

in Celebration of **2019 ASEAN-ROK** Commemorative Summit



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Busan

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부산영상위원회

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 **AFIS**
Busan Asian Film School

A New Educational Institution to Foster
International Film Business Professionals





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Preface

It has been 30 years since ASEAN and the Republic of Korea opened relations in 1989. Since then, there has been a tremendous interchange between ASEAN and Korea not only in the political, diplomatic, and economic sectors, but also in the social and cultural sectors. It has made the distance between us grow closer, and has made each of us stronger.

Under the sponsorship of the ASEAN-Korea Cooperation Fund, ASEAN-ROK Film Leaders Incubator : FLY was launched in 2012, and has been focused on cultural and interpersonal exchange for the mutual development of ASEAN and Korea in this rapidly changing world. Similar but different within Asia, ASEAN and Korea have been able to approach each other through culture.

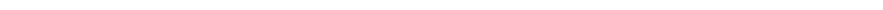
Every year, talented young filmmakers from 11 countries gather together to play the role of a bridge, projecting each other's thoughts, words and actions through the complex medium of film rather than just words or writing. Over the last 7 years, 156 FLY alumni have exchanged and come to understand each other's culture through 7 short filmmaking workshops. Now they continue to work hard to express their artistic vision and develop their respective countries' film industries.

With the development of new technology and the expansion of the OTT market, films no longer belong exclusively to the theater. As the scale of the ASEAN film market continues to grow, this creates new opportunities for the economy, society and culture. Expanding industries are looking for more content creators. To keep pace with these developments, on July 1, 2019, Busan Film Commission initiates FLY Film Lab under the banner of 'ASEAN - ROK Film Community Programme'.

Film organizations from ASEAN, including cooperation organization the Film Development Council of the Philippines, collaborated with Busan Film Commission to select 11 projects. This represents a giant leap, from cultivating young filmmakers via short filmmaking workshops to producing feature films via the development of feature-length film scripts, helping talented filmmakers to enter into the industry with their own cultural contents.

Just like FLY's very first step in the Philippines 7 years ago, writers, directors, and producers from 11 countries will develop their screenplays while exchanging ideas with renowned mentors from Korea, the Philippines, USA, and Sweden in beautiful Cebu this July.

Just as fruit ripens over time, it takes time for films to be made. We will keep supporting talented young filmmakers in ASEAN and Korea until audiences all around the world are able to watch their films. And lastly, we hope these films will help to bring the distance between ASEAN and Korea closer.





FLY2019 FILM LAB

ASEAN-ROK Script Lab

Introduction

Busan Film Commission

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Busan Film Commission

Busan Film Commission (BFC) has been launched throughout South Korea as the very first organization supporting film production. BFC has played a pivotal role in helping Busan solidify its foundation in the film and video industry and become a city of film that has kept up with the global competitiveness by utilizing its regional and cultural features of Busan. Until the marking of its 20th anniversary in 2019, BFC has committed to drawing more film productions to Busan. The accumulated number of films and videos supported by BFC reached a total of 1,303 in December 2018. Within the same line, BFC has devoted to growing its infrastructure such as the Busan Cinema Studios and the Cinema House Hotel in Busan providing a convenient filming environment, the Busan Cinema Venture Center fostering the local companies in the field of films and videos, as well as, the Busan Asian Film School leading a professional film education, and the Busan Visual Industry Center, which invites film and video-associated companies from Busan and Korea's capital and cultivates manpower of creators.

Busan Asian Film School

Busan Asian Film School (AFiS) is located in Asia's first UNESCO-designated City of Film, Busan. Over time, the development of the city's film industry and filmmaking infrastructure has led to various cultural and economic benefits for both Korea and Asia. This educational facility has been created to foster the development of the global film industry for the benefit of professionals and filmmakers from all over the world. Launched in October 2016, the International Film Business Academy at AFiS has graduated 41 alumni from 21 Asian countries to date, while an additional 19 fellows from 17 countries are currently enrolled in this year's program, learning practical knowledge about the international film business. Various projects developed at AFiS by current fellows and alumni have been invited to renowned development labs and project markets such as La Fabrique des Cinema du Monde, Open Doors Lab of Locarno International Film Festival, Asian Film Market of Busan International Film Festival and IT Project of Bucheon International Fantastic Film Festival, receiving multiple awards.

ASEAN-ROK Film Community Programme

ASEAN-ROK Film Community Programme 2018 - 2019 is designed to realize "a dynamic and harmonious community that is aware and proud of its identity, culture, and heritage with the strengthened ability to innovate and proactively contribute to the global community" through a co-production filmmaking workshop, the sharing of film education know-how, and feature film project development support through a film lab, as described in the 'ASEAN SOCIO-CULTURAL COMMUNITY BLUEPRINT 2025'. The ASEAN-ROK Film Community Programme consists of 5 projects over 2 years from 2018 to 2019, including: 1. ASEAN-ROK Film Leaders Incubator: FLY2018; 2. FLY Filmmaking Workshop Presentation 2018; 3. FLY Film Lab 2019; 4. ASEAN-ROK Film Leaders Incubator: FLY2019; 5. FLY Filmmaking Workshop Presentation 2019. The final goal of the Program is to stimulate the creation of a virtuous circle in the film industry in the ASEAN region.

FLY Film Lab

FLY Film Lab 2019, a brand new ASEAN-Korea Cooperation Project launched and organized by Busan Film Commission-Busan Asian Film School is an ASEAN-ROK film script lab where 11 selected feature-length fiction film projects in development from 10 ASEAN member nations and the Republic of Korea are given an opportunity to strengthen their competitiveness and to heighten the potential of actualizing their projects into films.

Lab Session 1 in Cebu, The Philippines

July 1 - 5, 2019

Online Mentoring

August, 2019

Lab Session 2 in Busan, Korea

September 28 – October 9, 2019

Faculty Members

Script Consultants



Trey ELLIS
USA

– Group **A**

Trey Ellis is a novelist, filmmaker, playwright, essayist and an Associate Professor at Columbia University. He is an Executive Producer of the HBO documentaries *True Justice: Bryan Stevenson's Fight for Equality* (2019) and *King in the Wilderness* (2018). He is the author of the novels, *Platitudes*, *Home Repairs* and the American Book Award Winning, *Right Here, Right Now*, as well as the memoir *Bedtime Stories*. His extensive work for the screen includes writing the screenplay for the Peabody winning and Emmy nominated HBO film *The Tuskegee Airmen* (1995). His works have been screened at the Museum of Modern Art and the Brooklyn Academy of Music. His essays have appeared in *The New York Times*, *GQ*, *Vanity Fair* and *NewYorker.com*. His plays have been commissioned by the Lincoln Center Institute and have been performed around the country including Washington, D.C.'s historic Ford's Theater, the Pasadena Playhouse and the New Victory Theater in New York.



Marietta VON HAUSSWOLFF VON BAUMGARTEN
Sweden

– Group **B**

Marietta Von Hausswolff Von Baumgarten is a Swedish screenwriter, and an international script consultant whose work over the last 12 years includes Sundance Labs, TorinoFilmLab, Binger, Biennale College, Feature Expanded, Hezayah, Rotterdam FF, Toronto FF, Cinelink Sarajevo, Talent Campus, Script Station, Bridging the Dragon, MidPoint and Locarno Open Doors. She has done script development in Russia, China, Nepal, Myanmar and Pakistan. She studied at Tisch NYC, is member of the European Film Academy. She worked for many years with development and writing of TV-series, and is presently writing for Netflix. The films she has been part of have competed in film festivals all around the world - such as *The Babadook* (2014), *Nancy* (2018), *Hunting Season* (2012-2015), *Diamond Island* (2016), *The Fits* (2015), *Le Quattro Volte* (2010), *Too late to die young* (2018), *Children of Sarajevo* (2013), *The Heiresses* (2018), *The Load* (2018), *Mediterranea* (2015) and *Port Authority* (2019). Her debut feature film *Call Girl* (2012) won the Fipresci award in Toronto, competed in Torino, Stockholm, Buenos Aires, Taipei. She is co-founder of The Write Retreat.

Producing Mentors



CHOI Yeonu
USA / Korea

– Group **A**

Choi Yeonu is the Chief Producer of International Productions at CJ Entertainment. She supervises international production business around the globe, focusing mainly in Southeast Asia. She is in charge of expanding CJ Entertainment's global production business. With more than 10 years of experience, she is an expert in every process of international film production. Ms. Choi's international production credit includes *Final Recipe* (2014), *Make Your Move* (2014), *Dreadout* (2019) and *Suddenly Twenty* (2016). For Indonesia and Thailand, *Impetigore*, *Bebas*, *Love Battle*, *Classic Again* and *That March* are ready to be presented this year. Born in Seoul, raised in the U.S., Ms. Choi holds a B.A. from Boston University majoring in International Relations and received Juris Doctor from University of Maryland School of Law. She is also a graduate of Korean Academy of Film Arts under producing program. Before joining the entertainment industry, she practiced law in the U.S., specializing in corporate finance.



Alembert ANG
The Philippines

– Group **B**

After being a school teacher for ten years, Alembert Ang shifted into a career of film producing. His filmmaking is shaped by his passion for socio-civic issues, and Philippine arts and literature. His films have traveled extensively to festivals in Cairo, Warsaw, Dubai, Taipei, Tokyo, Shanghai, Torino and others, working with filmmakers like Loy Arcenas, Antoinette Jadaone, Dan Villegas and Petersen Vargas. He was invited to the UNESCO International Meeting of Independent Producers, Rotterdam Lab, Berlinale Talents, Talents Tokyo, First Cut Lab, and SEAFIC. His projects have participated at the Cinemart in Rotterdam, Hong Kong Asian Film Financing Forum, Busan's Asian Project Market, Golden Horse Film Project Promotion and the Tribeca Film Institute's Filmmakers Lab. Locally, his films have won awards at the Gawad Urian, Famas, Film Academy of the Philippines, Cinemalaya, Cinema One, QCinema and other organizing bodies. He dreams of one day making literature mainstream.

Master Class Lecturer



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John TORRES
The Philippines

John Torres is an independent filmmaker, musician and writer. He has made more than a dozen short films and five features. His work fictionalizes and reworks personal and found documentations of love, family relations, and memory in relation to current events, hearsays, myth, and folklore. He teaches part-time at the Ateneo de Manila University and conducts filmmaking workshops and co-organizes artist talks and screenings in Los Otros, a Manila-based space, film lab, and platform committed to the intersections of film and art, with a focus on process over product. A special focus of his works has been shown at the Viennale, Seoul, Cosquín, and Bangkok.

Special Lecturer



Peter Ki LEE
USA / Korea

Peter Ki Lee began his career as an Assistant Editor for the award-winning program, *America's Next Top Model* (2003~). From there, Peter worked in various roles from Assistant Editor, Editor, to Associate Producer on hit shows from networks including: NBC, CW, MTV, VH1, DISCOVERY and most notably, the Emmy Award-winning primetime program, *Top Chef* (2006~), on BRAVO. In 2016, he moved in Seoul, Korea to join the C-47 Post Studio, Korea's leading one-stop shop solution for digital media service as a post supervisor.

Moderators



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Shireen SENO
The Philippines
- Master Class with
John TORRES

Shireen Seno is an artist and filmmaker whose work addresses memory, history, and image-making, often in relation to the idea of home. She has had two solo exhibitions and is a 2018 recipient of the 13 Artists Award from the Cultural Center of the Philippines. Her photobook *Trunks* has been exhibited widely and is in the collection of the Asia-Pacific Photobook Archive. She started out in film shooting stills for Lav Diaz before going on to direct her debut feature, *Big Boy* (2012), which won Best First Film at the Festival de Cine Lima Independiente. Her second film, *Nervous Translation* (2018), premiered at Rotterdam in Hivos Tiger Competition where it won the NETPAC Award for Best Asian Film. It picked up several more awards and screened at MoMA for New Directors/New Films and at the Tate Modern as part of their Artists' Cinema programme.



Remton Siega ZUASOLA
The Philippines
- Discussion Between
the Script Consultants

Remton Siega Zuasola is a Visayan filmmaker, one of the leading figures of the Cebuano New Wave - a group of young filmmakers advocating the propagation of Cebuano Regional films in Philippine national cinema. His debut feature film *The Dream of Eleuteria* (2010) a 90 minute single-take film considered by Philippine film critics and historians as a modern Filipino classic received numerous international and national accolades and made him the youngest Best Director awardee of the Philippine's most prestigious Gawad Urian awards in 2010. His latest Feature film *Swap* (2015) had its international premiere at the 63rd San Sebastian International film festival in Spain and toured to numerous film festivals around the globe. He is currently taking a break from directing to focus on writing his new screenplays; an epic period piece film set in 1521 battle of Mactan and a backpacking film around Southeast Asia. He is an alumnus of the Berlinale talents in Germany and an expert speaker at Tokyo talents 2015.

Project Presentation 1 & 2

The participants have two project presentations during the Lab Session 1. On Project Presentation 1, one representative from each film project gives a five-minute-presentation on their project, which is followed by a ten-minute-Q&A with the script consultants and producing mentors. On Project Presentation 2, participants demonstrate more developed projects through the Lab Session 1.

Script Consulting and Mentoring

The invited projects are divided into two groups. A script consultant and a producing mentor are assigned to each group. The participants can develop their projects and their business skills through group discussion, 1:1 script consulting and 1:1 producing mentoring.

Lectures

Several lectures on screenwriting and film producing, post-production, etc. are given by the script consultants, producing mentors and invited lecturers. The lecture by the script consultants is designed as a discussion between the script consultants, which is moderated by a filmmaker from the host country. The lectures of the producing mentors are focused on producing part, especially international co-producing and financing strategies. A special lecture on post-production and a master class are also programmed. This year's master class includes a screening of the film produced by the master class lecturer and the following Q&A session is moderated by the director of the film. These lecture series are open to pre-registered local filmmakers.

Discussion

How Can You Improve Your Script?

Lecturers: Trey ELLIS, Marietta VON HAUSSWOLFF VON BAUMGARTEN

Moderator: Remton Siega ZUASOLA

Date and Time: July 1, 14:00-16:00

Lecture

Introduction to the International Co-Production of CJ Entertainment

Lecturer: CHOI Yeonu

Date and Time: July 2, 14:00-16:00

Lecture

Producing Beyond Borders: Funding and Support for International Co-Productions

Lecturer: Alemberg ANG

Date and Time: July 3, 14:00-16:00

Special Lecture

Understanding of Post Workflow in the New Era

Lecturer: Peter Ki LEE

Date and Time: July 4, 14:00-16:00

Presentation

Programs and Projects of the Film Development Council of the Philippines (FDCP)

Lecturer: Mary Liza B. DIÑO (Chairperson and CEO of FDCP | The Philippines)

Date and Time: July 5, 10:00-12:00

Master Class

Screening and Talk: *Nervous Translation*

Lecturer: John TORRES

Moderator: Shireen SENO

Date and Time: July 5, 13:00-16:00

Film Screening: *Nervous Translation* (Produced by John Torres & Directed by Shireen Seno | 2017 | 90 mins)

Timetable

Time & Date	Mon. Jul. 1	Tue. Jul. 2	Wed. Jul. 3	Thu. Jul. 4	Fri. Jul. 5
9:00	Orientation				
10:00	Project Presentation Session 1 and Q&A	1:1 Script Consulting 1 (A1, B1)	1:1 Script Consulting 3 (A3, B3)	1:1 Script Consulting 5 (A5, B5)	Presentation of Programs and Projects of the FDCP
11:00		1:1 Mentoring on Producing 1 (B5)	1:1 Mentoring on Producing 4 (A5)	1:1 Mentoring on Producing 7 (A2, B2)	
12:00	Lunch	Lunch	Lunch	Lunch	Lunch
13:00					Master Class: Director John TORRES (Screening and Talk <i>Nervous Translation</i>)
14:00	Discussion: Script Consultants A & B	Lecture: Producing Mentor A	Lecture: Producing Mentor B	Special Lecture: Post Supervisor Peter Ki LEE	
15:00					
16:00	Group Discussion on the Projects (Group A, B)	1:1 Script Consulting 2 (A2, B2)	1:1 Script Consulting 4 (A4, B4)	1:1 Script Consulting 6 (A6)	Project Presentation Session 2 and Q&A
17:00		1:1 Mentoring on Producing 2 (B4)	1:1 Mentoring on Producing 5 (A1)	1:1 Mentoring on Producing 8 (A3, B3)	
18:00	Dinner	Dinner	Dinner	Dinner	Completion Ceremony
19:00		1:1 Mentoring on Producing 3 (A4)	1:1 Mentoring on Producing 6 (A6, B1)		FDCP's Night
20:00					

Map

Plantation Bay Resort and Spa





FLY2019
FILM LAB
ASEAN-ROK Script Lab

Projects

Project Selection Committees (2019)

Nation	Organization
Brunei	Authority of Info-communications Technology Industry (AITI)
Cambodia	Cambodia Film Commission (CFC)
Indonesia	Association of Indonesian Film Producers (APROFI)
Lao PDR	Lao Cinema Department, Ministry of Information, Culture and Tourism
Malaysia	Busan Film Commission - Busan Asian Film School
Myanmar	Myanmar Motion Picture Development Department
Philippines	Film Development Council of the Philippines (FDCP)
Singapore	Singapore Film Commission (SFC)
Thailand	Thailand Film Office, Department of Tourism, Ministry of Tourism and Sports
Vietnam	Autumn Meeting
Korea	Busan Film Commission - Busan Asian Film School

Project List

Group	No	Nationality	Project Title	Director	Writer	Producer
A	1	Cambodia	Soul Searching	CHEA Sokyou	CHEA Sokyou	PHICHITH Rithea
	2	Indonesia	Zara	Devina Sofiyanti	Devina Sofiyanti	Rina Yanti Harahap
	3	Korea	Unpaved Road	JUNG Seunghoon	JUNG Seunghoon	Natchapon PURIKANANOND
	4	Myanmar	Fruit Gathering	Aung Phyoe	Aung Phyoe	Thaiddhi
	5	Philippines	Devils in Paradise	Joeromer Edrolin BACUS	Orpheus, Rodiell LELOSO	Benjamin Diaz PADERO
	6	Singapore	Basketcase	Jason Wenhao TAN	Jason Wenhao TAN, CHEN Yanli	CHEN Yanli
B	1	Malaysia	Causeway	AW See Wee	AW See Wee	LIM Shu Jia
	2	Philippines	Judy Free	Jean Cheryl Dizon TAGYAMON	Jean Cheryl Dizon TAGYAMON	Tiara Katlyn Beatriz Orig SAMSON
	3	Singapore	Within Hours	Jordan Katherine SEE	Jordan Katherine SEE	Soe Arkar Htun
	4	Thailand	Solids by the Seashore	Patiparn BOONTARIG	Patiparn BOONTARIG, Kalil PITSUWAN	Chatchai CHAIYON, Mai MEKSAWAN
	5	Vietnam	The Girl from Dak Lak	MAI Huyen Chi	MAI Huyen Chi	NGUYEN Viet Hoang

Soul Searching

Production Country Cambodia
Production Company BLACKCROC PRODUCTIONS
www.blackcrocproductions.com
DANCING RAINS
www.dancingrains.co

Genre Comedy – Horror
Production Spec 4K | Color | 100min

Expected Completion Date July 2020
Total Budget (Negative Cost) 300,000 USD
Confirmed Financing 20,000 USD



Producer
PHICHITH Rithea
ritheaphichith@gmail.com

Rithea has worked in the film industry since 2009 as he switched from his medical studies, to pursue his desire in arts and storytelling. Ever since, his roles have varied from assistant director, camera operator, editor, casting director, director to producer on various scales of productions. Those projects had him as Co-Producer in Kon Khmer Koun Khmer Im collective’s *Pram Ang* (2014-2016), Casting Director for small roles and extras in Regis Warnier’s *The Gate* (2014), and Associate Producer in Angelina Jolie’s *First They Killed My Father* (2016).



Director
CHEA Sokyoun
cheasokyoun@gmail.com

Sokyoun completed her BSc in Physics at the University of Manchester, UK, before returning to her native Cambodia in 2013, where she set about educating herself in film and theatre. Her debut Cambodian language short film *The Ride* made it all the way to the finals of Tropfest SEA 2015, and since then she has worked on a variety of personal and commercial projects for government, private and non-governmental organizations, both on screen and stage. She has a passion for screenwriting and directing, as well as the newly re-emerging theatre scene in Cambodia.

Logline

A psychic man must battle fate and foul-play to help an amnesiac ghost uncover the mystery behind her death.

Synopsis

Soul Searching is a supernatural crime comedy-horror set in present-day Phnom Penh, Cambodia. Our hero Visal is a student who feels cursed by his innate ability to see and hear ghosts. He struggles to cope with his ‘gift’, which so far has brought him nothing but misfortune.

Visal’s family is in financial difficulty, so when a childhood friend offers to pay for Visal’s help to get rid of a stubborn, stalking ghost, Visal reluctantly agrees. He doesn’t realize what he has let himself in for. The young female ghost following his friend has completely lost her memory and finds herself stuck in the world of the living, cursed to wander forever unless she can resolve her ‘unfinished business’. Teaming up with a bumbling veteran-policeman ghost, Visal begins the search for the female ghost’s identity, her story, and the horrifying truth behind her death.

Along the way, Visal will have to embrace his misfortune, face down his demons, and fight for what’s right. The journey will change him and his family forever.

Development Idea

When the idea of a story of a psychic came up, I thought it had to be further developed into an interesting story. Personally, I’ve come across people, in different points of life, who claim to certain extents, able to sense spirits or having the soul temporary leave the body, which I find fascinating. Often stories like these triggers our imagination to run wild, to go further than what our normal senses can detect, giving it an approach to create refreshing story ideas. ‘Soul-Searching’ is told from the point of view of our protagonist. It has a nice flow, plot-driven and a whimsical tone to it, which can be appreciated by many audience in the region, who more or less share common spiritual belief.

A universal theme of the story is ‘Being at peace with oneself by embracing utilizing what we have.’ Taking our protagonist as an example through his soul-searching journey to embrace and make peace with his psychic ability, which he had all his life regarded as a curse.

Meanwhile, touching on some social issues and other subtexts, without taking itself too seriously.

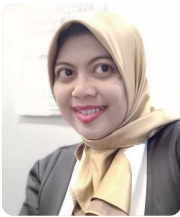
From being involved with the story development to writing the screenplay, it’s allowed me to visualize and feel the story first-hand. I’d like to translate the screenplay into a movie that the audience can enjoy. The film will attract the attention of the audience with its intriguing, fascinating, eerie at parts, yet sprinkled with humors scenes. The film will go towards horror at times and then back to comedic scenes. Spirits will be shown in their default semi-solid forms, and an energy-demanding solid form that resembles their corpses. The latter is required before they could interact with the living world with their spiritual abilities, such as haunting and telekinesis.



Zara

Production Country Indonesia
Production Company RASY FILMS

Genre Drama
Production Spec Color | 95min
Expected Completion Date June 2019 to Early 2020 Development
August 2020 Production
November 2020 Release
Total Budget (Negative Cost) 402,082 USD
Confirmed Financing 10,000 USD



Producer & Director

Rina Yanti Harahap

rinayantiharahap@yahoo.com

Rina Yanti Harahap is producer/director and lecturer based in Jakarta, Indonesia. She got a bachelor degree from Jakarta Institute of Arts and master degree from Indonesia Institute Of The Arts Surakarta. Now, she's pursuing her doctoral degree at Indonesia Institute Of The Arts Surakarta. Rina teaches at Jakarta Institute of Arts, Binus University and she is founder of RASY Films (Production Company) that built in 2010. Her works includes *Lilly Of The Valley* (Short Film, 2019), *Nikah Yuk* (Feature, 2018), *The Publicist* (VIU Original Series, 2017), *Surat Cinta Untuk Kartini* (Feature, 2016), *3 Dara* (Feature, 2015), *La Tahzan* (Feature, 2013). She also worked for commercials, music videos, short films and documentaries.



Director

Devina Sofiyanti

devinasofiyanti5@gmail.com

Devina Sofiyanti is a lecturer and professional scriptwriter based in Jakarta, Indonesia. She graduated from Jakarta Institute of Arts and New York Film Academy. Currently, she's teaching film at Jakarta Institutes of Arts and Binus University. Her works includes: *Tiga Pilihan Hidup* (Feature, 2016), *Sore* (Web Series, 2018), *Rewrite* (VIU Original Series, 2019). She also writes for documentary and short film. Her shorts have been screened in film festival or exhibition in Italy, London, Argentina, etc. Besides Zara's project, Devina is working on a series with Garin Nugroho for VIU Original Series.

Logline

A religious girl has to marry a guy that raped her in order to save her family name.

Synopsis

I'm writing about a religious girl, Zara, whose life is changing when she get raped by her friend, Gilang. Two months later, she finds out that she's pregnant. She tells her family. She hopes her family will help her to report to the police, but that's not what she gets. Her family forces her to marry Gilang in order to save her family name and get a birth certificate for the child. She's a good daughter, so she agrees with it. Everyday, she has to face the fears and overcomes her trauma. She tries to love Gilang. She finally accepts everything.
3 years later, Gilang comes home and says that he finds a woman that he really loves. He asks the permission to Zara if he could make her as a second wife. The other woman already agreed about that. After what she did, it really hurts for her. So she goes to the police one day to report what happened about the rape 3 years ago, but the cops don't believe in her. Then she goes to her family because she wants a divorce. The family doesn't agree and asks her to agree with the polygamy. Zara doesn't have a choice, so she says yes.
At the night before Gilang gets married, she enters the bedroom. She ties Gilang and cuts his penis and then runaway with her child.

Development Idea

The idea came from the writer's teenage friend when she lived in Bandung. She recalled this memory during her study in New York Film Academy and started to develop the story. She tried to collect the information as much as possible, but because this subject is really hard to talk about, the information was very limited. Her friend got raped and then she had to marry the rapist because she was pregnant and her father asked her to. The father made that decision in order to save the family's name. This kind of thing is not only happened to Zara, but also to thousands of women in Indonesia.
Patriarchy always becomes a problem for women, not only in Indonesia, but all over the world. It has happened since people make patriarchy culture as foundation of our life values. The idea of this film is we can fight the patriarchy values and the culture if we do it together. Women have to stand side by side, support each other, in order to make it work. Because in the end things like religion or law can't win over our love to each other.

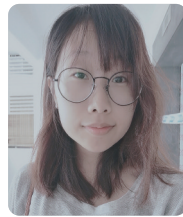


Causeway

Production Country Malaysia
Production Company NINJIA PRODUCTION

Genre Drama, Fantasy
Production Spec 4K | Color | 90min

Expected Completion Date
2017 Jan – 2021 August - Script Development, Script Lab
2019 Jun – 2021 Nov - Grants & Fund Approaching
2021 Nov – 2021 Dec - Principal Photography
2022 Jan – 2022 Mar - Post Production
2022 Mar Onwards - Film Festival Plan
Total Budget (Negative Cost) 483,787 USD



Producer

LIM Shu Jia

shujia.lim@gmail.com

Shu Jia has been working as producer and casting manager for several Malaysian productions. She was an in house producer in Dreamteam Studio and produced 3 films. Currently forming her own production company NINJIA PRODUCTION, she is connected with many local talented actors/artists in Malaysia.

As a less experienced producer in international co-production, Shu Jia would like to explore more and different variety films to shape a new Malaysian cinema.



Director

AW See Wee

awseewee@hotmail.com

Born in Johor, Malaysia, See Wee studied filmmaking in National Taiwan University of Arts. His film as director mostly focusing on humanities, relationship as well as social phenomenon. Based in Kuala Lumpur, See Wee also did his work as AD, cinematographer and sound. See Wee is currently developing his feature film and mean time exploring more possibilities on short film and other forms in cinema.

Development Idea

The film explores young peoples pursuing their carrier so hard but often forget about their own emotional desire, identity and value of life. Today migrant worker & nations border issues becomes globally, although the background of *Causeway* is regional, but we hope the story can relate to everyone. Through exploring the character's personality & sensual emotions, we are aiming to create an art house film that is reflecting many people's real life.

Logline

Two migrant workers discover their emotional desire when stuck in a surreal moment in the nations border, but they are confused with the rapid changing home in Malaysia, as well as their identity.

Synopsis

A serious office clerk Ann meets Ben, a new clumsy, easy going machine operator, this two young workaholic Malaysian works in a Singaporean machinery company, traveling back and forth between the nation borders of Causeway daily. They didn't talk much to each other until the day when their company announces bankruptcy, and even worse when their journey back to Malaysia becomes endless.

A tiger escaped from the Malaysian zoo causing the immigration custom closure and stuck Ben & Ann in the Causeway. Together with few other Malaysian workers, they all prohibited to enter both sides until further notice. These workers spend their night in this bridge but finally can breathe relaxingly, enjoying to sing and dance, setting up campfires within. Ben & Ann are ties up the bond and explores their own desires besides earning money. Their happiest dreamy moment ends up at dawn when thousands of workers from Malaysia are waiting to cross it.

Borders are reopens again, the jobless Ben & Ann slows down their rhythm to observe their homeland in Malaysia. Old buildings, cemeteries are being torn for the new development in Johor Bahru. When they try to escape from the chaos, they fell into another trap of spending their money in the new rise commercial buildings.

As their pockets are empty again, they still choose to work in Singapore, with three times bigger currency than the Malaysian ones, and crossing their most familiar Causeway.



Fruit Gathering

Production Country Myanmar
Production Company THIRD FLOOR FILM PRODUCTION

Genre Drama
Production Spec 4K | Color | 90min

Expected Completion Date Late 2021
Total Budget (Negative Cost) 287,700 USD
Confirmed Financing 48,000 USD



Producer
Thaiddhi
thaiddhi@gmail.com

Since 2005, Thaiddhi has been attending various filmmaking workshops, aside from his studies on film studies at University of Arts and Culture, Yangon. He started to work as an independent documentary filmmaker. Later he received the scholarship at FAMU in the Czech Republic for the 3-year master degree program in Cinema and Digital Media. His first short film *Awake* won Best Short Film at FAMU Fest 2009. In 2011, he co-founded Wathann Film Festival which is the first independent film festival in Myanmar. Together with Thu Thu Shein, he co-founded the Third Floor Film Production in 2013.



Director
Aung Phyo
aung.phyo06@gmail.com

After finishing his B.Eng. from Nanyang Technological University, Singapore, Aung Phyo earned a diploma in editing from Whistling Woods International, India. He directed a short film, *Seasonal Rain*, which was screened for Open Doors Screening at 71 Locarno Film Festival. His feature film project *Fruit Gathering* won the Jury Prize at Myanmar Script Fund in 2017 as well as the Autumn Meeting Grand Prix in Vietnam. In 2018, he co-founded 3-ACT Cinema Magazine, which promotes cinema education and national cinematic heritage in Myanmar. In 2019, he directed his second short film titled *Cobalt Blue*.

Logline

When a lonely garment factory worker, troubled by her conflicted childhood and emotional insecurities, establishes the bond with a girl with financial problems, their relationship of love and hatred is created which is redefined and destroyed along the way.

Synopsis

San Kyi's (19) father passed away when she was young. Her mother, Ei Ei Khin (45) left the country and worked as a maid to support the family. San is left with her parental grandmother. Failing her matriculation exam twice, San joined the garment factory as a tailor. After long years abroad, Ei came back and worked as the maid agent. Meanwhile, San gets to know a new worker Theint Theint Oo (25) at the factory and the friendship is initiated by the latter and established. San who is an introvert and never has any friend, starts taking the friendship more and more seriously. Theint was the mistress of the supervisor at the brick factory and supported her big family. When the supervisor's wife accused her by the Special Marriage Law, she lost her job. She managed to find the employment at the garment factory where San works. Theint wants to hide her past and tries hard to make her ends meet by any possible way. Although she feels the trust and friendship by San, she cannot reciprocate San's obsession. Their friendship gradually drifts into a darker dimension of emotional torture. On the other hand, San's mother Ei wants to make her daughter's future secured by the traditional arranged marriage to an older man with financial stability. San is in hesitation. But things take a different turn for her when her grandmother passed away and Theint made the decision to work abroad and leave her.

Development Idea

From the start of our production, we strongly believe that we need the cinema to reveal our own local world with the truth and idiosyncrasies so that it could cross over to become universal. *Fruit Gathering* depicts the hope and dream of different generations of low-middle class Burmese women, struggling with life and reconciling the conflicts within themselves, in a country that has just gone through the social and political change to catch up with the rest of the world. We are looking for the training on the script, story structure as well as for pitching. And for international exposure such as networking with filmmakers, film business professionals and potential collaborators, etc. Professional feedbacks from various groups such as producers, script experts and filmmakers which would open up the new perspectives on the project. It would be helpful on the preparation for future development and fundraising for the project.



Devils in Paradise

Production Country The Philippines
Production Company BLEUCALOGUE PICTURES,
IMOORTALS PRODUCTION

Genre Drama, Horror
Production Spec 4K | Color | 90min
Expected Completion Date May to June 2020 Preproduction
July to Aug 2020 Principal Photography
Aug 2020 to Dec 2020 Post Production
Total Budget (Negative Cost) 300,000 USD
Confirmed Financing 65,000 USD



Producer
Benjamin Diaz PADERO
ben.padero@gmail.com
Benjamin Diaz Padero is a production designer for film, theater, and tv commercials for 15 years. He has collaborated with Brillante Mendoza, Bianca Balbuena, Bradley Liew, Erik Matti, Jerrold Tarog, Pepe Diokno, and Paul Soriano, to name a few. Joe Bacus' *Mga Yawa sa Paraiso* would be Ben's first foray into full-length producing.



Director
Joeromer Edrolin BACUS
imoortalsproduction@gmail.com
Joeromer Edrolin Bacus is a Gawad Urian nominee and Salamindanaw award-winning filmmaker based in Cagayan de Oro City. He directed the short film, *Happy Fiesta*, which premiered at the 28th ExGround Film Festival in Wiesbaden, Germany in 2015. His films have been screened and won in national and international film festivals including Landshuter Kurzfilm festival (Deadline Award) in Munich, Cellulart Film Festival in Jena, Germany, and FACINE in San Francisco, California, USA. His debut full-length feature film *Markado* premiered at QCinema International Film Festival (2018) and will have its Asian premiere at Focus on Asia Fukuoka International Film Festival (2019)

Logline
Arkadia, a Philippine mythological Aswang leader, gives away her supernatural powers to settle down with a mortal lover. Her retirement is disturbed by a new priest who violates an ancient peace pact and leads a mass execution against her aswang sisters.

Synopsis
The aswang are shapeshifters who can turn into powerful werebeast-like creatures that can move in incredible speeds. For centuries, they have been servants and protectors of the Filipino people (then Maharlikans) in 1800s Philippines.
The aswang and Spanish priests who oversaw the city of Cagayan de Misamis made a pact to protect a hidden treasure and keep the peace. However, the Head Priest, Father Jaime, has died and his successor, Father Nicolas, aims to find this treasure for his own interests.
Arkadia, the aswang leader, intends to finally settle down and live with her lover, Gau, a local shaman, and their daughter and heir to the aswang clan, Sehana. Arkadia is forced to set these plans aside in order to confront Father Nicolas who has accused the aswangs as malicious and evil. A mass execution ensues and all suspected aswang are killed. Arkadia escapes with Gau and her heir, Sehana.
However, it would be only a matter of time before Father Nicolas catches up with them and kills Gau and Sehana. With nothing left for her in this world and in a desperate attempt to get even with the evil priest, Arkadia unleashes her wrath upon Father Nicolas with a dark magic curse that requires her to sacrifice herself and a life bound to her by blood; her unborn child.

Development Idea
With this film, I want audiences to see that people can be more monstrous than the monsters they condemn. I want them to take a second look at our history and see how our views of the Aswang (considered the Filipino version of Europe's witches and vampires combined) and Babaylan (witch doctor and wise man) culture were unjustly demonized by the Church in order to push Christianity among the people. I want them to see the execution of the Aswangs and Babaylans not as justice served but rather as acts of martyrdom. I want to ask the audience the question, "Who is the real monster then?"
In this film, I want to showcase Cagayan de Oro and its epic landscapes. The river is also a big symbolic location and central to the story. I want to show all these landscapes in their full glory while only using mostly natural lighting as much as possible. The film is very quiet as I intend to give the audiences a certain feeling of dread and mystery to tension and anticipation.



Judy Free

Production Country The Philippines
Production Company CINEMATOGRAFICA
<http://gudweb.de>

Genre Drama, Coming of age
Production Spec 4K

Expected Completion Date Q2 2022
Total Budget (Negative Cost) 349,719 USD
Confirmed Financing 10,000 USD



Producer
Tiara Katlyn Beatriz Orig SAMSON
tiaraorig@gmail.com

Tiara Katlyn Beatriz Orig Samson is a young producer from the Philippines. She is a graduate of the Bachelor of Arts in Film program of the University of the Philippines Diliman. Beginning of her work during her undergraduate years, she has worked as a producer for several short films and two upcoming features and hopes to bring them into the Philippine and international scene. At present, she is working under Cinematografica Films, a company that specializes on international co-productions.



Director
Jean Cheryl Dizon TAGYAMON
cheryl.tagyamon@gmail.com

Jean Cheryl Dizon Tagyamon is a short film director and editor. She is an alumna of Berlinale Talents 2019 and Busan Film Commission's FLY program where she was given the Best Fellow Award in 2017. Her short films *Mumu* and *Lola Loleng* have screened and competed in both local and international film festivals.

Logline

A young girl's reality is intruded when her father who has been away for almost a decade suddenly comes home as an animated doodle figure.

Synopsis

Set in the early 2000s, nine-year old Judy lives in a small apartment in Manila with her mother Eden, her older brother Tonton, and her grandma Sene.
Her father has left home ever since Judy can remember.
Now that he comes back as an animated doodle figure, will Judy finally get to know her father in the course of his one-month stay in the country, or will his longtime absence take its toll on their family's relationship?

Development Idea

In 2017, the Philippine Statistics Authority estimated that approximately 2.3 million Filipinos worked or resided abroad. Poor employment and economic conditions push Filipinos to look for jobs outside their own country.
My father is one of them. I grew up not having a father by my side, both on normal days and sometimes on special ones.
The phenomenon of the Filipino diaspora will be tackled in our film *Judy Free*, viewed from the eyes of a child left behind.



Basketcase

Production Country Singapore

Genre Comedy, Drama
Production Spec HD

Expected Completion Date End 2020
Total Budget (Negative Cost) 500,000 USD



Producer
CHEN Yanli
chen.yanli@gmail.com

Chen Yanli is a producer-writer based in Singapore. In 2005, Yanli won the Merit Award at the PANASONIC-MDA National Scriptwriting Competition. She was a writer on the Singapore animated series *'Nanoboy'*, which aired in UK and USA. She also produced *Hymns*, a music video for acclaimed Singapore band Rudra, and nominated for Best Art Direction in Singapore Short Film Awards. Yanli was awarded the Nanyang Scholarship to study Mass Communications, specialising in film and market research.

Yanli produced *Homeground*, recipient of the POSB Storyteller's Grant, and helped develop *Zombiepura*, Singapore's first zombie movie which was sold to Korea's Contents Panda.

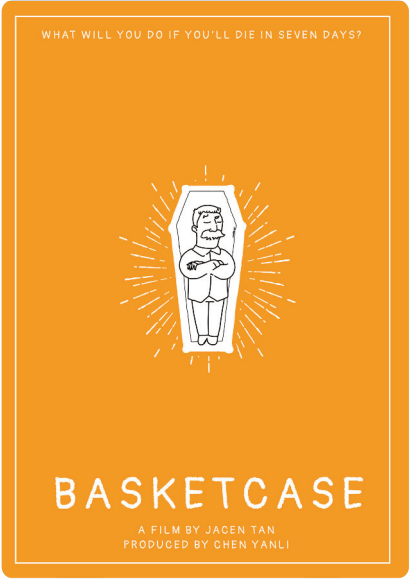
Director
Jason Wenhao TAN
jacen@hosaywood.com

Jason Wenhao Tan is the writer-director of Singapore's first zombie movie, *Zombiepura*, which was released in cinemas in 2018. He combined his love for horror comedy and his experiences from serving in the army to make his first feature film, about a zombie outbreak in an army camp. *Zombiepura* has since been sold to Contents Panda, producer of *Train to Busan* for the Korean market, and GSC Movies for Malaysia, Brunei, Indonesia, Vietnam, Cambodia and Myanmar. It premiered at Scream Asia Film Festival in Oct 2018, and will showcase in North America at the New York Asian Film Festival in 2019.

Logline
An eccentric old man, who claims he can see ghosts, starts preparing for his funeral after he has a vision that he will die in 7 days. When his granddaughter is forced to look after him, they form an unexpected bond during their journey to complete his bucket list.

Synopsis
Grandpa Richard claims that he can see and talk to ghosts. Since his wife's death two years ago, he has been wandering around alone, talking to imaginary friends. One day, he has visions of his own death, which will happen in 7 days. He starts planning his funeral and gets very excited to see his wife again in the afterlife. His son Mark has always questioned Richard's outrageous ghost stories. Mark assigns his teenage daughter Kimmy to look after Richard, since it's her school vacation. Kimmy is unwillingly dragged along as the eccentric Richard goes on a journey to complete his bucket list: Buying a coffin, arranging his funeral, eating junk food, and taking selfies with invisible 'friends'. They have trouble getting along. They meet a woman whose daughter committed suicide at a rooftop. The woman breaks down in tears after Richard reveals intimate details about her dead daughter. Kimmy starts to wonder if Richard is telling the truth. Richard continues to have visions about his death. He starts sleepwalking and wakes up in the middle of the street. A car knocks him down. Richard survives but his near-death experience gives him a wake-up call. He confesses to Kimmy that he actually lost his 'third eye' after Grandma died. He cannot locate her and doesn't want to 'cross over' alone. Having now formed a bond with grandpa, Kimmy must fulfil the last item on his bucket list: Visit the opera-house where he first met Kimmy's grandmother. Can he find closure?

Development Idea
Years ago, I lost someone very close to me. Death is taboo in our society. It's something we don't really discuss and plan for. It was a difficult time dealing with something so unexpected. I've since asked myself this question: How much time do I have on earth, and would anything change if we knew when we were going to die? While filming my last movie, I met a crew member who claims he can communicate with ghosts and has the ability of the 'third eye'. All throughout his life, few people believe him. Even his mother tries to avoid the topic. Inspired by my experience, I decided to write this comedy *Basketcase*. It is a buddy movie between an old man who claims he can see ghosts, and a young teenager who doubts the existence of the afterlife. *Basketcase* is a story about ghosts, but it's not a horror movie. It doesn't show any ghosts and spirits. Do ghosts really exist? I don't know the answer, but making this film is on my bucket list. Hopefully it can provide answers to other important questions about love, mortality and treasuring our loved ones.



Within Hours

Production Country Singapore, Myanmar
Production Company 23 FILM COMPANY
KEFKA FILM PRODUCTION

Genre Romance, Social drama
Production Spec 4K | 100min

Expected Completion Date February 2021
Total Budget (Negative Cost) 500,000 USD
Confirmed Financing 100,000 USD



Producer
Soe Arkar Htun
soearkarhtun@gmail.com
Soe Arkar Htun is an up and coming film producer from Myanmar. He counts among his credits, the short film *The School Uniform* (ONE Country ONE Film 2018) and web series *Piti* (2018). As director, *A Political Life* was nominated for Best ASEAN Documentary at Salaya Documentary FF and won the Silver Comma Award at Alpavirama IFF. A graduate from Yangon Film School, he also graduated with the BFC Award from Busan Asian Film School in 2018. He is currently also developing the feature film *Mangoes are Tasty There* (Open Doors Locarno Lab, Southeast Asian Film Lab 2018, SAFF 2017).



Director
Jordan Katherine SEE
jordan@23filmcompany.com
Jordan Katherine See is an experienced director producer who has worked in film, television and social media. One of the short films she directed for the Singapore Memory Project was met with viral success. Networks she has directed/produced for include NGC and Discovery. As producer/writer, *The Bus* was screened at the LA Shorts Fest, Short Shorts Asia and Asiana IFF, etc.
She is the screenwriter for *The Violinist* (Annecy Festival Mifa Pitches and Animation du Monde 2019, SAFF 2017) and she graduated from Busan Asian Film School (2018) with a Special Award for excellence in project development and project pitching.

Logline
After her husband dies, an 80-year old woman considers joining him in death. But when their home is slated for demolition, she feels that she must try to save it.

Synopsis
Charlotte and Charlie have been married for more than 60 years yet are just as loving and deeply affectionate towards each other. But straddled with medical bills and rising costs of living, the couple goes out to work by collecting cardboard boxes. When Charlie gets into an accident, Charlotte struggles to take care of him and he eventually dies. Heartbroken at being left behind, she is determined to be reunited with him. However, the impending demolition of their homes inevitably affects the residents' lives. Aaron, the officer assigned to the project, befriends a little girl Frankie to win the affections of her sister Faith, and gets more than he bargained for. But Charlotte, now armed with a newfound purpose, embarks on a journey to save the home that she and her husband had built a lifetime of memories in.

Development Idea
The romantic stories of childhood sweethearts in love for their whole lives are timeless. But what happens when one dies and the other gets left behind? Through this story, I want to explore the concept of love – its definitions, limitations, and eternity. In a city more known for its competitive economy, there are beautiful stories of love that stand the test of time.

Set in Singapore with a growing aging population, the story centres around the struggles of growing old alone in a world where the past easily gets destroyed to accommodate the new, the young and the exciting. As a Singaporean who has had to struggle with stagnant salaries amidst rising costs of living, witnessing historical buildings demolished for more economically viable structures, and increasing divorce rates in the country, this is a critical story of love in a time of loss, in more ways than one.

Contrasting between the past and future of Singapore are younger supporting characters who also struggle with the rising costs of living, as they question the structure they've grown accustomed to and start to navigate a balance between their professional and personal lives.

Just as important are the stories of women across ages and backgrounds as central characters that are interesting, complex and memorable.



Unpaved Road

Production CountryKorea, Thailand, Myanmar

GenreThriller, Character Drama

Expected Completion DateMarch 2020

Production Spec4K | 90min

Total Budget (Negative Cost)478,150 USD



Producer

Natchapon PURIKANANOND

Natchapon.psa@gmail.com

With a decade of experience specializing in the post-production of feature film industry, Natchapon takes active role as a Post Production Supervisor oversees and coordinates the entire job process, makes sure the operation runs smoothly and successfully. During his service at Technicolor Bangkok as Senior Director of Sales & Marketing, he brought Technicolor expertise and its services to Asian Independent filmmakers and at the same time handled Hollywood major studio clients for the region. He also involved in supervising in-house producer for feature film projects for both customer groups. On the production side; he is actively working with film & TV professionals producing numbers of contents for various platforms.



Director

JUNG Seunghoon

teenduck@gmail.com

Jung Seunghoon majored in visual arts and film at the University of California San Diego. His first short narrative film, *Temptation*, was nominated as best short film at the Monaco Film Festival in 2012. *Contemplations on Sadness: An Omnibus Film* created by Seunghoon addressed the nature of sadness affecting humans, aired on PBS. After finishing a mockumentary film, *The Fourth World* with National geographic in Korea, he is focusing on making his first feature *Unpaved Road*, currently in pre-production.

Logline

An 8 year-boy, Sud, who was sold to a terrorist group due to family's deep financial problems, suddenly returns home after three months. While secretly preparing for a suicide bomb attack, he also meets his first love.

Synopsis

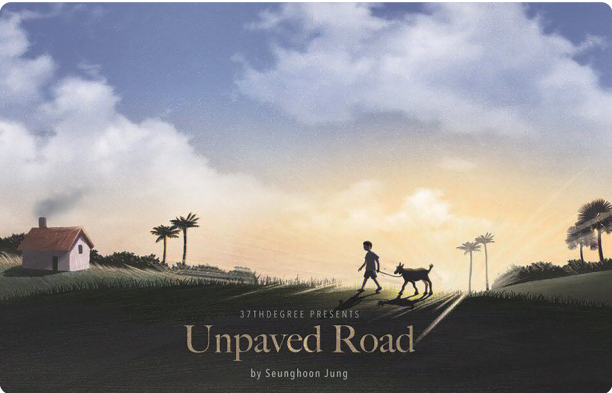
One day, a boy, Sud, who was sold to a terrorist group comes back home suddenly. His mother and sister welcome him but his father angrily tells him to go back. Tension escalates into a heated argument between Sud's parents, and Sud leaves the house to follow the sound of children playing. He spots a girl, Chula, being bullied and decides to help her. They bond over the incident and quickly become friends.

Sud's father seeks the terrorist group to figure out why Sud was sent back home, only to realize that Sud is assigned to be the courier of a suicide bomb attack that is scheduled to take place the next day. The terrorists threaten Sud's father not to disclose this information to anyone, or else his entire family would have to suffer severe consequences.

Meanwhile, Sud's mother goes to the market to buy food to celebrate her son's return and finds out that a new school year at the local middle school will start the following day. She decides to send Sud to school instead of sending him back to the terrorist. Sud's sister also tries to escape from her small town but realizes that she's not able to find any sustainable job there other than prostitution. All family members actively try to escape poverty but there's nothing they can do. Sud is confident that he could trust Chula and shows her the bomb vest that he was provided by the terrorist group. He then tells her what he will be doing with it the next day. However, Chula seems like not to understand the meaning of death and tells him how cool the bomb vest looks on him. Next morning, Sud puts on his bomb vest and quietly leaves for the town marketplace to execute the suicide bombing. By the market's entrance, Sud stares a Coca-Cola billboard ad where he sees a picture of Chula having dinner with her family. We learn that Sud did not have anyone to talk to regarding the suicide bomb attack plan, so he had made up a fake character who he could talk about his inner struggle. Sud runs towards the market with a bomb vest strapped to his body.

Development Idea

Sud's family comes across an opportunity to confront the idea of being freed from poverty as their youngest comes back to them from the hands of the terrorist group. Each family member struggles to fight against the fierce reality of poverty but no one is able to escape from it. In contrast to the harsh reality that his entire family has been trying to overcome, Sud comes across a chance to fall in love with a girl of his dreams and spends a dreamlike day with her. However, we discover that the girl, Chula, was only a figment of his imagination, created by his traumatized young mind to avoid the unforgiving reality that he is unable to escape. Sud faces a series of events that are too overwhelming for such a young child to grasp, and suffers through severe PTSD in this film. We are forced to face a young boy grappling with a level of maturity more burdensome than even the other older characters in the film must encounter. In the film, we cannot predict the reason why Sud could commit a suicide bombing. We see the characters obsession with Western culture and products, and how difficult it is for the characters to reconcile their impoverished lifestyle with slick idealized ads and globalization they are inundated with. I also sympathize with the conflict of how it must be to lose people fighting for a cause, one that is not entirely acceptable to others, even within our character's own family. I want to portray how our world's pursuit for money and an idealized material lifestyle has effects that echo through society in harsh and consequential ways, in some societies more extreme by far. Through this film, I would like to depict the inhumanity of man to show victims of capitalism and the toxic effects of greed as it collapses a family submerged in poverty.



Solids by the Seashore

Production Country Thailand
Production Company DIVERSION
www.diversion-th.com

Genre Drama
Production Spec 4K | Color | 100min

Expected Completion Date Dec 2020
Total Budget (Negative Cost) 710,000 USD
Confirmed Financing 66,000 USD

Producer

Chatchai CHAIYON
yeesokco@yahoo.com

Mai MEKSAWAN
maimeksawan@gmail.com



Director
Patiparn BOONTARIG
ittpatiparn@gmail.com

Patiparn Boontarig graduated in Film and Photography at Thammasat University in Bangkok, and has worked on a number of shorts and documentaries as director and screenwriter. His latest short *A Space Between the Ocean and Me* (2015) was selected at Jogja-Netpac Asian Film Festival, Joutomaa Festival in Finland, and others. He has attended international film workshops such as Busan Asian Film Academy 2014 and NAFF Fantastic Film School 2015, and MOFILM Academy for Southeast Asian Filmmakers, among others. He was assistant director to Phuttiphong Aroonpheng's *Manta Ray* (2018 Venice Film Festival).



Writer
Kalil PITSUWAN
kpitsuwan@gmail.com

Kalil Pitsuwan is a Thai writer and columnist. Born and grew up in Nakhon Si Thammarat, south of Thailand, he went to high school in Nebraska and university in Bangkok, graduating in Liberal Arts from Thammasat. He was an editorial staff at A Day Magazine and Salmon Books, and is currently a contributor and book reviewer for The Matter web site. *Solids by the Seashore* is his first screenplay.

Logline

In a corrupted southern Thai town struggling with its major environmental damage, a young Muslim woman is facing an inner struggle against the imposing wall of her cultural and religious background, as she develops a relationship with a female artist from out of town.

Synopsis

Shati is a young muslim woman in Songkhla, south of Thailand. She is a published poet currently struggling with a writer's block. One day, on a once-sandy beach which is now completely replaced by artificial concrete seawalls, she meets Fon, an artist from Bangkok in town for her arts exhibition about coastal erosions – an ongoing environmental crisis in the region.

The relationship between the two women progresses – in parallel to Shati's nostalgic recalls of childhood tales she has been told by her beloved grandmother, who is currently lying in a coma. As Shati slowly realizes the gravity of her feelings for Fon, she cannot avoid facing an inner struggle between her own desires and what she has been taught to believe in her culture to be sinful.

The condition of Shati's grandmother gravely deteriorates, and she is removed from the life support machine. During the darkest hours of Shati's life, Fon mysteriously disappears, leaving her suspended in a limbo of longing – until they reunite in a clash of emotions that results in the liberation and acceptance of both their identities.

Following the abandonment of Shati's religious belief, a series of ominous and otherworldly events start to occur – strangely resembling her grandmother's old folklores. A hail of meteors fall from the sky. Dark shadows permeate the town. Reality and faith seem to collide and become inseparable.

Monsoon season arrives, a moment for Shati to fight her internal turbulence and choose between reconciling with her faith, or continuing on her own path.

Development Idea

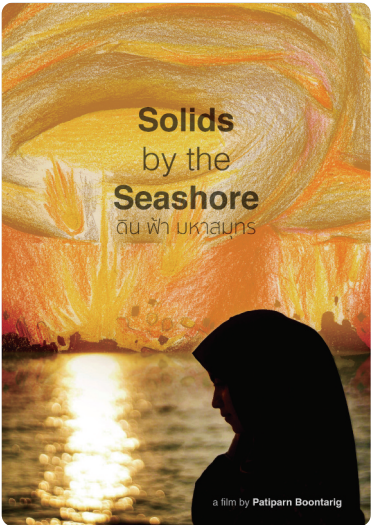
I remember it vividly, the moment I heard the Songkhla mayor was killed. I had been spending a lot of time in the south shooting documentaries about coastal erosion – a controversial problem in the region where a lot of tax money was spent in building endless artificial seawalls, permanently destroying the city coastline. The city mayor was the only official trying to stop the corruption, and he paid a heavy price.

A lot of my friends in the south also became my inspiration for the screenplay. Many of them are Muslim and gay.

While there is no official persecution, they always have to remain vigilant not to cross the invisible line. Despite Thailand's liberal image, discrimination is shockingly real and apparent.

I piece together these various notes and life experiences from: my filmmaker and social activist background, my own experience receiving prejudice and discrimination, my personal loss of someone I was close to, and the old tales and folklores my grandparents used to tell me in my childhood – and combine them with those of my friends'.

I hope, as in my character Shati's trajectory, my film can play its part in tearing down artificial walls, and opening eyes.



The Girl from Dak Lak

Production Country Vietnam
Production Company ALMAZ MEDIA
<https://almazmedia.com>

Genre Social Drama
Production Spec 4K | Color | 90min

Expected Completion Date February 2020
Total Budget (Negative Cost) 70,000 USD
Confirmed Financing 40,000 USD



Producer
NGUYEN Viet Hoang
hoangchaizee@gmail.com

An multi-functional film maker with more than 13 years of experience, Hoang has worked mainly as a Cinematographer and help to produced lots of short films, feature films, music videos, and TV commercials. Having gained skills in Film Production in the USC, School of Cinematic Arts (2009) - KAFA Producing Workshop in Film Production (2015) - Berlinale Talents 2018, Hoang has become passionate about helping to grow the indie filmmaking scene in Vietnam for audiences both in the country and around the world.



Director
MAI Huyen Chi
chichan313@gmail.com

A graduate from the London Film School in Screenwriting (M.A.), Chi has worked on four feature screenplays, two of which have been produced in the U.K and Vietnam. One was a Korean adaptation that became one of Vietnam's top 10 highest-grossing flicks of all times *My Mr. Wife*. Beside screenwriting, Chi directs short documentaries, music and art videos. Her directorial debut, the short documentary *Down The Stream* was amongst

Vimeo's 2015's Best of the Year and reaped a dozen international awards.

Logline

Young and lowborn Trinh comes to Saigon with only one thing in her mind: to earn enough money for her abortion. Jealousy and competition from other struggling migrant workers in the big city get in her way.

Synopsis

Trinh (17), a village minority girl from Dak Lak, arrives in Saigon with a bag of meager belongings and a roll of cash she religiously protects. However, Trinh's savings are not enough for the abortion. Trinh seeks work. After a few setbacks, Trinh gets a job at a humble eatery, where she works and lives with another two waitresses. Trinh keeps things to herself, does her job, and adapts to the devastating boredom of a poor migrant. Yet, her secretiveness only raises doubts in Vi, her tougher colleague. After Trinh gets robbed of the eatery's shopping money, followed by other offences that Trinh commits, Vi turns hostile and isolates her. Anh, the other malleable waitress, tries to stay neutral to both.

As Vi's own home problem grows, the tension between Trinh and Vi also escalates at work. Finally, one day, Vi accuses Trinh of stealing her money. Refusing to explain herself, Trinh gets fired.

Huy, a friend from work, finds Trinh on the street and brings her home. At Huy's house, living with his sister and grandfather, Trinh's life seems put together again. She's ready to start a new chapter with her new family and promise of a new job. But the rumor of her thieving soon reaches and takes away her new home, and wrecks the last chance of Trinh's abortion.

Development Idea

We cast mostly, if not all, non-actors who have similar backgrounds with characters in the film. These people will bring their own elements, stories, and understanding of the world into our development discussions with the writers & directors. We believe in participatory approach and collective intelligence during the creative process and therefore welcome their active participation.

Therefore, the script will be continually modified and improved during the rehearsals and shootings with the inputs of our non-actors.





FLY2019
FILM LAB
ASEAN-ROK Script Lab

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Staff

Busan Film Commission

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SUNG Sangchul	Managing Director
BAE Joohyung	Head, International Business Department
AHN Jihye	Manager, Eduction Management, International Business Department
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Presentation of Programs and Projects of the FDCD

Mary Liza B. DIÑO | July 5 | 10 AM

The **Film Development Council of the Philippines (FDCP)** is the national film agency responsible for film policies and programs to ensure the economic, cultural and educational development of the Philippine film industry. It aims 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, and is tasked to preserve and protect films as part of the country's national cultural heritage.

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