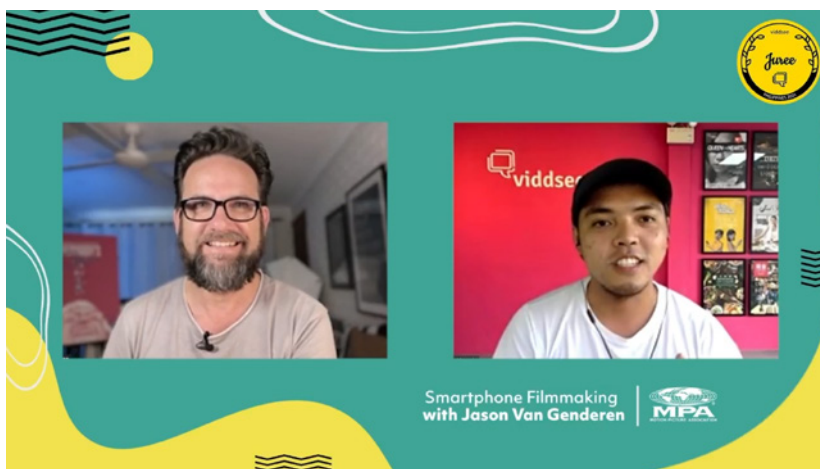
PRODUCTION (cont'd)



On June 30, the Motion Picture Association supported popular short form video platform Vidsee and the Online Film Lab For Regional Stories on the Philippines Juree Awards. Film workshop speaker, Jason van Genderen, presented a smart-phone filmmaking masterclass and Q&A on how to adapt smart phones and simple accessories to shoot professional content – particularly documentary content. As a case study, Van Genderen referenced his current project that details his own family's coping with a mother's dementia. The Motion Picture Association provided the winners with a smart-phone filmmaking kit. Now in its fifth year, the Vidsee Juree Awards recognises and encourages emerging filmmakers in Indonesia, Singapore and the Philippines. Vidsee has proven to be a highly successful short film format distribution platform and production company, garnering 2.4 billion views of short films and attracting 1.2 million social media followers around the world. ■

Above left: Jason van Genderen demonstrated how filmmakers can adapt their iPhone to shoot feature films, television series and commercials.

Left: Jason van Genderen and Vidsee Juree participants during the Q&A section of the masterclass.



On July 5, the Motion Picture Association India was invited to moderate the inaugural launch of the [virtual India Pavilion](#) at the Cannes Film Festival. During the event, Union Minister for Information and Broadcasting Parkash Javadekar, promoted a single window clearance for international productions to shoot and post-produce in India. ■

Left: Parkash Javadekar, the Union Minister for Information and Broadcasting, advocates for a single window clearance system for multinational projects shooting and post-producing in India.



On July 28-30, the Motion Picture Association's Stephen Jenner joined the [Asia Academy Creative Awards](#) (AAA) Academy Campus Producers Summit & Masterclass to offer a masterclass on How Australia and New Zealand Safely Boosted Production During the Pandemic. This complemented a virtual networking Q&A with approximately 200 filmmakers across the Asia Pacific. Speakers included South Korea's CRASH LANDING ON

YOU Director Lee Jeong-Hyo, Warner Media's Garon DeSilva, Netflix multi award-winning animator Ronnie del Carmen and All3Media International's Sabrina Duguet, among others. The program featured an interview with Australia's Minister for Communications, Paul Fletcher, who spoke about the success of Australia's production incentives in attracting foreign production to its shores. ■

PRODUCTION (cont'd)



South Korean filmmaking is renowned throughout the Asia Pacific region. K-dramas are immensely popular across Southeast Asia. On August 20, the Motion Picture Association Korea shared the work of the Motion Picture Association via an online [training course](#) for Cambodian film experts, aiming to build capacity for Cambodia's film business in the global market. The event was hosted by Korea International Cultural Exchange Promotion Agency ([KOFICE](#)), in partnership with the Korean Ministry of Culture, Sports, and Tourism (MSCT). ■

Left: The Motion Picture Association Korea shared its work with Cambodian film experts via an online training course, with the goal of increasing capacity for Cambodia's film industry in the global market.



On September 16, the Motion Picture Association Chairman and CEO Charles Rivkin joined filmmaker Chris Meledandri and moderator Joseph A. Calabrese, from Latham & Watkins LLP to speak at the 2021 World Knowledge Forum in Seoul, Korea. The hybrid forum offered over 140 sessions, involving 400 speakers from 82 countries and covered a diverse range of topics, including how industry adaptations to the pandemic, studio partnerships with Korean companies on new projects and the ongoing challenge of piracy. ■

Top left: Charles Rivkin, Chairman and CEO of the Motion Picture Association, suggested that unity between the studios, theatre owners, unions, and guilds had helped the industry prevail through the pandemic.

Left: (L-R) Moderator Joseph A. Calabrese; Chris Meledandri & Charles Rivkin.



On September 16, the Motion Picture Association's Stephen Jenner offered a [keynote address](#) at the Philippines International Film Industry Conference. The keynote included a review of the major trends in the global film, television and streaming industry, the emerging opportunities for filmmakers, and the various challenges to further growth, with a focus on piracy, the work of the Alliance for Creativity and Entertainment (ACE), and the need for open market policies for both theatrical and VOD industries. The Conference was hosted by the Film Development Council of the Philippines and received support from Netflix, Korean Film Council and the Singapore Film Commission among others. ■

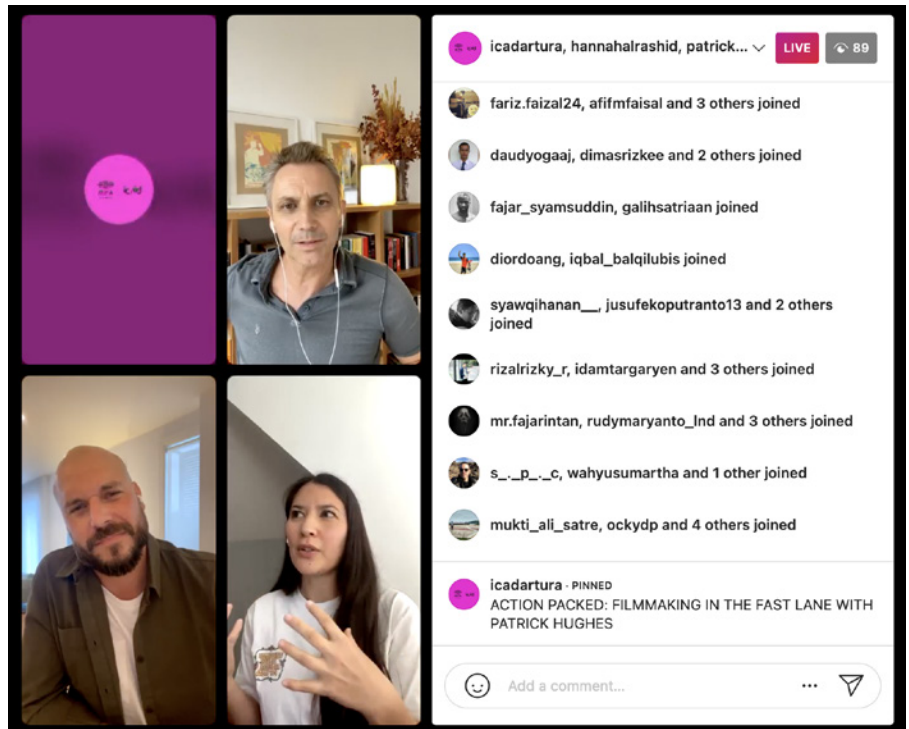
Above: The Motion Picture Association's Stephen Jenner described the film industry as resilient and innovative, a fact proven again and again throughout the pandemic.

PRODUCTION (cont'd)

On November 23, the Motion Picture Association partnered with the Indonesian Contemporary Art & Design (ICAD) festival to host an online masterclass. The conversation featured an interview with director Patrick Hughes, known for his action-comedy blockbusters THE HITMAN'S BODYGUARD and THE EXPENDABLES 3. Hughes' latest film - THE MAN FROM TORONTO - is due for release in 2022 and is next set to write and direct his original sci-fi action film WAR MACHINE. In the latter part of the masterclass,

the session was joined by Indonesian actor Hannah Al Rashid, known for her action films ARUNA & HER PALATE and the Netflix thriller THE NIGHT COMES FOR US. The discussion covered topics including producing films during the pandemic, the challenges and solutions to making great action films, how to weave together action and comedy and the pros and cons of attending film school. The program can be viewed on the Motion Picture Association APAC [website](#) here. ■

Right: Clockwise right to left: The Motion Picture Association's **Stephen Jenner**, Indonesian actor **Hannah Al Rashid** & Australian director **Patrick Hughes**.



COPYRIGHT

Strong copyright is important to all content creators and to owners of intellectual property rights. While digital technology has provided new and exciting channels for filmmakers to find audiences, protecting the rights of the creative community remains a constant challenge.

In India, the Motion Picture Association has been active in a series of panels hosted by the Intellectual Property Talent Search Examination (IPTSE) Academy - the first annual 'IP Olympiad' for Intellectual Property Rights in India. The Motion Picture Association India joined several sessions reaching students of IP across the country through an arrangement with 217 universities. ■

On September 29, the Motion Picture Association joined a panel session hosted by the Intellectual Property Office of Singapore (IPOS) on Concerns of Content Creators and Rights Holders in the Digital Economy. The audience included policymakers and influencers from a diverse group from the ASEAN Secretariat - Brunei, Cambodia, Indonesia, Laos, Malaysia, Myanmar, Philippines, Thailand, Timor-Leste, Vietnam, and Singapore. It proved to be an excellent opportunity to broaden awareness for the Motion Picture Association's copyright agenda and the benefits of strong copyright regimes for creative communities. ■

On November 4, Karyn A. Temple, the Motion Picture Association Senior Executive Vice President and Global General Counsel, offered an inspiring speech at the International Copyright Technology Conference (ICOTEC) on

the topic of copyright in the metaverse. Live participation in the room was limited, but included high profile government officials, and the event was aired live via YouTube and Zoom, viewed by over 400 people. ■

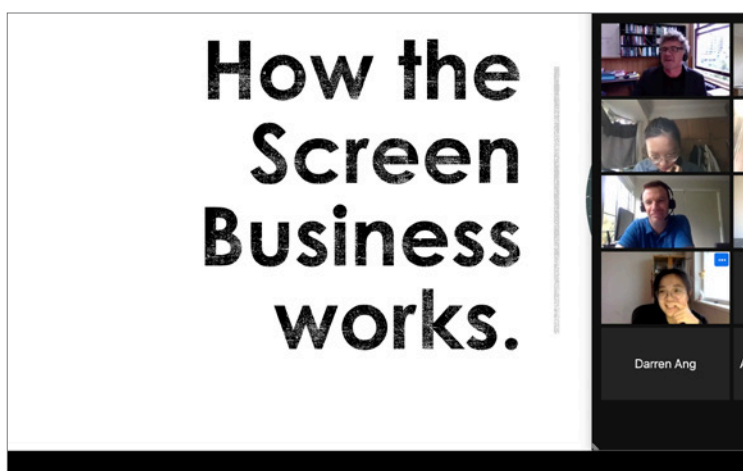
COPYRIGHT (cont'd)

The Motion Picture Association continued its high visibility agenda on copyright issues in Korea into December. On the first of the month, the Motion Picture Association Korea participated in a forum on *Protecting Copyright through Engagement and Communication* hosted by The Korea Copyright Protection Agency (KCOPA). The forum involved representatives from across the creative industries and provided for a free exchange of ideas to tackle the challenges faced by rights holders in Korea. On December 2, the Motion Picture Association Korea joined the *Industry Conference for Copyright Infringement Response 2021*, hosted by the Copyright Overseas Promotion Association (COA). The online forum provided a suitable

opportunity to illustrate the importance of copyright in underpinning the growth of the creative digital economy and served as a practical platform to re-share the findings of the Frontier research findings on the economic impact of the VOD industry.

On December 10, ANZSA CEO Paul Muller joined frequent Motion Picture Association collaborator, Professor Graeme W. Austin, to deliver a guest presentation during his Melbourne Law School Masters of Copyright Law course. The presentation aimed to illustrate how the screen ecosystem is in a phase of rapid change, offering better value to consumers, but likewise requiring continued protections for creators under copyright law. ■

Right: ANZSA CEO Paul Muller & Professor Graeme W. Austin present at the Melbourne Law School Masters of Copyright Law course.



CONTENT PROTECTION OUTREACH

On March 17, the Motion Picture Association joined Asia Video Industry Association (AVIA), International Federation of the Phonographic Industry (IFPI), and other industry associations to speak on a US-ASEAN Connect / USPTO webinar on copyright protection and enforcement in the online digital environment.

In April, the Motion Picture Association supported the anti-piracy video campaign [Go for Real Thailand](#), hosted by USPTO and True Visions

and supported by the Department of Intellectual Property, Japan's CODA and others. Three winning teams were [selected](#) from over 90 submissions from universities across Thailand. The winning entries will be broadcast on True Visions. The campaign also involved three online content protection seminars for students on Thailand's IP ecosystem, the dangers of infringement and the practicalities of accessing legitimate content. ■



Above: Campaign Logo for Go for Real Thailand.



Above: Winning teams of Go for Real entrants receiving their prizes.

CONTENT PROTECTION OUTREACH (cont'd)

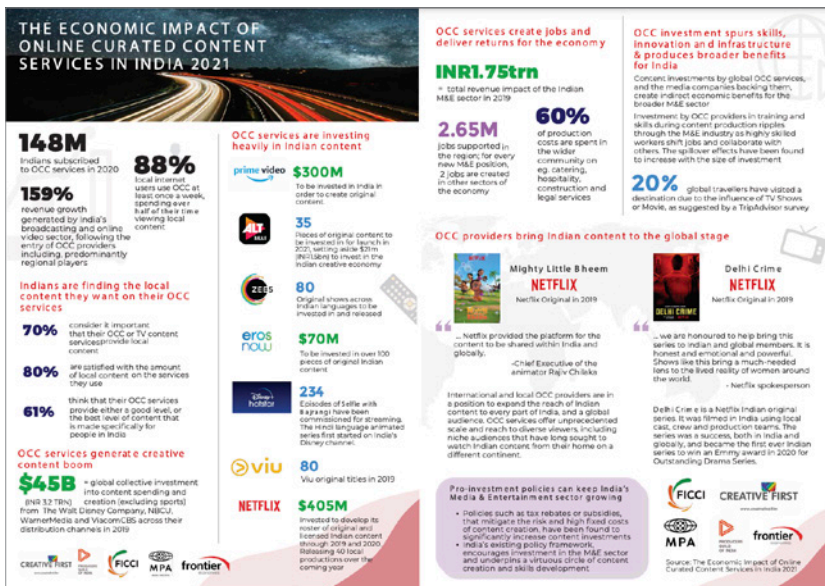
On September 15, in China, the Motion Picture Association issued a local media release on behalf of ACE announcing civil actions had been filed against the operators of RenRen Shi Pin. The highly popular Chinese app is a significant target for ACE members due to its ongoing and wide scale infringement of international television series. The Shanghai Yangpu District People's Court announced that it had seized up to RMB 3 million (USD\$466,000) from the operators' bank accounts.

On December 20, Belinda Lui, the Motion

Picture Association President & Managing Director for Asia Pacific, provided keynote remarks for the Asia Intellectual Property Rights Symposium 2021 in Japan, promoting the work of ACE, and reinforcing the benefits of establishing site-blocking in Japan. The Motion Picture Association's contribution to the content protection conversation in Japan was greatly supported by the forum's hosts, the Anti-Counterfeiting Associations (ACA) and our long-term regional partner, the Content Overseas Distribution Association (CODA). ■

RESEARCH, COMMENTARY AND PROFILE PIECES

RESEARCH



In 2021 the Motion Picture Association's key research undertaking was the Frontier impact of VOD industries in South Korea, Indonesia, Taiwan and India. The reports detailed the positive economic activity generated by the VOD sector, its stimulation of the local creative economy and its contribution to the creation and distribution of local screen stories for both domestic and international audiences. Most importantly, the research found that policies that encourage investment, prevent online piracy, stimulate knowledge sharing and capacity building, enable light touch regulation, and support collaboration and partnerships were key to a growing and sustainable online curated content ecosystem. ■

COMMENTARY

- In Australia, one of Creative Content Australia's tools is to raise awareness about copyright via our online platform, Content Café, which features the voices of a range of experts and creative individuals in support of strong copyright protection. CCA's audience includes stakeholders, influencers and policy-makers in the copyright, technology, media and creative industries – both in Australia and globally.
- Throughout 2021, the the Motion Picture Association published a series entitled Insider Insights which contained interviews with key local and international creative industry professionals and experts. These are general interest articles for the Motion Picture Association readers that provide insight into the range of roles in the creative and copyright sectors and the various interviewees' perspectives on copyright and screen content theft.

- High profile subjects included: Michael Hawkins, CEO of the Australian Cinema Operators Association; Ruth Vitale, CEO of CreativeFuture, a non-profit coalition representing creative companies and individuals in the USA; Kate Marks, CEO, Ausfilm; Belinda Lui, President and Managing Director, the Motion Picture Association, Asia Pacific; Simon Brown, Film Content Protection Agency, FDA; Andrew Cripps, President, International Theatrical Distribution at Warner Brothers Eileen Camilleri – CEO, Australian Copyright Council, Liz Bales – Chief Executive of a consortium of UK based creative industry trade associations; Scott Lorson, CEO, Fetch TV (Australia's 2nd largest Pay TV platform); Bridget Fair, CEO, Free TV Australia; Adam Suckling, CEO, Copyright Agency; Diane Hamer, Head of Business & Legal Affairs, Content and Brand Protection, BBC Studios; Ron Curry, CEO,

COMMENTARY (cont'd)

Interactive Games & Entertainment Association, Annabelle Herd, CEO, Australian Recording Industry Association (ARIA) and PCCA and Alison Crinion, Communications Director, Irish Industry Trust for IP Awareness.

- On February 4, the Motion Picture Association revisited the topic of how best to regulate the online curated content sector in Indonesia. Local producer Fauzan Zidni followed up his earlier piece on the topic with an article analysing the impact of the constitutional court's findings titled *Court Ruling on OTT - A Step in the Right Direction for Creative Industry*.
- On March 22, Fiona Phillips wrote an [Op-ed](#) in the online edition of *Viet-My*, encouraging the Vietnamese Government to future-proof its new IP law, and suggested against the draft law being just another patchwork of amendments to ensure compliance with Vietnam's international treaty obligations. Rather, it presented an opportunity to ensure that IP becomes a driving force for innovation in Vietnam and that Vietnam will benefit long term from jobs growth in the creative sector, increased cultural output and recognition of its filmmakers on a global stage.
- On May 20, Singapore trade journalist Silvia Wong penned a [piece](#) covering the major takeaways from our highly-successful production-focused Vietnam film workshop in partnership with the VFDA. The Motion Picture Association published the piece in *The Credits* and ensured that it was visible to its network of contacts in Vietnam.
- On August 10, Hugh Stephens penned a piece assessing the merits of Singapore's recent copyright law amendments. The article helped to set a high bar for copyright laws that favour the content creation industry and protect the interests of rights holders.
- On October 14, MPA APSA Academy Film Fund's chair Andrew Pike, wrote [an article](#) promoting the projects supported by the Fund that are now creating waves on the distribution/festival circuit. The article was timed for release in the

same week that the Asia Pacific Screen Awards [announced nominations](#) for the 14th Awards scheduled to be hosted on November 11.

- To further share the important findings of the Frontier Economics, Hugh Stephens wrote a review of a panel discussion on local content production and related regulatory issues. The session was featured during the 2021 Institute for International Communications (IIC) regulatory conference on October 7, and featured a regulator, José Fernando Parada Rodríguez, Audiovisual Content Commissioner, Commission for Communications Regulation, Colombia, Dr Maria Michalis, Associate Professor in Communication Policy, University of Westminster and two industry representatives, Facundo Recondo, Vice President, International, External & Regulatory Affairs for Caribbean, Central and Latin America, AT&T and Joe Welch, Vice President Global Public Policy, Asia Pacific, The Walt Disney Company – all member studio companies that have been extremely active in the VOD space. The panel was moderated by Clive Kenney, Manager, Telecoms, Media and Digital Practice for Frontier Economics.
- The Motion Picture Association has continued to work with writers to contribute positively to our site-blocking advocacy strategy. In Australia, in advance of the Australian Government's review of site-blocking laws, the Motion Picture Association strategised with Senior Associate in IP Law and award-winning filmmaker, Peter Carstairs, to investigate whether the introduction of a 'no fault' website-blocking regime in 2015 has resulted in censorship and a restriction on the freedom to access information. In the [article](#), titled *Much Ado about Nothing: Have Concerns over Site-blocking Materialised?*, Carstairs concludes that the criticisms of the regime are unfounded. The following month, in September, Carstairs tailored a similar [article](#) for Content Café NZ, to further dismiss the myths surrounding site-blocking and illustrate how NZ can adopt the measure to the benefit of its film community. ■

PROFILE PIECES

Many of our filmmaker profile pieces supported our commitment to creators from a wide array of backgrounds, geographies, skills, and pursuits and helped to advance equity, diversity and inclusion.

This year, in India, our commentary platform *Creative First* featured a program of interviews with high profile industry stakeholders, including government officials and screen sector executives. The interviews provided

the opportunity to take a deep dive into the country's copyright regime, piracy threats and the positive trends for the screen industry.

In March, we kicked off with an opinion piece by Peter Szyszko, CEO of White Bullet, who analysed the enforcement options to meet the major challenge of sports content piracy in India. In addition, Szyszko penned a piece on why brand marketers – knowing that a billion dollars in advertising revenue is found

PROFILE PIECES (cont'd)



to be going to pirate websites each year – need to understand the risk of associating with piracy and to become aware of the tactics used in online fraud. ■

Left: Peter Szyszko, CEO of White Bullet.



In April, Creative First partnered on the launch of Copyright 101, a handbook on copyright released at the FICCI World IP Day Conference. The handbook is a guide for creative professionals and content owners to understand and protect their intellectual property and creative currency. In celebration of World IP Day, Creative First invited G. R. Raghavender, Joint Secretary, Ministry of Law & Justice for a discussion with Saikrishna & Associates' Ameet Datta on the abolishment of the Intellectual Property Appellate Tribunal (IPAB) and the formation of specialised IP Courts, which has been a long-standing goal of the Motion Picture Association in the market. ■

Left: G. R. Raghavender, Ministry of Law & Justice.



In June, Creative First invited Thomas Dillon, Legal Counsel at the World Intellectual Property Organization (WIPO), Geneva, to join a [video interview](#) with Saikrishna & Associates' Ameet Datta, to talk through WIPO's various initiatives in support of strong copyright around the world. ■

Left: Thomas Dillon, Legal Counsel at the World Intellectual Property Organization (WIPO)



In July, we featured video interviews with [Vivek Krishnani](#), Managing Director, Sony Pictures Films, India and [Kamal Gianchandani](#), CEO, PVR Pictures. The interviews focused on the impact of the pandemic on their respective industries and the resilience of the exhibition sector in India. ■

Far left: Vivek Krishnani, Managing Director, Sony Pictures Films, India

Left: Kamal Gianchandani, CEO, PVR Pictures.

PROFILE PIECES (cont'd)



In August, the Motion Picture Association invited Siddharth Roy Kapur, founder & MD of Roy Kapur Films to speak on the topic of [ingenuity and creativity](#) leading India's screen industry towards a period of growth coming out of the pandemic era. These sentiments were similarly [echoed](#) during a video conversation with Harit Nagpal, CEO, Tata Sky Ltd. ■

Left: Roy Kapur, founder & MD of Roy Kapur Films.



In October, the Motion Picture Association was joined by media and entertainment consultant, Rick Ambros, a producer for Applause Entertainment, the studio behind many popular Indian OCC shows. Ambros suggested an optimistic future for the Indian screen production sector, opining that the industry is likely to continue to expand its international footprint. ■

Left: Rick Ambros, international producer and media and entertainment consultant.

In November, the Motion Picture Association focused on content protection, seeking [insights](#) from Anil Lale, General Counsel, Viacom18 Media, on how the video-on-demand industry impacts the legal framework. NS Nappinai, Supreme Court Advocate and Founder of Cyner Saathi, joined the discussion to express similar

sentiments, considering the most appropriate roadmap to create a [robust framework](#) for the creative economy in a digital age. Furthermore, Aparna Purohit, Head of India Originals at Amazon Prime Video, [shared](#) her recipe for great screen storytelling, suggesting that to win hearts, creators need to maintain authenticity. ■



Left: Anil Lale, General Counsel, Viacom18 Media.

Centre left: NS Nappinai, Supreme Court Advocate and Founder, Cyner Saathi.

Far left: Aparna Purohit, Head of India Originals, Amazon Prime Video.



In Taiwan, the Motion Picture Association engaged with the local industry community through the *CueMe* [Facebook site](#) and monthly newsletters (both in Mandarin) which profiled some of the key leaders from the screen community, especially those working in the video-on-demand sector. An infographic was designed detailing the online video services landscape in Taiwan to complement the interviews. the Motion Picture Association profile pieces included interviews with: Chien Ta-wei, Founder and President of LiTV; Karen Lu, Director, Friday, a VOD service offered by

FarEasTone, the third telecom in Taiwan; Bing Ma, Chinese American media commentator and recently retired Chief of Omnimedia Center from Shih Hsin University; Eric Wang, 4gTV, a VOD service operated by broadcaster FTV, one of the top 3 ranking linear channels and the first to migrate services online; Carson Chen, Co-founder, Bahamut Animation; Nicolas Lin, Marketing Director, Portico Media, who talked about audience trends, piracy and the viability of niche content VOD services in Taiwan and Vince Huang, General Manager, KKTv, which is the number three rating VOD service in Taiwan. ■

PROFILE PIECES (cont'd)



Above: Chien Ta-wei, Founder and President, LiTV.



Above: Karen Lu, Director, Friday.



Above: Bing Ma, Chinese American media commentator.



Above: Eric Wang, 4gTV.



Above: Carson Chen, Co-founder, Bahamut Animation



Above: Nicolas Lin, Marketing Director, Portico Media.



Above: Vince Huang, General Manager, KKTV.

In Vietnam, Asia-based journalist Silvia Wong interviewed a number of filmmakers for promotion on The Credits. Wong spoke to Vietnamese filmmaker [Le Binh Giang](#) on his new film WHO CREATED HUMAN BEINGS and touched on Vietnam's approach to film classification and censorship. She interviewed Vietnamese filmmaker [Tran Thi](#)

[Bich Ngoc](#) on her country's emerging talent. Ngoc has partnered with the Motion Picture Association on a number of film workshops and panel discussions. On November 30, The Credits published a piece on director [Bui Kim Quy](#), whose second film MEMORYLAND had its world premiere at the Busan International Film Festival. ■



Above: Le Binh Giang, Vietnamese filmmaker.



Above: Tran Thi Bich Ngoc, Vietnamese filmmaker



Above: Bui Kim Quy, Vietnamese director



Left: Andrew Pike, MPA APSA Academy Film Fund Chair.

Throughout 2021, the Motion Picture Association has promoted a wider representation of the Asia Pacific region's film talent on the Motion Picture Association's The Credits. A piece by MPA APSA Academy Film Fund Chair, Andrew Pike spoke to the status of the diverse slate of feature film projects supported through the Fund and posted an interview with producer and visual effects supervisor Tom Horton on Peacock's series BRAVE NEW WORLD. In celebration of International Women's Day, the Motion Picture Association featured articles on Japanese

PROFILE PIECES (cont'd)

director [Chiaki Kon](#) on her Netflix anime feature THE WAY OF THE HOUSEHUSBAND, and on pioneering Malaysian New Wave director

[Tan Chui Mui](#), whose recent feature film BARBARIAN INVASION has achieved significant recognition on the festival circuit. ■



Above: Tom Horton, Producer and visual effects supervisor.

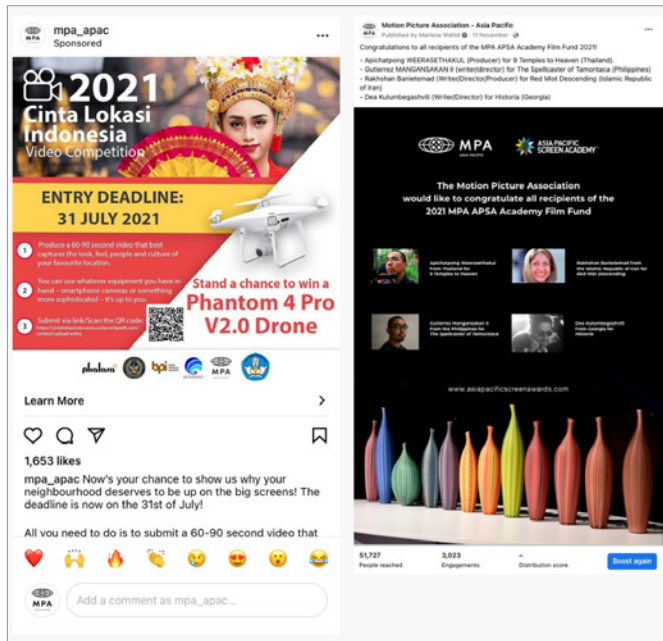


Above: Chiaki Kon, Japanese director.



Above: Tan Chui Mui, Malaysian director.

DIGITAL COMMUNICATIONS



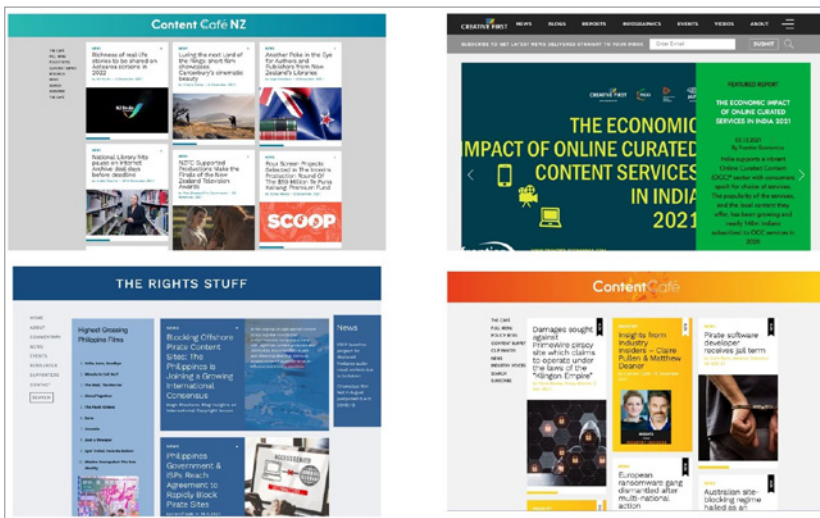
Though in-person connections were a challenge throughout 2021, the Motion Picture Association was buoyed to remain in regular communication with screen communities across the Asia Pacific via its many digital channels.

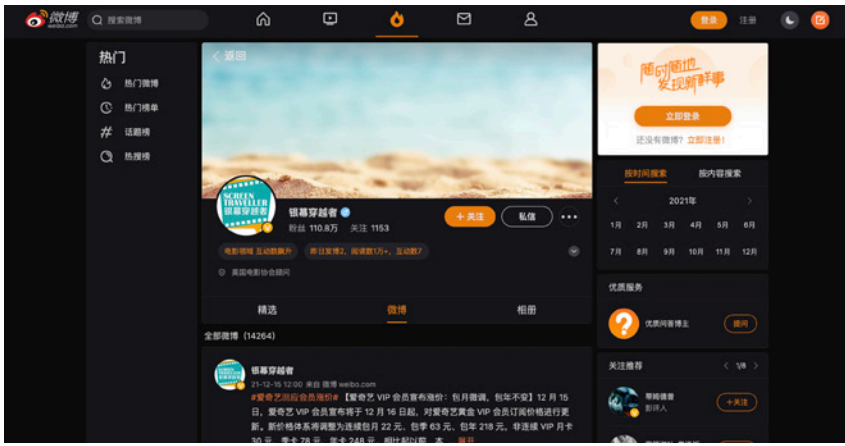
In addition to the highly active MPA-APAC LinkedIn and Facebook channels, there were lighter moments in testing out a new MPA APAC Instagram account and running social media handles in Japan, particularly in support of local events.

Across the Motion Picture Association's various social media platforms in 2021, there was an average of **63 social media posts per week**, an average **108 blog posts per month** and an average **engagement rate of 6.51%**. With an all industry global average of 0.5%-0.99%, these figures reflect a successful and engaging reach into both new and existing audiences and offer significant promise into 2022.

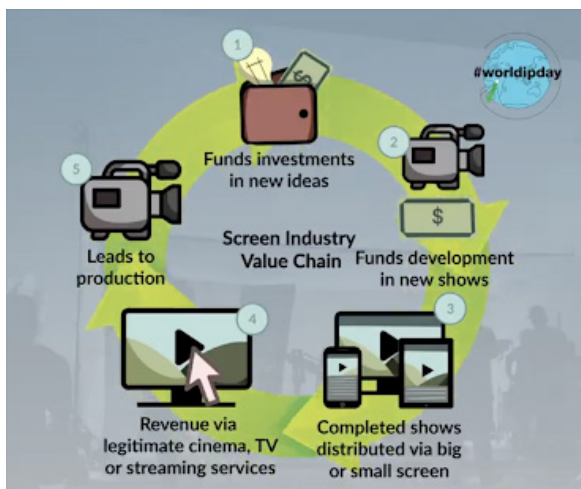
For reference, the following are the Motion Picture Association's various channels through the region.

- China:** Screen Traveler
- Australia:** Content Café
- India:** Creative First
- New Zealand:** Content Café NZ
- Taiwan:** Cue Me
- The Philippines:** The Rights Stuff ■





Right: Social media outtakes illustrating key Motion Picture Association or Motion Picture Association-affiliated channels.



Right: An illustration of how audiences play a key role in sustaining a healthy screen industry value chain.

In April, the Motion Picture Association turned to its digital channels in celebration of World IP Day. The Motion Picture Association partnered with US embassies, government agencies and local screen communities to deploy a digital campaign that draws awareness to the concept of the Screen Industry Value Chain. A [short animated graphic](#) was created that illustrates how audiences, by paying for their entertainment through legitimate channels, help fund the development of new ideas, and in turn, encourage the production of original films and television shows for their enjoyment. The campaign was distributed via various partner channels across APAC in multiple languages. ■

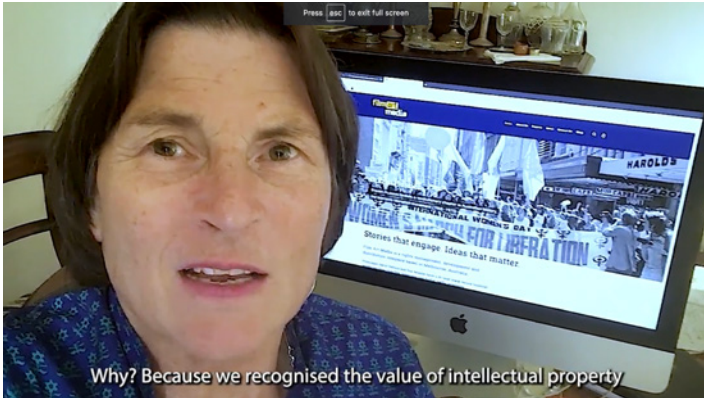


Above: A panel discussion on the value of IP to SMEs with NCAC and National Trade Center.



Above: Graphic illustrating how audiences can benefit from paying for entertainment through legal channels.

In addition to the digital campaign, across our region, the Motion Picture Association China partnered with the NCAC and National Copyright Trade Center to host a panel session on the value of IP to SMEs. Screen Traveler published a featured story highlighting World IP Day and the industry's contribution to the economy. In Australia, our partner Creative Content Australia produced video clips featuring industry practitioners on the importance of developing and negotiating IP. Content Café published a World IP Day feature and promoted the clips via their monthly newsletter. In India, Creative First, in partnership with IPRMENTLAW, developed a Copyright 101 Handbook as a knowledge resource. The Motion Picture Association India participated in FICCI's World IP Day conference on April 27. The Motion Picture Association Korea partnered with the US Embassy, KOFIC, Korea Copyright Commission, and KCOPA, to run a social media giveaway encouraging audiences to share their posts about the value of IP. In Japan, JIMCA coordinated with WIPO Japan on a special online event, featuring the Motion Picture Association A.C.E. award-winner Masakazu Kubo as the keynote speaker. ■



Above: Video stills from CCA produced clips featuring industry practitioners on the importance of developing and negotiating IP.

ContentCafé

Content Café keeps you up to date with local and global copyright issues

APRIL NEWS

April 28th is World IP Day - a global celebration of the role of intellectual property in creativity and innovation. The 2021 spotlight is on small and medium-sized enterprises which are the backbone of the screen sector. Three renowned local producers reveal the value of IP to their businesses. Plus, fascinating insights from industry insiders: Shaun Grant, Australian film & TV writer (Snowtown, Penguin Bloom and Mindhunter) and Belinda Lui, President and MD of the Motion Picture Association, Asia Pacific.

World IP Day 2021
World IP Day 2021 celebrates creativity and innovation in small to medium enterprises (SME's) make up 90% of the world's businesses and the majority of Australian film businesses. Copyright is critically important to the long-term viability of businesses, providing ongoing revenue to finance new development and production. To celebrate World IP Day 2021, Creative Content Australia asked three prominent industry producers John Edwards, Sheila Jayadev and Sue Massin - to record clips on the value of IP to their businesses and their advice to emerging creatives. [Read full article here.](#)

INSIGHTS
from
INDUSTRY INSIDERS

Q&A: Shaun Grant, Writer, Producer, Actor
Shaun is a screenwriter who has spent the past decade or so telling stories on both the big and small screen. His first feature film Snowtown premiered at the 2011 Cannes Film Festival. With wildly popular films such as Berlin Syndrome, True History of The Kelly Gang and Penguin Bloom and TV series such as Mindhunter, Deadline Gallipoli and Janet King, he knows firsthand the 'knock-on' effect of piracy on residual payments. [Read more.](#)

INSIGHTS
from
INDUSTRY INSIDERS

Q&A: Belinda Lui, President and MD of the Motion Picture Association, Asia Pacific
Belinda leads the MPA's Asia-Pacific team to promote and protect the commercial and creative interests of the region's screen communities. She discusses the impact of piracy on creative business models and highlights the vital work of the Alliance for Creativity and Entertainment (ACE) - the leading, global coalition dedicated to reducing digital piracy and protecting the legal marketplace for creative content. [Read more.](#)

TRENDING STORIES

COPYRIGHT 101

A Handbook On Copyright For Content Creators And Owners

#YourIPYourFuture

Authored by:
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Assisted by:
Lokesh Vyas
(Contributor)

FIRST EDITION 2021

www.iprmentlaw.com / www.creativefirst.in

Above: World IP Day, India: The publication of a Copyright 101 handbook was designed to build knowledge around how best to secure and protect valuable screen industry IP.

Left: World IP Day, Australia: Throughout the year, the flagship film industry copyright platform published first hand insights from the screen community's leading figureheads.



**MOTION PICTURE
ASSOCIATION
ASIA PACIFIC**

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