

Republic of the Philippines  
Office of the President  
**FILM DEVELOPMENT COUNCIL OF THE PHILIPPINES**  
855 T.M. Kalaw Street, Ermita, Manila

**SUMMARY OF MAJOR ACCOMPLISHMENTS  
FROM JANUARY TO DECEMBER 2020**

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**REPUBLIC ACT 9167**

**AN ACT CREATING THE FILM DEVELOPMENT COUNCIL OF THE PHILIPPINES,  
DEFINING ITS POWERS AND FUNCTIONS, APPROPRIATING FUNDS THEREFOR, AND  
FOR OTHER PURPOSES**

The Film Development Council of the Philippines (FDCP) under the Office of the President of the Philippines was created by virtue of Republic Act 9167. The Agency is mandated to establish and undertake programs and activities that promote the growth and development of the local film industry, as well as to encourage the production of quality films and to conduct film-related events that enhance the skills of the Filipino talents. The agency also leads the film industry's participation in domestic and foreign film markets, and local and international film festivals. It is also tasked to preserve and protect films as part of the country's national cultural heritage.

**MISSION and VISION**

**MISSION**

The Film Development Council of the Philippines (FDCP) is the national agency under the Office of the President of the Republic of the Philippines responsible for film policies and programs to ensure the economic, cultural, and educational development of the Philippine film industry. It aims to encourage the film industry to create quality films – from development, to production, to distribution and exhibition - and to conduct film-related events that enhance the skills of the Filipino talents. The agency also leads the film industry's participation in domestic and foreign film markets and local and international film festivals to promote and position Philippine cinema to be globally competitive. It is also tasked to preserve and protect films as part of the country's national cultural heritage through film archiving.

**VISION**

We envision a globally competitive film industry that contributes to the economic development of the country while championing our culture and heritage.



## **II. RESEARCH & POLICY EFFORTS**

### **A. DOLE-FDCP Joint Memorandum Circular (JMC) 2020-001: On Guidelines Governing the Working Conditions & Occupational Safety & Health of Workers in the Audiovisual Industry**

The DOLE-FDCP JMC 2020-001 sets out the rights and duties of all stakeholders of the film and audio-visual industry in their workplaces. It also establishes procedures for dealing with workplace hazards and provides enforcement measures to ensure that all production members are compliant. It was signed by DOLE Secretary Silvestre Bello III and FDCP Chairperson and CEO Mary Liza Diño on February 7, 2020.

The FDCP partnered with the DOLE to finalize the policies of the JMC as aligned with the Occupational Safety and Health laws. Several consultation meetings were held and attended by FDCP for the conclusion of the said document.

### **B. Revised Implementing Rules and Regulations (IRR) of R.A. 9167**

The Revised IRR further outlines the specific powers and functions of FDCP indicated in R.A. 9167, in light of the Supreme Court decision declaring the Cinema Evaluation System's grant of amusement tax rewards to Filipino producers as unconstitutional. It was approved by the FDCP Board of Trustees on May 28, 2020, was published on July 13, 2020, and was submitted to the UP ONAR on July 14, 2020.

In line with the inquiries brought up by the Senate President during the budget deliberations in November, FDCP committed to review and reassess the contents of the IRR with the Board.

### **C. FDCP-DOLE-DOH Joint Administrative Order (JAO) 2020-001: Health and Safety Protocols for the Conduct of Film and Audiovisual Activities during COVID-19 Pandemic**

The FDCP-DOLE-DOH JAO 2020-001 sets the minimum health and safety protocols for the film and audiovisual sector in the midst of the COVID-19 pandemic. It prescribes the necessary prevention, detection, and rapid response measures to be implemented while maintaining business continuity across the film and audiovisual sector. It was signed on June 7, 2020.

In order to resolve the issues raised by industry stakeholders pertaining to the implementation of the JAO, the DTI, DOLE, and DOH will issue an updated and similar Order, in which the Agency submitted its inputs.

### **D. HB No. 7762: Eddie Garcia Bill**

The proposed Eddie Garcia Act seeks to protect television, movie, and theater workers and provide them with a safe working environment. The crafting of the said bill was the offshoot of the demise of Mr. Eddie Garcia, who tripped while

filming a series for television network GMA in June 2019. The House of Representatives passed the Eddie Garcia Bill on November 24, 2020.

FDCP participated in eight (8) hearings and one (1) technical working group discussion and submitted a position paper regarding the bill. Moreover, FDCP wrote to the Senate regarding a parallel discussion of the bill in the upper house. The said letter was sent to Senator Joel Villanueva as the Chair of the Committee on Labor and Employment and Senator Ramon “Bong” Revilla, Jr., as he has authored a similar bill in Senate submitted in July 2019.

#### **E. Bayanihan 2 Law (Bayanihan to Recover as One)**

The Bayanihan 2 Law covers provision of socio-economic assistance to various sectors of the economy including those as may be identified by DOLE, freelancers, and the self-employed whose deployment were suspended due to a government-imposed deployment ban. It was passed by both Houses in August 2020 and signed by President Rodrigo Duterte on September 12, 2020.

FDCP drafted a White Paper on the impact of COVID-19 pandemic to the film and audiovisual industry in May and submitted the document to all relevant agencies and lawmakers. Moreover, the Agency attended the Senate and House of Representatives’ hearings regarding the matter to lobby on the inclusion of the film and audiovisual industry in the list of sectors to be supported by the government. As a result, film and audiovisual workers were included in the provisions for financial assistance in the Bayanihan 2 Act.

#### **F. HB No. 8108: PH Creative Industries Act**

The bill seeks to promote and support the development of the PH Creative industries, including the film and audiovisual industry.

FDCP provided its comments and inputs on the proposed bill, which was submitted on December 2, 2020. The Agency also attended the meeting conducted by the House of Representatives’ Special Committee on Creative Industries and Performing Arts held on December 3, 2020.

#### **G. PESA (Philippine Economic Stimulus Act) Bill**

The bill seeks to protect Filipino families and assist workers and business entities affected by COVID-19. It also provides resources for programs and policies that support the country’s emergence from an economy adversely affected by COVID-19 towards one of continued growth and development.

FDCP submitted a position paper regarding the matter to appeal for support for the film and audiovisual industry.

#### **H. SB No. 1810: Freelancers Protection Act**

The bill seeks to protect freelance workers in the country, particularly in terms of late or non-payment for services rendered and fair taxation, among others.

FDCP attended four (4) committee hearings and provided inputs on the said bill, which were sent to Senator Joel Villanueva on July 14, 2020.

#### **I. SB No. 682: Film Industry Incentives Act**

The bill seeks to acknowledge and provide monetary incentives to Filipino filmmakers who give pride to the country with the honor and awards they receive from international film festivals.

FDCP attended the Committee Hearing in September 2, 2020 regarding the said bill and provided inputs and comments on the matter.

#### **J. HB No. 7622: Amending R.A. No. 1006 (National Heritage Act)**

The bill seeks to further strengthen the protection and conservation of our National Cultural Heritage through advancing a sound and inclusive cultural policy for the effective governance of cultural materials, tangible, or otherwise.

FDCP submitted a position paper indicating its recommendations in November 18, 2020.

#### **K. National Film Archive Bill**

The bill outlines provision to conserve and protect the Filipino film heritage by establishing a National Film Archive to be managed and supervised by FDCP. It also covers formulation of policies and programs that would serve the bill's objectives.

In August 21, 2020, FDCP discussed with the House of Representatives' Arts and Culture Creative Industries Bloc (ACCIB) the gaps and challenges of the Philippine Film Archive (PFA) and for a proposed Film Deposit Law. Moreover, the FDCP drafted for a proposed PFA Bill.

#### **L. FDCP Citizen's Charter**

The FDCP Citizen's Charter outlines the standard processes and services FDCP offers to its stakeholders pursuant to R.A. 9485 or the Anti Red Tape Act of 2007. This was submitted to the Ant-Red Tape Authority (ARTA) in compliance of the said Act.

#### **M. Compliance with the Data Privacy Act of 2012**

FDCP attended various seminars and orientations organized by the National Privacy Commission (NPC) regarding compliance with the Data Privacy Act of 2012. It also designated a Data Privacy Officer to liaise policies on data protection and monitor FDCP's compliance with the said Act.

#### **N. Philippine-Korean Free Trade Agreement (FTA) on Economic and Technical Cooperation (ECOTECH)**

The PH-KR FTA on ECOTECH is an initiative under the DTI and its Korean counterparts. It covers film cooperation between the Philippines and Korea through co-production partnerships and other film-related projects and activities.

FDCP provided inputs on the ECOTECH agreement and ensured that cooperation on film production and other related activities are included in the said agreement. Moreover, the Agency attended several meetings conducted by the DTI and its Korean counterparts.

#### **O. Partnership with the Intellectual Property Office of the Philippines (IPOP HL)**

This inter-agency partnership allows FDCP and IPOP HL to collaborate on activities that would curb film piracy and promote and support protection of Intellectual Property Rights of the film industry.

FDCP and IPOP HL worked on the possible conclusion of an agreement regarding the matter. FDCP also attended the focus group discussions organized by IPOP HL regarding the measures to undertake in addressing film piracy and copyright infringement.

#### **P. Partnership with the MOWELFUND (Sagip Tala)**

This partnership allows FDCP and MOWELFUND to provide assistance and support the health and welfare of filmmakers and film workers affected by disasters, particularly the COVID-19 pandemic.

### **III. COVID-19 INTERVENTION PROGRAMS**

#### **A. Disaster/Emergency Assistance and Relief (DEAR) Program**

Under the Republic Act 9167, which created the Film Development Council of the Philippines, it is the agency's duty to undertake activities that will promote the growth and development of the local film industry. FDCP's goal is to ensure that workers from our industry are not left behind. While it is true that they may not have "employers" to run to, they should have us, the government, that they can turn to, especially in these hard times.

Hence, the FDCP created a support program to assist freelance audio-visual workers displaced by the Enhanced Community Quarantine caused by the COVID-19 pandemic. This initiative is also in line with RA 10121 Section 22 (e), which states that all departments, bureaus, offices, and agencies of the government are hereby authorized to use a portion of their appropriations to implement projects designed to address DRRM activities. Furthermore, this program is also following RA 11469 or the "Bayanihan to Heal as One Act" enacted on 24 March 2020.

The DEAR! Program is a quick response fund that provides financial assistance to its stakeholders who are directly affected by a major natural disaster or public health emergency like the COVID-19 pandemic. This disaster-triggered funding mechanism will be activated every time the President of the Philippines will declare a public emergency or a State of Calamity in the country.

### **Programs under the DEAR! Program**

#### **1. DEAR! Action (For Displaced Freelance Audiovisual Content Workers)**

This program covers all eligible freelance audio-visual content workers from talents and on-camera performers (actors, voice actors, stunt people, etc.) to production staff (pre-production, production, and post-production) and technical crew (art, camera, sound, and production dept.) in various fields in the audio-visual industry — motion picture/film, television, advertising, animation, and new media.

#### **2. DEAR! Press (For Displaced Freelance Entertainment Press)**

This program covers all eligible freelance entertainment press workers included but not limited to writers, editors, reporters, photographers, and other members of the entertainment press working for newspapers, tabloids, or verified entertainment blogging sites in the National Capital Region.

#### **3. DEAR! Live (For Displaced Freelance Audiovisual Live Performance Workers)**

This program covers all qualified freelance audio-visual live performance workers from talents and performers (actors, singers, dancers, musicians, etc.) to production staff (backstage, floor, front of the house, etc.) and technical crew (stage, camera, sound, and production) in various fields in the audio-visual live performance industry — performing arts, live events, live gigs, and shows, etc.

FDCP processed 5,000 applications for the DEAR! Program and released Twenty Eight Million Pesos (28,000,000.00 PHP) from its own realigned funds to the freelance workers from the industry.

## **B. National Registry**

Launched in 2017, the National Registry (NR) aims to organize a veritable database of all active film and television workers, audio-visual companies, audio-visual organizations, and film festivals all over the country, and open avenues for opportunities and activities that will promote the growth and development of the local audio-visual industry and promote its participation in both domestic and world markets.

The NR seeks to consolidate efforts as an empowered organization so that audiovisual workers' voices may be heard and real action may be realized through the development of legislation and policy, education, social welfare, training, protection of intellectual property (IP), and freedom of expression, with active participation from all the sectors and stakeholders in the audiovisual industry.

By December 31, 2020, the following composed the National Registry:

- 5,680 filmworkers
- 225 companies
- 5 organizations/associations
- 77 press
- 32 events/festivals

On September 28, 2020, FDCP launched the National Registry App (NR App), a mobile application with a website component for full functionality online, whether on mobile phone browsers, tablets, or desktop computers. The NR App is the official web portal of the FDCP National Registry, which features interfaces for registration of new members, information on benefits, events and services, and a public listing of NR members connected to customizable personal profiles for MyFDCPRegistry exclusively for members and logged-in viewers.

## **C. Safe Filming Program**

Launched in July 7, 2020, the Safe Filming Program creates a global resource website that outlines the principles of safe production and provide information about systems, resources, forms, and all related documents and issuances to ensure working safely in Philippines for both local and international film productions. This is in partnership with DOH and DOLE and takes the strategies and guidelines pursuant to the FDCP-DOH-DOLE JAO No. 2020-001.

Moreover, the Safe Filming Program is a platform for active collaboration with international film commissions and stakeholders to share best practices and updates especially with the constant assessment and management and risks of infection transmission. It also serves as a database of registration of film and audiovisual projects and activities and a platform for workers to report work-related injuries, illnesses, and any and all unsafe working conditions.

## D. CreatePHFilms

In order to help the Filipino film industry thrive locally and internationally amid the COVID-19 pandemic, FDCP launched the **CreatePHFilms** funding program to provide funds for Filipino filmmakers in the various stages of the filmmaking process.

The CreatePHFilms, which was launched on September 28, will grant selective funds for Development (Scriptwriting and Project Development), Production (Small Budget and Large Budget), Post-Production, and Distribution of full length Film Projects.

Eligible applicants must be Filipino filmmakers and companies that are registered through the FDCP's National Registry. One hundred percent (100%) of the fund must be spent in the Philippines for eligible expenses. The following number of projects will be selected in each cycle (2 cycles per year) with the corresponding amount of grant:

Type of Fund	No. of Projects per Cycle	Amount
Scriptwriting	Up to 10 Projects	100,000.00
Project Development	Up to 5 Projects	200,000.00
Small Budget Production	Up to 10 Projects	1,000,000.00
Large Budget Production	Up to 3 Projects	3 – 5,000,00.00
Post-Production	Up to 5 Projects	300,000.00
Distribution	Year-round	300,000.00

In its first Cycle, the CreatePHFilms received a total of thirty-five (35) project applications. A Selection Committee was composed with distinguished representatives from different sectors that contribute to the Philippine Film Industry, as follows:

- Hon. Christopher “Toff” De Venecia  
*Representative, Fourth District of Pangasinan*
- Usec. Mary Liza Diño  
*Chairperson & CEO, Film Development Council of the Philippines*
- Christine Dayrit  
*Chairman, Cinema Evaluation Board*
- Clodualdo “Doy” Del Mundo Jr.  
*Esteemed Director & Writer*
- Butch Ibañez  
*General Manager, Solar Pictures Inc.*
- Raymond Red  
*Director & Representative, Directors Guild of the Philippines*
- Mackie Galvez  
*Cinematographer & President, Lupon ng Pilipinong Sinematograpo*

After careful evaluation and deliberation, the Selection Committee selected the following twenty-two (22) projects to receive the grants, in the total amount of 9,700,000.00 PHP:

### 1. Fund for Scriptwriting (8)

	<b>Project</b>	<b>Applicant</b>
1	Ang Alamat Ng Gumamelang Bukid	Richard Soriano Legaspi
2	Dead Boy	Danzen Santos Katanyag
3	Magiliw (Gentle: A Carnage by the Land of the Rising Sun)	Bor Ocampo
4	Mother Maybe	Sonny Calvento
5	Oyayi	Victor Villanueva
6	Silk Ties	Wilfredo Manalang
7	Strange Natives	Paolo Herras
8	The Fighting Filipinos	Mary Honeylyn Joy Alipio

Total Grant Released: 800,000.00 PHP

### 2. Fund for Project Development (4)

	<b>Project</b>	<b>Director</b>	<b>Applicant Company</b>
1	In My Mother's Skin	Kenneth Lim Dagatan	Epicmedia Productions, Inc.
2	Ninja From Manila	Miko Livelio	Vim Yapan / Alem Chua Productions, Inc.
3	Outerspace Filipino Workers	Keith Sicat	Kino Arts
4	The Tootle & Tina Show	Danzen Santos Katanyag	Digital Dreams Inc.

Total Grant Released: 800,000.00 PHP

### 3. Fund for Small Budget Production (3)

	<b>Project</b>	<b>Director</b>	<b>Applicant Company</b>
1	12 Weeks	Anna Isabelle Matutina	Digital Dreams Inc.

2	Blue Room	Ma. Anna L. Asuncion-Dagnalan	Eyepoppers Multimedia Services
3	Faramanis	Gutierrez Mangansakan II	Micromedia Digital Video Productions

Total Grant Released: 3,000,000.00 PHP

#### 4. Fund for Large Budget Production (2)

	Project	Director	Applicant Company
1	Bansa	Brillante Mendoza	Center Stage Productions (CSP) Co.
2	Kidplay	Khavn	Kamias Overground

Total Grant Released: 3,600,000.00 PHP (60%)

#### 5. Fund for Post-Production (5)

	Project	Director	Applicant Company
1	Ang Pagbabalik Ng Kwago	Martika Ramirez Escobar	Arkeofilms
2	Gensan Punch	Brillante Mendoza	Center Stage Productions (CSP) Co.
3	Kargo	TM Malones	Dark Media Creations
4	Mirador	Loy Arcenas	Vim Yapan / Alem Chua Productions, Inc.
5	The Brokers	Daniel R. Palacio	Center Stage Productions (CSP) Co.

Total Grant Released: 1,500,000.00 PHP

### IV. INDUSTRY DEVELOPMENT PROGRAMS

#### A. Southern Voices Lab (SOVOLAB)

FDCP continues its developmental programs for the empowerment of regional cinema with the first-ever Southern Voices Lab (SOVOLAB), which aims to advance and develop feature film projects from Mindanaoan filmmakers. The selected filmmakers will attend three (3) sessions in Mindanao and will undergo consultations with international and local mentors and experts to develop, polish, and enhance their screenplays and feature film projects.

A fourth and final session will be held where the participants will deliver a short pitch to a Jury and Decision Makers. Two projects will be awarded a co-production grant worth 1,000,000.00 PHP.

Seven (7) projects in script development from first, second, and third-time filmmakers from Mindanao were selected:

Project	Participants
1. Diwalwal	Director: Jarell Serencio Producer: John Torres
2. The Widow	Director: Ryanne Murcia Producer: Gale Osorio
3. Cangrejos	Director: Zurich Chan Producer: Gale Osorio
4. Misery Mountain	Director: Orvil Bantayan Producer: Joan Bantayan
5. Mga Yawa Sa Paraiso	Director: Joe Bacus Producer: Benjamin Padero
6. Virgins of the River	Director: Julienne Ilagan Producer: Perry Dizon
7. Dancing the Tides	Director: Xeph Suarez Producer: Atemberg Ang

From February 19-22, 2020, the selected projects completed the second leg of the lab in Davao City with international mentor Yeonu Choi, Chief Producer and Head of International Productions at South Korean company CJ Entertainment, which is the distributor of 2020 Academy Award Winner for Best Picture “Parasite” by Bong Joon Ho, and award-winning Mindanaoan writer, producer, and director Sheron Dayoc.

Online script consultations were also conducted with Swedish screenwriter Marietta von Hausswolff von Baumgarten, who has been an international script consultant for the past eleven (11) years for various foreign films such as “The Babadook” (2014), “Le Quattro Volte” (2010), and “Children of Sarajevo” (2012).

### **Updates on SOVOLAB Projects**

In 2020, *Cangrejos* was chosen among four (4) other projects to take part in the Southeast Asia Fiction Film Lab (SEAFIC). SEAFIC is a pioneering script and development lab created for up-and-coming Southeast Asian filmmakers. The film lab held three intensive week-long sessions in eight months for the selected projects and the final session concluded at the SEAFIC Open House where the filmmakers presented the outcomes of their projects.

Moreover, *Devils in Paradise* was among the eight (8) selected projects during the Full Circle Lab Philippines under the Fiction Lab.

## B. Film Industry Conference and Workshop Series

The Film Industry Conference (FIC), first conducted by FDCP in 2017, aims to bring together international experts and stakeholders to share and discuss the latest trends, opportunities, platforms, and cooperation that Filipino producers and filmmakers can explore for the development, production, and distribution of their projects with the intent of crossing beyond local borders.

In 2020, FDCP shifted the FIC to an online platform (via Zoom and Facebook and YouTube livestream), conducting the Film Industry Conference Online 2020 from September 11-15 featuring local and international partners with the goal to continue the synergy between international experts, professionals, and stakeholders even online.

### 1. Public Sessions

Eight (8) industry topics were featured through panel sessions and film lectures by fifteen (15) international speakers and seven (7) local speakers:

Topic	Description
<p><b>Session 1:</b> <b>Getting into Online Film Labs</b></p> <p><u>Speaker:</u></p> <ul style="list-style-type: none"> <li>● Aleksandra Swierk <i>Writer &amp; Script Consultant</i></li> </ul>	<p>Film labs give platforms to producers and filmmakers to workshop and elevate their projects in development.</p> <p>This talk will introduce the available international film labs that filmmakers and producers can take advantage of and how to get with the available online tools and platforms.</p>
<p><b>Session 2:</b> <b>ASEAN Talents On Spotlight: From Southeast Asia to the World</b></p> <p><u>Speakers:</u></p> <ul style="list-style-type: none"> <li>● Sheron Dayoc <i>Director &amp; Producer</i></li> <li>● Weijie Lai <i>Producer &amp; Programmer</i></li> <li>● Si En Tan <i>Producer</i></li> <li>● Nicole Woodford <i>Director, Writer, Editor</i></li> </ul>	<p>In the new age of global collaborations, the Asian region is rising as the next filming hub in the world.</p> <p>Filled with stories that resonate to a wider global audience, we discover the journey of emerging ASEAN talents from how they started with their local and unique stories to global screens and how their plans are shifting in the time of pandemic.</p>

<p><u>Moderator:</u></p> <ul style="list-style-type: none"> <li>● Raymond Phathanavirangoon <i>Executive Director, SEAFIC Lab</i></li> </ul>	
<p><b>Session 3:</b> <b>The Role of Film Commissions in Supporting ASEAN Industries</b></p> <p><u>Speakers:</u></p> <ul style="list-style-type: none"> <li>● Mary Liza Diño <i>Chairperson and CEO, Film Development Council of the Philippines</i></li> <li>● Joachim Ng <i>Director, Infocomm Media Development Authority - Singapore Film Commission</i></li> <li>● Ahmad Idham Ahmad Nadzri <i>Chief Executive Officer - National Film Development Corporation Malaysia</i></li> <li>● Seok Geun Oh <i>Chairperson, Korean Film Council</i></li> </ul> <p><u>Moderator:</u></p> <ul style="list-style-type: none"> <li>● Lorna Tee <i>Producer, Co-Founder of Festival Management, International Film Festival Macao</i></li> </ul>	<p>The current pandemic of the Coronavirus Disease 2019 (COVID-19) has halted indefinitely the film production shoots, film festivals and markets, and even led to the closure of cinemas. The impact to the projects, businesses, and employment has severely affected the industry.</p> <p>Given these unprecedented challenges, we will explore how film commissions and government agencies around ASEAN are supporting their respective industries in their country to survive and thrive during the pandemic.</p>
<p><b>Session 4:</b> <b>Packaging an Animation Project for Global Market + Case Study</b></p> <p><u>Speaker:</u></p> <ul style="list-style-type: none"> <li>● Juraj Kransnohorsky <i>Producer</i></li> </ul>	<p>Thinking about the concept of story for your original animation story and concept (IP) can be both exciting and challenging especially if you plan on getting your project out into the world.</p> <p>This session we will learn how to shape your local concepts into something that may catch the global world of animation.</p>
<p><b>Session 5:</b> <b>An Exclusive Session with Netflix: Showcasing Best of Filipino Content</b></p> <p><u>Speakers:</u></p> <ul style="list-style-type: none"> <li>● Raphael Phang <i>Content Acquisitions Lead, Netflix</i></li> <li>● Jun Lana <i>Director &amp; Producer</i></li> </ul>	<p>This year, Netflix, the largest streaming service platform in the world has been acquiring more Filipino content which opens up more distributing opportunities for our filmmakers and producers.</p> <p>In this session, understand Netflix's successful commitment to their continuous investment in Filipino</p>

<ul style="list-style-type: none"> <li>● <b>Perci Intalan</b> <i>Director &amp; Producer</i></li> </ul> <p><u>Moderator:</u></p> <ul style="list-style-type: none"> <li>● <b>Mary Liza Dino</b> <i>Chairperson and CEO, Film Development Council Philippines</i></li> </ul>	<p>films and how they work with Filipino creators and distributors.</p> <p>We learn from their Content Acquisitions Lead and Filipino filmmakers who have been collaborating with the streaming giant for years.</p>
<p><b>Session 6: Backstage Access: How Are Film Festivals Migrating Virtually?</b></p> <p><u>Speakers:</u></p> <ul style="list-style-type: none"> <li>● <b>Madonna Tarrayo</b> <i>Festival Director, Cine Filipino</i></li> <li>● <b>Chris Millado</b> <i>Vice President and Artistic Director, Cultural Center of the Philippines - Cinemalaya</i></li> <li>● <b>Mary Liza Diño</b> <i>Chairperson &amp; CEO, Film Development Council of the Philippines - Pista ng Pelikulang Pilipino</i></li> <li>● <b>Ed Lejano</b> <i>Festival Director, QCinema International Film Festival</i></li> </ul> <p><u>Moderator:</u></p> <ul style="list-style-type: none"> <li>● <b>Elvert Bañares</b> <i>CineKasimanwa</i></li> </ul>	<p>The pandemic necessitated the cancellation of live events and physical mass gatherings across the world, film festivals and markets including the major festivals and the independent ones have initiated to migrate their programs virtually.</p> <p>Let's analyze the transitions made from an actual live event to a virtual event from the process, changes, successes, noteworthy lessons learned, and the future of the Philippine film festivals from our very own local film festivals.</p>
<p><b>Session 7: Southeast Asia Co-Production Grant &amp; Philippine's ASEAN Co-Production Fund</b></p> <p><u>Speakers:</u></p> <ul style="list-style-type: none"> <li>● <b>Agathe Vinson</b> <i>Technical Consultant, Film Philippines</i></li> <li>● <b>Cynthia Chong</b> <i>Deputy Director, Infocomm Media Development Authority - Singapore Film Commission</i></li> </ul> <p><u>Moderator:</u></p> <ul style="list-style-type: none"> <li>● <b>Alemberg Ang</b> <i>Producer</i></li> </ul>	<p>One of the key strategies to championing and keeping the integrity of regional content is to also create funds that filmmakers can access regionally.</p> <p>With pioneer countries like Singapore and the Philippines creating regional funds and funding mechanisms to encourage regional co-productions with Southeast Asian filmmakers.</p>

<p><b>Session 8: European Film Labs Roundtable Discussion: A Panel Discussion with Rotterdam Lab and Locarno Open Doors Program</b></p> <p><u>Speakers:</u></p> <ul style="list-style-type: none"> <li>● Sophie Bourdon <i>Head, Locarno Open Doors</i></li> <li>● Paolo Bertolin <i>Consultant, Locarno Open Doors</i></li> <li>● Alessia Acone <i>Rotterdam Lab</i></li> <li>● Inke Van Loocke <i>Rotterdam Lab</i></li> </ul> <p><u>Moderator:</u></p> <ul style="list-style-type: none"> <li>● Bianca Balbuena <i>Producer</i></li> </ul>	<p>Film labs are intensive training programs that allow producers and filmmakers to explore and improve their stories and projects in development. This also serves an opportunity to network and colleagues meet mentors from the industry to partner with in the future.</p> <p>This panel introduces two of the most important Labs in the world that are championing Southeast Asian content, the Locarno Open Doors and Rotterdam Lab filmmakers can apply and take advantage of.</p>
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## 2. Masterclasses

Six (6) masterclasses were conducted by six (6) renowned international film professionals:

Topic	Description
<p><b>Masterclass 1: Writing During Quarantine</b></p> <p><u>Mentor</u></p> <ul style="list-style-type: none"> <li>● Ayman El Amir <i>Script Consultant and Producer</i></li> </ul>	<p>Being stuck at home on a lockdown and with all the various occurrences in the world, writers must have taken this advantage of releasing their emotions and creative juices through writing.</p> <p>This session will immerse through the creative process and the challenges of creative block in screenwriting during quarantine.</p>
<p><b>Masterclass 2: Filmmakers' Guide to Film Distribution</b></p> <p><u>Mentor</u></p> <ul style="list-style-type: none"> <li>● Isabelle Glachant <i>Producer</i></li> </ul>	<p>Finding the distribution platforms for your films is integral to the whole process of filmmaking.</p> <p>Understand the ins and outs of distribution from a producer's point of view and explore what it takes to get your project in front of an audience including festival strategy,</p>

<p><u>Moderator:</u></p> <ul style="list-style-type: none"> <li>● Raymond Phathanavirangoon <i>Executive Director, SEAFIC Lab</i></li> </ul>	<p>film market opportunities, and building a good relationship with sales agents.</p>
<p><b>Masterclass 3: Composing with Constraints: Editing During Quarantine</b></p> <p><u>Mentor</u></p> <ul style="list-style-type: none"> <li>● Benjamin Mirguet <i>Editor</i></li> </ul>	<p>With most film production people working remotely and virtually, it's a great time to elevate your projects and develop your editing skills at home.</p> <p>This masterclass will help you assess your films and improve its creative potential in post-production.</p>
<p><b>Masterclass 4: Financing Your Film and Getting a Co-Production on a Lockdown</b></p> <p><u>Mentor</u></p> <ul style="list-style-type: none"> <li>● Meiske Taurisia <i>Producer</i></li> </ul>	<p>International collaboration is important and elevates a project in terms of narrative and quality. During these novel times, how can we move ahead with co-productions?</p> <p>We will delve into the opportunities and challenges of getting financial grants, partnerships, entering into a co-production, and more.</p>
<p><b>Masterclass 5: Pitching Your Project Virtually</b></p> <p><u>Mentor</u></p> <ul style="list-style-type: none"> <li>● Naomi Levari <i>Producer, Script Editor</i></li> </ul>	<p>As the film festivals and markets migrate their programs virtually, producers and filmmakers adapt to the new normal by pitching their projects to potential financiers, co-producers, distributors, etc online.</p> <p>This session will give us the sneak peek into the tips in best practices and whatnots in pitching virtually.</p>
<p><b>Masterclass 6: The Success of Marketing for Distribution of Genre Films</b></p> <p><u>Mentor</u></p> <ul style="list-style-type: none"> <li>● Michelangelo Masangkay <i>General Manager, Raven Banner Entertainment</i></li> </ul>	<p>In this age, action films, horror films, and genre films in general especially coming from Asia are the most sellable global content. Learn how your genre films fit into the marketplace, and what practical things you can do to ensure a greater chance of success.</p> <p>This masterclass aims to scrutinize how your next genre film can penetrate international marketplaces.</p>

A large online audience of over two thousand (2000) including students, film industry professionals, and aspiring filmmakers, attended the FIC.

### C. Full Circle Lab

Full Circle Lab (FCL) Philippines is a capacity-building program aimed at supporting Filipino and Southeast Asian filmmakers. Through organizing the various labs ranging from the stages of pre-production to post-production, the program enhances selected projects from around the globe, elevating a particular film to its highest potential and allowing it to reach international standards.

First held in 2019 with a focus on projects from the Philippines, FCL Philippines opened its doors to Southeast Asian projects and was held from September 15 to 30, 2020 through an online platform. It was co-organized by FDCP and Tatino Films, headed by Full Circle Lab Director Matthieu Darras and Polish Producer Izabela Igel, who both served as head mentors across the different sections.

#### Modules

FCL Philippines was composed of the following four (4) modules:

#### 1. Fiction Lab

The Fiction Lab comprised the largest section of FCL Philippines with a total of eight (8) projects under the category. The selected projects received support in terms of script development and production-related issues from the lab's mentors, who were Egyptian script consultant Ayman El Amir, Brazilian script consultant Helen Beltrame-Linne, Italian producer Giovanni Pompili, and Indonesian producer Meiske Taurisa.

Project	Participants
1. 6 <sup>th</sup> Finger <i>Philippines</i>	Director: Sheron Dayoc Producers: Arden Rod Condez, Sonny Calvento & Alemborg Ang
2. Baby Rose <i>Philippines</i>	Director: Giancarlo Abrahan Producer: Kriz Gazmen
3. Causeway <i>Malaysia</i>	Director: Aw See Wee Producer: Lim Shu Jia
4. Dear Wormwood <i>Philippines</i>	Director: Eduardo Dayao Producer: Patti Lapus
5. Devils in Paradise <i>Philippines</i>	Director: Joe Bacus Producer: Benjamin Padero
6. Don't Cry Butterflies <i>Singapore/Vietnam</i>	Director: Duong Dieu Linh Producer: Tan Si En

7. Pierce <i>Singapore/Taiwan</i>	Director: Nelicia Low Producers: Sam Chua & Jeremy Chua
8. Till The Cave Falls <i>Vietnam</i>	Director: Nguyen Le Hoang Viet Producers: Nguyen Le Hang & Joshua Levy

## 2. Series Lab

The Series Lab was conducted to answer the growing demand for episodic content from VOD platforms and nurtured four (4) series projects – both mini-series and multi-season series. The projects were mentored by South African script consultant and development executive Mmabatho Kau, and American producer Naomi Levvari.

Project	Participants
1. Children of the Ruin <i>Philippines</i>	Director/Writer: Will Fredo Producer: Jillmer S. Dy
2. Hanoi in a Tree <i>Vietnam</i>	Director: Andy Nguyen Producer: Le Quynh Anh
3. Jaja Firebrand <i>Philippines</i>	Director: Bradley Liew Producer: Bianca Balbuena
4. Tempestuous <i>Philippines</i>	Director and Producer: John Torres

## 3. Animation Lab

The Animation Lab was designed to support the development of four (4) animation IP stories (shorts, features, or series) in order to encourage original narratives from Southeast Asian animators. The projects were mentored by Polish writer & script consultant Aleksandra Świerk, and Slovakian producer Juraj Krasnohorsky.

Project	Participants
1. Light Lost <i>Philippines</i>	Director & Producer: Avid Liongren
2. Oyayi <i>Philippines</i>	Director: Mitzi Delima Producer: Victor Villanueva
3. Strange Natives <i>Philippines</i>	Director & Producer: Paolo Herras
4. With You <i>Philippines</i>	Director: August Lyle Espino Producer: Kim Timan

#### 4. First Cut Lab

The First Cut Lab was opened to four (4) feature films at editing stage and aims to help creative teams reach the film they envision, fostering their artistic and circulation potentials. Under the supervision of Matthieu Darras, the lab involved French editor and festival programmer Benjamin Mirguet, Franco-American screenwriter and film editor Matthieu Taponier, and Italo-British editor Maya Maffioli as consultants.

Project	Participants
1. City of Small Blessings <i>Singapore</i>	Director: Chen-Hsi Wong Producers: Fran Borgia
2. Hours of Ours <i>Thailand</i>	Director: Komtouch Napattaloong Producer: Noorahaya Lahtee
3. Mirador <i>Philippines</i>	Director: Loy Arcenas Producer: Alemberg Ang
4. Return of the Owl <i>Philippines</i>	Director: Martika Escobar Producers: Monster Jimenez & Mario Cornejo

In total, Full Circle Lab Philippines supported twenty (20) projects from various countries in Southeast Asia, which were mentored by thirteen (13) internationally renowned film professionals. The selections included thirteen (13) projects from the Philippines and seven (7) projects with productions from the countries of Vietnam, Thailand, Singapore, Malaysia, and Taiwan.

The diversity of the field ensured the program's goal of discovering creative and fresh stories from the region, and aiding the filmmaking talent in Southeast Asia. With the Philippines as the 'host' country, the collaboration continues FDCP's and Full Circle Lab's joint goal of establishing the Philippines as a creative hub for filmmaking in the region.

#### **Updates on Full Circle Lab Projects**

Six months after the Full Circle Lab, the filmmakers are still working on their projects steadily. Some notable updates from each Lab category are as follows:

The Animation Lab projects *Light Lost* and *With You* are revising and working on their script and sequence treatment based on the sessions with their FCL mentors while *Strange Natives* and *Oyayi* recently won the FDCP CreatePHFilms Scriptwriting Grant.

The Series Lab projects *Hanoi in a Tree*, *Jaja Firebrand*, *Tempestuous*, and *Children of the Ruins* are all mostly working on identifying their projects' feature film characteristics and transforming it more into a series structured storytelling.

The Fiction Lab projects *Don't Cry Butterflies*, *Dear Wormwood*, *Causeway*, *Baby Rose*, and *Devils in Paradise* are all revising their treatment and scripts based on their sessions with their FCL mentors. *Till the Cave Fills* is working on their treatment and pitch strategies to apply to Locarno Open Doors. *Pierce* has been aggressive in their efforts to find collaborators. They have been in contact with Izabela Igel and successfully bagged her as a co-producer. The project also received a special mention award in Talents Tokyo 2020. Finally, *6th Finger* was able to revise their story and treatment before their participation in Busan Asian Project Market. They also received the Open Doors 2020 Script Consultancy.

Lastly, the First Cut Lab projects have been hard at work on their post-production and financing endeavors. *City of Small Blessings* has been continually working on their post-production efforts while *Hours of Ours* is working on a new potential storyline based on the FCL mentoring session. In the process, they also successfully bagged the Purin Pictures Post-Production Grant. *Mirador* and *Return of the Owl* both bagged the FDCP CreatePHFilms Post-Production Grant and are working on the final revisions of their films.

#### D. FDCP Film School

The FDCP Film School is the main educational program of the Agency, which consists of three (3) stages conducted in different regions around the country.

Due to the COVID-19 pandemic, the program was conducted online with four (4) online events, twenty four (24) total speakers, and eight hundred thirty three (833) total participants.

Event	Date	No. of Speakers	No. of Participants
1. Behind: An Online Series <i>In partnership with Ortigas Cinemas</i>	July 3-24	7	228
2. Film School in Tagum City	August 7-8	4	140
3. Film School in Sorsogon City	August 15-29	10	360
4. Documentary Production Workshop for Ending Local Communist Armed Conflict (ELCAC) Stories <i>In partnership with the PIA Region 11</i>	September 16-18	3	105

## **E. #Sinewikain Challenge**

The Sine Wikain: Sandaang Pagpapaalala is a Sine Sandaan project that aimed to remind Filipinos about our old teachings, the salawikain, and how we can creatively use our time in making a short film and propagate positive Filipino content during these trying times. Participants created 2-minute short films based on 100 Salawikain and winners were awarded PHP 2,000 up to PHP 15,000 in each adult and youth category.

For the #Sinewikain Challenge, FDCP received two hundred sixteen (216) entries. Three (3) grand prizes were awarded in each adult and youth categories. Moreover, twenty (20) minor prizes were awarded in each adult and youth categories.

## **V. INDUSTRY SUPPORT PROGRAMS**

### **A. FilmPhilippines Incentives Programs**

In 2019, with the DBM's recommendation for the creation of a fund for the program, FDCP and the FilmPhilippines Office (FPO) introduced two (2) financial incentives to entice foreign productions to partner with local filmmakers and either shoot their project or perform post-production work in the country – the Film Location Incentive Program (FLIP) and International Co-Production Fund (ICOF).

Producers could apply for the incentives in any 1 of 3 available application periods. As of December 2020, a producer could apply to only 1 of the incentives for any given project.

A Deliberation Committee would be formed each year to decide on which projects received the incentives. This year's Committee consisted of the following:

- **Usec. Mary Liza Diño**  
*Chairperson and CEO, Film Development Council of the Philippines*
- **Dr. Roland Tolentino**  
*Commissioner for the Arts, National Commission for Culture and the Arts*
- **Maria Theresa Floirendo**  
*Filipino Cinematographer*
- **Chris Millado**  
*Artistic Director, Cultural Center of the Philippines*
- **Hon. Ambassador Ma. Theresa Dizon-De Vega**  
*Philippine Ambassador to Germany*

In 2020, four (4) projects were selected for FLIP and four (4) projects were also selected for ICOF:

### 1. Film Location Incentive Program (FLIP)

Open to audiovisual content including feature films (live-action, documentary, animation), short films, TV and VOD content (reality shows, series, unit), web content, music videos and virtual reality content, this program provides a 20% cash rebate with a cap of PHP 10 Million (approx USD 196,000) to selected productions that have a minimum Qualified Philippine Production Expenditure of PHP 8 Million (approx USD 157,000) within the country. The Filipino line production company or animation studio or post-production services company must apply for the FLIP.

Project	Foreign Producer	Local Producer	QPPE	Cash Rebate Awarded
Almost Paradise <i>(Scripted series)</i>	Electric Entertainment <i>USA</i>	ABS-CBN Corporation	16,834,041.00 PHP <i>(Actual QPPE)</i>	3,356,808.20 PHP <i>(100% Released)</i>
Survivor Russia <i>(Reality series)</i>	Mastiff Limited Liability Co. <i>Russia</i>	Philippine Film Studios, Inc.	23,274,966.40 PHP <i>(Actual QPPE)</i>	4,654,993.28 PHP <i>(100% Released)</i>
Bionic Max <i>(Animated series)</i>	Gaumont Animation <i>France</i>	Top Draw Animation	63,081,576.00 PHP <i>(Disclosed QPPE)</i>	Up to 10 Million PHP <i>(Subject to final verification)</i>
Survivor Israel <i>(Reality series)</i>	Abot Hameiri <i>Israel</i>	Philippine Film Studios, Inc.	83,024,054.67 PHP <i>(Disclosed QPPE)</i>	Up to 10 Million PHP <i>(Subject to final verification)</i>

### 2. International Co-Production Fund (ICOF)

Open to feature films (live-action documentary, animation), ICOF is a selective fund for international co-production with the Philippines, of up to PHP 10 Million (approx. USD 196,000), with a minimum projected spending of PHP 5 Million (approx. USD 98,000) in the Philippines. The Filipino partner and co-producer must apply for the ICOF. The project can be initiated by the foreign or the Filipino production company.

<b>Project</b>	<b>Foreign Producer</b>	<b>Local Producer</b>	<b>QPPE</b>	<b>Cash Rebate Awarded</b>
When the Waves Are Gone <i>by Lav Diaz</i>	Snowglobe <i>Denmark</i> Films Boutique <i>France</i>	EpicMedia Productions	16,834,041.00 PHP <i>(Declared QPPE)</i>	3,356,808.20 PHP <i>(50% Released)</i>
Nocebo <i>by Lorcan Finnegan</i>	Wild Swim Films <i>United Kingdom</i> Lovely Productions <i>Ireland</i>	EpicMedia Productions	23,274,966.40 PHP <i>(Declared QPPE)</i>	4,654,993.28 PHP <i>(50% Released)</i>
Some Nights I Feel Like Walking <i>by Petersen Vargas</i>	Giraffe Pictures <i>Singapore</i> Dolce Vita Films <i>France</i>	VY/AC Productions, Ten17P	27,996,400.00 PHP <i>(Declared QPPE)</i>	6,000,000.00 PHP <i>(Subject to final verification)</i>
Holy Craft <i>by Joseph Mangat</i>	Volos Films <i>Taiwan</i> Cinetracts <i>USA</i>	VY/AC Productions	7,600,000.00 PHP <i>(Declared QPPE)</i>	3,040,000.00 PHP <i>(Subject to final verification)</i>

### **3. ASEAN Co-Production Fund**

After opening FLIP and ICOF for applications, FDCP and FPO worked on creating the guidelines for a third financial incentive, the ASEAN Co-Production Fund with the intention of increasing the regional funding opportunities for ASEAN filmmakers.

Open to feature films (live-action documentary, animation) with a director of ASEAN nationality (including the Philippines), ACOF is a selective fund that will support each selected project up to USD 150,000 with at least 50% of the fund to be spent in Qualified Philippine Production Expenditure. The Filipino co-producer will be responsible for applying for the ACOF. The project can be initiated by the ASEAN (excluding the Philippines) or the Filipino production company.

#### **Workshop for Film Incentives (WIFI)**

The Workshop for Film Incentives (WIFI) was a project initiated by FPO in 2020. WIFI aimed to engage all sectors of the audiovisual industry into a more in-depth

understanding and training on the FPO incentives program and its application process in the form of a workshop with small audiences to encourage questions.

FPO hosted four (4) sessions in the year with an average audience count of fifteen (15) participants. The first was held on August 11 with an audience of television producers. The second was held on August 27 with an audience of animation producers. The third was held on September 24 with an audience of feature film producers. The last was held on October 21 with an audience of post-production workers.

## **B. Film Development Assistance Program (FDAP)**

In order to encourage diversity and develop more voices and narratives especially across the regions, the Film Development Assistance Program (FDAP) supports emerging local film festivals to be the platform for local and alternative content and to discover more stories to enhance the community's film culture.

Due to the COVID-19 pandemic, local film festivals shifted to online and digital platforms in lieu of mass gatherings and face-to-face interaction. FDCP provided financial, promotion, and marketing assistance for them to adapt to these changes.

In 2020, eighteen (18) local festivals were supported through FDAP.

<b>Regional Festival</b>	<b>Date</b>	<b>Location</b>
1. Sineliksik Bulacan Docufest	February 10 – March 31	Bulacan
2. Margaha Film Festival	February 17-19	Sagay City, Negros Occidental
3. Davao Kilig Film Festival	February 22-23	Davao City, Davao Del Sur
4. Cinema Rehiyon 12	February 24-29	Naga City, Camarines Sur
5. BAMASA Film Festival	May 21-23	Bantayan Island, Cebu
6. Sine Niña Film Festival	June 30	Nationwide
7. Lutas Film Festival	September 17-19	Dumaguete City, Negros Oriental
8. Sine Abreño: Abrenian Heritage Film Festival	September 28-29	Bangued, Abra
9. Binisaya Film Festival	October 10-17	Cebu City, Cebu

10. PeliKultura: The CALABARZON Film Festival	October 24-25	Los Baños City, Laguna
11. CineAnimo: Ozamiz Short Film Festival	October 26-28	Ozamiz City, Misamis Occidental
12. CineKabalen: The Kampampangan Film Festival	October 13 - November 15	Angeles City, Pampanga
13. Salamindanaw Asian Film Festival	November 14-20	General Santos City, South Cotabato
14. Ngilngig Asian Fantastic Film Festival	November 21-27	Davao City, Davao Del Sur
15. Northern Mindanao Film Festival	November 30 – October 3	Northern Mindanao
16. Mindanao Film Festival	December 7-13	Davao City, Davao Del Sur
17. Cine De Oro Film Festival	December 18 – March 2021	Cagayan De Oro
18. DLSU Green Media Group	-	Manila

### C. International Film Studies Assistance Program (IFSAP)

The International Film Studies Assistance Program (IFSAP) aims to expose Filipino filmmakers to the best film practices of the world and to develop their talents in their chosen fields through various international film studies program, and film and talent labs.

In 2020, FDCP granted IFSAP to eight (8) filmmakers who participated in the following six (6) film studies, film labs, and film festivals.

Filmmaker	Festival/Market/Lab	Location
1. Jordan De La Cruz	Hezayah Screenwriting Lab	Doha, Qatar
2. Celina Marie Donto	Berlinale Talents	Berlin, Germany
3. Gale Osorio	Berlinale Talents	Berlin, Germany
	TorinoFilmLab Script Lab-Story Editing	Via Online

4. Antoinette Jadaone	Berlinale Co-Production Market	Berlin, Germany
5. Dan Villegas	Berlinale Co-Production Market	Berlin, Germany
6. Geoderic Lomuntad	Busan Asian Film School Fellow 2020	Busan, South Korea
7. Robert Rodriguez	Busan Asian Film School Fellow 2020	Busan, South Korea
8. Rafael Mendoza	Cannes Cinefondation Residency Program	Cannes, France

#### **D. International Film Festival Assistance Program (IFFAP)**

Year by year, more and more Filipino films and filmmakers are being chosen by established and prestigious international film festivals all over the world to compete with films from other countries. Since 2016, more than 100 films have been showcased as part of the lineup of these film festivals either to be in competition or exhibition.

With the FDCP's goal to promote Philippine Cinema internationally and provide opportunities for filmmakers to represent the country in the international scene, the Agency's International Film Festival Assistance Program (IFFAP) is aimed at providing travel and financial support to Filipino filmmakers whose films have been selected in international film festivals.

This 2020, IFFAP was extended to ten (10) films who were featured in international film festivals by virtue of airfare or accommodation expenses, and allowance or VISA endorsements. In exchange for the assistance, the filmmakers were required to undertake an agreement with the FDCP and will contribute to the Agency's film education program in order to pay forward their learnings from their international experiences.

<b>Film</b>	<b>Festival</b>	<b>Location</b>
1. John Denver Trending	Vesoul International Film Festival	Vesoul, France
2. Filipinana	Berlin International Film Festival	Berlin, Germany
3. Death of Nintendo	Berlin International Film Festival	Berlin, Germany
4. Orpheia	Berlin International Film Festival	Berlin, Germany
5. Window Boy Would Also Like to Have a Submarine	Berlin International Film Festival	Berlin, Germany

6. To Calm The Pig Inside	Slamdance Film Festival	Utah, USA
7. Ang Babae at Baril	Osaka Asian Film Festival	Osaka, Japan
8. Write About Love	Osaka Asian Film Festival	Osaka, Japan
9. Metamorphosis	Osaka Asian Film Festival	Osaka, Japan
10. Basurero	Tampere International Film Festival	Tampere, Finland

### E. Film Cultural Exchange Program (FCEP)

In the interest of audience development and recognizing the equal importance of getting Filipino audiences to be exposed and appreciate the film heritage of the rest of the world's cinema, FDCP implements the Film Cultural Exchange Program (FCEP) to provide support and assistance to foreign embassies and diplomatic institutions in the Philippines for film-related and cultural events, as well as bilateral programs.

Aside from being a form of soft diplomacy, providing more access to world cinema through FCEP recognizes that films are meaningful reflections of a people's culture, their varying sensibilities, and how they view the world. It promotes understanding and acceptance and these are a big part of what bridges different nations. That in itself, is a worthy cause to promote through films. In the country, a great number of foreign embassies recognize this potential and organize film festivals and events to introduce and promote their culture.

In 2020, the FCEP is continued in partnership with ten (10) foreign embassies in the Philippines through ten (10) festivals that will support mutual exchange of cinematic cultures.

<b>Festival</b>	<b>Embassy/Organization</b>
1. Italian MovieMov	Italian MovieMov Philippine Italian Association
2. Japan Film Week	Japan Foundation Manila
3. Korean Film Festival	Korean Cultural Centre

4. International Silent Film Festival	Philippine Italian Association Goethe-Institut Philippinen Austrian Embassy Instituto Cervantes Japan Foundation Manila
5. Cine Europa 2020	Delegation of the European Union in the PH
6. Japanese Film Festival Plus: Online	Japan Foundation Manila
7. Harmony: A Special Screening	Korean Cultural Centre
8. Women on the Run Special Screening	Embassy of the Czech Republic
9. 4th Hungarian Film Festival	Embassy of Hungary
10. Dream: A Family Fantasy Special	Korean Cultural Centre

#### **F. Philippine Embassy Assistance Program (PEAP)**

International promotions of Philippine Cinema is mostly done through the Filipino filmmakers' selection in participation in international film festivals and events. As the government agency, it is incumbent for FDCP to tap its partners from the Philippine Embassies and posts around the world to support the representatives from the local industry.

To broaden this support and add to the promotion of Philippine Cinema to the rest of the world while also encouraging the Filipino diaspora to honor their roots, FDCP, in partnership with the Department of Foreign Affairs and DFA Cultural Diplomacy Unit, has created the Philippine Embassies Assistance Program (PEAP) which provides assistance to Philippine Embassies and posts around the world to hold Filipino film festivals in their respective countries and the conduct of other film related and cultural activities.

This program was implemented to support Philippine embassies and posts in screening Filipino films to the diaspora to strengthen their spirit and promote and expose the Filipino culture for the foreign audience through cinema. In 2020, this was granted to four (4) Philippine posts and embassies around the world in support for their organization of five (5) international film festivals and events.

<b>Festival</b>	<b>Embassy/Organization</b>
1. National Arts Month Celebration	Philippine Embassy in Jeddah, Saudi Arabia

2. International Women's Month Screening	Philippine Embassy in Lisbon, Portugal
3. Asian Film Festival	Philippine Embassy in Jeddah, Saudi Arabia
4. Screening of Noli Me Tangere	Philippine Embassy in Phnom Penh, Cambodia
5. Brunei Film Blitz 2020	Philippine Embassy in Brunei, Brunei

## VI. INTERNATIONAL FILM FESTIVALS AND MARKETS

### A. The Berlinale & European Film Market

February 21-25, 2020  
Berlin, Germany

FDCP began its stream of attendance in international film festivals and markets with the 70th Berlin International Film Festival, which was held from February 20 to March 1, 2020 in Berlin, Germany. Also known as the Berlinale, it is one of the Big Three A-List international film festivals in Europe alongside Venice International Film Festival in Italy and Cannes Film Festival in France.

Happening simultaneously to the festival is the European Film Market (EFM), which serves as a major industry meeting for the international film circuit. This year, over 11,000 market participants from international film and media industries came together to network, connect businesses, exchange information, and form partnerships and collaboration.

With the Berlinale as the first major film festival of the year, it serves as the pacesetter for FDCP's global calendar – the implementation of programs and projects for the local film industry as a result from consultations and secured partnerships with international stakeholders.

#### **Filipino Films in Berlinale**

Among the 400 titles that were screened during the Berlinale are four (4) projects with Filipino representation:

- *Death of Nintendo* by Raya Martin
- *Filipiñana* by Rafael Manuel
- *Window Boy Would Also Like to Have a Submarine* by Alex Piperno and co-produced by Armi Rae Cacanindin
- *Orpheus* co-directed by Khavn and Alexander Kluge

## **Berlinale Co-Production Market**

One of the industry counterparts of the Berlinale is the Berlinale Co-Production Market, which is the service and networking platform for producers and financiers working in international co-productions. This was held from February 22-26, 2020 at the Berlin House of Representatives.

### **1. Visitor Programme**

The FDCP showcased four (4) Filipino producers in the Berlinale Co-Production Market through the Berlinale Co-Production Market Visitor Programme from February 22-24, 2020:

- Alemberg Ang
- Gutierrez Mangansakan II
- Anne Prado-Magadia
- Carlo Valenzona

Through the Visitor Programme, the producers were able to participate in the market's Country Sessions, Visitors' Meet and Match, Case Studies, Theme Talks, Speed Matchings, Networking Receptions, and One-on-one Meetings. FDCP provided the producers with a stipend of 1000 Euros and the Berlinale Festival and Market Badge.

### **2. Project Selection**

Thirty-six (36) promising feature film projects from thirty-four (34) countries were selected to come together with a wide range of potential co-production and funding partners from around the world. One of the selected films was Antoinette Jadaone's project *Boldstar*, which received funding from FDCP under its Film Development and Support Division. *Boldstar* has seen success in film markets around the world and will be making its European market premiere in Berlin.

### **3. Berlinale Talents**

Berlinale Talents is the Berlinale Film Festival's talent development program for emerging filmmakers and series creators from all over the world. It consists of a creative summit with talks and films, studios and project labs tailored to specific disciplines, and numerous networking events. This year, 255 talents from eight-six (86) countries were selected, among of which were Filipino independent film producer Gale Osorio and director and editor Celina Marie Donato.

For the main EFM, FDCP participated in sixteen (16) meetings and attended four (4) professional events. FDCP also hosted a Philippine Cinema Night to celebrate the Filipino cinema and delegation in partnership with the Philippine Embassy in Berlin. The event had over three hundred (300) attendees.

## **B. Philippine Cinema Classic Retrospective**

February 25-29, 2020

Tokyo, Japan

In celebration of the 100 Years of Philippine Cinema and to pay homage to highlight the Classic Philippine Cinema, Athenee Francais Cultural Center Tokyo programmed the first Philippine Cinema Classic Retrospective in 2020.

Eight (8) Classic Filipino Films were programmed for five (5) days with a Philippine Cinema Forum that concluded the program on its last day. Five (5) of the films were played using the film reels archived at the Fukuoka City Public Library and Film Archive.

### **Filipino Films in Retrospective**

Considering the availability of film copies and prints with Japanese Subtitles, the following films were selected to be part of the retrospective:

- *Tunay Na Ina* by Manuel Silos
- *Noli Me Tangere* by Gerardo De Leon
- *Karnal* by Marilou Diaz-Abaya
- *Himala* by Ishmael Bernal
- *Insiang* by Lino Brocka
- *Batch '81* by Mike De Leon
- *Manila by Night* by Ishmael Bernal
- *Sister Stella* by Mike De Leon

Despite the threat of the COVID-19 that hit Tokyo, Japan and the shutdown of theaters, there were still audiences who went out of their way to watch the program. A total number of six hundred five (605) audiences for a week, averaging to roughly forty (40) audiences attended every screening.

### **Film Forum**

Staged right after the screening of the film *Batch '81* by Mike De Leon, the film forum concluded the retrospective. Various topics were discussed including but not limited to the so-called Golden Era, 100 years of Philippine Cinema, and focus on the directors of the featured films and their filmmaking style. The forum was attended by around seventy (70) audiences.

Moreover, FDCP attended six (6) meetings.

## **C. Series Mania Forum**

March 25-27, 2020

Lille, France (Via Online)

Created in Paris in 2010 by Laurence Herszberg, the Series Mania International Festival shows the world's best series on the big screen, giving a unique opportunity to its audience. Series Mania Forum, the professional section of the

festival, is the section where creators, decision-makers and audiovisual talents meet to discuss works in progress or in production.

FDCP and FPO met with one (1) project.

#### **D. Annecy Online Film Festival**

June 15-30, 2020

Annecy, France (Via Online)

Two animated projects from the Philippines were pitched in the Annecy Online Film Festival and were screened under the Annecy festival's Animation du Monde program. *Oyayi*, an animated feature film directed by Mitzi Delima was among 10 projects from around the world pitched on June 18 under the Animation du Monde MIFA Pitches program. Meanwhile, *Papa Jorge's Bedtime Radio Confessions*, a Philippine animated series for adults co-produced by Rocketsheep Studio and Twenty Manila, was among five project pitches screened the Focus on South East Asia @ MIFA 2020.

The project pitches for Focus on South East Asia @ MIFA 2020 were screened at the festival kick-off date under the "Animation du Monde" program founded by Annecy and MIFA. Under Animation du Monde, writers, animators, or filmmakers from around the world submitted their projects to the program, through which they gain the possibility of acquiring funding, co-production deals, or work collaborations and reach a global platform through the Annecy Film Festival.

#### **E. Marché Du Film Online**

June 22-26, 2020

Cannes, France (Via Online)

The Cannes Film Festival, along with its film market counterpart, Marché Du Film, is considered the biggest international film festival and marketplace in the world where a large majority of film business deals are transacted and discussed.

#### **Cannes Docs Program**

For its fourth year, FDCP and FPO participated in the market, which was purely online for the first time. It supported the inclusion of four (4) documentary projects in the Cannes Docs Program:

- *Holy Craft* by Joseph Magat
- *Nowhere Near* by Miko Revereza
- *Remnants of a Revolution* by Cha Escala
- *The Remotes* by John Torres

*Holy Craft* won the Docs-in-Progress award and was granted €10,000 support by the International Emerging Film Talent Association.

Aside from that, FDCP and FPO participated in five (5) meetings, (2) project meetings, and ten (10) professional events.

## **F. Far East Film Festival Udine and Focus Asia**

June 30 – July 2, 2020  
Udine, Italy (Via Online)

The Far East Film Festival is an annual film festival held in Udine, Italy. It is one of the events promoting Asian Cinema in Europe. It focuses mainly on the films from East Asia. Focus Asia is the festival's project market arm dedicated to "films of tomorrow" with convincing potential for co-production and co-financing in Europe or Asia.

In the 2020 edition, FDCP and FPO attended six (6) events and five (5) project meetings. Additionally, FDCP and FPO's Technical Consultant Agathe Vinson represented the Philippines along with Monster Jimenez of Arkeo Films in the discussion on Co-Producing with the Philippines and Malaysia.

## **G. Locarno International Film Festival – Open Doors**

August 5-15, 2020  
Locarno, Switzerland (Via Online)

The Locarno International Film Festival in Switzerland is one of the oldest A-list film festivals in the world. In its 73rd year, Locarno carried on with its tradition of being a prestigious platform of auteur cinema by featuring yet another quality out-of-the-box program of arthouse films. For the first time, the festival was held online, and it successfully reinvented itself through the innovative "Locarno 2020 – For the Future of Films."

Early in the year, FDCP and organizers of the festival mapped out a special feature for the year-long centennial celebration of Philippine Cinema, which ended on September 11, 2020. As a grand conclusion to the One Hundred Years of Philippine Cinema, Locarno Open Doors — the festival's program to promote independent filmmaking — named the Philippines as a Spotlight Country.

A total of thirteen (13) Filipino films and projects were part of Locarno 2020, marking another feat for the Philippine film industry.

### **Open Doors**

Open Doors is the Locarno Film Festival's platform for assisting independent filmmaking and showcasing directors and films from "the south and the east." It features three sections: Open Doors Hub, Open Doors Lab, and Open Door Screenings.

#### **1. Open Doors Hub**

Under Open Doors Hub, the selected projects were introduced to various international professionals to encourage collaborations via co-productions, funding, distribution, and professional training. Open Doors Hub provided a tailored program that included pitching, coaching, group discussions, one-to-

one meetings, and networking activities with industry decision-makers and festival guests.

The projects selected are the following:

- *Tropical Gothic* by Isabel Sandoval
- *Zsa Zsa Zaturnaah vs the Amazonistas of Planet X* by Avid Liongoren

Multi-awarded filmmaker and animator Avid Liongoren won the Open Doors Development Support grant worth 14,000 Swiss francs for *Zsa Zsa Zaturnaah vs. The Amazonistas of Planet X*.

## 2. Open Doors Screenings

Open Doors Screenings offered a selection of short and feature-length films from the various Open Doors focus regions with the aim to showcase the regions' cinematographic landscape.

Six (6) films were screened during the festival:

- *Aparisyon* by Isabel Sandoval
- *Engkwentro* by Pepe Diokno
- *Six Degrees of Separation from Lilia Cuntapay* by Antoinette Jadaone
- *Masahista* by Brillante Mendoza
- *Babylon* by Keith Deligero
- *Manong ng Pa-aling* by E. Del Mundo

## 3. Open Doors Lab

Open Doors Lab annually selects eight (8) filmmakers for a six-day tailor-made program for the role of creative producer. Under this program, Open Doors aims to provide filmmakers with tools on how to approach the project development stage, work with international film professionals, and increase their entrepreneurial skills.

Filipino producer and director Kyle Nieva from production company Screen Asia attended the lab for *Filipiñana*. Supatcha Thipsena, producer of the feature-length version of *Babylon* (a Philippines and Thailand co-production), participated in the program as well.

Through Open Doors Lab, the selected filmmakers participated in group discussions, film screenings, individual consultancy meetings, and networking opportunities with industry decision-makers and festival guests.

## **Films After Tomorrow**

Apart from Open Doors, two (2) Philippine projects competed in the festival's The Films After Tomorrow section. The program, which was conceived by Locarno 2020 "to offer proper support to filmmakers who had put productions on hold because of the lockdown", received over 545 submissions from 101 countries.

Only ten (10) international projects were selected from these submissions. The selections included the following:

- *Kapag Wala Nang Mga Alon* by Lav Diaz
- *Nowhere Near* by Miko Revereza

### **A Journey in the Festival's History**

In a special program designed for this year's edition, twenty (20) films from the Locarno Film Festival's history were screened as a chance to rediscover the past of the festival.

Among these selections, chosen by filmmakers Verena Paravel and Lucien Castaing-Taylor, were *Mababangong Bangungot (Perfumed Nightmare)* by Filipino filmmaker and national artist Kidlat Tahimik.

### **Pardi di domain**

The Locarno Film Festival's Pardi di domani section screened short and medium-length films from independent filmmakers and film students who have not yet made a feature-length film.

Filipina filmmaker Joanne Cesario's short film *Here, Here* was screened under the section as part of a lineup of forty-three (43) selections out of 2,200 submissions.

### **Roundtable & Panel Sessions**

In addition, figures from Philippine Cinema were invited to roundtable discussions and panel sessions.

The roundtable "2020 in Southeast Asia: Perspectives from Indonesia, Malaysia, Myanmar, and the Philippines" featured Filipino director-writer Antoinette Jadaone and talked about women representation in their respective industries.

FDCP Chairperson & CEO Mary Liza Diño was one of the guest speakers during the roundtable moderated by Paolo Bertolin, which she enthusiastically mentioned the FDCP's initiatives such as Cine Lokal, our FilmPhilippines co-production incentives, the One Hundred Years of Philippine Cinema celebration, and the Philippine Cinema Fund.

## **H. Hong Kong Film & TV Market (FILMART)**

August 26-29, 2020

Hong Kong, China (Via Online)

The Hong Kong International Film & TV Market (FILMART) is organized by Hong Kong Trade Development Council (HKTDC) and it is the largest marketplace in Asia for the entertainment industry, covering various aspects along the value chain which include TV, digital entertainment, documentary, distribution,

production, post-production, shooting locations, film & broadcasting equipment, film financing, etc. Internationally renowned producers, distributors, investors and professionals use FILMART to launch promotions, network with key industry players and negotiate deals.

In 2020, in lieu of the physical event, FILMART Online 2020 took place. Exhibitors were able to create dedicated Company Pages and user profiles that were used to promote their companies and services to all the attendees of the market as well as attend film screenings, conferences, and open pitching sessions.

FDCP and FPO hosted the Philippine pavilion and sponsored the Philippine delegation consisting of fourteen (14) film production companies:

- Atom & Anne Mediaworks, Inc.
- Beginnings at Twenty Plus, Inc.
- Betsy D. Film Productions
- Blindwill Pictures and New Media
- CMB Film Services, Inc.
- Epicmedia Productions, Inc.
- Indiego Pictures Entertainment
- Philippine Film Studios, Inc.
- Project 8 Projects
- Sisu Productions Incorporated
- VY/AC Productions
- GMA Network, Inc.
- Rocketsheep Studios
- Viva Communications, Inc.

FDCP and FPO initiated and attended meetings with the market participants to promote filming in the Philippines. They also met with three (3) sets of filmmakers whose projects were featured in the Hong Kong-Asia Film Financing Forum.

FDCP and FPO also hosted an online event included in the market's official calendar. The event featured opening remarks from Sec. Bernadette Romulo-Puyat and Chairperson Liza Diño followed by a discussion led by Agathe Vinson of the FLIP, ICOF, and FLEX incentives.

#### **I. China International Fair for Trade In Services (CIFTIS)**

September 3-7, 2020

Beijing, China (Via Online)

The China International Fair for Trade in Services is the largest and most comprehensive exhibition event in China specializing in the trade in services around the world. It is co-sponsored by the Ministry of Commerce of the People's Republic of China and the Beijing Municipal Government.

In support of the Department of Trade & Industry, FDCP and FPO held a virtual booth under the Philippine pavilion in the virtual market. Philippine exhibitors included eighteen (18) companies, five (5) private sector associations, and three

(3) government agencies from the following sectors: construction and engineering outsourcing; IT-enabled services such as software development, digital marketing, Business Process Outsourcing, Customer Relationship Management, animation, and game development; e-learning and training; film production and visual effects; and higher education services.

FDCP and FPO staff attended the following online conferences: China ASEAN Service Industry Forum, the 3rd Belt And Road Forum for Development in Trade and Services, and Smart Technology Supports Digital Life.

#### **J. Kre8tif! Virtual Conference**

September 7-10, 2020

Cyberjaya, Malaysia (Via Online)

FDCP partnered with SIKAP (Creative Content Creators Association of the Philippines, Inc.) to participate in the Kre8tif! Conference and Content Festival in Malaysia.

Three animation projects represented the Philippines in the Kre8tif! 2020 Elevator Pitch:

- *Strange Natives* by Paolo Herras
- *My Brother is a Chicken* by Karla Circe Consolacion and Mookie Tamara
- *Kampilan* by Cris Dumlao

#### **K. Asian Contents and Film Market (ACFM)**

October 21-30, 2020

Busan, South Korea (Via Online)

Asian Contents and Film Market (ACFM) is the new name of the Asian Film Market, the market that runs alongside the Busan International Film Festival. It serves as a total film market covering all stages of the film industry from pre-production to film sales. As with other film markets, ACFM focuses on the business side of filmmaking, giving an opportunity for its participants and attendees to buy and sell films, equipment, and license, secure production or co-production projects and partnerships, trade information and such other activities relevant to the business of filmmaking, research companies, and network among film professionals.

Like most festivals and markets, the year's edition was virtual. Aside from the festival and market, the Busan team also held the Asian Project Market (APM) and the E-IP Market. Exhibitors were able to create dedicated Company Pages and user profiles that were used to promote their companies and services to all the attendees of the market as well as attend film screenings and conferences and access contact information of other attendees to book business meetings with them.

FDCP and FPO hosted the Philippine pavilion and sponsored the delegation that consisted of the following ten (10) film production companies:

- Digital Dreams Incorporated
- Heartleaf Film Production
- Atom & Anne Mediaworks Corporation
- North Luzon Cinema Guild
- VY/AC Productions
- Tuldok Animation Studios
- Blink Creative Studio
- Rein Entertainment Productions
- MadScientist Media Production
- Go Motion

FDCP and FPO staff initiated and attended meetings with market participants to promote filming in the Philippines. They also met with four (4) sets of filmmakers whose projects were featured in the APM.

Aside from these meetings, FPO hosted two (2) events. It collaborated with Screen Daily to host a virtual panel discussion about the road back to production in Asia on October 26. The discussion was simultaneously broadcasted on Zoom, Youtube, and on the ACFM live feed platform. The event was moderated by Wendy Mitchell and the panelists were FDCP's Chair Liza Dino, Jacqueline Liu from Hong Kong, Kim Hyo-jeong from South Korea, and Jeremy Chua from Singapore. It was part of the official market calendar.

FPO put on a second event called Philippine Cinema Night to celebrate the Filipino films that were official selections in the festival, the Filipino project included in APM, the ten (10) delegate companies of the Philippine pavilion, and Filipino projects created and filmed during the 2020 national Philippine lockdown. Attendees included Philippine government representatives, Filipino filmmakers, local and international press as well as ACFM participants. The event featured addresses from Sec. Ramon Lopez, Sec. Bernadette Romulo-Puyat, Chairman Seok-Geun Oh of the Korean Film Council and Chairperson Liza Diño. Three videos were then played showcasing the Filipino delegation at Busan (video 1), the projects filmed during the lockdown (video 2) and the recipients so far of the financial incentives (video 3). The night ended with a live presentation by Agathe Vinson on the ACOF, FLIP, ICOF and FLEX incentives.

#### **L. American Film Market (AFM)**

November 9-13, 2020

California, USA (Via Online)

The American Film Market (AFM) is a marketplace where production and distribution deals are closed. More than USD 1 billion in deals are sealed every year — on both completed films and those in every stage of development and production. Over 7,000 industry professionals from more than 70 countries converge in Santa Monica every November.

Like most festivals and markets, the year's edition was virtual. Exhibitors were able to create dedicated Company Pages and user profiles that were used to

promote their companies and services to all the attendees of the market as well as attend film screenings and conferences and access contact information of other attendees to book business meetings with them. The platform attempted to simulate a physical market with participants clicking on different buildings to access conferences (Stage 1 and 2), sales companies (Industry Offices), all other companies (LocationEXPO), screenings (On-Demand Theatre, and the Networking Pavilion. FDCP and FPO held a virtual booth in the LocationEXPO portion of the market. It also sponsored the booths of Betsy D. Film Productions, Ten17P, Philippine Film Studios, Inc., and Content 2 Media Management.

Aside from initiating and attending meetings with market participants to promote filming in the Philippines, FDCP and the FPO staff attended thirty five (35) conferences:

#### **M. Asia TV Forum & Market (ATF)**

December 1-4, 2020

Singapore, Singapore (Via Online)

The Asia TV Forum & Market (ATF) is an entertainment content industry market. It brings together influential content sellers and buyers to provide exciting insights, unleash opportunities, and forge new partnerships for the Asian markets across an international platform.

Like the markets before it, the year's edition was virtual. Exhibitors were able to create dedicated Company Pages and user profiles that were used to promote their companies and services to all the attendees of the market as well as attend film screenings and conferences and within the platform, participate in meetings with potential partners.

FDCP and FPO hosted the Philippine pavilion and sponsored the delegation that consisted of the following four (4) film productions:

- Digital Dreams, Inc.
- Philippine Film Studios, Inc.
- Project 8 Projects
- Betsy D. Film Production

Aside from initiating and attending meetings with market participants within the main ATF platform, the FPO staff participated in a speed dating session where they met with five (5) companies. The staff also attended six (6) meetings with filmmakers who had projects in development in ATF's partner event, ScreenSingapore's Southeast Asian Film Financing Forum Project Market.

#### **N. International Film Festival & Awards Macao (IFFAM)**

December 3-8, 2020

Macao, China (Via Online)

The International Film Festival & Awards Macao (IFFAM) aims to raise awareness and develop an audience for cinema from the region and the rest of the world,

promoting the films as both artform and entertainment. One of the events in its line-up is the IFFAM Project Market, which allows chosen filmmakers with projects in development to have meetings with industry members from around the world.

The FPO staff only participated in the project market section of the festival and met with six (6) sets of filmmakers to try to encourage them to consider the Philippines when planning for their projects.

## **O. Focus London**

December 15-17, 2020

London, United Kingdom (Via Online)

Focus London is a venue for film commissions, agencies, locations providers and a wide range of production services from over sixty (60) countries to present up to date advice on the current filming situation around the world to interested producers, filmmakers and other industry professionals.

Exhibitors were able to create dedicated Company Pages and user profiles that were used to promote their companies and services to all the attendees of the market as well as attend conferences and within the platform, participate in meetings with potential partners. FDCP and FPO participated in an exhibition capacity with a dedicated company page/booth.

Aside from initiating and attending meetings with market participants within the main platform, FDCP and FPO also submitted a digital presentation that was part of the Focus London event schedule which was a compilation of videos that showed Philippine locations, some of the National Registry registered companies, information on FLIP, ICOF, ACOF, and FLEX as well as testimonial videos from EpicMedia Productions, Philippine Film Studios, Inc., the *Almost Paradise* crew and *The Bourne Legacy* crew. The staff also attended conferences and presentations.

## **VII. PHILIPPINE FILM ARCHIVE**

Filipino films, which traces its origins to a hundred years back, are a testament to the country's heritage and as the sum of its parts, tells the story of our people. The importance of preserving our old and classic films cannot be stressed enough as currently, sixty-five (65%) of our film copies are already destroyed and lost forever, with the remaining in danger of damage and decay every day. The creation of the Philippine Film Archive (PFA) under the FDCP aims to address this challenge by preserving as much titles as it can.

### **A. Film Acquisition & Audiovisual Library**

In 2020, the PFA acquired one thousand eight hundred nineteen (1,819) film titles and elements from film production companies and archives with the following breakdown:

Name	No. of Titles/Elements
Viva	50
Unitel	52
Troficfrills Film Productions	1
APT Entertainment Inc.	2
KOFA	1
ABS-CBN	13
National Archive of the Philippines	1700
<b>TOTAL</b>	<b>1,819</b>

Thus, a total of six thousand three hundred sixty seven (6,367) film titles and elements comprises the PFA's audiovisual library as of December 2020.

Moreover, the PFA achieved the following:

Particulars (For 2020)	Number
Scanned Film Feels	90 Reels
Digitized Video Tapes	178 Titles
Pre-fixed Films	35 Reels
Inventoried Films	2533 Films
Transferred From Old To New Cans	1367 Elements
Archival Rewind & Initial Inspection	748
In House Film Restoration And Editing	104 Films
Full Film Rendered	220 Films
Film Clip Rendered	209 Clips
Image Generated	688 Images

## B. Film Restoration Program

As part of its Film Restoration Program, the PFA restored Olive La Torre's 1954 film *Dalgang Ilocano* with a budget of One Million Five Hundred Thousand Pesos (1,500,000.00 PHP).

### **C. Philippine Film Archive Website**

The PFA website was launched on September 28, 2020. The website comprises a Film Catalogue for the PFA's film collections and their corresponding metadata. The PFA Collection's database of non-film assets can provide information for those who want to learn about filmmaking technologies. It also has a Media Library of PFA films and a Services section with resources for audiovisual materials and film preservation services.

### **D. Official Membership in the International Federation of Film Archives (FIAF)**

The International Federation of Film Archives (FIAF) brings together the world's leading institutions in the field of moving picture heritage. Its affiliates describe themselves as "the defenders of the twentieth century's own art form". They are dedicated to the rescue, collection, preservation and screening of moving images, which are valued both as works of art and culture and as historical documents.

The Philippine Film Archive (PFA) was officially accepted as an associate member of the FIAF in November 2020.

## **VIII. CLOSING OF THE ONE HUNDRED YEARS OF PHILIPPINE CINEMA**

### **A. Film Ambassadors Night 2020**

In 2016, Philippine Cinema saw a resurgence of impressive recognition from around the world with historic wins, from Jaclyn Jose's historic win for Palm d'Or at the prestigious Cannes Film Festival, Lav Diaz' *Ang Babaeng Humayo's* win at Venice Film Festival, to Allen Dizon's best actor triumph at several international film festivals. Cognizant of all these, FDCP gave birth to the Film Ambassadors' Night in 2016 and has since made it an annual event and tradition of honoring the film industry who has brought prestige to the country by winning in international film festivals.

In 2020, held on February 9 at Maybank Performing Arts Theater, BGC, Taguig City, FDCP recognized sixty-three (63) Film Ambassadors who consisted of Filipino film industry artists, filmmakers, and films across genres and formats that received awards in film festivals abroad. Particularly, FDCP awarded Ricky Lee, Cathy Garcia-Molina, and Nick Deocampo as the three 'Camera Obscura' awardees. The three (3) awardees each received a P 50,000 peso cash prize alongside their trophy for their honors.

### **B. Sine Sandaan on The Manila Times TV (TMTTV)**

As a major highlight of concluding events for the yearlong centennial celebration of Philippine Cinema, FDCP partnered with The Manila Times for "Sine Sandaan on The Manila Times TV" as an alternative streaming platform in support of Philippine Cinema amid the pandemic and the emerging new normal.

From September 18-27, 2020, TMTTV provided online streaming access to FDCP's co-produced independent films in two sections:

### **1. Spotlight**

The "Spotlight" Section is a showcase of contemporary, up-and-coming Filipino filmmakers, with titles comprised of the following:

- *Ang Mga Kidnapper ni Ronnie Lazaro* by Sigfreid Barros Sanchez
- *Bahay ng Lagim* by Celso Ad. Castillo
- *Sigaw sa Hating Gabi* by Romy Suzara
- *Catching Firefiles* by Sheron Dayoc
- *Ang Babae sa Likod Ng Mambabatok* by Lauren Sevilla Faustino

All titles were accessed for free.

### **2. Masters**

The "Masters" Section reinforced a quality selection with a collection of titles from world-renowned Filipino auteurs:

- *Maynila sa Kuko ng Liwanag* by Lino Brocka
- *Pagdating sa Dulo* by Ishmael Bernal
- *Genghis Khan* by Manuel Conde
- *Zamboanga* by Eduardo de Castro
- *Otso* by Elwood Perez
- *T'yanak* by Peque Gallaga and Lore Reyes

For this section, FDCP placed a premium on streaming the critically acclaimed works with an affordable pay-per-view pricing.

## **C. Sine Sandaan Events**

### **1. Kwentong Sandaan**

On September 23, 2020, Kwentong Sandaan was held online to catch up with awardees from last year's Sine Sandaan and to showcase video tributes featuring the actors, filmmakers, producers, and artists behind the camera so they may share their personal journey in the film industry over the years.

The event featured not only the Living Legends but also the luminaries, icons, and unsung heroes of Philippine Cinema.

### **2. FDCP Coffee Convo**

On September 28, 2020, FDCP Coffee Convo was held online to launch the CreatePHFilms, Philippine Film Archive website, and National Registry website.

### **3. Sine Sandaan: The Next 100 Virtual Event**

To officially close the Philippine Cinema Centennial, FDCP hosted and streamed a 2-hour virtual event on September 30, 2020 that encapsulated our aspirations for the future of Philippine Cinema.

Featuring performances from a powerhouse of top artists including Lani Misalucha, Gary V, Martin Nievera, Lea Salonga, The Company, Acapelago, and Robert and Isay Alvarez, the industry will push forward to reaching greater heights, exploring uncharted film territories, and crossing borders.

The event was in partnership with organizations from the film industry to provide engagements to professionals and workers.

### **D. Pista Ng Pelikulang Pilipino 4**

As the flagship event of FDCP, the Pista Ng Pelikulang Pilipino (PPP) is a celebration of Philippine Cinema where new quality genre films are screened for one week in all regular cinemas nationwide. No foreign film is screened during PPP, except in specialty cinemas, in order for the whole country to celebrate its own local films.

In the last three years, the PPP has showcased thirty-seven (37) full-length feature films to more than 2.5 million audiences, grossing over 420 Million PHP.

Amid the pandemic, the Agency wishes to showcase the diversity of our local films. As the country officially closed the celebration of One Hundred Years of Philippine Cinema in September, FDCP aims for the PPP to be the platform to gather the entire film industry together as it looks to the future of the next hundred years.

#### **“PPP 4, Sama All”**

The PPP 4 was celebrated in two (2) sections: the Short Film Festival, which was held from October 31 – December 13, 2020, and the Main Feature Film Showcase, which was held from November 15 – December 13, 2020.

The FDCP-led omnibus project was a solidarity event with the slogan, “PPP 4, Sama All!” The play on the popular “sana all” catchphrase indicated that PPP 4 will host various film festivals in one platform, welcoming a wide range of filmmakers and audiences. Its sections were Premium, Classics, Documentary, Romance, Youth and Family, Genre, from the Regions, PH Oscars Entries, PPP Retro, Bahaghari, and Tributes, along with Sine Kabataan and CineMarya.

#### **FDCP Channel**

All PPP films and events were accessible in an exclusive FDCP-sponsored platform (FDCPchannel.ph). Festival passes (Premium All-Access Pass, Half-

Run Pass, and Day Pass) were sold, and 100-percent (100%) of the proceeds were given to producers involved through revenue sharing. The FDCP did not charge fees to producers nor it received a cut in the sales of festival passes despite its limited budget as a form of support to filmmakers in these challenging times.

### **Festival Line-Up**

A total of one hundred seventy (170) film titles (90 Full-length Feature Films, 63 Regional Short Films, 10 SineKabataan Short Films, 12 CineMarya Short Films) were featured during the PPP 4 under the following categories:

#### **1. Sandaan Special Screening (1)**

- *Anak Dalita* (restored) by Lamberto Avellana

#### **2. Special Feature (1)**

- *Mula sa Kung Ano ang Noon* by Lav Diaz

#### **3. Premium Selection (13)**

- *Ang Lakaran ni Kabunyan: Kabunyan's Journey to Liwanag* (Opening Film) by Kidlat Tahimik
- *Batch '81* (restored) by Mike de Leon
- *Blood Hunters: Rise of the Hybrids* by Vincent Soberano
- *Brutal* (restored) by Marilou Diaz-Abaya
- *Cleaners* by Glenn Barit
- *Come On, Irene* by Keisuke Yoshida
- *He Who Is Without Sin* by Jason Paul Laxamana
- *Kintsugi* by Lawrence Fajardo
- *Markova: Comfort Gay* (restored) by Gil Portes
- *Metamorphosis* by J.E. Tiglao
- *Sila-Sila* by Giancarlo Abrahan
- *The Helper* by Joanna Bowers
- *The Highest Peak* by Arbi Barbarona

#### **4. Classics (7)**

- *Ang Panday* (restored) by Ronwaldo Reyes (Fernando Poe, Jr.)
- *Balibayan #1: Memories of Overdevelopment Redux VI* by Kidlat Tahimik
- *Banaue* (restored) by Gerardo de Leon
- *Ganito Kami Noon, Paano Kayo Ngayon?* (restored) by Eddie Romero
- *Genghis Khan* (restored) by Manuel Conde
- *Manila by Night* (restored) by Ishmael Bernal
- *White Slavery* (restored) by Lino Brocka

## 5. Romance (10)

- *A Very Special Love* (restored) by Cathy Garcia-Molina
- *Kailangan Kita* (restored) by Rory Quintos
- *Kailangan Ko'y Ikaw* by Joyce Bernal
- *Mga Mister ni Rosario* by Alpha Habon
- *Moments of Love* by Mark Reyes
- *Never Not Love You* by Antoinette Jadaone
- *Sakaling Hindi Makarating* by Ice Idanan
- *Sana Maulit Muli* (restored) by Olivia M. Lamasan
- *Ulan* by Irene Villamor
- *Una Kang Naging Akin* by Laurice Guillen

## 6. Youth and Family (8)

- *1st Sem* by Dexter Hemedez and Allan Ibañez
- *Dayo* by Robert Quilao
- *Edward* by Thop Nazareno
- *Family History* by Michael V.
- *Paglisan* by Carl Papa
- *Pare Ko* (restored) by Jose Javier Reyes
- *Pepot Artista* by Clodualdo del Mundo, Jr.
- *RPG Metanoia* by Luis Suarez

## 7. Pang-Oscars (8)

- *Anak* (restored) by Rory Quintos
- *Dekada '70* (restored) by Chito S. Roño
- *Ma' Rosa* by Brillante Mendoza
- *Sa Pusod ng Dagat* by Marilou Diaz-Abaya
- *Saranggola* by Gil Portes
- *Signal Rock* by Chito S. Roño
- *Transit* by Hannah Espia
- *Verdict* by Raymund Ribay Gutierrez

## 8. Genre (8)

- *Abomination* by Yam Laranas
- *Alpha: The Right to Kill* by Brillante Mendoza
- *Aswang* by Peque Gallaga and Lore Reyes
- *Dyamper* by Mes de Guzman
- *El Presidente* by Mark Meily
- *In Nomine Matris* by Will Fredo
- *Instalado* by Jason Paul Laxamana
- *Jose Rizal* by Marilou Diaz-Abaya

## 9. Bahaghari (7)

- *Akin ang Korona* by Zig Dulay
- *Ang Huling Cha Cha ni Anita* by Sigrid Andrea Bernardo
- *Billie and Emma* by Samantha Lee
- *Esprit de Corps* by Kanakan-Balintagos (Auracus Solito)
- *Miss Bulalacao* by Ara Chawdhur
- *Ned's Project* by Lemuel Lorca
- *Rainbow's Sunset* by Joel Lamangan

## 10. Tribute (7)

- *Adela* by Adolfo Alix, Jr. (for Anita Linda)
- *Captain Barbell* (restored) by Jose "Pepe" Wenceslao (for Dolphy)
- *Deathrow* by Joel Lamangan (for Eddie Garcia)
- *Filipinas* by Joel Lamangan (for Armida Siguion-Reyna)
- *Insiang* by Lino Brocka (for Mona Lisa)
- *Muro-Ami* by Marilou Diaz-Abaya (for Marilou Diaz-Abaya)
- *Sonata* by Peque Gallaga and Lore Reyes (for Peque Gallaga)

## 11. From The Region (8)

- *Ang Daan Patungong Kalimugtong* by Mes de Guzman
- *Ang Damgo ni Eleuteria* by Remton Zuasola
- *Ari: My Life with a King* by Carlo Catu
- *Baboy Halas (Wailings in the Forest)* by Bagane Fiola
- *Magkakabaung* by Jason Paul Laxamana
- *Salvi: Ang Pagpadayon* by TM Malones
- *Tanabata's Wife* by Choy Pangilinan, Charlson Ong, and Lito Casaje
- *Tu Pug Imatuy* by Arbi Barbarona

## 12. Documentaries (7)

- *Dahling Nick* by Sari Dalena
- *Forbidden Memory* by Teng Mangansakan
- *God Bless our Home* by Nawruz Paguidopon
- *Lugta Ke Tamama (Land from God)* by Kevin Piamonte
- *Nick and Chai* by Cha Escala and Wena Sanchez
- *Pag-ukit sa Paniniwala (Carving Thy Faith)* by Hiyas Bagabaldo
- *The Search for Weng Weng* by Andrew Leavold

## 13. PPP Retro (5)

- *Circa* by Adolfo Alix, Jr.
- *Gusto Kita with All My Hypothalamus* by Dwein Baltazar
- *Paglipay* by Zig Dulay
- *Pauwi Na* by Paolo Villaluna
- *Star na si Van Damme Stallone* by Randolph Longjas

#### **14. CineMarya (10)**

- *Adira* by J.I. Hamid
- *Binakol sa Dahon* by Gary Tabanera
- *Dad-aan Na (Her Walks)* by Julius Lumiqued
- *Dalaginding na si Isang* by Nigel Santos
- *Hakab* by Mel Aguilar-Maestro
- *Night Shift* by Mariel Ong
- *Noontime Drama* by Kim Timan and Sam Villa-Real
- *Ola* by Mijan Jumalon
- *She's Perfect* by Jochelle Casilad
- *Super Woman* by Angela Andres
- *Super-Able* by Arjanmar Rebeta
- *Winged Dreams to the Blue Heavens* by Aimee Apostol-Escasa

#### **15. Sine Kabataan Short Films (5)**

- *Bato Bato Pik* by Lorys Plaza and Jaq Sanque
- *Kalakalaro* by Rodson Suarez
- *Sa Unang Araw ng Pasukan* by Arjen Manlapig
- *Magna* by Geoffrey Jules Solidum
- *CHOK* by Richard Jeroui Salvadico and Arlie Sweet Sumagaysay

#### **16. Regional Shorts Showcase (63)<sup>2</sup>**

- Binisaya Film Festival
- CineANIMO
- Cine De Oro Film Festival
- CineKabalen Film Festival
- CineKasimanwa
- Davao Ngilngig Film Festival
- Festival De Cine Paz
- Lutas Film Festival
- Mindanao Film Festival
- Nabifilmex
- North Luzon Film Festival
- Salamindanaw Asian Film Festival Sine Negrense Film Festival
- Sinebugsay
- Sineliksik: Bulacan Docufest Urduja Film Festival
- Northern Mindanao Film Festival Sundayag Film Festival
- Margaha Film Festival Bantayan Film Festival Bakunawa Film Festival

Moreover, FDCP held forty-six events (14 Public Events, 32 Exclusive Events), which includes Talkbacks, Film Talks, PPP Learn, Special Events, and a virtual Fancon. Over ninety six (96) panelists and speakers, which includes directors,

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<sup>2</sup> 3 films per festival

producers, and actors of their respective films, film professionals, auteurs, and government officials, were featured during the said events.

A total of 10,220 subscribed to the PPP 4 at the FDCP Channel (3,816 Premium Passes, 29 Half-Run Passes, 27 Day Passes, 6,338 Free Passes).

### **Awards Night**

The #PPP4SamaAll Awards Night was streamed through FDCP's Facebook and YouTube platforms on December 12, 2020. Hosted by Kaki Teodoro, it featured musical performances by Raf Bernardino, Acel Bisa, Bayang Barrios and Naliyagan, Joey Ayayal, Ice Segueria, and Regine Velasquez.

*Cleaners* by Glenn Barit bagged six (6) awards out of ten (10) nominations: Best Picture, Best Director for Barit, Best Supporting Actress for Gianne Rivera, Special Citation for Ensemble Performance for Leomar Baloran, Julian Narag, and Carlo Mejia, Best Production Design for Alvin Francisco, and Best Musical Score for Barit.

Jason Paul Laxamana's *He Who Is Without Sin* took home four (4) awards, namely Special Jury Prize for Performance in a Lead Role for Elijah Canlas, Best Screenplay for Laxamana, Best Cinematography for Emmanuel Liwanag, and Audience Choice Award for Feature Film Category.

Other big winners of the night were *Metamorphosis* by J.E. Tiglao, which won the Special Jury Prize for Film, Best Actress Hana Kino from *Come On, Irene*, Best Actor Gold Azeron from *Metamorphosis*, and Best Supporting Actor Henyo Ehem from *The Highest Peak*.

*Kintsugi* director Lawrence Fajardo was given the Best Editing trophy while *The Highest Peak* director Arbi Barbarona won for Best Sound Design. The Audience Choice Award for CineMarya Short Film Category is *Night Shift* by Mariel Ong.

Considered for the #PPP4SamaAll Awards Night nominations were nine (9) out of the thirteen (13) films from the Premium Selection Section, which are the ones that had limited releases in the country or had Philippine premieres at PPP4.

These are *Cleaners*, *Metamorphosis*, *He Who Is Without Sin*, *The Highest Peak*, *Kintsugi*, *Come On, Irene* by Keisuke Yoshida, *Blood Hunters: Rise of the Hybrids* by Vincent Soberano, *Sila-Sila* by Giancarlo Abrahan, and *The Helper* by Joanna Bowers.