

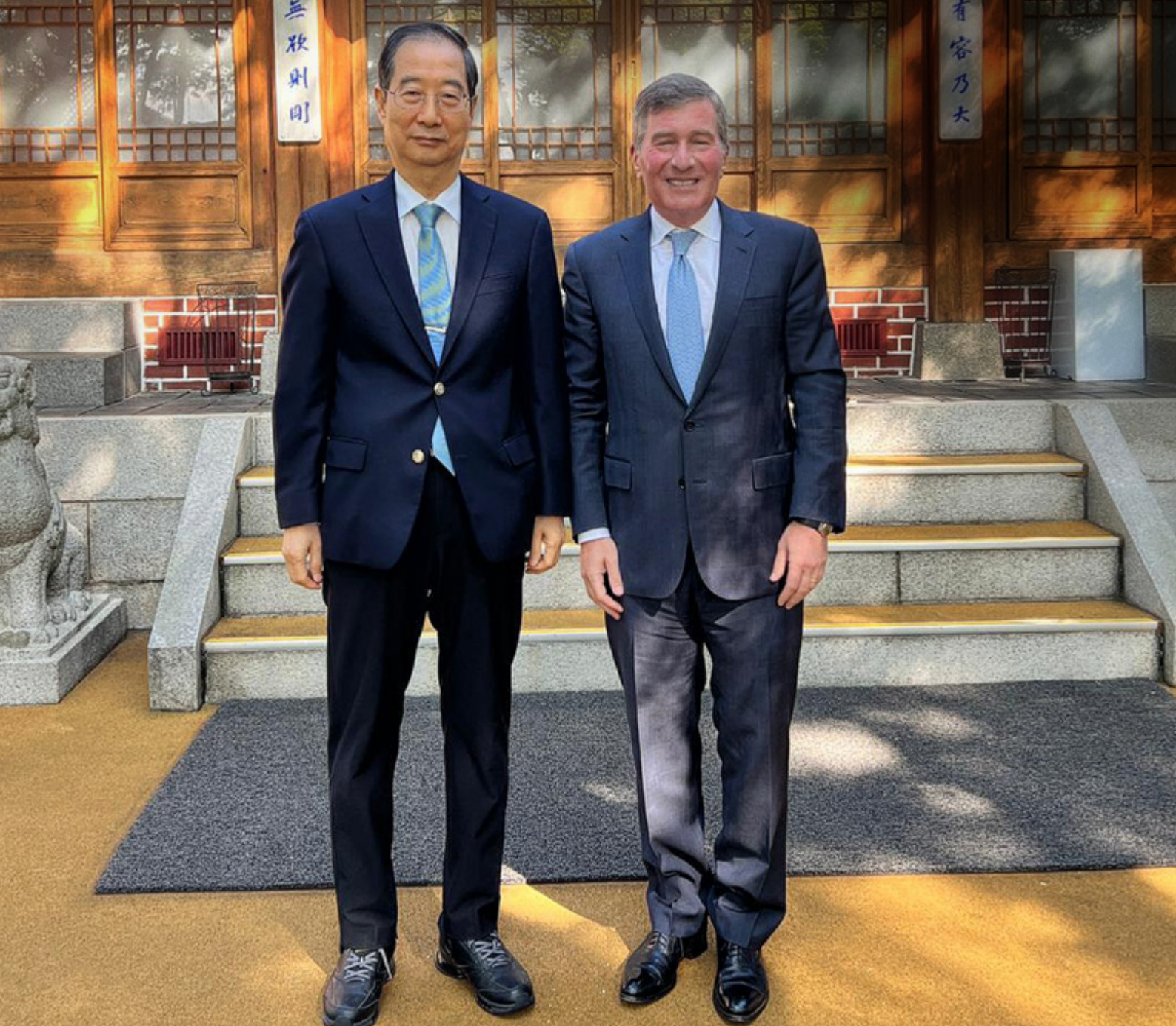


MPA
ASIA PACIFIC

THE MPA ASIA-PACIFIC REPORTER

ISSUE JAN - DEC 2022

Promoting and Protecting
the Screen Community



Above: Prime Minister of South Korea **Han Duck-soo** and MPA Chairman and CEO **Charlie Rivkin**.

MOTION PICTURE ASSOCIATION CHAIRMAN AND CEO CHARLIE RIVKIN VISITS KOREA AND SINGAPORE

Between October 5 and October 10, Motion Picture Association Chairman and CEO Charlie Rivkin, and MPA Asia-Pacific President and Managing Director

Belinda Lui visited South Korea and Singapore, to attend industry outreach events and meet with representatives from government and industry.■



THE MPA ASIA-PACIFIC
REPORTER

Issue Jan - Dec 2022

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MOTION PICTURE ASSOCIATION CHAIRMAN AND CEO CHARLIE RIVKIN VISITS KOREA AND SINGAPORE (cont'd)

On October 5, Charlie Rivkin and Belinda Lui met with leaders of the Korean film industry for lunch to discuss U.S.-Korea content industry collaboration and progress on the new VOD content self-classification system. Guests included Lee Yong-Kwan, Chairman, BIFF; Oh Seok-Keun, Director, Busan International Film Contents Market; Park Ki-yong, Chairman,

Korea Film Council (KOFIC); Chai Yoon-hee, Chairman, Korea Media Rating Board (KMRB); and Darcy Paquet – American Film Critic.

Guests attended the opening of the Busan International Film Festival, alongside many Korean film and television actors, directors, producers and studio officials. ■



Above: Motion Picture Association Chairman and CEO **Charlie Rivkin**, and MPA Asia-Pacific President and Managing Director **Belinda Lui** walk the red carpet of the 27th Busan International Film Festival



Above: (L-R) MPA Asia-Pacific President and Managing Director **Belinda Lui**, actor **Heo Sung-tae** (Player #101 in SQUID GAME), and MPA Chairman and CEO **Charlie Rivkin**.

Below: The Motion Picture Association - Chanel x BIFF Asian Film Academy Film Workshop draws some of the brightest talent from the region.

On October 6, Charlie Rivkin gave opening remarks at the Motion Picture Association Chanel x BIFF Asian Film Academy Film Workshop. The workshop involved a masterclass presented by UTA Partner & Agent Bec Smith, and a pitch competition for filmmakers from across the Asia Pacific.

Two standout projects from the Philippines won the prizes: the LA film immersion course prize went to Jean Cheryl Tagyamon for JUDY FREE and the President's Special Recognition Prize - involving a visit to the Asia Pacific Screen Awards - went to Jan-Kyle Nieva for YELLOWFIN. ■



Above: UTA Partner & Agent **Bec Smith** presents the top prize to **Jean Cheryl Tagyamon** for her project JUDY FREE.



Above: Top prize-winner **Jean Cheryl Tagyamon** takes a selfie with winner of the President's Special Recognition Award **Kyle Nieva** (right) for his project YELLOWFIN.



Above: UTA Partner & Agent **Bec Smith** in conversation with MPA's **Stephen Jenner**.

MOTION PICTURE ASSOCIATION CHAIRMAN AND CEO CHARLIE RIVKIN VISITS KOREA AND SINGAPORE (cont'd)



Above: Motion Picture Association Chairman and CEO **Charlie Rivkin** with actress **Claudia Kim** (AVENGERS: AGE OF ULTRON, FANTASTIC BEASTS: THE CRIMES OF GRINDELWALD)

On October 7, the Motion Picture Association co-hosted an MPA 100 Anniversary Reception with U.S. Ambassador to South Korea Philip Goldberg at the U.S. Ambassador's Residence in Seoul. ■



Above: Motion Picture Association Chairman and CEO **Charlie Rivkin** and U.S. Ambassador to South Korea **Philip Goldberg** co-hosts the MPA 100 Anniversary Reception in Seoul.



Above: (L-R) MPA Asia-Pacific President and Managing Director **Belinda Lui**, MPA Chairman and CEO **Charlie Rivkin** and actor **Kim Tae-hoon** (KINGDOM S2).



Above: (L-R) Actor **Heo Dong-won** (SQUID GAME, THE ROUNDUP), MPA Asia-Pacific President and Managing Director **Belinda Lui** and MPA Chairman and CEO **Charlie Rivkin**.



On October 8, Charlie Rivkin and Belinda Lui met with Prime Minister of South Korea Han Duck-soo to discuss the valued relationship between the U.S. and Korean film, TV and streaming industries. ■

Left: Prime Minister of South Korea **Han Duck-soo** and MPA Chairman and CEO **Charlie Rivkin**.

MOTION PICTURE ASSOCIATION CHAIRMAN AND CEO CHARLIE RIVKIN VISITS KOREA AND SINGAPORE (cont'd)



On October 10, Charlie and Belinda attended the MPA 100 and 40 Years in Singapore Anniversary Reception, in partnership with U.S. Ambassador to Singapore Jonathan Kaplan and the U.S. Embassy Singapore, at the Glasshouse, Andaz. Tan Kiat How, Senior Minister of State, Ministry of Communications and Information (MCI) and Ministry of National Development (MND), Singapore, attended as guest of honour. During his speech, Minister Tan thanked the MPA and the Alliance for Creativity & Entertainment (ACE) for supporting the Intellectual Property Rights Branch (IPRB) of the Singapore Police in an enforcement action targeting illicit streaming devices (ISDs). ■

Left: (L-R) MPA Asia-Pacific President and Managing Director **Belinda Lui**, MPA Chairman and CEO **Charlie Rivkin**, U.S. Ambassador to Singapore **Jonathan Kaplan** and his partner, and **Tan Kiat How**, Senior Minister of State, Ministry of Communications and Information (MCI) and Ministry of National Development (MND), Singapore.



Above: MPA Chairman and CEO **Charlie Rivkin** with U.S. Ambassador to Singapore **Jonathan Kaplan**.



Above: **Tan Kiat How**, Senior Minister of State, Ministry of Communications and Information (MCI) and Ministry of National Development (MND), Singapore, address the audience.

ASIA PACIFIC FILMMAKERS RETURN TO THE SPOTLIGHT



Above: MPA Asia-Pacific President and Managing Director **Belinda Lui** announces recipients of the 2022 MPA APSA Academy Film Fund at the awards ceremony held on Australia's Gold Coast.

In early November, the Asia Pacific Screen Academy brought the Awards Ceremony and a three-day Academy Forum to Gold Coast, Australia, returning the spotlight to the dynamic Asia Pacific filmmaking community. Motion Picture Association Asia-Pacific President and Managing Director Belinda Lui announced four recipients of the 2022 MPA APSA Academy Film Fund. The Film Fund has become highly respected by the region's leading filmmakers and attracts some of the best new stories in development. The 2022 MPA APSA Academy Film Fund received a total of 116 feature-length projects from 96 APSA Academy Members. In total, the applicants represent 39 Asia Pacific countries and 12 non-AP countries. Once again, there was a 50-

ASIA PACIFIC FILMMAKERS RETURN TO THE SPOTLIGHT (cont'd)



Above: 2022 recipients of the MPA APSA Academy Film Fund.

50 gender split in the four chosen recipients, bringing the total over the thirteen editions of the fund to 30 male, and 22 female recipients. This year's winners are:

- Khadija Al Salami (Yemen/France) for I WISH I WERE A GIRL;
- Kirby Atkins (New Zealand) for LEVITY JONES;
- Anne Kohncke (Norway) for A DISTURBED EARTH; and
- Weijie Lai (Singapore) for THE SEA IS CALM TONIGHT

The Film Fund Jury in 2022 comprised Andrew Pike, Maryam Ebrahimi (NO BURQAS BEHIND BARS) and Mai Meksawan (WORSHIP). ■

SCREENING OF CHINESE FILM ‘SONG OF SPRING’



On September 22, in partnership with the Asia Pacific Screen Academy and the Embassy of the People's Republic of China, we programmed a screening of a new Chinese film Song of Spring at our headquarters in Washington DC. ■

Left: DCM & Minister of the Embassy of the People's Republic of China in the United States of America **Xu Xueyuan**, MPA Asia Pacific President and Managing Director **Belinda Lui** and Asia Pacific Screen Academy general manager **Lucy Fisher**.



ASIAN ACADEMY CREATIVE AWARDS SHOWCASES REGIONAL WINNERS

In 2022, the MPA continued its partnership with the Asian Academy Creative Awards. On July 28, the MPA participated in the Producers Summit. On December 7, the MPA moderated the Best Streaming Show panel during the National Winners Conference 2022, hosted by the Asian Academy Creative Awards. The panel comprised: Korean-producer, Yu Seul-ki; Malay Producer, Imillya Roslan; Head of Content Partnerships, Garlic Garcia; Viu Philippines, and Singaporean producer M Raihan.

Motion Picture Association's Stephen Jenner also presented the Best Original Program by a Streamer/OTT Award at the Asian Academy Creative Awards' ceremony. ■

Left: MPA's **Stephen Jenner** and actress **Amy Cheng** present the Best Original Program by a Streamer/OTT Award at the Asian Academy Creative Awards' ceremony.

CINEASIA

On December 7, Motion Picture Association Asia-Pacific President and Managing Director Belinda Lui gave a keynote presentation to delegates attending CineAsia, the first in-person gathering of exhibitors and

distributors in the Asia Pacific since 2018. The remarks focused on the ability of screen communities to work as one to rebuild an effective and resilient cinema business following the pandemic. ■

Right: Motion Picture Association and member studio representatives celebrate the return of cinema at the CineAsia awards luncheon.



On December 8, Belinda Lui presented Dr Ngo Phuong Lan, Chair of the Vietnam Film Development Association (VDFA), with the Motion Picture Association Asia Pacific Copyright Educator Award for 2022.

Dr Lan is Chair of the Vietnam Film Development Association (VDFA). Formerly the Director of the Vietnam Cinema Department, which falls under the Ministry of Culture, Sports and Tourism, Lan founded the VFDA in 2019 and was subsequently elected Chairwoman by its members.

Dr Lan has initiated numerous knowledge exchange programs in Vietnam and at film events around the world, and convened local and international partners in these collaborations. Dr Lan has partnered with the MPA on several capacity-building workshops and film seminars.

The MPA Asia Pacific Copyright Educator Award is currently in its sixteenth year. Past recipients include Indonesian producer and industry leader Linda Gozali (2019), noted Japanese filmmaker Masakuza Kubo (2018), Australian film industry leader Graham Burke (2017), Indian distributor and industry leader Rajkumar Akella (2016), Indonesian filmmakers Sheila Timothy (2015) and Maya Barack Evans (2014), Philippines filmmaker and lawyer Joji Alonso (2013), Tropfest founder John Polson (2012), Malaysian film producer and recording artist Norman Halim (2011), Australian actor Roy Billing (2010), Hong Kong film producer Raymond Wong (2009), Thai producer and director Jareuk Kaljareuk (2008) and New Zealand actor Temuera Morrison (2007). ■



Above: MPA Asia-Pacific President and Managing Director **Belinda Lui** presents the Motion Picture Association Asia Pacific Copyright Educator Award for 2022 to **Dr Ngo Phuong Lan**, Chair of the Vietnam Film Development Association (VDFA).

LATC GLOBAL FILM & TELEVISION IMMERSION COURSE



Above: LATC Global Film & Television Immersion Program participants visit Netflix headquarters.



Above: Mayu Nakamura (left), winner of the Tokyo MPA-TIFFCOM-DHU Film Workshop pitch competition 2020.

During the first week of November, winners of our feature film pitch competitions hosted throughout the Asia Pacific during the year, attended the Latin American Training Center's Global Film & Television Immersion Course in Los Angeles. The course is sponsored by the Motion Picture Association. Director, Mayu Nakamura, winner of the Tokyo MPA-TIFFCOM-DHU Film Workshop pitch competition, wrote an article about her experiences at the film course for a Japanese newspaper – Mainichi Shimbun. ■

Left: Graduates of the LATC Global Film & Television Immersion Program are all smiles after completing the deep-dive film and TV course in Los Angeles.

Asian films are hot in Hollywood, where the SQUID GAME phenomenon is sweeping the industry

Asian storytelling is booming in Hollywood. The Netflix office in Los Angeles is home to the popular Korean drama series SQUID GAME and movies such as A24's EVERYTHING EVERYWHERE ALL AT ONCE, co-directed by Asian-American Daniel Kwan, and starring 60-year-old Michelle Yeoh in a snappy action role, are wooing audiences and earning serious critical acclaim. High expectations are also held for Korean director Kogonada's upcoming release AFTER YANG.

Oscar-winning PARASITE paves the way for subtitled films

As a reward for winning the well-established Tokyo International Film Festival Planning Market, I was invited to the American Film Market (AFM) - the largest film market in the U.S. - to learn from some of the best. The AFM training program, consisting of more than a dozen directors and producers from around the world, demonstrated the vital importance of pitching in Hollywood. We were instructed as to the importance of the two-minute presentation in wooing investors and producers to your project.

The market, held for the first time in three years, was a crowded affair, though I noted few Japanese and Chinese film companies in attendance. At the market, I was buoyed by the interest my film received from Chinese film agents eager to represent my work and my film is currently being marketed by EST Studios, a Los Angeles-based, Asian-American company.

I graduated from the New York University Graduate School of Film and New Media and have lived in the U.S. for eight years, and I don't think there has ever been a time when Asian filmmakers have attracted more attention than right now. Traditionally, American audiences have shied away from subtitled films. However, since Korean director Bong Joon Ho's film PARASITE and its haul of four Academy Awards in 2020, the number of people who watch subtitled films has increased significantly. Last year, the worldwide success of SQUID GAME brought fresh attention to Asian dramas and films, notably Korean productions, which are now being widely appreciated across the U.S..

LATC GLOBAL FILM & TELEVISION IMMERSION COURSE (cont'd)

Growing Momentum to Nurture Minorities

In addition, major film studios and distributors in the U.S. are now promoting inclusion policies to actively recruit minorities and there is growing momentum to nurture women, LGBTQIA+, and creators of colour. In the past, focus has centred on African-Americans and Latinos, but in recent years, perhaps due to the success of Korean TV and cinema, Asian creatives have been attracting attention. 2021 saw Chinese female director Chloé Zhao's NOMADLAND win three Academy Awards. This included the Best Director Oscar for herself, with Zhao becoming the first woman of colour to earn the award.

During this trip, I came to believe that the American film industry is consciously trying to change. When I visited the Academy Museum of Motion Pictures, which is operated by the U.S. Academy of Motion Picture Arts and Sciences, I was impressed that the institution tells the story of American film history from the viewpoints of African-American, Latino and female filmmakers, rather than from the traditional caucasian perspective.

The museum's exhibits were not in chronological display, rather in random order, with one exhibit displaying how Latina director Patricia Cardoso's 'Real Women

have Curves' was made possible through the collaboration of female creators. The exhibition also included an artwork on the #MeToo movement and the downfall of Harvey Weinstein.

Inward-oriented Japan Needs Human Resource Development

During the trip I detected a waning of Japanese cinema's influence on American soil. On consulting a professor at the NYU graduate school, I was informed that although there are many Chinese and Korean students studying abroad, there have been very few Japanese students since I had been a student there several decades ago. I anticipated that perhaps because the film market is better established in its own country. The number of young people willing to study abroad is also decreasing, possibly due to the depreciation of the yen.

This training program made me keenly aware that for Japanese films to once again attract attention overseas, it will be necessary to create films for the global market. Following Korea's powerful reinvention these past few years, there are lessons to learn and it will be important for Japan to continue to build better capacity for filmmakers to work internationally. ■

VOD RESEARCH

In 2022, the MPA rolled out research by Frontier Economics on the economic impact of Video on Demand services in Australia and Thailand, as part of a global research initiative coordinated by the Motion Picture Association's research team in Los Angeles. Launch events followed in India, Indonesia,

South Korea and Taiwan in 2021 and the activations have successfully furthered MPA's VOD advocacy in agreed priority markets. The MPA tailored launch events to each market, taking into consideration the policy alignment of our partners and the degree to which we could manage our messaging. ■



Above: The launch of Frontier Economics' 'The Economic Impact of Online Curated Content Services in Thailand' attracts an audience of local industry professionals, key government officials and media.

VOD RESEARCH (cont'd)

On September 15, the MPA partnered with the Ministry of Culture and the Thai Film Directors Association to host a film seminar on how Thailand's film and television industry can power up to compete on a global level. MPA launched Frontier Economics' 'The Economic Impact of Online Curated Content Services in Thailand', and provided Thai language copies of the infographic to the participants.

During the seminar, we organised a panel discussion to discuss the findings of the Frontier report. The conversation was moderated by Esther Peh – Associate Director, Public Policy, Warner Bros. Discovery Asia-Pacific. Speakers included Wanasiri Morakul – Advisor to the Permanent Secretary for Culture of the Thai Ministry of Culture; Udom Matsayawanigul, Director of the Thai Film Office; Sarut Wittayarungruang, Head of Public Policy, Netflix (Thailand, Laos and Cambodia); Pornchai Wongsriudomporn, Secretary General at the National Federation of Motion Pictures and Contents Association; and

Sirisak Koshpasharin, CEO, Northstar Studio. The event was attended by approximately 150 filmmakers, key government officials, film students, and local media outlets. ■

On September 26, the Australia New Zealand Screen Association (ANZSA) with the support of the Motion Picture Association, launched 'The Economic Impact of Video On Demand Services in Australian' report by Frontier Economics at Parliament House, Canberra.

The report found that AUD\$629 million was invested in Australian and Australian-related content by four VOD services in 2020/21 – a rise from AUD\$268 million in 2019/20.

Paul Muller, Managing Director ANZSA, hosted a panel discussion involving Deb Richards, Director, Production Policy, APAC at Netflix, Kylie Watson-Wheeler, Senior Vice President & Managing Director, The Walt Disney Company Australia & New Zealand and Matt Vitins, Chief Operating Officer, Matchbox Pictures. ■



Above: (L-R) On the first panel at the Thai film seminar: **Esther Peh** – Associate Director, Public Policy, Warner Bros. Discovery, Asia; **Wanasiri Morakul** – Advisor to the Permanent Secretary for Culture of the Thai Ministry of Culture; **Udom Matsayawanigul**, Director of the Thai Film Office; **Pornchai Wongsriudomporn**, Secretary General at the National Federation of Motion Pictures and Contents Association; **Sirisak Koshpasharin**, CEO, Northstar Studio; and **Sarut Wittayarungruang**, Head of Public Policy, Netflix (Thailand, Laos and Cambodia).



Above: (L-R) On the second panel at the Thai film seminar: **Silvia Wong**, Senior Correspondent, Asia, Screen International; **Aron Warner**, producer (SHREK); **Chalermchatri Yukol** (Adam), Program Manager, Viu; Founder, Fukduk Production; **Jack Somsaman**, Creative Director / Founder, The Monk Studios; **Apicha Honghirunrueng**, President, BEC Studio, BEC World Public Company Limited; and **Anucha Boonyawatana**, President, Thai Film Directors Association.



Above: (L-R) **Kylie Watson-Wheeler**, Senior Vice President & Managing Director, The Walt Disney Company Australia & New Zealand; **Deb Richards**, Director, Production Policy, APAC at Netflix; **Matt Vitins**, Chief Operating Officer, Matchbox Pictures; and **Paul Muller**, Managing Director ANZSA.

DIGITAL ECONOMY

In India, MPA India and Creative First partnered with the Federation of Indian Chambers of Commerce and Industry (FICCI) to host FICCI FRAMES Fast Track 2022, a conference focusing on emerging digital trends in the media and entertainment sector. The event took place from September 27 to 28.



The inaugural session of the conference featured speeches by, among others, renowned film personality Ranveer Singh; and Secretary of the Ministry of Information and Broadcasting Apurva Chandra, who shared his aim for the media industry to reach more than US\$100 billion by 2030.

The conference also featured three panel discussions titled 'The Magic of Online Curated Content'; 'New Paradigm in Business of Cinema'; and 'Copyright in the Digital Age' (which featured a keynote address by Justice Prathiba M Singh, Judge of the Delhi High Court. Uday Singh, Managing Director of MPA India, appeared on the panel and moderated a roundtable on production incentives.

FICCI FRAMES Fast Track 2022 was attended by approximately 2000 industry stakeholders, key government officials, film students and local media outlets. ■

Left: A panel discussion 'Copyright in the Digital Age' involved the Hon Ms Justice **Prathiba M. Singh**, Judge, Delhi High Court and panellists **Karan Thapar**, Deputy Secretary, Department for Promotion of Industry and Internal Trade (DPIIT), **Uday Singh**, Managing Director, Motion Picture Association, India, **Dipti Kotak**, Chief Legal Officer, Media Business, Reliance Industries Ltd., **Gowree Gokhale**, Partner, Nishith Desai Associates, **Kaushik Moitra**, Partner, Bharucha & Partners.



Above: **Uday Singh**, Managing Director, Motion Picture Association, India, moderates a roundtable on production incentives.

PRODUCTION

In 2022, the MPA was delighted to meet with many of its industry partnerships across the region. With an aim to engage in conversations on reducing barriers to production, the benefits of attractive incentive programs and for supplementing existing competitive incentive programs, positivity was at the forefront of discussions. ■



Above: (L-R) Paul Muller, Managing Director ANZSA; Tony Ayres, co-creator and producer from Tony Ayres Productions; Alastair McKinnon, Matchbox MD; and Kelsey Balance, Senior Vice President, Scripted Programming for NBCUniversal Media.

On November 10, Screen Australia published its annual 'Drama Report', which demonstrated the industry had enjoyed an all-time record level of spending (AUD\$2.29 billion) over the 2021-2022 period to June (an increase from AUD\$1.94 billion in the 2020-2021 period). Minister for the Arts Tony Burke



Screen Australia
Drama Report
Production of feature films, TV
and VOI drama in Australia in 2021/22

On March 30, the Australia New Zealand Screen Association (ANZSA) hosted 'Creating Clickbait: Conceived in Australia, a Global Netflix Hit', as part of Screen Forever, the annual conference hosted by Screen Producers Australia. Tony Ayres, co-creator and producer from Tony Ayres Productions, Alastair McKinnon, Matchbox MD, and Kelsey Balance, Senior Vice President, Scripted Programming for NBCUniversal Media, discussed CLICKBAIT's journey from concept to global hit. The session showcased how international streaming services are already heavily investing in production, ranging from local stories to hybrid projects such as CLICKBAIT and PIECES OF HER as well as other international, footloose productions. The case for focusing on investment, infrastructure and upskilling was made in an ANZSA opinion piece 'Screen Success: Australia Needs to Rewrite the Script to Maintain Global Hits', appearing in the Sydney Morning Herald on March 27, on the eve of the producers' conference. ■

was quoted as saying the report was "a great result and testament to the strength of [the] local screen industry". An article in the Australian Financial Review noted that Australia's pay TV and streaming services were quickly becoming the dominant force in producing Australian scripted drama, even without local content obligations. The spending by these services made up almost one-third of the total spending on scripted production in Australia (AUD\$660 million). The AFR story specifically noted the spending by streaming services was almost double that of free-to-air broadcasters. Pay TV and streaming services also put 29 scripted dramas into production, compared to the 24 shows by free-to-air broadcasters. ANZSA CEO, Paul Muller, was quoted as noting the high level of local investment showed there was no need for the government to legislate in the area. "Shows like Heartbreak High, The Stranger, A Perfect Pairing and Surviving Summer were proving to be popular with audiences in Australia and around the world, and that – combined with Australia's Producer Offset – ensures that the sector continues to go from strength to strength". He added that "more than 80 per cent of the record \$1.5 billion investment in Australian stories coming from cinemas and streaming services" show the "market is working well and in the best shape it has ever been". ■

PRODUCTION (cont'd)

On October 26, the MPA partnered with the Tokyo International Film Festival (TIFF), UniJapan and the U.S. Embassy Tokyo to host the 12th MPA-TIFF Seminar. Guest speakers encouraged the Japanese Government and various stakeholders to support and adopt a globally-competitive production incentive program. The MPA's



long-standing relationship with the Tokyo International Film Festival was renewed and offered an highly-visible platform to host this policy discussion. The program included welcome remarks from Belinda Lui, President & Managing Director Asia Pacific, Motion Picture Association and Yasushiro Ando, Chairman of TIFF; keynote presentations from Jon Kuyper, Producer/EP (THIRTEEN LIVES, MAD MAX: FURY ROAD, THE GREAT GATSBY); Gina Black, Head of Physical Production, Screen Queensland; a conversation with Alan Poul, Executive Producer (TOKYO VICE); and a panel discussion, where our three guests were joined by Ruriko Sekine, Head of the Japan Film Commission, and moderated by Patrick Brzeski, Asia Editor, The Hollywood Reporter. The program was attended by approximately 80 government and industry leaders and media. The seminar was covered by the leading Japanese film industry trade publication, Bunka Tsushin. ■

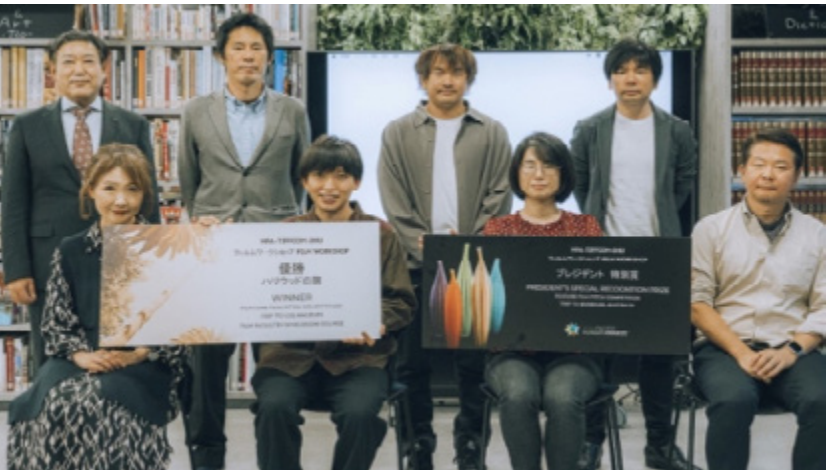
Above left: Alan Poul, Executive Producer (TOKYO VICE) in conversation with Patrick Brzeski, Asia Editor, The Hollywood Reporter.

Left: (L-R) Jon Kuyper, Producer/EP (THIRTEEN LIVES, MAD MAX: FURY ROAD); Gina Black, Head of Physical Production, Screen Queensland; Alan Poul, Executive Producer (TOKYO VICE); and Ruriko Sekine, Head of the Japan Film Commission.

Below: Esteemed guests gather for a group shot at the 12th MPA-TIFF Seminar.



PRODUCTION (cont'd)



Right: Australia/UK television director **Daniel Nettheim** (THE TWELVE, THE TOURIST, LINE OF DUTY, BROADCHURCH) present a highly informative masterclass on his career as a filmmaker.



Above: The Asian Academy Creative Awards Producers Summit promotion material.

On October 24, the MPA hosted a film workshop with the Tokyo Film Market (TIFFCOM) and Digital Hollywood University (DHU), inviting Australia/UK television director Daniel Nettheim (THE TWELVE, THE TOURIST, LINE OF DUTY, BROADCHURCH) to present a masterclass on his career as a filmmaker. Yohei Shikano's HER BEAUTIFUL SWORD received the MPA Grand Prize, while Mio Taniguchi's NAGAHAMA took home the President's Special Recognition award. ■

Left: Yohei Shikano (HER BEAUTIFUL SWORD) and Mio Taniguchi (NAGAHAMA) receiving their Awards.

PRODUCTION (cont'd)

On September 6, the Motion Picture Association partnered with the Taiwan Creative Content Agency (TAICCA), with the support of Netflix, to host a capacity-building film workshop. The event featured masterclasses from Joe Peracchio – from Netflix Grow Creative, an expert on project development and Louise Fox (co-creator, EP and showrunner GLITCH, LOVE MY WAY, CAMELOT [Starz], BROADCHURCH [ITV], THE KETTERING INCIDENT, DEAD EUROPE), one of Australia's foremost writers and showrunners. International guests dialled in to the event while local filmmakers joined in person. Several of Taiwan's upcoming filmmakers pitched new film and television series projects, revealing a wide range of compelling new stories and formats. Joe Peracchio was joined by Shao-yi Chen, Senior Director of Content Production, Screenworks Asia, Francis Smith, IFA Media and June Wu, General Manager of Ablaze Image to

judge the competition and provide valuable feedback on the projects. Two winning teams were chosen: HUGO IN THE PIGPEN – a thriller/fantasy about a human born with a pig's head whose one aim is to find equal status between pigs and humans, from writer Jing-Ting Shih and director Sheng-Ting Shen; and TALES OF TEA – a scripted anthology series on Taiwan's colourful world of drag, from writer/director Erich Rettstad and producers C.K. Hugo Chung and Anita Tung. In November, the winners attended a 5-day film immersion course in Los Angeles facilitated by MPA partner Latin American Training Center (LATC). The focus on script development and showrunning was a timely response to the local screen industry's request for upskilling on these topics. SPRG Taiwan, our local PR agency, ran a social media campaign highlighting some of the insights from the program. ■



Right: Participants of the MPA-TAICCA film workshop pose for a group picture with **Joe Peracchio** from Netflix Grow Creative and MPA's **Stephen Jenner**.



Right: The MPA-TAICCA film workshop attracted a full house of Taiwan's leading filmmakers eager to hear from established international writers and showrunners.

PRODUCTION (cont'd)



On November 24, the Motion Picture Association partnered with the Indonesian Contemporary Art & Design (ICAD) festival to host a masterclass with Janice Chua from Imagine Entertainment. The session was moderated by Linda Gozali, an MPA Asia Pacific Copyright Educator Award Recipient. Janice shared anecdotes about her major projects including CRAZY RICH ASIANS and TAIWAN CRIME STORIES, illustrating the importance of ensuring a story's authenticity while learning and incorporating practical elements from Hollywood. The event was livestreamed on Instagram via ICAD. ■

Left: Janice Chua dazzles the audience with her fascinating stories on working in Hollywood.



Above: Budding filmmakers absorb useful lessons from the MPA-ICAD film masterclass featuring Imagine Entertainment's Janice Chua.



On November 28, the MPA joined with the Association of Independent Producers Singapore (AIPRO) to host Imagine Entertainment's Janice Chua for a fireside chat at Lasalle College of the Arts. The session was moderated by IFA Media's Francis Smith. Janice shared insights on the types of projects being developed by international production companies, the realities of deal-making with global players and revealed her own career path from Singaporean film student to international production industry executive. ■

Left: Janice Chua shares her career path from Singaporean film student to international production industry executive with local filmmakers looking to break out onto the international scene.

PRODUCTION (cont'd)

On May 27, in Korea, the Motion Picture Association supported the 9th Wildflower Film Awards, which focuses on the independent feature film scene in Korea and recognises feature films made for less than US\$1 million. The Awards are supported by the Korean Film Council (KOFIC), and the Artistic Director is film

journalist Darcy Paquet. During the event, MPA Korea Managing Director Bo Son presented the MPA Best Producer Award to Mo Sung-jin, who produced the film FIGHTER. In November, the MPA supported a visit by producer Mo Sung-jin to attend the Asia Pacific Screen Awards, held on the Gold Coast in Queensland, Australia. ■



Above: MPA Korea Managing Director Bo Son presents the MPA Best Producer award.



Above: Actress Lim Sung-mi accepts the MPA Best Producer award on behalf of producer Mo Sung-jin.



Above: Ngan Zeta presents her film pitch for her animated project THE MAMMOTH SCHOOL.

On April 26, in Vietnam, the MPA partnered with the Vietnam Film Development Association (VFDA) to host a feature film pitch competition. The competition was won by Ngan Zeta for her animated film THE MAMMOTH SCHOOL. ONCE UPON A TIME IN HANOI, a pitch by Doan Tat Dat, was runner-up. In November, Zeta travelled to Los Angeles to participate in the LATC Global Film and Television Immersion course, sponsored by the MPA. The competition featured remarks by Dr Ngo Phuong Lan, Chairwoman of the VFDA, Ly Phuong Dung, Deputy Director of the Cinema Department, Ministry of Culture, Sports and Tourism, Charlyn Ng, Executive Producer, IFA Media, director Phan Dang Di and Ngo Thi Bich Hanh, Vice President of BHD/Vietnam Media Corporation. ■



Above: The MPA-VFDA feature film pitch competition winners celebrate their achievements.

PRODUCTION (cont'd)



On March 8, in Singapore, the MPA partnered with Viddsee to co-host a panel session and screening event in celebration of International Women's Day. MPA's Susan Lee, Regional Director, Production and Trade Policy, Asia Pacific, welcomed guests to the event, reflecting on the positive changes she has witnessed in the industry since she joined the Singapore regional office forty years ago. Silvia Wong, Senior Correspondent, Asia, Screen International moderated a lively and engaging panel with several local, female filmmakers. The panellists discussed the challenges they faced producing films and television shows during the pandemic, and on their experiences as women working in the industry. The panel discussion was followed by screenings of three short films. In addition to the event, MPA published a profile piece on prolific Singaporean producer Si En Tan, which appeared in The Credits. ■

Top Left: Audience member poses a question to the panel of inspiring women in film.

Left: (L-R) MPA's June Tan and Susan Lee; Jean Yeo, Creative Director, Ochre Pictures; Angelina Marilyn Bok, Film Producer, Xeno Pictures; Charlyn Ng, Executive Producer at IFA Media; Nicole Midori Woodford, Film Director & Lecturer; MPA's Stephen Jenner; and Michelle Chang, Managing Partner, Mocha Chai Laboratories.

RETURN TO CINEMA

In 2022, the MPA hosted several film screenings to help generate renewed excitement for the cinema-going experience around the region. ■



Above: Tom Cruise recorded a surprise message for viewers of TOP GUN: MAVERICK.

RETURN TO CINEMA (cont'd)



On May 20, in Singapore, the Motion Picture Association co-hosted a premiere screening of Paramount's TOP GUN: MAVERICK with U.S. Embassy Singapore. The screening was held at four cinema halls at Shaw Cinemas Lido in Singapore attracting over 1,000 guests. Charles Rivkin, MPA Chairman and CEO, provided recorded video remarks which played prior to the screening. U.S. Ambassador to Singapore, Jonathan Kaplan, made opening remarks in-person. ■

Left: Guests dressed to impress for the premiere screening of Paramount's TOP GUN: MAVERICK.

From July 4 to 10, in Korea, MPA Korea partnered with Warner Bros. Discovery Korea to host a promotional campaign for ELVIS



Above: Promotional campaign screenshot from MPA Korea's partnership with Warner Bros. Discovery Korea for ELVIS.

and administered across the social media accounts of Warner Bros. Discovery Korea. The campaign aimed to encourage people to return to the cinema by inviting filmgoers to enter a competition to win tickets to see ELVIS. More than 700 people participated in the competition, posting positive comments about their cinema and filmgoing experience online.

This follows similar partnerships between MPA and the theatrical distribution arms of MPA member studios in Korea to generate interest in new, theatrically released films.

Throughout the year, MPA China hosted a total of 16 special film screenings including MPA member studio titles AMBULANCE, THE BAD GUYS, DOWNTON ABBEY: A NEW ERA, JURASSIC WORLD: DOMINION, RISE OF THE TEENAGE MUTANT NINJA TURTLES and AVATAR: THE WAY OF WATER. The events were promoted via its social media platform Screen Traveler. ■

Left & Below: Members of the Screen Traveler movie fan club actively participated in the special film screenings.



RETURN TO CINEMA (cont'd)

Right: Members of the Screen Traveler movie fan club actively participated in the special film screenings.



On August 23, in Tokyo, the MPA supported arrangements made for Rahm Emanuel, U.S. Ambassador to Japan, to meet with Brad Pitt and the stars of Sony Pictures' new

release BULLET TRAIN, on the Shinkansen train platform at Tokyo Station. The event generated substantial interest on social media in Japan. ■

Right: Aaron Taylor Johnson, U.S. Ambassador to Japan Rahm Emanuel, and Brad Pitt.



COPYRIGHT

Copyright featured heavily during events hosted around the Asia Pacific region by the Motion Picture Association, including multiple events to celebrate World IP Day. ■

On April 20, in India, Creative First, in partnership with the Intellectual Property Talent Search Examination (IPTSE) and the Federation of Indian Chambers of Commerce and Industry (FICCI), launched



Above: The handbook was endorsed by Justice Pratibha Singh of the Delhi High Court, the Department for Promotion of Industry and Internal Trade (DPIIT), the Ministry of Human Resource Development, the Ministry of Electronics and Information Technology (MeitY) and the Ministry of Micro, Small and Medium Enterprises (MSME).

COPYRIGHT (cont'd)



Right: Cover image of Copyright 101 - Case Studies for Students

Copyright 101 - Case Studies for Students, a handbook for students to understand the value of intellectual property in media and entertainment. The MPA promoted the launch via its social media channels. The handbook, made available to about 20,000 Indian students, aims to make copyright law accessible and illustrate the law's application to areas like screenplays, adaptations, translation, character licensing and news media. The handbook was also endorsed by Justice Pratibha Singh of the Delhi High Court, the Department for Promotion of Industry and Internal Trade (DPIIT), the Ministry of Human Resource Development, the Ministry of Electronics and Information Technology (MeitY) and the Ministry of Micro, Small and Medium Enterprises (MSME). ■

On April 20 in Indonesia - in celebration of World IP Day - the MPA hosted a special screening of FANTASTIC BEASTS: THE SECRETS OF DUMBLEDORE in partnership with the U.S. Embassy Jakarta and the Producers Association of Indonesia (APROFI), and with support from Warner Bros. Discovery and XX1 Cinemas. Opening remarks were made by Robert Ewing, Acting Deputy Chief of Mission of the U.S. Embassy Jakarta, Anom Wibowo, Head of Indonesia's newly established IP Task Force, Jared Dougherty, Vice President, Public Policy, Warner Bros. Discovery and Stephen Jenner, Vice President, Communications,

Asia Pacific, MPA. Speakers made the case for increased awareness around creative IP and the benefits of a growing, legitimate screen industry for jobs and the economy. Mr Wibowo also recognised the need for Indonesia to improve its global IPR standing, and for Indonesia to seek its removal from USTR's Special 301 report. Special guests included government officials, leading filmmakers from the Indonesian screen community, and Indonesia's most celebrated actor Reza Rahadian. ■

Below: Guests give the thumbs up to a special screening of FANTASTIC BEASTS: THE SECRETS OF DUMBLEDORE to mark World IP Day in Indonesia.



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On April 26 in Thailand, the MPA partnered with the U.S. Embassy Bangkok, U.S. Patent and Trademark Office (USPTO), Thailand’s Department of Intellectual Property (DIP), and Warner Bros. Discovery to host a special screening of FANTASTIC BEASTS: THE SECRETS OF DUMBLEDORE for an audience of film students. Opening remarks were made by Jittima Srithaporn, Deputy Director General, DIP, Peter Fowler – Senior Counsel for Enforcement in the Office of Policy and International Affairs, USPTO, Henry Tran, General Manager at Warner Bros. (F.E.) Inc., and Trevor Fernandes, Vice President, Government Affairs, MPA. ■

Left: (L-R) Peter Fowler, Senior Counsel for Enforcement in the Office of Policy and International Affairs, USPTO; Jittima Srithaporn, Deputy Director General, DIP; Henry Tran, General Manager at Warner Bros. (F.E.) Inc.; and MPA’s Trevor Fernandes and James Cheatley.

On April 26 in India, as part of a conference themed ‘Leveraging India’s Demographic Dividend Through IP’ and organised by the Federation of Indian Chambers of Commerce and Industry (FICCI), Uday Singh, Managing Director, MPA India, joined a panel discussion titled ‘Leveraging the Creative Economy’s Potential’. Additionally, Creative First participated in a seminar on IP For Creative Minds, organised by the Centre for IP Promotion and Management (CIPAM) in Pune; and moderated a session titled ‘The Nexus Between IP and Sports’ at a conference organized by Pravin Gandhi College of Law in Mumbai. ■

On April 27 in Japan, the MPA partnered with U.S. Embassy Tokyo, the World Intellectual Property Office (WIPO) Japan, and other industry partners to host a screening of Stephen Spielberg’s WEST SIDE STORY. Opening remarks were delivered by Charles Rivkin, Chairman and CEO, MPA (by video), Raymond F. Greene, Deputy Chief of Mission, U.S. Embassy Tokyo, Tomoki Sawai, Director of the WIPO Japan Office and Atsushi Meguro, Vice President and General Manager Studio & Franchise Management, Walt Disney Japan Co. Ltd. ■



Above: VIPs gather for a group photo to commemorate World IP Day in Japan.

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On April 27, in Vietnam, the MPA partnered with US Embassy Hanoi, the U.S. Consulate in Ho Chi Minh City, and BHD Cinemas to stage a simultaneous dual-city screening



event of FANTASTIC BEASTS: THE SECRETS OF DUMBLEDORE for over 300 students and film lovers. In Hanoi, opening remarks were delivered by Marc E. Knapper, US Ambassador to Vietnam, Trinh Thi Thuy, Vice Minister, Ministry of Culture, Esther Peh, Associate Director, Public Policy, Warner Bros. Discovery and Ed Neubronner, Senior Vice President of Regional Operations, Communications, and Corporate Affairs and Administration, MPA. In Ho Chi Minh City, leading Vietnamese creators Trần Thị Bích Ngọc, film director and co-founder of Autumn Meeting, film director Phan Gia Nhật Linh, Vũ Quỳnh Hà, Production Chief at Galaxy Play, Nguyễn Hữu Tuấn – lawyer at Baker McKenzie and director Charlie Nguyễn, discussed the central role IP has played in their careers. ■

Left: Leading Vietnamese industry professionals discuss the role of IP for content creators in Ho Chi Minh City.

On May 6, MPA Korea partnered with the US Embassy Seoul and the Korea Copyright Protection Agency (KCOPA) to celebrate World IP Day with a screening of DOCTOR STRANGE AND THE MULTIVERSE OF MADNESS. Guests included university students and the winners of a promotional competition conducted by the U.S. Embassy, KCOPA and other partners. Opening remarks were made by Mike Cavanaugh, Acting Economic Minister Counsellor, U.S. Embassy Seoul,

Tae Il Kim, Manager, KCOPA, and Bo Son, Managing Director, MPA Korea. MPA Korea amplified MPA’s regional World IP Day digital campaign, using an infographic with the message ‘Supporting the Next Generation of Storytellers in the Asia Pacific. Find out how best strong copyright can support your careers’. The event prompted a useful interaction between local and international IPR stakeholders and identified how parties can work together on advocacy and outreach. ■



Above: Bo Son, Managing Director, MPA Korea addresses an energetic crowd at the special screening of DOCTOR STRANGE AND THE MULTIVERSE OF MADNESS.



Above: An appreciative audience fires up for a special screening of DOCTOR STRANGE AND THE MULTIVERSE OF MADNESS.

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On May 6, MPA partnered with the U.S. Embassy Singapore to celebrate World IP Day with a screening of DOCTOR STRANGE AND THE MULTIVERSE OF MADNESS. The event was supported by Disney and Golden Village Cinemas. Opening remarks were made by Beth Holcombe, Consular Officer, U.S. Embassy Singapore and the MPA's Stephen Jenner. These were followed by a special presentation by Jeff Capogreco, Visual Effects Supervisor at Industrial Light & Magic, on the role of VFX in big concept feature films and provided the audience with a short history of the advances in visual effects over the last fifty years. ■

Left: (L-R front) Jeff Capogreco, Visual Effects Supervisor at Industrial Light & Magic; MPA's Stephen Jenner, Consular Officer, U.S. Embassy Singapore.

On July 25, Indonesian film producer and popular industry leader Linda Gozali was presented with the Motion Picture Association Asia Pacific Copyright Educator Award at a special ceremony hosted during the Script to Screen 2022 film workshop. Gozali was nominated for the Award in 2019,



however the presentation was delayed until after the pandemic. MPA's Edward Neubronner presented the A.C.E. Award to Gozali. Congratulations were offered by Hilmar Farid, Director General, Ministry of Education and Culture, Anom Wibowo, Director of Investigation and Dispute Resolution at the Directorate General of Intellectual Property and Head of the IP Task Force, and Andrew Sunshine, President of CineAsia/the Film Expo Group. The Script to Screen 2022 film workshop was hosted by the MPA and the Indonesian Producers Association (APROFI) and supported by the Ministry of Education and Culture. The workshop featured a masterclass by Francis Smith, partner at IFA Media. ■

Left: Linda Gozali is presented with the Motion Picture Association Asia Pacific Copyright Educator Award at a special ceremony hosted during the Script to Screen 2022 film workshop.

On September 7, the MPA participated in an Intellectual Property Office of Singapore 'IP Week' associated event entitled 'Creating Value Through the Innovative Use of IP'. The panel, organised by Tencent, included industry, legal, and policy experts, showcasing how IP-intensive companies can promote virtuous cycles of creation and economic growth through leveraging diverse IP assets, and by so doing, can evolve and introduce new ways to drive creation, innovation, economic activity and entertainment of global communities. The MPA's comments focused on its 'four buckets of work': Copyright (the need for strong, transparent, technology-neutral, and treaties-compliant

laws/regulations on the books, accountability of platforms that facilitate infringement, effective and expeditious judicial and administrative enforcement, and committed government authorities, including judicial and administrative enforcement, to implement those laws and ensure copyright remains protected regardless of the technologies being adopted today); Trade Policy and Market Access (government policies designed to invite commerce in audio-visual materials rather than inhibit or overly restrict it); Production (noting great opportunities exist now, given the pandemic, to rethink policies to attract in-country international production

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activities, through competitive incentives to expedite economic recovery and meet the pent-up demand for quality content); Content Protection (a combination of self-help, aided by governments through working court systems and effective enforcement capacity, to ensure copyright theft is mitigated). The MPA offered examples of how the laws can adapt to address greater uses of technology and interactive elements in copyright value-chains, discussed the value proposition of spinoffs and derivative works, and emphasised the importance of respecting copyright as a legal protection and incentive that undergirds the entire creative ecosystem. ■

Left: MPA's Michael Schlesinger participated in a panel discussion during Singapore's IP Week entitled 'Creating Value Through the Innovative Use of IP'.



Between Dec 18-25, MPA China participated in the ChinaDRM Copyright Forum at the Hainan International Film Festival. The forum delegates were able to discuss hot topics such as digital rights management, online distribution, and simultaneous broadcasting on theatres and networks. ■

Left: MPA's William Feng attends the ChinaDRM Copyright Forum at the Hainan International Film Festival.

CONTENT PROTECTION OUTREACH



Above: Tomohiro Tohyama, Attorney-At Law, Partner, TMI Associates; Izumi Hayashi, Attorney, Sakurazaka Law Firm; Nobuharu Obinata, Professor, Faculty of Law, Kumamoto University; Ikuro Takahashi, Attorney At Law (Japan), Komoza Legal Chambers.

2022 proved to be a robust year for successfully protecting valuable screen content. In the Asia Pacific, the MPA supported the great work of the Alliance for Creativity & Entertainment (ACE) and achieved high visibility for our content protection work at copyright and film industry events. ■ On October 26 in Japan, the MPA partnered with the Tokyo International Film Festival (TIFF), UniJapan and the US Embassy Tokyo to host the 12th MPA-TIFF Seminar. The Seminar included a session on effective content protection, including a presentation of the 2022 Japan piracy landscape research from Eriko Watanabe, PSS Advisor and Professor at University Electro Communications and a keynote presentation on why and how site-blocking can be legislated in Japan by Izumi Hayashi, Attorney, Sakurazaka Law Firm. ■

CONTENT PROTECTION OUTREACH (cont'd)

On Oct 26, the MPA's Michael Schlesinger participated in the 'Advent of Content Protection 3.0: A Proposal for Establishing Enhanced Cross-border Co-operation' seminar organised by CODA and UNIJAPAN during TIFFCOM – the Tokyo Film Market. The presentation focused on some significant

cases in which cross-border cooperation was key including the YYETs and Diyidan criminal convictions in China. Mention was also made of the effectiveness of site-blocking in reducing piracy traffic to blocked sites and increasing migration of piracy users to legitimate paid video-on-demand (VOD) services. ■

On November 24, MPA's Michael Schlesinger delivered an address in Seoul before all major copyright-related agencies in South Korea, in a seminar focused on future challenges to address copyright piracy and sponsored by South Korea's Copyright Overseas Promotion Association (COA). The MPA spoke on a panel speaking to the 'Cost of Piracy: Damage to Our Society due to Copyright Infringement, and Joint Efforts', and tailored remarks to address 'An Impact

of Copyright Infringement on Society and Economy, and Joint Efforts by Right Holders'. The session focused on some significant cases in which cross-border co-operation was key including the YYETs and Diyidan criminal convictions in China. The MPA also mentioned the effectiveness of site-blocking in reducing piracy traffic to blocked sites and increasing migration of piracy users to legitimate paid Video-on-Demand (VOD) services. ■

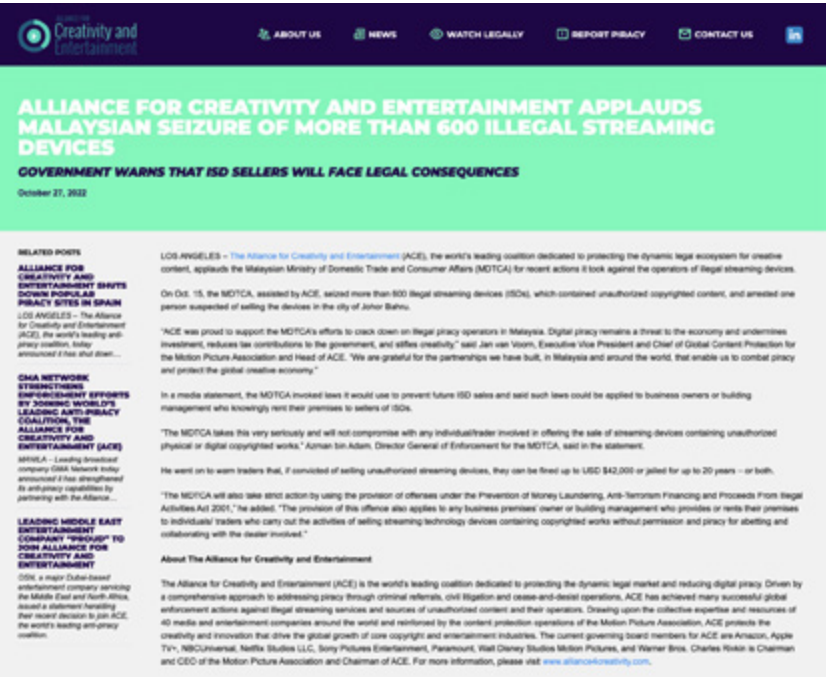
Below: MPA's Michael Schlesinger speaks at the 2022 COA International Copyright Seminar.



On June 28, the MPA announced a significant expansion of ACE's anti-piracy efforts, reporting on Hong Kong-based streaming service Viu and Thailand's leading cable satellite TV provider TrueVisions as new Asia-based media and entertainment companies to join the anti-piracy organisation. The addition of these major local operators will play a pivotal role in enhancing anti-piracy enforcement actions on the ground. Patrick Brzeski, APAC correspondent for The Hollywood Reporter reported on the announcement. ■

Left: Coverage by The Hollywood Reporter on the announcement.

CONTENT PROTECTION OUTREACH (cont'd)



In October, an electronics retailer in Malaysia was raided by the country's Ministry of Domestic Trade and Consumer Affairs (MDTCA) for allegedly selling illegal streaming devices, which provided unauthorised access to entertainment and sports content. The action was jointly co-ordinated by ACE and the Premier League. In a media release, MPA/ACE commended MDTCA for the amendments to the Copyright Act and for taking prompt action to shut down the illicit operation, noting IPTV piracy services such as this put consumers at very real risk of malware, undermine investment, reduce tax contributions to governments, and stifle creativity. MPA APAC co-ordinated dissemination of a local language media release across the region. ■

Left: ACE website

RESEARCH, COMMENTARY & PROFILE PIECES

RESEARCH

The Motion Picture Association works closely with research companies to provide robust research on the film, television and streaming industry in the Asia Pacific. These reports help to inform governments and local screen communities and contribute to the policy-making process across the region. ■

Our key research for this year was the Frontier research project and its impact on demand industries in Australia and Thailand. The report detailed the positive economic activity generated by the VOD sector, its stimulation of the local creative economy, and its contribution to the creation and



Above: Launch of the Frontier economic impact report in Thailand.

RESEARCH

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. Our roundtable events ensured that these messages were shared widely with industry and government decision makers, and informed the VOD policy agenda. ■



Above: Infographic Australia



Above: Infographic Thailand

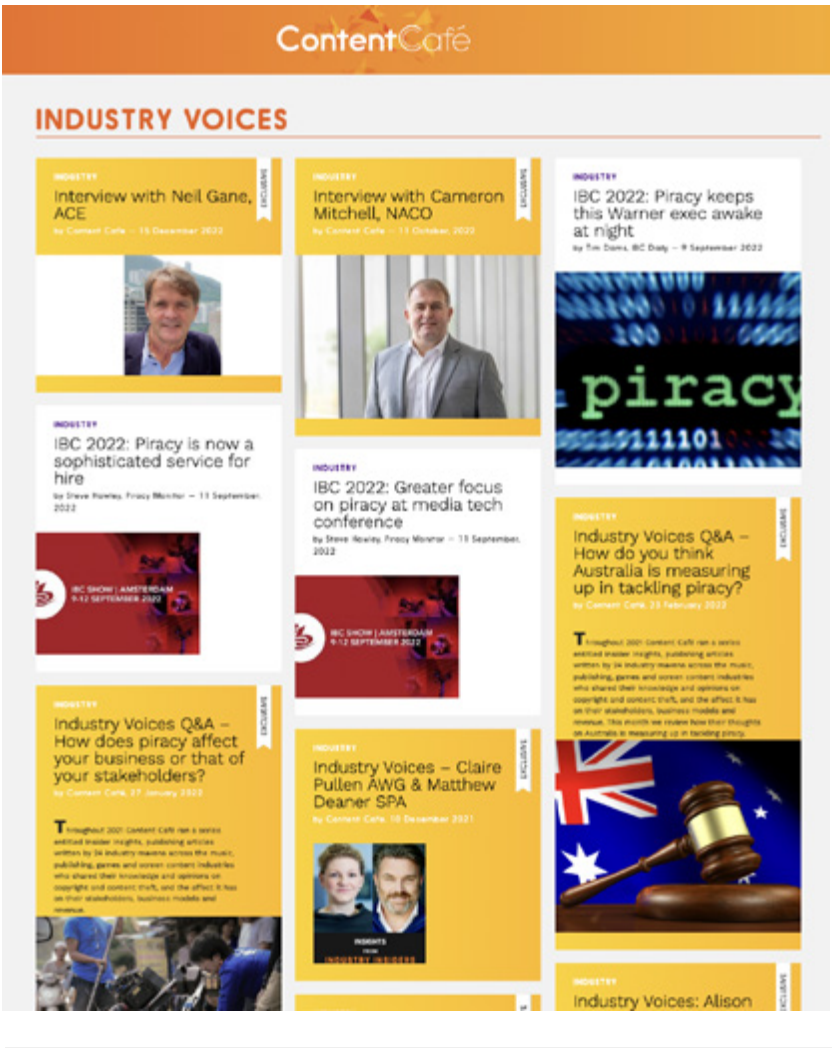


Above: Launch of the Frontier economic impact report in Australia.

COMMENTARY

In Australia, Creative Content Australia raised awareness about copyright, and other issues important to a vibrant, sustainable creative industry, via Content Café, which features commentary by a range of experts and creative individuals. The articles are aimed at a core group of stakeholders, influencers and policy-makers in the copyright, technology, media and creative industries – both in Australia and globally. ■

Left: Content Café Australia



Above: ANZSA hosts a session on March 30 at Screen Forever reflecting on the success of Netflix series CLICKBAIT.

RESEARCH

On March 27, the Sydney Morning Herald (and its sister mastheads The Age, Brisbane Times, and WAtoday) published an opinion piece by ANZSA's Paul Muller, on how the Australian government can stimulate further growth in the film and television industry. The op ed was in part a response to a recent piece by Claire Pullen, the executive director of the Australian Writers' Guild, calling for a 20% local-content investment obligation for streaming services. The ANZSA piece argued that the Australian film industry is highly successful, and this success will continue if more is done to add certainty to the Location Incentive scheme, train more crews, and build more studio infrastructure. The industry may well be constrained if over-burdened with regulation and content obligations. The opinion piece was well-received by government and the streaming industry in Australia, and appeared on the eve of Screen Forever, hosted by Screen Producers Australia. ANZSA hosted a session on March 30 at Screen Forever reflecting on the success of Netflix series CLICKBAIT. ■

PROFILE PIECES

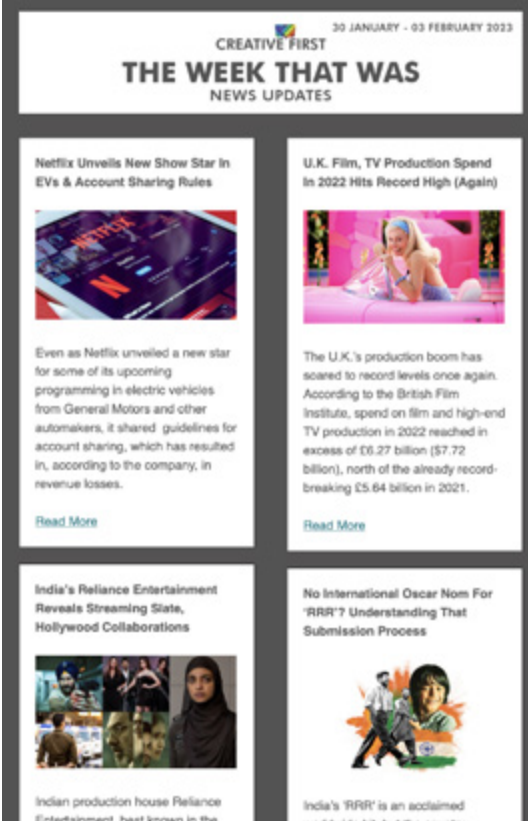
All Images:
Screenshots of
various profile pieces



Many of the MPA's 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 Taiwan, the MPA maintained a level of industry engagement through our CueMe Facebook site and monthly newsletters (both in Mandarin) profiling some of the key leaders from the screen community, especially those working in the video on demand sector. Our profile pieces included interviews with Lan Tsu-wei, President of the Taiwan Film and Audiovisual Institute, Mr Cian, President of the Taiwan OTT Association, Audrey Tang, Taiwan's Minister for Digital Affairs, Mr Jian, Founding Partner of Wiseteam Law Firm, Izero Lee, President of Taicca, Wen Ying Zhang, Vice President of TAICCA; Mr Mao, Head of the Copyright Team of the Intellectual Property Bureau, Ivy Hsu, Marketing Manager, Bole Film, Phil Tang, GM of Greener Grass Productions, and Nan-hung Chen – award-winning producer of GIRLS WIN and ROSEKI. ■



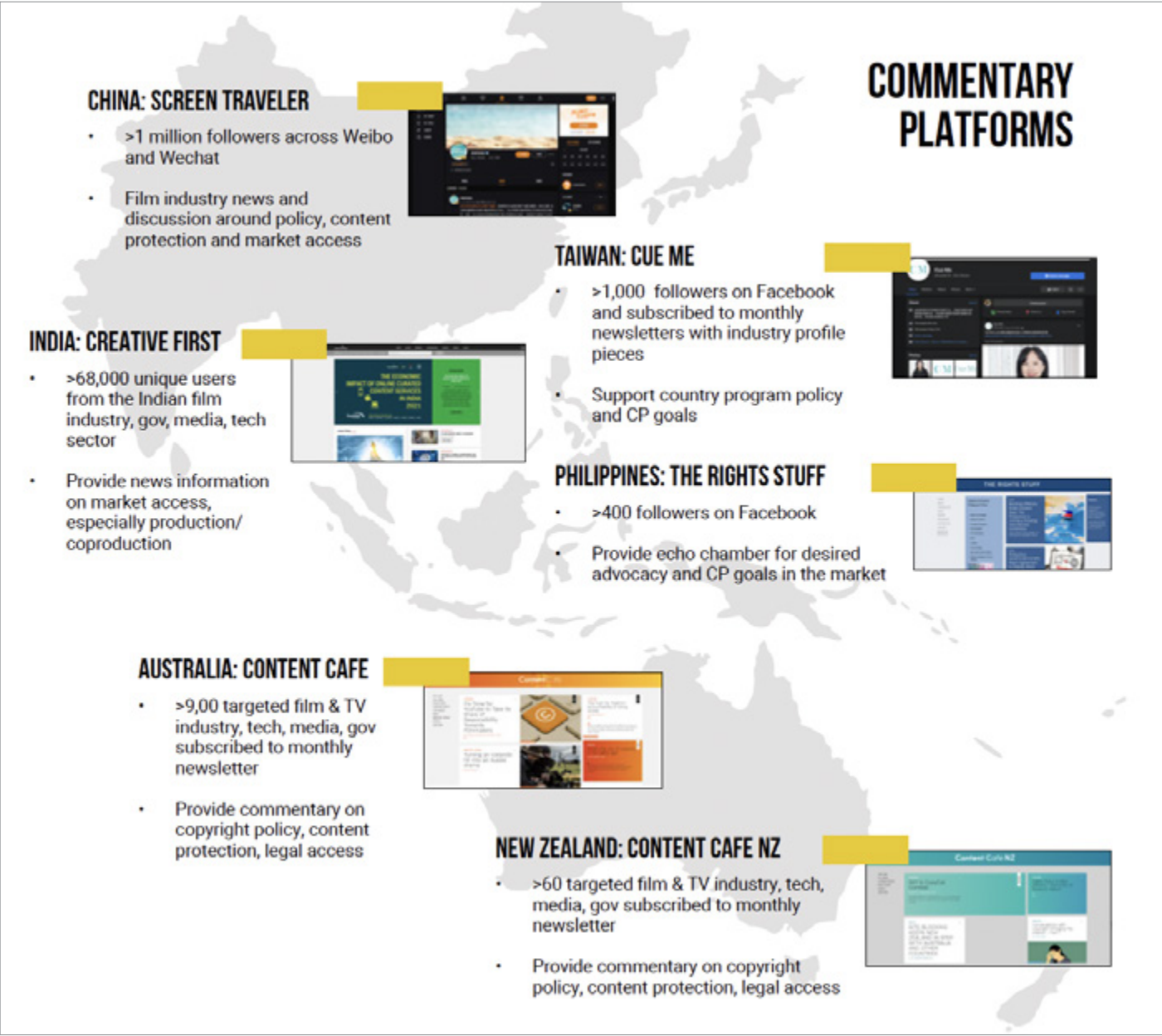
The MPA's digital communications have continued to complement its myriad live events. Further, the MPA is pleased to recognise the thousands of filmmakers and industry executives engaging with it on its regional social media channels, specifically on LinkedIn, aimed at the professional community, and Facebook, where the MPA engages with many up and coming filmmakers and film fans. ■

Across the MPA's various social media platforms, in 2022 there was an average of 47 social media posts per week, an average 88 blog posts per month and an average engagement rate of 11.65%, rating well above the all-industry global average of 0.5%-0.99%. Three of the MPA's key social media platforms performed strongly in 2022, with a focus

on production, copyright and streaming and keeping our various audiences and stakeholders engaged on the issues – Screen Traveler reached over 1 million followers on Weibo and WeChat in China; Content Café in Australia delivered highly-targeted commentary to more than 900 film and TV industry executives, tech, media and government stakeholders; and Creative First in India, grew its audience through a range of activities to reach more than 68,000 unique users in industry and government.

The MPA's partnerships with the Asia Pacific Screen Awards (APSA) and the Asian Academy Creative Awards (AAA), connected the organisation with many consumers and industry practitioners throughout the year. ■

Below: Map of social presence





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