



THE MPA ASIA-PACIFIC REPORTER

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Promoting and Protecting the Screen Community



Mike Ellis, President & Managing Director Asia Pacific, MPA, delivers the keynote address at the launch of the international edition of 2017 China Movie Industry Market Report, organised by the China Film Association.

CHINA'S FILM INDUSTRY TAKES TOP SPOT ON GLOBAL STAGE

In June, the MPA once again took part in a range of events under the umbrella of the Shanghai International Film Festival (SIFF). On June 18, China film market experts convened for the 5th Global Film Industry Value Chain Development Forum at Shanghai Jiao Tong University. The speakers resolved that the Chinese market would continue to grow and have a greater impact on the global stage, while there yet remains room for the industry to mature and become more industrialised. The forum was hosted by the MPA, Winston Baker, the Shanghai International Film Festival (SIFF), and USC-SJTU Institute of Cultural and Creative Industry. The discussions addressed strategies for building an industry ecosystem, financing project-driven deals, aligning interests with new partners worldwide, and

monetising intellectual property.

In the afternoon, the MPA Film Workshop kicked off with a keynote conversation hosted by film critic Raymond Zhou, along with Renny Harlin, award-winning director of *DIE HARD 2*, *CLIFFHANGER*, *SKIPTRACE* and Stephen Saltzman, Chair of the Asia Entertainment and Media Practice, Paul Hastings. During the session, Harlin charmed the audience with anecdotes about working with Chinese film crews. Witnessing the growth of the Chinese film industry first hand, he recalled an episode from his time promoting *DIE HARD 2* in Taiwan. "A young filmmaker said to me that it was his dream to be able to make a big movie in Hollywood. He asked if it would ever be possible to do produce a similar type of movie in China? I said if you have talent and you

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CHINA'S FILM INDUSTRY TAKES TOP SPOT ON GLOBAL STAGE (cont'd)



Above: Speakers take a bow at the 5th Global Film Industry Value Chain Development Forum at Shanghai Jiao Tong University.



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



Left: Renny Harlin in conversation with film critic Raymond Zhou, at the MPA Film Workshop at Shanghai Jiao Tong University.

CHINA'S FILM INDUSTRY TAKES TOP SPOT ON GLOBAL STAGE (cont'd)



Above: Yin Mengyu makes the case for her feature film project SCAVENGERS during the MPA Film Workshop.



Above: Liang Mo accepts the President's Special Recognition Prize for his project SUMMER IN HANKOU, winning a trip to the 12th Asia Pacific Screen Awards in Brisbane in November this year.



Above: Mike Ellis, President & Managing Director Asia Pacific, MPA, joins industry leaders in discussion during the New Era of Chinese Cinema forum at Shanghai Theatre Academy.

her project SCAVENGERS: a revenge story of a woman who goes after a deep web human trafficking group who killed her brother. Ms Yin will participate in the MPA Global Film and TV Program in Los Angeles in November this year. The winner of the President's Special Recognition Prize was director and

screenwriter Liang Mo, for his film SUMMER IN HANKOU, an intimate drama about four residents living in the old concession district of Hankou, Wuhan Province, who have to find a way to survive after losing their jobs in the state-owned firms of the 1990s. Liang Mo will be hosted by the MPA at the Asia Pacific

CHINA'S FILM INDUSTRY TAKES TOP SPOT ON GLOBAL STAGE (cont'd)



Above: The New Era of Chinese Cinema forum at the Shanghai Theatre Academy took the novel approach of hosting a discussion in the round.

Screen Awards which take place in Brisbane, Australia in November.

On June 19, we supported the launch of the international edition of China Movie Industry Market Report, organised by the China Film Association. This is the first year in the twelve year history of the report that an international edition has been issued, such is the global interest in the Chinese market. The report provides an overview of the Chinese market for 2017, the range of films released during the year, the standout hits and misses, box office trends, e-commerce, screen growth, film industry policies and regulations, also challenges and opportunities for further growth.

That afternoon, the MPA joined WIPO and NCAC for their high-level Forum on the Cultural and Economic Importance of Film and the Role of Copyright to present on the importance of copyright to the growth of digital economies. MPA gave the keynote address, which was well received by an audience that included government representatives from many Southeast Asian countries keen to keep abreast of global best practice on copyright issues.

We participated in the Third Annual US-China Entertainment Law Conference, hosted by the USPTO and Loyola Law School Los Angeles to moderate a panel on recent developments in the US-China entertainment industry.

We played host to the American film night reception along with the Shanghai International Film Festival, providing an informal platform for film industry, government and film studio colleagues to catch up and exchange news and ideas in this dynamic market.

And finally, we delivered remarks at the Shanghai Theatre Academy's forum on the New Era of Chinese Cinema, joining representatives from China Film Co. Ltd., the Warsaw International Film Festival, and the China Film Association for a discussion on the future of the film industry in China.

The events were widely covered on the popular Screen Traveler blogsite, which is followed by over two hundred thousand users on Weibo and WeChat platforms. ■

THREE MPA APSA ACADEMY FILM FUND PROJECTS COMPETE AT CANNES



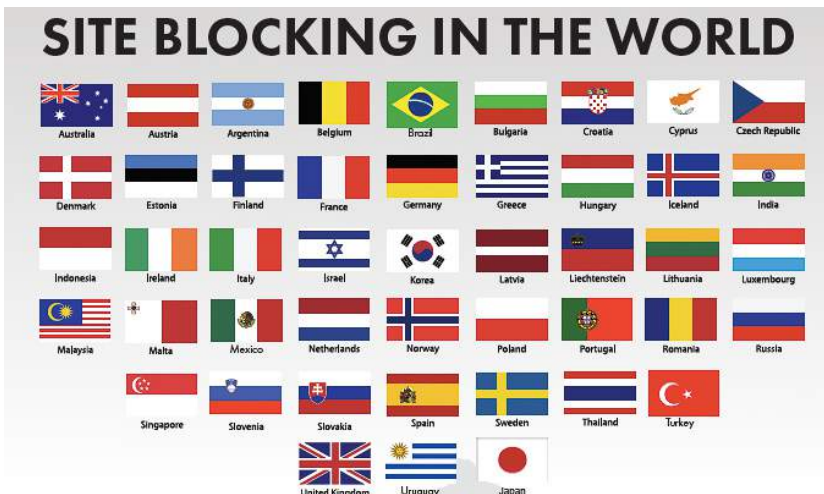
Above: Launching the 9th round of the MPA APSA Academy Film Fund with **Sherwood HU**, 2013 Film Fund selection panellist, **Stephen Jenner**, VP Communications Asia Pacific, MPA, **Mindia Esadze**, cinematographer of *DEDE* and *SCARY MOTHER*, and **Vladimir Katcharava**, producer of both *DEDE* and *NENE*, **Gail McKinnon**, EVP Global Affairs, MPAA, **Mariam Khatchvani**, Georgian writer/director and recipient of a 2017 Film Fund grant for her film *NENE*, **Alexandra Sun**, film producer and 2017 Film Fund selection panellist, and **Mike Ellis**, President & Managing Director Asia Pacific, MPA.

On April 19, the Asia Pacific Screen Awards (APSA) and its Academy along with the MPA announced the 2018 MPA APSA Academy Film Fund open for submissions. The announcement, made from the Beijing International Film Festival, revealed that three completed MPA APSA Academy Film Fund projects would screen at the Cannes Film Festival Official Competition.

The three world premieres are the first MPA APSA Academy Fund projects to screen at Cannes. Turkish producer and 2012 MPA APSA Film Fund recipient Zeynep Özbatur Atakan (*WINTERSLEEP*) unveiled her completed project *THE WILD PEAR TREE* (*AHLAT AGACI*), written and directed by her

long-time collaborator and Cannes veteran Nuri Bilge Ceylan. Korean auteur Lee Chang Dong (*SECRET SUNSHINE*, *POETRY*) premiered his highly anticipated feature *BURNING*, based on the short story 'Barn Burning' by Haruki Murakami, that was first published in *The New Yorker*, and Sergey Dvortsevov (*TULPAN*) presented his film *AYKA* (*MY LITTLE ONE*). Both Dvortsevov and Lee were recipients of the Fund in 2010, its inaugural year, and mark a major milestone for the fund as all projects from that year are now completed. The inclusion of the Film Fund supported films in the Cannes line up received significant media coverage. ■

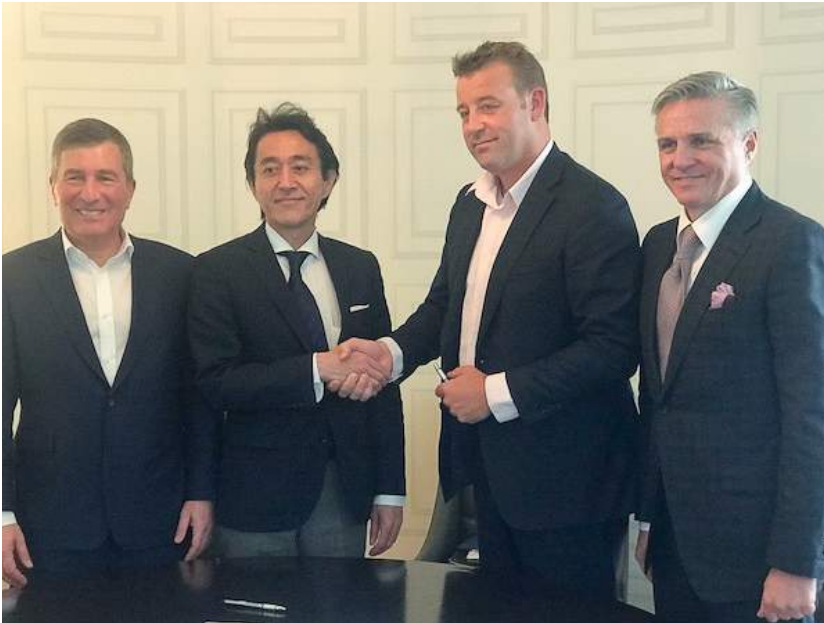
EIGHT ASIA PACIFIC MARKETS BLOCK PIRACY WEBSITES



As at the end of June 2018, site-blocking measures have been adopted by eight countries in the Asia Pacific. To date, access has been denied to 1,245 piracy websites and a total of 2,006 domains in those markets. Jurisdictions ordered piracy websites blocked in Australia, Singapore, India, South Korea, Indonesia, Malaysia, Thailand and Japan. In 2018, the number of countries blocking websites for copyright infringement totalled 46. ■

Left: By end of June, 2018, site-blocking to protect copyright online has been adopted by 8 countries in the Asia Pacific region, and by more than 46 countries in total around the world.

MPA AND JAPAN'S CODA RENEW PARTNERSHIP

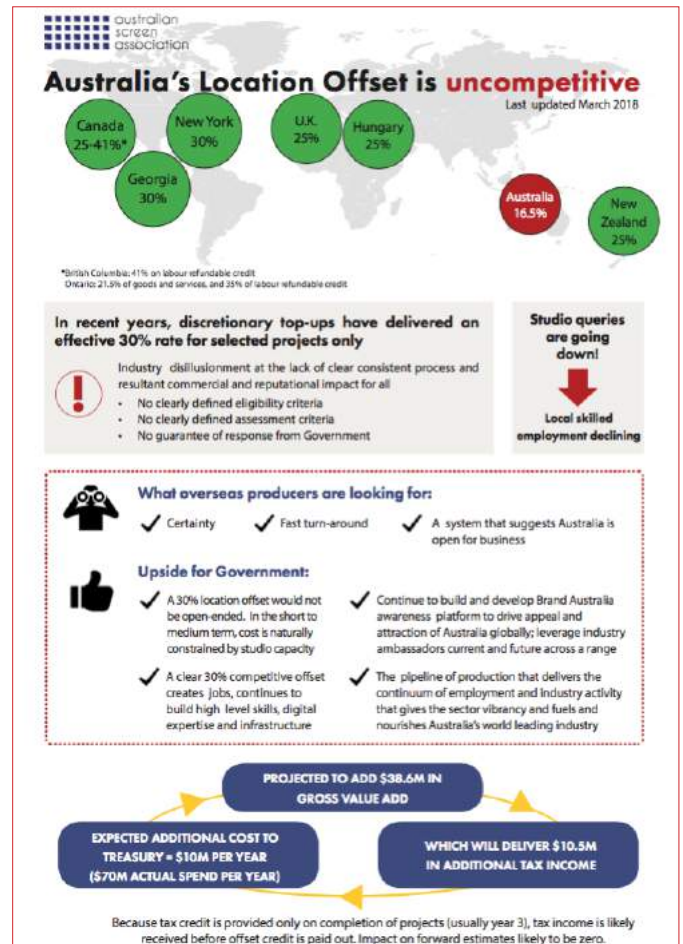
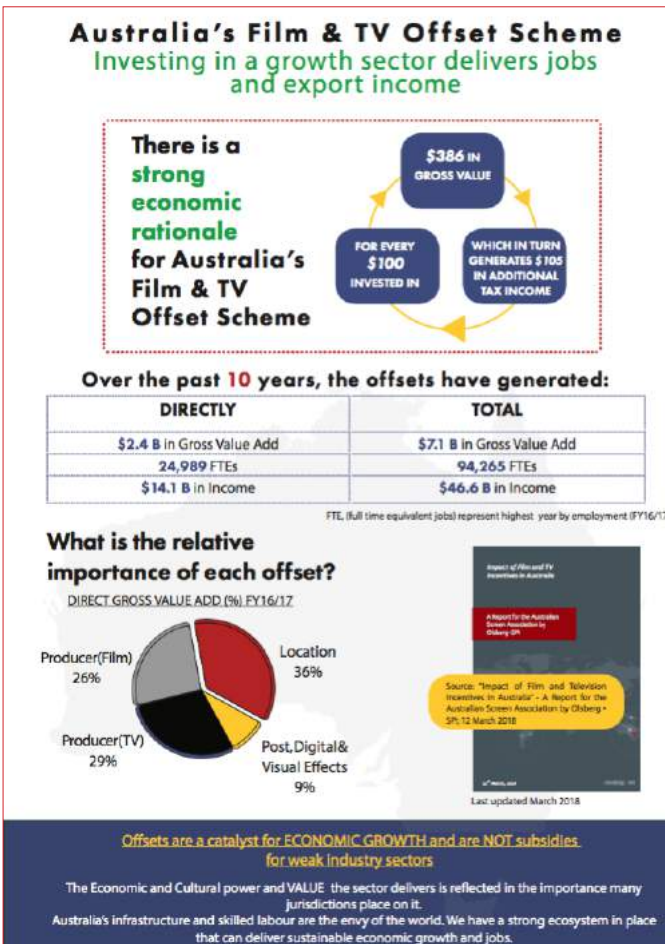


Above: Charlie Rivkin, Chairman & CEO, MPAA, with Takero Goto, Representative Director Content Overseas Distribution Association (CODA), Jan van Voorn, Executive Vice President and Chief of Global Content Protection, MPA, and Mike Ellis, President & Managing Director Asia Pacific, MPA.

On April 15, CinemaCon in Las Vegas, the MPA renewed its MOU with Content Overseas Distribution Association (CODA). The agreement has been in place since March 2014. It outlines a working partnership on various content protection initiatives in the Asia Pacific. The cooperation has strengthened our joint copyright protection efforts and allowed us to develop new initiatives to best address the current challenges of online content theft of creative works across the world. CODA has taken a strong position on how online infringement can be best countered in Japan, including support for a strategy that allows for the disabling of major pirate websites (site-blocking) – a measure which has proven to be effective in many countries around the world. They have similarly joined the MPA in co-hosting important advocacy events including the annual MPA Seminar hosted during the Tokyo International Film Festival. ■

AUSTRALIA

GOVERNMENT INCREASES FUNDING FOR LOCATION OFFSET BY \$140M FOR NEXT FOUR YEARS



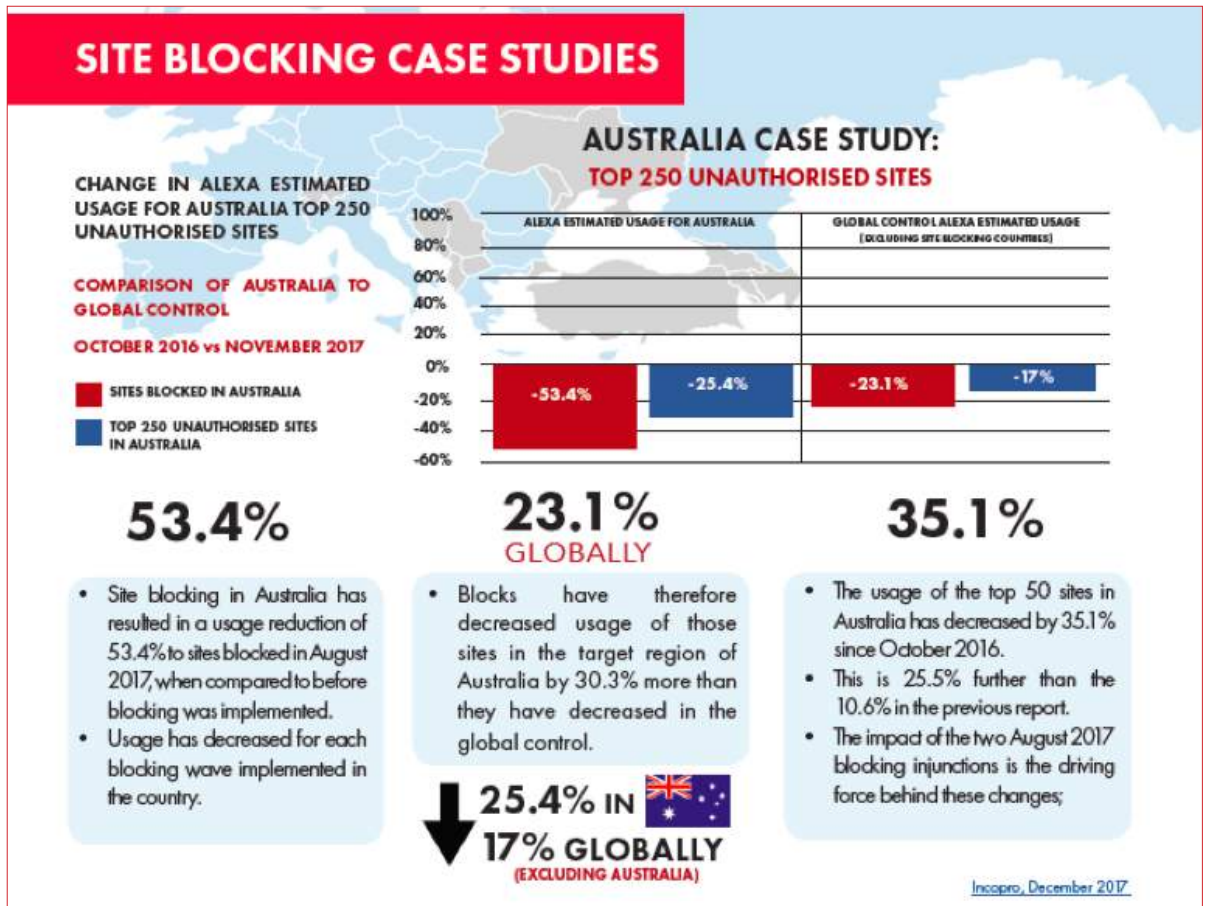
Above: ASA Production Incentives infographic, indicating the benefits that would flow from an increased location offset.

GOVERNMENT INCREASES FUNDING FOR LOCATION OFFSET BY \$140M FOR NEXT FOUR YEARS (cont'd)

On Friday May 4, Australia's Federal Government announced an investment in location incentives of A\$140m over the next 4 years to effectively bring the Location Offset - aimed at attracting large international film productions - from 16.5% to 30%. This follows a year of active advocacy by the Australian

Screen Association, culminating in the commissioning of a report by leading UK consultancy Olsberg SPI which showed the terrific financial returns of Australia's existing scheme, and was presented to a broad range of senior politicians in Canberra in late March with the support of a delegation of studio representatives. ■

PIRACY IN AUSTRALIA DROPS BY 25% AS A RESULT OF SITE BLOCKS



Above: Research by INCOPRO for site-blocking in Australia in December 2017 showed a reduction of traffic to blocked online locations by 53% and by 25% overall .

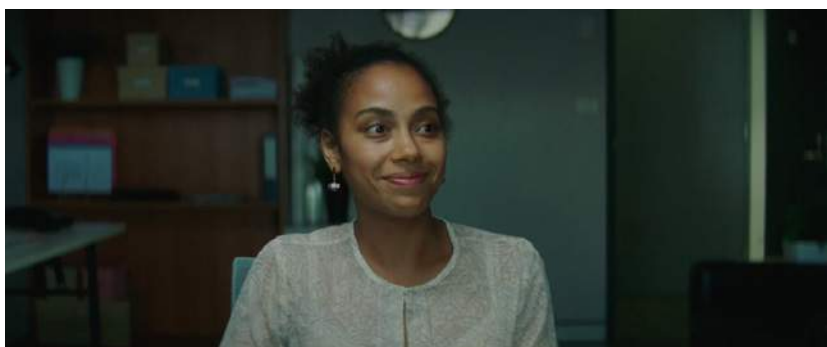
Following August 2017's orders requiring the four main ISP groups to block an additional 59 websites, research by INCOPRO showed a reduction of traffic to blocked online locations by 53% and by 25% overall. This research formed the cornerstone of the Australian Film & TV Bodies submission in response to a review of Australia's site-blocking legislation, the Copyright (Online Infringement) Amendment 2015, which commenced in February 2018.

The INCOPRO research - co-funded by Foxtel, MPA and Village Roadshow - is the most comprehensive data set quoted as part of the submission process by any of the parties submitting, and builds strong rationale for strengthening the legislation further. In the

Australian Film & TV Bodies' submission, the key recommendations are: (1) expansion of classes of service provider from ISPs to a new, broadly defined, intermediary service provider category; (2) withdrawing the requirement that the online location is based outside of Australia; (3) lowering the threshold condition which requires a blocked location to have the primary purpose of infringing or facilitating the infringement of copyright to having a substantial purpose or effect, as well as; (4) a number of suggestions aimed at speeding up the legal process and lowering its cost.

To add further substance to the importance of broadening from ISPs to intermediary service providers, Creative Content Australia released research into the role of search engines in

PIRACY IN AUSTRALIA DROPS BY 25% AS A RESULT OF SITE BLOCKS (cont'd)



piracy. This research showed 70% of pirates use search when discovering a source of content for the first time. However, 44% claim they were not actively looking for pirated content when the search engine provided them with links to pirate sites. The research also showed the crucial role of auto-complete with 50% of respondents confirming they do at times follow auto-complete suggestions when searching for infringing content.

Timed to coincide with the review, Creative Content Australia also launched its latest consumer campaign, Say No To Piracy, which celebrates Australian creativity and innovation in the screen industries and shows the vast array of behind-the-scenes professionals it takes to make screen content.■

Left Images from Creative Content Australia's latest consumer awareness campaign "Say No To Piracy", which aims to celebrate Australian creativity and innovation in the screen industries and shows the vast array of behind-the-scenes professionals it takes to make screen content. The ad was made by **Curtis Hill**, from Goodoil Films.

COMMERCIAL SERVICE PROVIDERS EXCLUDED FROM SAFE HARBOUR LEGISLATION

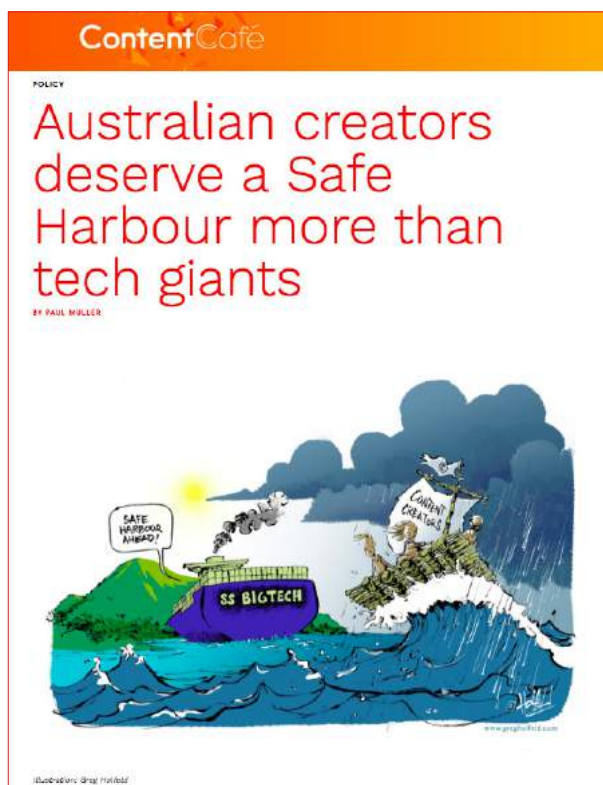
Following its passage in the Senate in May, Australia's House of Representatives passed amendments to Safe Harbours legislation via the Copyright Amendment (Service Providers) Bill 2017 on June 27. Following two years of intensive lobbying this amendment went from an extension to all service providers (including

major commercial platforms) without any new obligations, to these commercial service providers being specifically excluded from the legislation. This means that a platform which has authorised infringement of copyright has no way of avoiding a financial remedy. Instead, the Safe Harbour protection was only extended to certain organisations such as libraries, educational institutions and organisations assisting persons with disabilities.

Having commercial service providers excluded is especially relevant given the encouraging result from the Pokémon vs Red Bubble case, where the judge found:

The business established by Redbubble carried the inherent risk of infringement of copyright of the kind complained of by [Pokémon]. It is true that Redbubble sought to mitigate the risk, but it was an inevitable incident of the business, as Redbubble chose to conduct it, that there were likely to be infringements. It could have prevented them by taking other steps but for business reasons Redbubble chose to deal with the risk of infringement by a process that enabled the infringements to occur. Such infringements were embedded in the system which was created for, and adopted by, Redbubble. There may have been a sound commercial basis for Redbubble to manage the risks of infringement as it did, but in doing so it authorised the infringements which occurred.

This ruling is appealed by Redbubble.■



Right: The safe harbour debate generated a passionate discourse.

PIRACY STREAMING DEVICES FEEL THE HEAT

PIRACY DEVICES & APPS: A RAPID GROWING THREAT TO THE CREATIVE ECONOMY

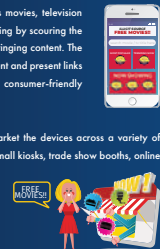
June 2018

Piracy devices and apps (also known as illicit streaming devices or ISDs) are simply modified set-top boxes, mobile phones, tablets or HDMI sticks that are pre- or post-loaded with "add-ons" that provide unlawful access to streams of unlicensed content.

How can piracy devices & apps infringe ©?

The add-ons find and access movies, television shows, and sports programming by scouring the internet to find sources of infringing content. The add-ons then curate the content and present links to the illicit sources through consumer-friendly interfaces.

Bad actors distribute and market the devices across a variety of platforms such as shopping mall kiosks, trade show booths, online marketplaces, dedicated websites, and even sports bars. Some of the devices are sold for a flat fee, others require a subscription.



HIGH USAGE OF PIRACY DEVICES & APPS

Source: UK - The Industry Trust (ITV Piracy Study on set-top box and add-on usage for the industry) (2016)

SET TOP BOX USERS

- 33% AWARE of illegal content apps
- 34% USE on legal content app
- 25% Adults Teens

“Because I know I can find an unauthorised copy of the film...”

- 22% "I spend LESS money on CINEMA"
- 41% "I spend LESS money on DVD/BLU-RAY"
- 29% Regular infringers
- 43% STB Infringers

NEGATIVE IMPACT ON FILM & TV ECOSYSTEM

>42M TOTAL LOSS IN REVENUE FOR PAY TV PROVIDERS

>840M ANNUAL PROFIT BY TV PIRACY SERVICES which sell subscription without investing in content

>16M VISITS generated by the global top 100 piracy device supplier websites per month

>750 WEBSITES directly involved in piracy via add-on apps, including at least 150 dedicated to live sports action

AT LEAST 40M people used the piracy add-on repository known as haddons.org until recent litigation resulted in a sharp drop in its popularity

Source:
 * "Streaming 2017 report"
 * "Spotlight Subscription Services Report"
 * TechCrunch
 * Vidler Report (2016)
 * MPA report (2017)

On April 27, 2018, the Federal Court of Australia announced its first judgement in a site-blocking case targeting the ecosystem that underpins the functioning of a piracy app, HD Subs +. Under the orders, it was not the content servers that were blocked, but the update, authentication, and EPG servers, effectively breaking the paths to access to any content via this app. ■

Left: An effective measure against piracy websites, site-blocking is now being used to block the piracy app ecosystem.

CHINA

MPA CO-HOSTS FILM WORKSHOP AND PITCHING COMPETITION DURING BEIJING INTERNATIONAL FILM FESTIVAL



Above right: Filmmakers and judges join the closing ceremony for the MPA-BFM Film Workshop, including Writer/Director **MAO Zexiang**, who screened **WILDER**, wins a five-day film immersion trip to Los Angeles, while Writer/Director **HAN Shuai**, who presented **SUMMER BOY** Summer Boy, was awarded the President's Special Recognition Award, winning a trip to the Asia Pacific Screen Awards in Brisbane, Australia.

On April 19, the MPA co-hosted the MPA-BFM Film Workshop with our long-time partners, the Beijing Film Market, during the 8th Beijing International Film Festival. We staged panel discussions on market trends in distribution and exhibition, developing the film industry eco-system and the future of web movie production and distribution. The forums are well-patronised given that the MPA film festival events are now considered to offer the highest quality conversations on topics that impact most on the film industry, delivered by the most knowledgeable practitioners and commentators the industry has to offer. The pitching competition featured presentations of the four finalist projects

pitched during the Beijing Film Market. The judges announced that all four projects were of an exceptional quality, were well presented, and all directors showed promise for an exciting career in the film industry. Writer/Director Mao Zexiang, who presented **WILDER**, a coming of age story about a young man who discovers a different side to his father following his untimely death, was awarded a five-day film immersion trip to Los Angeles. Writer/Director Han Shuai, who screened **SUMMER BOY**, a young boy tortured by his failure to save a childhood friend from drowning, was awarded the President's Special Recognition Award, winning a trip to the Asia Pacific Screen Awards in Brisbane, Australia. ■

GOVERNMENT RESTRUCTURES FILM & TV INDUSTRY

In March, the Chinese Government restructured the administration of the film and television industry. Four new bodies replaced the State Administration of Press, Publication, Radio, Film and TV (SAPPRFT). Coming under the Central People's Government & State Council is the State Administration of Radio and TV (SART), which is responsible for radio, television and online audio-visual programming. Three

administrative bodies now fall under the direct control of the Publicity Department of the Chinese Communist Party (CPC) Central Committee: The China Film Administration (CFA), responsible for the administration of the film industry; the National Administration of Press and Publication of China (NAPP); and the National Copyright Administration of China (NCAC).■

MINI VOD THEATRES AND CHAINS REGULATIONS ISSUED

Over the past three years, the number of mini VOD theatres has grown to more than 10,000 operating across China. The lack of regulation and supervision over these facilities has resulted in theatres' failure to meet industry requirements, including installing automated ticket billing systems, ensuring quality content screening, copyright compliance, and meeting building safety standards. In June 2017, the now-abolished State Administration of Radio,

Film and TV (SAPPRFT) issued draft Interim Regulations on Management of Mini VOD Theatres and Chains. The final regulations were issued on March 6, 2018. These new regulations affect the following:

- Definition of VOD theatres and chains will be expanded to cover cultural and entertainment premises;
- Mini theatres are required to register with film administrative departments (currently, they are registered with different agencies such as karaoke lounges, night clubs, etc.);
- Theatre chains are responsible for supplying films to VOD mini cinemas, and such films must have Theatrical Release Permits;
- Films distributed by theatre chains must obtain legal authorisation from copyright owners for screening in VOD mini theatres; and
- Films are not allowed to be distributed to VOD mini theatres during restrictive window periods set by copyright owners, or when films are still in the theatrical release stage.■

Below: There are currently more than 10,000 mini VOD theatres in China, where customers pay an average ticket price of RMB 50-100 (US\$7.30-US\$14.60).



HONG KONG

FILMART FOCUS ON CONTENT PROTECTION AND COPRODUCTION



Above: Takero Goto, Representative Director (centre), and Tatsuya Otsuka (left) - from Japan's Content Overseas Distribution Association (CODA), with HKISA's Sam Ho at Filmart 2018.

The annual Filmart market once again offered a platform for discussions on both content protection and coproduction. On March 20, HKISA supported the forum 'Dream Factory in Bay Area' organised by the Movie Producers and Distributors Association of Hong Kong (MPDA) during FILMART. The MPA's William Feng moderated a panel featuring distinguished guest speakers including Chen Yi-qi, Chairman of Sil-Metropole Organisation; Ken Zhang, CEO of Chinese Luofu Mountain Screen Culture Industry Base; Wu Kao-hsiung, Board Director of Taiwan Movie Production Development Association; Victor Tsang, Head of Create Hong Kong and Chen Chang-bing, President of Guangdong Motion Picture Industry Association. The guest speakers shared their knowledge, experience and insights into making and promoting movies in the Bay Area of Mainland China.■

PIRATES' AD PROFITS BLUNTED BY FILM INDUSTRY SCHEME

On March 20, the Hong Kong Creative Industries Association (HKCIA) announced that an online piracy clampdown on websites that display pirated content has deprived them of monthly ad revenue of US\$828,000 (HK\$6.5 million) - or 24% of overall monthly advertising revenue since December 2016. The establishment of an Infringing Website List (IWL) has resulted in the removal of 105 advertisements from pirate websites, and total traffic reduction of 800,000 visits. In a move intended to increase the scope of the IWL, HKCIA reached an agreement with Taiwanese authorities to share lists, and further decrease infringement. With the help of copyright holders in the film, music and comics publishing industry, it has identified 48 pirate websites in Hong Kong, 36 in Taiwan, 34 in Malaysia, 100 in Indonesia, 73 in Vietnam and another 100 in India.

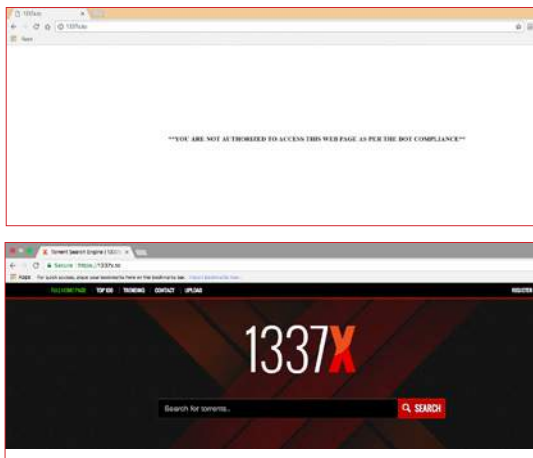
In an opinion piece in the South China Morning Post, the CEO of Clickplay (HK) opined that the outdated copyright regime

is totally incapable of addressing the online piracy issues of today. New threats, such as the proliferation of piracy devices and apps, easily available on the market, require an immediate response. Clickplay's CEO said that the lack of government desire to combat piracy through updating legislation and enforcement is akin to condoning thievery that leads to an actual monetary loss in the millions to copyright holders.

Establishing IWL programs across the Asia-Pacific has become a go-to solution for reducing online piracy. In Hong Kong, in addition to the IWL initiative, a task force has been formed between the creative industries, HK Customs and Excise Department and online intermediaries, with the aim to regularly share intelligence on online infringement. There are currently 63 pirate websites listed on the Hong Kong IWL. MPA will remain an active participant in strengthening the IWL initiative in Hong Kong. ■

INDIA

COURT ORDERS 8 MAJOR PIRACY WEBSITES BLOCKED



From April 4 to 13, the Delhi High Court ordered ISPs to block piracy services bmovies, fmovies, rarbg and thepiratebay, torrentmovies, extratorrent, yts and yify. These cases, targeting a significant swath of audiovisual piracy in India, counted for approximately 60 million monthly visits and 340 million monthly page views. ■

Left: Users in India hoping to access the piracy website 1337x.to, are now confronted with a landing page from the Department of Telecommunications (DOT) explaining that the website has been blocked.

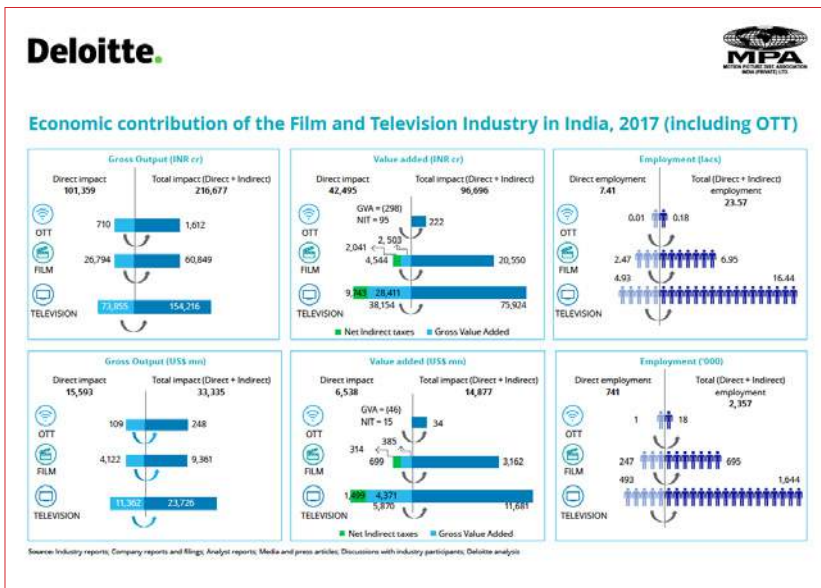
SCREEN SECTOR CONTRIBUTES MASSIVE US\$33.3 BILLION TO INDIA'S ECONOMY



The MPA partnered with the Federation of Indian Chambers of Commerce and Industry (FICCI) and the Producers Guild to launch Deloitte's Economic Contribution of the Film and Television Industry in India. The report found that the film and television industry contributed a total of US\$33.3 billion (INR 216,677 cr.) to the Indian economy and supported over 2.36 million jobs in 2017. The total economic

Left: Speakers launch the new economic contribution report, including **Vivan Sharan**, Partner, Koan Advisory Group, **Ms Michele Woods** Director - Copyright Division, WIPO, **Mike Ellis**, President & Managing Director Asia Pacific, MPA, **Deepak Jacob**, President & General Counsel, Star India, **Uday Singh**, Managing Director, MPDA, and **Brijesh Singh**, IG, Maharashtra Cyber.

SCREEN SECTOR CONTRIBUTES MASSIVE US\$33.3 BILLION TO INDIA'S ECONOMY (cont'd)



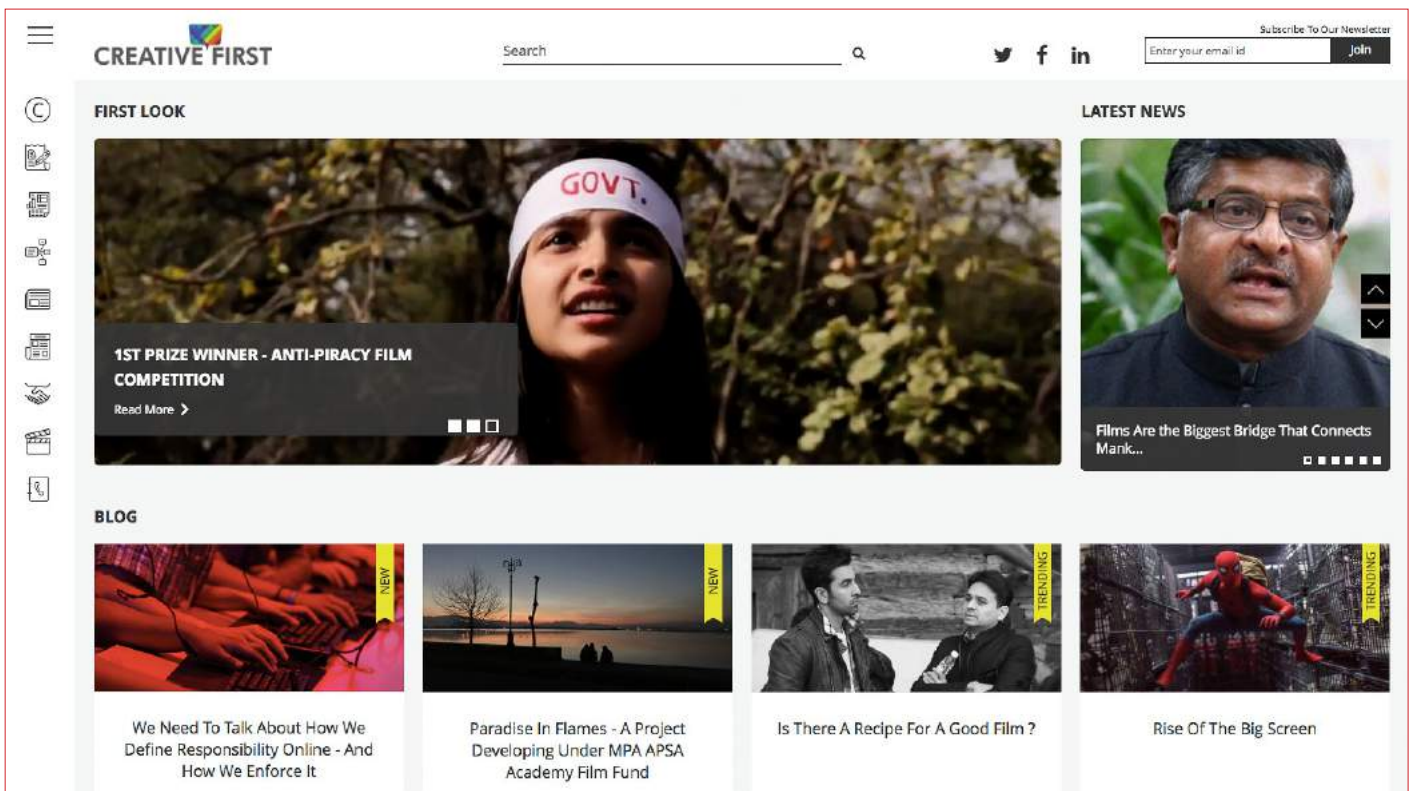
contribution, which includes both the direct and indirect economic impact of the film, television and OTT industries, increased by 78% (from US\$18.5 billion / INR 115,000 cr.) since the research was last conducted by Deloitte in 2013. Total employment has risen 30% (up from 1.8 million). The research was released during India's film and television conference, FICCI Frames, involving a keynote address by a senior MPA executive, followed by a wider discussion on industry growth involving a panel of local and international industry guests. ■

Left: India's total economic contribution for the film and television industry grew 78% since Deloitte's research in 2013.

SCREEN COMMUNITY LAUNCHES CREATIVE FIRST COMMENTARY PLATFORM

On March 5, representatives from the film and television industry, government and media celebrated the launch of CreativeFirst, an online platform designed to highlight the vital role played by the media and entertainment industry in India to foster creativity, innovation and culture,

which in turn stimulates investment, jobs and economic growth. CreativeFirst will provide quality commentary, research and additional resources on the value of copyright and the promotion and protection of the creative industries. ■



Above: The new commentary website CreativeFirst is aimed to appeal to all those with an interest in the sustained growth of the screen industries in India.

INDUSTRY SHOWS PRODUCTION INCENTIVES MAKE ECONOMIC SENSE

In an effort to garner support from Government to promote production and tax incentives across Indian states, a number of events were held in the first half of 2018, featuring representatives from the Film Facilitation Office (FFO), Government of India, Producers Guild of India and Motion Picture Distributors Association. These included a



panel discussion on Cine Locales organised by the Producers Guild of India and OTM, India's largest travel and tourism event, which featured the Minister of Tourism, and key panel discussions at FICCI FRAMES 2018, India's largest media and entertainment gathering.

The MIB instituted Most Film Friendly State Award as part of the National Film Awards in 2017 to boost filming activities in states across India and encourage states to introduce production and tax incentives. MPDA joined the jury of the 2018 Most Film Friendly State. Madhya Pradesh claimed this year's award ahead of the other 15 participating states. Uttarakhand is given a Special Mention Certificate to recognise the efforts made by the state towards creating a film-friendly environment. States were judged on the ease of filming in the State, infrastructure support, including increased screen density, incentives offered for filmmakers, the range of facilities, other resources and marketing and promotion. Uttarakhand won the Jury Special Mention Award. The awards were presented during the 65th National Film Awards ceremony held in May. ■

Left: Madhya Pradesh claimed this year's Most Film Friendly State award, while Uttarakhand claimed a Special Mention Certificate.

MPDA ENCOURAGES FILM-FRIENDLY POLICIES TO STIMULATE GROWTH



Right: The Brand Protection Summit 2018, featuring MPDA's Lohita Sujith, called on government to improve the IPR ecosystem in India.

In January, MPDA supported a panel discussion at the Brand Protection Summit 2018 organised by Inventicon Business Intelligence. The panel focused on recent legislative developments and the industry's call on Government to improve the IPR ecosystem in India. MPDA highlighted the need for administrative site-blocking and called for effective implementation of National IPR policy objectives in favour of the creative sector.

In addition, MPDA participated in a roundtable on 'Film Industry - Problems and Challenges', organised by the Government of India's Parliamentary Standing Committee on Information Technology. The committee comprises eminent Parliamentarians from both houses of Parliament, including representatives from the Indian film industry. Detailed discussions focused on current issues and challenges including low screen density, GST and Local Body Entertainment Tax (LBET), piracy, film ratings and the need to promote production and tax incentives. Following the meeting, MPDA made an extensive submission

MPDA ENCOURAGES FILM-FRIENDLY POLICIES TO STIMULATE GROWTH (cont'd)

to the Committee on key issues raised and recommendations thereof to support the impending Film policy, currently being overseen by the Ministry of Information and Broadcasting (MIB).

In March, during a panel discussion on 'The Impact of Policy Reforms on the Media and Entertainment Industry', organised by leading legal publication Legal Era, MPDA highlighted

ongoing efforts by the Maharashtra Cyber's Digital Crime Unit which currently works with stakeholders in the creative industry to deter online piracy. Panelists concluded that there is a need for sector-focused policies and collaborative efforts by all stakeholders to improve the IPR ecosystem and allow the creative industries to thrive. ■

IPR AWARENESS WORKSHOPS HIGHLIGHT THE SOCIAL AND ECONOMIC IMPACT OF PIRACY



Above: In the first half of 2018, MPDA participated in a number of IPR awareness activities, including an anti-piracy film competition conducted by the U.S. Embassy in Delhi and CI, with jury members including **Bobby Bedi** - Producer, **Raghavender G.R.** - Joint Secretary, Ministry of Law and Justice, and **Lohita Sujith** - MPDA. Prize winners included **Gulwaiz Alwi** and **Danish Shastri**.



In January, MPDA participated in USPTO's two-day IPR program in the context of Government of India's Act East Policy in the State of Mizoram. The program comprised a workshop on the the social and economic impact of piracy and global best practices for representatives from the local creative industry. The program also featured a roundtable with the Government of Mizoram. The discussion focused on the National IPR policy as an integral part of India's overall development policy, the challenges faced by the administration and enforcement of IP laws. Industry stakeholders comprising representatives from Indian Music Industry (IMI), MPDA and Telugu Film Chamber of Commerce (TFCC) highlighted key objectives of IPR Policy in support of creativity and innovation and IP strategies for India's future growth. MPDA underlined the need for a comprehensive media and entertainment policy which should include mechanisms to combat online piracy. The state government plans to hold detailed discussions with stakeholders from the M&E industry in the coming months to develop a comprehensive M&E policy.

In February, MPDA participated in FICCI's IPR Awareness workshop in association with the IPO and the DIPP at Jamia Milia University, New Delhi. The panel discussion entitled National IPR Policy and Next Stage of IP Growth was attended by academics and law students from the university. MPDA highlighted the need for adequate protection of copyright works and shared global best practices to encourage creativity and innovation. ■

Left: Speakers take part in the Next Stage of IP Growth forum at Samia Milia University, New Delhi

FICCI FRAMES MAKES CASE FOR MORE CINEMAS

MPDA supported various panels in support of industry growth at the 2018 FICCI FRAMES. Panel discussions topics focused on how to grow local box office numbers and global best practices to improve screen density in India. A unique initiative, Legal Clinic, featured discussions on legal and regulatory issues in a converged era, digital licensing and legal

enforcement of rights across jurisdictions. Panels featured industry leaders, government officials and law firms. ■

Below: Ficci Frames panel on 'Screen Density: Lessons from the World & Exploring New Business Models', featured insights on the China market from **William Feng**, Head of Greater China, VP Asia Pacific Region, MPA, (3rd from left) and an overview of world-class cinema experiences from **Kurt Rieder**, Executive VP, Theatrical Distribution at Twentieth Century Fox International (2nd from left).



STAKEHOLDERS CALL FOR SOFT TOUCH ON OTT REGULATION

The Government of India is currently in the process of launching various initiatives for the converged ICT sector which could include regulation of OTT content. With this in mind, MPDA participated in a panel discussion in May on online content regulation, organised by Medianama. The panel focused on the impact of content regulation on free speech and the open internet, definitional

challenges related to entertainment, content and the impact on user-generated content, legal grounds for regulating online content and self regulation and its efficacy. MPDA stressed the need to consider unique benefits that content platforms offer as policy makers consider how best to regulate the OTT sector. ■



Above: Panelists discuss OTT regulation in India.

DIGITAL ECONOMY BENEFITS GREATLY FROM CREATIVE SECTOR

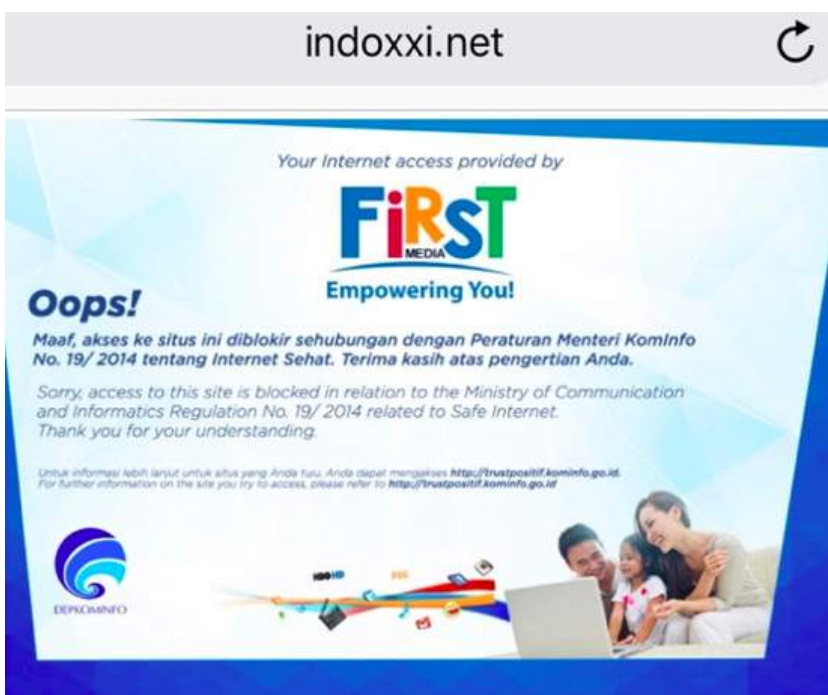
On May 3, the MPA partnered with the local producers' association (APROFI), the Centre for Content Promotion (CCP) and the Creative

Economy Agency (BEKRAF), for a Creative Digital Economy Forum. The day-long event featured a presentation from LPEM-UI (University of Indonesia) highlighting the impact of piracy in the local film industry, a special presentation by Dr Danaher on the efficacy of site-blocking, sessions reviewing the opportunities and challenges for growing the film and television industries in Indonesia, and acknowledging the availability of legal online video services in the market. Dr Danaher hosted a press conference, and the event was covered by prominent news outlet such as Jakarta Post & Jakarta Globe and top news station Metro TV. ■

Left & below: The 2018 Digital Economy & Creative Content Forum 'The Future of our Creative Content Industry' hosted at the JS Luwansa Hotel in Jakarta, featured representatives from film, television and online video services.



INDONESIA SHUTS THE FRONT DOOR ON ONLINE PIRACY



Following the establishment of a 2014 law that provided the creative sector with a solution to help protect their work online, the MPA has worked closely with the local film and music industry to request the government to block high profile piracy websites from being available in Indonesia. In April, rights holders submitted a fifth round of piracy sites to be blocked by ISPs, bringing the total number of piracy websites blocked for infringing film and television content to 444. The creative industry and government agencies have spoken at length with the media on the success of site-blocking. ■

Left: Users attempting to access the popular piracy website indoxxi.tv are now confronted with a landing page from their ISP, in this case FirstMedia, explaining that the website is blocked under the Copyright Law.

GOVERNMENT ACTS ON PIRACY AS THREE WEBSITES BLOCKED

Following years of industry advocacy - and in particular a final push by the publishers of manga and anime - the Japanese government finally decided on the need for site-blocking in Japan on April 13 this year. Prime Minister Abe proclaimed, "Our country's content industry could be denied a future if manga artists and other creators are robbed of proceeds that should go to them". During a ministerial meeting, Japanese Cabinet's Intellectual Property Strategic Headquarters requested ISPs to immediately block three piracy websites (mangamura, anitube, and miomio). With the announcement comes recognition that online copyright piracy causes serious damage to creators in Japan with potentially devastating consequences. Indeed, the statistics bear out that the copyright piracy situation in Japan is, simply put, out of control.

According to SimilarWeb data, the top 100 piracy sites garnered over 250 million monthly visits, 43 million unique visitors, and over 1 Billion monthly page views in Japan in April 2018. Pirate operators, mostly in hiding outside Japan, monetise such visits through advertising, or in some cases, through providing piracy subscriptions. While the

latest move by IPSH requests ISPs to block the sites on a voluntary basis, the government has indicated its intention to legislate in early 2019 to introduce site-blocking to address sites devoted to copyright infringement.

The announcement by the Japanese Government follows years of advocacy by the content industry requesting measures to curb online copyright-infringement. Recent outreach included an academic seminar on February 1 to discuss the benefits of introducing site-blocking in Japan. The seminar was co-organised by the Intellectual Property Law and Policy Institute (IPLPI) and the Content Management Subcommittee, Intellectual Property Association of Japan, and hosted at Meiji University.

On June 20, the MPA participated in ASEAN-USPTO Colloquium for the Judiciary on Civil and Criminal IP Cases and offered a presentation 'Challenges for Consumers and Rights-holders in the Online Environment' before 50 judges from 10 ASEAN countries and the United States on the importance of site-blocking and remedies to address piracy streaming devices and apps (PDAs). ■

Below: Japan reached crisis mode in relation to extreme levels of anime and manga piracy, with research firm MUSO noting global visits to anime and manga piracy websites reached 7.7 billion in 2015. Images from ONE PIECE and DEATH NOTE.



CONTENT AND ADVERTISING SECTORS TEAM UP TO SHUT DOWN PIRATE WEBSITES



On April 25, 2018, the Intellectual Property Association of Japan hosted a seminar to encourage the establishment of an Infringing Website List (IWL), which aims to divert advertising away from pirate websites. The MPA presented on global best practices for IWLs, which have been adopted by many countries in the Asia Pacific. ■

Left: Takero Goto, Representative Director, Content Overseas Distribution Association (CODA), and **Oliver Walsh**, Regional Director Online Operations, MPA.

ISP SYMPOSIUM ENCOURGAGES MOMENTUM FOR IWL

On May 2, the Centre for Content Promotion partnered with the Malaysian Communications and Multimedia Corporation, with support from the MPA, to host a special presentation by Dr Brett Danaher, Assistant Professor of Economics and Management Science at Chapman University, entitled 'Copyright Enforcement in the Digital Age: Economic Evidence and Conclusions'. Dr Danaher affirmed that the site-blocking of a substantial number of piracy websites not only leads to an overall reduction of online copyright infringement

for film and television, but leads to an increase of authorised online video services such as Netflix, iFlix, HOOQ, Hulu and others. The event was patronised by representatives from many government agencies involved in content, copyright and intellectual property enforcement, along with leading film and television industry companies such as Media Prima, ASTRO, Dimsum, the country's major ISPs TM, Time, Maxis, Celcom, DiGi and Umobile, and the local Malaysian film producers' association. ■

Below: Dr Brett Danaher fields questions from film and television industry stakeholders at a special presentation on copyright enforcement in the digital age in Kuala Lumpur in May.



NEW ZEALAND

US FILM STUDIOS CONSIDER NZ FOR OFFSHORE PRODUCTION



In late March, a delegation of studio executives visited New Zealand to meet with government and industry figures to discuss the importance of production incentives to attracting major film and television productions. The delegation first viewed the rapidly developing film studio at Kumeu, north of Auckland, travelled to Wellington to meet with executives from the Weta group of companies, and then met with government and the New Zealand Film Commission. In May, New Zealand's new coalition government announced its first budget. While there was no new funding announced for screen production incentives, the budget did include an estimated NZD 120 million spend for the New Zealand Screen Production Grant (NZSPG) for 2018/19, making it an attractive destination for offshore production. ■

Below: Three Hobbit movies were produced in New Zealand, leading to increased tourism.

STUDIOS PREVAIL IN LARGEST EVER SITE BLOCKING ACTION

On April 26, the MPAA member studios prevailed in a case brought before the High Court of Singapore resulting in orders for ISPs to block 53 websites/154 domains, making it the largest anti-piracy

case ever brought in Singapore. The sites ordered blocked represent the majority of audiovisual piracy in Singapore. The Straits Times and other media outlets reported on the case. ■

SINGAPOREANS SAY NO TO PIRACY

On April 26, Singapore's screen industry launched a new consumer awareness campaign encouraging audiences to access their favourite shows from legal sources, and to say no to piracy. The short animation, created by award-winning Singaporean animation company Robot Playground, invites audiences into the lifecycle of the film and television industry, illustrating the vital role played by paying customers to the health and sustainability of the creative community.

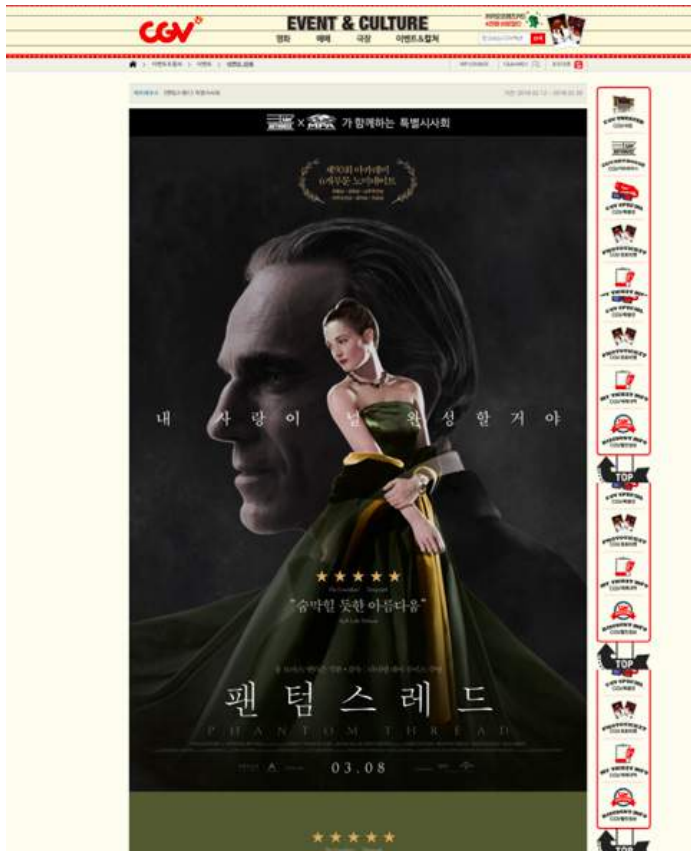
Singaporeans, online piracy remains at significant levels. In fact, according to publicly available Custom analysis of Alexa data, local visits at pirate sites are 1.14 times higher than those at legitimate sites. The data shows that the top five piracy websites were accessed more than 7 million times by Singaporeans in March 2018.

In recent times, Singapore has seen a significant proliferation of piracy boxes and apps being made available for sale to consumers, who may not be aware that much of the content made accessible to them is provided without the authority of the rights owners. Both the Intellectual Property Office of Singapore and the Infocomm Media Development Authority have urged viewers to access legitimate content and encouraged content providers to offer competitive prices. ■

Below: The 'Say No to Piracy' consumer campaign was created by Robot Playground, and distributed by exhibitors Golden Village, Shaw Cinemas and Cathay Cineplex, along with major telecommunications company StarHub, and industry organizations the Centre for Content Promotion and the MPA.



CGV & MPA PROMOTE COPYRIGHT THROUGH ARTHOUSE SCREENING



On February 27, MPA Korea partnered with CGV, the nation's leading multiplex cinema to host a special screening of PHANTOM THREAD, the new Paul Thomas Anderson film, and launched a copyright protection campaign entitled 'Protect Copyright, Save Arthouse', to raise awareness about the damage caused by piracy to arthouse films. Smaller films rely on income generated through legal channels to be able to pay cast and crew and invest in their next production. Campaign participants were asked to contribute comments about the importance of respecting copyright CGV's website, following an invitation to the screening. Participants said that patronising arthouse films was important to support local stories and culture. ■

Left & below: South Korean film lovers jumped at the chance to join a screening of PHANTOM THREAD by contributing their comments on the importance of respecting copyright via the CGV Facebook page.



SPVOD PIRATE JAILED IN LANDMARK DECISION

In a landmark court decision deterring criminals involved in SPVOD leaks, a repeat offender has been sentenced to an eight month jail term with two year probation, and fined 3 million Won (USD\$2,800). The movie pirate was accused of leaking three movie titles from two film studios in September 2017. He was also found to be involved in ongoing leaks from KT's IPTV service, and is awaiting final trial. While the content industry has had some success in

bringing to trial SPVOD leakers, there is a need to increase the penalties in order to deter others. Meanwhile, since the criminal referrals, the average interval between a VOD release and the corresponding leak appears to have almost tripled from an average 3.9 days to 12.9 days. MPA Korea continues to raise these concerns with industry and government during outreach events. ■

EXPERTS SHARE ENFORCEMENT BEST PRACTICE AT WIPO WORKSHOP

On May 3, MPA delivered remarks at the Interregional Workshop on Copyright Enforcement, co-organised by WIPO, the Ministry of Culture, Sports and Tourism in cooperation with Korea Copyright Protection Agency, Korea Copyright Commission, and WTO. Joining a discussion on Public-Private Partnership and Rights-holder Cooperation on Copyright Protection, the MPA introduced the concept of an Infringing Website List (IWL), and how the creative community stakeholders are utilising the list to effectively deter

cash flow to piracy websites. The WIPO workshop, which marks its 6th anniversary this year, was first designed to train key copyright experts, especially in developing countries. At this year's workshop, twenty trainees from nine countries in various IPR professional fields including IFPI, BSA, prosecutors and judges attended the workshop. ■

Below: (From left) Ms. Hae Yoon Choi of MCST, MPA Korea; Bo Son (with mic), Mr. Keun Kim, Country Manager, BSA Korea, and Mr. Ang Kwee Tiang, the Regional Director for the International Federation of the Phonographic Industry, speaking at the 2018 WIPO-MCST-KCOPA Workshop.



TAIWAN

MAJOR PIRACY DEVICE & APP SYNDICATE Q-BOX SHUT DOWN BY AUTHORITIES

In June, following an investigation by the MPA and local TV and OTT operators, including the members of the Satellite Television Broadcasting Association (STBA) and the Taiwan OTT Association and Japan's Content Overseas Distributors Association (CODA), the Telecommunication Investigation Brigade of the Criminal Investigation Bureau shut down a major

piracy device and app syndicate, Q-Box. The authorities raided five locations in New Taipei, Taichung and Tainan, arrested six people and seized more than 40 services and 10 satellite decoders. The value of the seized equipment was said to be worth more than NT 40 million. The story was widely covered in local news. ■

MAJOR PIRACY DEVICE & APP SYNDICATE Q-BOX SHUT DOWN BY AUTHORITIES (cont'd)



Below left & right: Piracy device syndicate Q-Box was shut down in June. The massive operation involved a network of servers, piracy boxes and satellite dishes, said to be worth more than NT 40 million.



CUEME A GROWING VOICE FOR CREATIVE INDUSTRIES

The new commentary platform CueMe is attracting a growing audience keen to stay informed about the important issues facing the film and television industry. Recent stories include coverage of the World IP Day events focussing on women in the creative industries, expert commentary from international

copyright experts on the latest site blocking efforts across the globe, coverage of the court case involving a YouTuber accused of uploading movie clips without the permission of the rights-holders, and monthly interviews with filmmakers sharing their views on piracy and other challenges. ■

The screenshot shows the CueMe website interface. On the left is a navigation menu with options like '關於我們', '人物觀點', '全球焦點', '活動快訊', '聯絡我們', and '訂閱電子報'. Below the menu is a search bar with a 'Submit' button. The main content area features three article teasers:

- 人物觀點**: 專權評論：別縱容盜版機上盒毀壞影視內容產業 (Special Comment: Don't纵容 piracy set-top boxes destroy the content industry).
- 全球焦點**: 台灣「千尋盒子」內容盜盜版非法重製各大電影、戲劇 (Taiwan's 'Q-Box' piracy devices illegally remastered major movies and dramas).
- 全球焦點**: 電影「X分鐘看完」// 網紅谷阿莫 涉侵權起訴 (Movie 'X minutes to watch' // Influencer Gu Amos accused of infringement).

Above: Mandarin-language commentary website CueMe has become the online portal for evidence-based articles and blogs on issues affecting the film and television industries in Taiwan.

IPR PROTECTION CENTER UNDER CONSIDERATION

On January 30, the MPA presided over a multi-stakeholder and government seminar, examining the opportunity to establish an Intellectual Property Rights Protection Center. Participants included representatives from the Taiwan Intellectual Property Office (TIPO), the National Communications Commission (NCC), the Ministry of Culture (MOC), ISPs, content rights-holders, the OTT association, and pay-TV associations. Updates were provided by many speakers

in roundtable fashion on the current online piracy situation in Taiwan and there was some discussion on the latest global developments on site-blocking. Participants discussed possible steps to be taken for the launch of the IPR Protection Center and the functions of the center. Industry speakers sought support from the government and fellow stakeholders and ISPs on the launch of the Center. ■

Right: Industry stakeholders made the case for an IPR protection center that would help to combat online content theft.



THAILAND

IP&IT COURT ISSUES FIRST-EVER SITE BLOCKING ORDER

On March 7, the Intellectual Property & International Trade (IP&IT) Court in Thailand issued an order in the first site-blocking case in Thailand involving a pirate site Nungmovies. Major ISPs have agreed to block the site Nungmovies using DNS blocking. As of January, Nungmovies was the 511th most popular site in Thailand, garnering an

average of over seven million monthly views, and over 21 million monthly page views, over the last 12 months. As of June, Nungmovies had dropped to become the 54,137th most popular site in Thailand, showing a dramatic drop in usage. ■

BOOK & FILM INDUSTRY TEAM UP TO PROMOTE ANTI-PIRACY MESSAGE

The book publishing industry, much like the film and television industries, continues to suffer significantly from online piracy. On April 4, the MPA joined other rights holders and copyright experts at the 46th National Book Fair and 16th Bangkok International Book Fair, held at Queen Sirikit Convention Centre.

The book fair is organised annually and is considered one of the largest book fairs in Thailand, featuring 945 book-selling booths by over 400 publishing houses from 16 countries, and attracting thousands of attendees, with

the associated forums made open to the public. At the invitation of the Department of Intellectual Property and the Thailand Book Publishers and Distributors Association, the MPA spoke to a large crowd about the levels of online piracy, the solutions to decreasing levels of infringement, and the dangers of malware to those unsuspecting users looking for a deal that's too good to be true. ■

THAILAND & KOREA EXPERTS JOIN FORCES TO COMBAT PIRACY

On May 17, the MPA participated in the Korea-Thai Copyright Forum 2018 at the Pullman Hotel, co-organised by the Department of Intellectual Property (DIP) and the Korean Copyright Commission (KCC). The MPA delivered a presentation entitled 'Thailand's Film Industry and its Protection Methods' in response to New Trends of Content Consumption. Mr Wonsun Lim,

Chairman of KCC, Mr Jeongdong Roh, Director of Copyright Protection Division – Ministry of Culture, Sports and Tourism, rounded out the keynote speakers from Korea. Participants identified that illegal streaming was on the rise in both markets and required an immediate response. ■

Below: Thai and Korean rights-holders share knowledge and expertise at a joint copyright forum.



VIETNAM

MOST POPULAR ILLEGAL STREAMING SITE IN THE WORLD, 123MOVIES, SHUTS DOWN

123 MOVIES SHUTDOWN

OFFICIAL SHUTDOWN: 19 MARCH 2018

AT LEAST 90M VISITORS PER MONTH GLOBALLY

We've been providing links to movies for years. Now it's time to say goodbye. Thank you for being our friends and thanks for staying with us that long.

PS: Please pay for the movies/shows, that's what we should do to show our respect to people behind movies/shows.

- 123 Movies Team

On March 19, the most popular illegal streaming site in the world, 123movies, announced that they will shut down their site. At its height globe123movies had around 98 million global monthly visitors, with 28% originating from the US. The site proved resistant to usual enforcement efforts, changing its name multiple times to circumvent enforcement. Operating out of Vietnam, the site made headlines around the world, signalling that piracy would come under increased scrutiny. ■

Left: The sudden demise of one of the world's biggest piracy websites featured a plea from the operators to their users to access film and television content through authorised channels.

ASIA PACIFIC SCREEN COMMUNITIES MARK WORLD IP DAY WITH CELEBRATION OF WOMEN IN CREATIVITY AND INNOVATION

Screen communities across the Asia Pacific marked World Intellectual Property Day (April 26) with a range of screening events and forums on this year's important theme: 'Powering Change: Women in Innovation and Creativity'.

AUSTRALIA

Creative Content Australia and Screen Australia's Gender Matters will fund two female producers to attend the Australian International Movie Convention (AIMC) on Queensland's Gold Coast from 29 July until 2 August. The AIMC is an annual cinema event in Australia that provides opportunities to network with local and international cinema exhibitors and distributors. For two mid-level career producers, this is a unique opportunity to meet the key decision-makers including senior executives from international film studios, independent distributors, major cinema chains and exhibitors from all over the country. The successful recipients will have access to briefing sessions as key distributors present their upcoming feature film slates, gain valuable insights into the competitive landscape, and learn about current trends and issues affecting the local theatrical market. Recipients will also have a series of one-on-one networking meetings. The successful applicants will have their registration fees, return domestic flights to the Gold Coast, accommodation and meal allowance provided.

CAMBODIA

MPA joined the US Embassy in Cambodia, the Ministry of Commerce and film distributor Westec Media in a special event IPR Unplugged with Nikki Nikki, including a panel discussion on women in creativity and innovation. The event featured popular singer Nikki Nikki performing her music onstage and sharing her thoughts on the importance of IP protection.

HONG KONG

On April 27, the creative community hosted a premiere of Love's Thievery, a student-produced short video encouraging creativity and respect for intellectual property rights, followed by a special screening of the newly-released AVENGERS: INFINITY WAR.

"World IP Day has offered us a unique opportunity each year to learn about the role that IP rights play in encouraging innovation and creativity. The Hong Kong Government has made concerted efforts in working with industry associations in promoting the public awareness of IPR protection in the community", offered Maria Ng, Acting Director of Intellectual Property, the Government of the HKSAR.

INDIA

Between April 26-18, in Mumbai and Delhi, MPA co-hosted a special screening of Marvel Studios' BLACK PANTHER, THREE BILLBOARDS OUTSIDE EBBING, MISSOURI and THE SHAPE OF WATER, the launch of a World IP Day quiz, and a special forum 'Promoting Innovation, Creativity and IP Generation among Women Entrepreneurs'. Partners included the US Consulate General, FICCI and Fox Star Studios.



INDONESIA

On May 3, the MPA partnered with the local producers' association (APROFI), the Centre for Content Promotion (CCP) and the Creative Economy Agency (BEKRAF), for a Creative Digital Economy Forum. The day-long event featured a presentation from LPEM-UI (University of Indonesia) highlighting the impact of piracy in the local film industry, a special presentation by Dr Brett Danaher on the efficacy of site-blocking, sessions reviewing the opportunities and challenges for growing the film and television industries in Indonesia, and acknowledging the availability of legal online video services in the market.

JAPAN

On April 19, MPA co-hosted with the US Embassy a screening of READY PLAYER ONE, and released an online promotional campaign on popular movie website Cinema Now in partnership with MPAA local studio websites, sharing a strong IPR message that generated over 750,000 impressions with movie fans.

"This year's theme is of particular interest to me. As a former lawyer, and someone whose job demands creativity and innovation, I have long recognised the importance of intellectual property rights. While practicing law, I often saw how many people, especially women, did not earn the recognition or financial benefit from what they invented or created. This injustice was due in part to a lack of awareness about how to protect one's ideas and creations." said, Lagretta Nickles, Assistant Information Officer, US Embassy in Japan.

ASIA PACIFIC SCREEN COMMUNITIES MARK WORLD IP DAY WITH CELEBRATION OF WOMEN IN CREATIVITY AND INNOVATION (cont'd)



Cambodia



Hong Kong



Hong Kong



Hong Kong

ASIA PACIFIC SCREEN COMMUNITIES MARK WORLD IP DAY WITH CELEBRATION OF WOMEN IN CREATIVITY AND INNOVATION (cont'd)

MALAYSIA

On May 2, the MPA joined the Centre for Content Promotion and the Ministry of Communications and Multimedia to host a public lecture: 'Copyright Enforcement in a Digital Age – Empirical Evidence and Policy Implications', by visiting US academic, Dr Brett Danaher.

NEW ZEALAND

On April 26, NZSA hosted a screening of AVENGERS: INFINITY WAR at the Reading Cinema in Wellington. The screening was preceded by presentations from local independent filmmaker Costa Botes on the impact of piracy on his livelihood, and from Dave Conley, the Executive Visual Producer of Weta Digital, who spoke about Weta's deep involvement in the production for INFINITY WAR, as well as the importance of IP to Marvel Pictures in particular.

PHILIPPINES

On April 20, the MPA joined local film industry, government and telecom sector representatives at a press conference and screening event to highlight the problem of illegal streaming, which increased by 75% between 2016 and 2017. The panel featured four women in senior positions in production, telecommunications and government, helping to amplify a positive message in line with this year's World IP Day theme. The Philippine film and television community took the opportunity to launch a new commentary platform, www.therightsstuff.film.

Well-known film producer, Atty Joji Alonso, said, "The important and inspiring contributions of countless women around the globe are powering change in our world. Their "can do" attitude is an inspiration to us all. And their remarkable achievements are an invaluable legacy for young girls today with aspirations to become the inventors and creators of tomorrow."

SINGAPORE

On April 26, MPA partnered with USE to screen Marvel Studios' BLACK PANTHER, host an all-female panel discussion featuring independent filmmakers Nikki Loke, Priscilla Ang Geck Geck and Christine Seow, and the founder of an AI consultancy NeuralBay, Annabelle Kwok, and launch a new anti-piracy consumer campaign – 'Say No To Piracy'.

"Technical skills are always in demand, but it is a lot harder as a director to realise your projects, especially your first. I had to build my reel and fund it from my own pocket," said Ang Geck Geck, who worked various odd jobs to bankroll her passion.

SOUTH KOREA

On May 3, MPA Korea and the US Embassy, Seoul, hosted a movie screening of AVENGERS: INFINITY WAR. Students from female universities participated in the event featuring an IPR lecture and a film talk by Yeona Paik, a female documentarian. The event also featured a special superhero IPR quiz session.

TAIWAN

On April 24, the MPA and Taiwan's Intellectual Property Office (TIPO) hosted a special event involving female speakers from across many creative industries and government.

The Director General of TIPO, Ms. Hong Shu-min, said, "Protecting intellectual property is everybody's responsibility. TIPO has been making effort to improve Taiwan's legal framework and advance with the digital era. As we know, our Copyright Act has not seen any major reviews or amendments in the past twenty years. Now, the draft amendment to the Copyright Act proposed by us is now in the Legislative Yuan."

THAILAND

On April 26, MPA joined USPTO, the Ministry of Commerce and DIP for a panel discussion on women in creativity and a special screening of WONDER WOMAN. The discussion, 'How Women's Creativity Shapes the World', featured insights from Chanyawi Somprida, better known as Romphaeng, author of the hugely popular Thai period drama BUPPESANNIVAS or LOVE DESTINY.

VIETNAM

On April 28, MPA joined USE, BHD Star Cineplex and local stakeholders in a screening of Marvel Studios' BLACK PANTHER. Two young filmmakers shared their experiences and challenges in securing funding for their films and were excited when they heard about MPA's advocacy efforts with the Vietnamese Government in promoting the benefits of production incentives to the local economy and in creating jobs.

ASIA PACIFIC SCREEN COMMUNITIES MARK WORLD IP DAY WITH CELEBRATION OF WOMEN IN CREATIVITY AND INNOVATION (cont'd)



India



India



Indonesia

ASIA PACIFIC SCREEN COMMUNITIES MARK WORLD IP DAY WITH CELEBRATION OF WOMEN IN CREATIVITY AND INNOVATION



Indonesia



Japan



Malaysia



Philippines



Singapore



Taiwan

ASIA PACIFIC SCREEN COMMUNITIES MARK WORLD IP DAY WITH CELEBRATION OF WOMEN IN CREATIVITY AND INNOVATION (cont'd)



Thailand



Thailand



Vietnam



Vietnam



MIPA
MOTION PICTURE ASSOCIATION

www.mpa-i.org