



...and
ACTION!
★ ASIA ★



Organized by The Japan Foundation Asia Center

ASIAcenter
JAPAN FOUNDATION

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Greetings

A great number of young filmmakers are emerging across the world today, as digital filmmaking has become mainstream and film production has become more widely accessible. In Japan and other Asian countries, film students increasingly see international film festivals and co-productions as career goals. Possibilities for international collaboration are also expanding. It is in this context that the Japan Foundation Asia Center launched the “... and Action! Asia : Exchange Program for Students in Film Studies” in fiscal 2014. The program aims to create a platform for communication and collaboration among film students who will represent the next generation of filmmakers in Asia and to seek possibilities of co-production in the future.

The first year of the program took place in March 2015 and was co-organized by the Japan Institute of the Moving Image. Seventeen university students from Japan, Indonesia, Thailand and the Philippines were invited to learn about film in each country, as well as to visit film studios and film festivals and experience Japanese film culture. The second year of the program was focused on group work, including research, presentation and analysis for production of a short film set in Tokyo. From the third year, the program was held in a different country each year: the Philippines, Japan and Indonesia. Each year, for approximately ten days, students and teachers from four to five countries were grouped in multi-national teams to produce short films. Screening of the completed works allowed the members to interact and exchange ideas with local audiences and film professionals.

During this time, the environment for film studies has changed dramatically in Japan. Japanese film institutes have experienced a surge of enrollment by foreign students, mainly from Asian countries. International exchange has become an everyday part of student life. In addition, video streaming and social networking services provided by global companies continue to diversify the way moving images are produced and watched. In the group work of this program, students freely used different apps to express their ideas and to share their visions while taking in their peers’ and teachers’ opinions.

Over one hundred students and teachers of film studies participated in this program in the past five years. The participants encountered different values through filmmaking. After returning to their local communities, they screened their films produced in the program, introduced other participants’ works, and created new opportunities for exchange in the film industry. Exchange programs between schools have also sprung up, demonstrating how the network among participants is steadily growing.

Finally, we would like to thank our co-organizers, our staff, and the lecturers who have given us their greatest support to make this program happen. We also thank all contributors to this report.

The first year of the program was a trial run. With the support from the Japan Institute of the Moving Image, we invited students majoring in film studies from three Southeast Asian countries to Japan. The participants made presentations and visited film-related venues and events to further their understanding of the film culture of each country. From the second year, the focus shifted to group work by multinational student teams. Each team pitched proposals for short films staged in Tokyo, whose plots were developed by Southeast Asian student. After conducting interviews in Tokyo, they produced footage of the short film. The Japanese students played the role of line producer from the preparatory stages by researching prospective interviewees and planning their teams' itinerary.

FY2015

2

Sunday, March 6 - Tuesday, March 15, 2016

Venues	Japan Institute of the Moving Image (JIMI) and other sites in Tokyo, Japan
Participating Institutions	INDONESIA/Jakarta Institute of the Arts, MYANMAR/National University of Arts and Culture, Yangon, THAILAND/Silpakorn University, THE PHILIPPINES/University of the Philippines Film Institute, VIETNAM/Ho Chi Minh City University of Stage and Cinema, JAPAN/Japan Institute of the Moving Image [Intern] Waseda University and Ritsumeikan Asia Pacific University (JAPAN)
Participants	25 students (includes 5 intern students) and 5 instructors
Guest Lecturers	Edwin (Director), Tengan Daisuke (President, JIMI), Ishizaka Kenji (Professor, JIMI)
Co-organizer	Japan Institute of the Moving Image



Schedule

March 7 (Mon)	Orientation, Welcoming Reception Workshop by Mr. Edwin: Watch and Analyze the characters of "Blind Pig Who Wants To Fly"
March 8 (Tue)	Workshop by Mr. Tengan Daisuke: How to direct action films (Camera blocking) Lecture by Mr. Ishizaka Kenji: Watch "The World From Dawn Till Dusk" and Discuss on "How to cut out TOKYO scene" / Project Group Discussion
March 9 (Wed) - 11 (Fri)	Students Group session of film plot planning and Research (Filming footages) in Tokyo Instructors meeting (closed), Gathering Dinner
March 12 (Sat)	Preparation for the presentation
March 13 (Sun)	Public Event: Film plot presentation at the Japan Foundation Sakura Hall [Plot Theme] "Discovery of Tokyo" [Plot Title] Are you there in Japan? (Thailand), Pure (Vietnam), Mask (Myanmar), How to make a passport? (Philippines), Maneki-Neko (Indonesia) [Guest Speakers] Mr. Suwa Nobuhiro (Director / Professor, Graduate School of Film and New Media, Tokyo University of Arts), Ms. Fujioka Asako (Board of Directors, Yamagata International Documentary Film Festival), Mr. Yasuoka Takaharu (Producer / Professor, JIMI)
March 14 (Mon)	Visit the Ghibli Museum and other sites

FY2014

1

Sunday, March 8 - Tuesday, March 17, 2015

Venues	Japan Institute of the Moving Image (JIMI) and other sites in Tokyo, Kyoto and Osaka, Japan
Participating Institutions	INDONESIA/Jakarta Institute of the Arts, THAILAND/Silpakorn University, THE PHILIPPINES/University of the Philippines Film Institute, JAPAN/Japan Institute of the Moving Image
Participants	12 students and 3 instructors
Co-organizer	Japan Institute of the Moving Image



Schedule

March 9 (Mon)	Orientation, Welcoming Reception Lecture by Mr. Sato Tadao (Honorary President, JIMI)
March 10 (Tue)	Visit National Film Archive of Japan (Sagamihara) and JIMI filmmaking workshop
March 11 (Wed)	Presentations by students: Film culture and industry in each country, Discussion on student's short films, Dinner with JIMI students
March 12 (Thu)	Visit the Ghibli Museum Public Event at the Japan Foundation Sakura Hall [Part I] Presentation by students: Film Industry and Culture in Indonesia, the Philippines and Thailand [Part II] Film Screening: "Own Night with a Shooting Star" Panel Discussion: Filming in Southeast Asia and International Co-production [Guest Speakers] Mr. Aizawa Toranosuke (Screenwriter), Mr. Tominaga Masanori (Director)
March 13 (Fri) - 15 (Sun)	Visit Osaka Asian Film Festival and Cine Nouveau
March 16 (Mon)	Lecture by Ms. Tomita Mika (Professor (former), Ritsumeikan University) and visit the Shochiku Kyoto Studio

International Co-production Is the Future

It's important for emerging filmmakers in South-east Asia to meet and collaborate with one another because there are so many untold stories in our region alone. "...and Action! Asia" was a fantastic program that encouraged an exchange of ideas and artistic practice among the participants. I became a better filmmaker because of it, and what I learned was reflected in my practice after that. I carry its lessons with me until today. In fact, I'm in Tokyo on tour with my band as I write this essay.



One of the most important lessons I learned was from Tengan Daisuke's workshop, where he explained the Japanese way of acting and being aware of one's movements, and moving slowly to be aware of each gesture. I applied this to my artistic process, not just in scriptwriting, but in music as well.

The translation support we were provided throughout the program was very helpful. Translation is a common dynamic in my works, and I was able to visit different Filipino communities and spaces in researching for the pitch of my film. I wanted to hone in on what specifically exists between the Philippines and Japan today.

Two years after "...and Action! Asia", I would be pitching "Eerie" at the Bucheon International Film Festival 2017, where we won the National Asian Fantastic Film Award grant. The director, producer, and I shared a vision of an international co-production, where Asian films can cooperate to create films and distribute them across the region.

To put it short, let Hollywood be. International co-productions are the future, and programs like these are important in fostering a sense of camaraderie and community with fellow filmmakers.



photo : Joey Alvero

Mariah Reodica (#2 participant)

Mariah Reodica is an independent filmmaker, media archivist, video artist, and musician based in Metro Manila, the Philippines. "Eerie", which she co-wrote with Mikhail Red, premiered in the Singapore International Film Festival 2018 and was screened across Southeast Asia. She archived Kidlat Tahimik's footage for his latest film, "Lakaran ni Kabunyan(Kabunyan's Journey)." Her works have participated at the Manila Biennale 2018, the Kuala Lumpur Experimental Film Music and Video Festival 2018, and the Quezon City Pink International Film Fest, among others. In 2019, she also toured Japan with her band, The Male Gaze.



3 - # 5



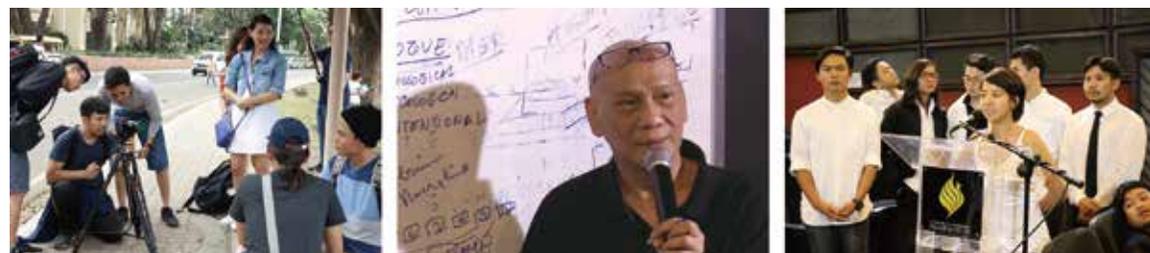
The third, fourth and fifth years of the program featured production of short films by Japanese and Southeast Asian students selected through a proposal contest, as well as workshops by local film producers. Students were divided into teams and held preparatory online discussions before shooting and editing their film in a short time frame. At the final screening session, they received comments on their works, and interacted with local audiences in question and answer sessions. Each year, the participating teachers exchanged ideas for prospective activities, developing new initiatives between schools and communities.

FY2016

3

Sunday, February 26 - Friday, March 10, 2017

Venues	University of the Philippines, Ateneo de Manila University and other sites in Manila, the Philippines
Participating Institutions	INDONESIA/Jogja Film Academy, MALAYSIA/Universiti Malaysia Sarawak, THAILAND/Bangkok University, THE PHILIPPINES/University of the Philippines Film Institute, Ateneo de Manila University, De La Salle-College of Saint Benilde, JAPAN/Japan Institute of the Moving Image, Nagoya University of Arts and Science, Tohoku University of Art and Design and Waseda University
Participants	19 students and 4 instructors
Guest Lecturers	Armando "Bing" Lao (Screenwriter), Bianca Balbuena (Producer), Carlos Siguion Reyna (Director)
Co-organizers	Co-organized by: University of the Philippines Film Institute (UPFI), UP College of Mass Communication In Cooperation with: Ateneo de Manila University and De La Salle-College of Saint Benilde (DLS-CSB) Supported by: UP Office of International Linkages, Sony Philippines



Schedule

February 27 (Mon)	Orientation, Presentations by Chaperon Instructors: Film industry of each countries, Lecture by Ms. Bianca Balbuena & Mr. Bradley Liew (Director): On Producing & How to make a presentation Welcoming Reception (Philippine Cultural Night)
February 28 (Tue)	Lecture by Mr. Carlos S. Reyna: On Directing the short film and Perspectives on international film festivals Director's Talk and Camera demonstration by Mr. Pepe Diokno Short film Pre-production: Equipment check and group discussion
March 1 (Wed)	Workshop by Mr. Armando "Bing" Lao: The Storytelling of Philippine movies (scriptwriting) Short film Pre-production: Group discussion, Location Scouting, Casting, Rehearsal
March 2 (Thu) – 4 (Sat)	Short film Production: Shooting at UPFI Premises area
March 5 (Sun) – 7 (Tue)	Short film Post-production at Ateneo de Manila U, Instructors meeting (closed), Gathering Dinner
March 8 (Wed)	Public Short Films Screening and Presentation at UPFI Cine Adarna [Guest Speakers] Mr. Armando "Bing" Lao, Mr. Carlos Siguion Reyna, Mr. Mark Meily (Director/ Chairman of Digital filmmaking, DLS-CSB) and Mr. Raymond Red (Director) Networking Reception
March 9 (Thu)	Visit Mowelfund Film Museum: Walking tour on the History of Philippine films by Mr. Nick Deocampo (Associate Professor, UPFI/ Documentary filmmaker/ Film historian), Intramuros walking tour, Visit Sinag Maynila Film Festival: Opening ceremony and screening

* See page 16 for details of short films produced in the program.

...and Action! Asia #03: Shaping Films in 13 Days

When it comes to cinematic collaboration, nothing is more exciting than putting together young, aspiring filmmakers with distinct cultural backgrounds from across Asia, overcoming cultural and language barriers, to work together and make films.

The 3rd edition of the exchange program was the first time to be held outside of Japan, with the University of the Philippines Film Institute (UPFI) as the main academic institution partner, in cooperation with the Ateneo de Manila University and De La Salle-College of Saint Benilde (DLS-CSB). Also a first in the exchange program was the production of a 5-minute short film. The theme of the program was "International Linkages in Film."

During the 13-day program, we had the privilege of having renowned Filipino filmmakers such as producer Bianca Balbuena, director Carlos Siguion-Reyna, and screenwriter Armando Bing Lao share their knowledge and insights with the students. In addition to their lectures, these mentors gave feedback on selected film plots. We also had young, award-winning directors Bradley Liew and Pepe Diokno grace our event to share their experiences.

We set parameters on what would be realistic for a 13-day program. In terms of production process the allocation was as follow: 2 days pre-production (ocular, casting and rehearsal), 3 days of shooting, and 3 days of post-production (editing and sound mix). For practical and security reasons, we required the projects to be shot on location within the university campus, where we could provide a blanket permit for the students, with our UP Ikot jeepneys ferrying the exchange students and equipment during their shoot proper. There was provision for a modest production budget, to be allocated for production design expenses such as props, art supplies, talent fees, and special requirements.

Just like a graduation thesis film or student film festival, the culmination of short films becomes exciting when it is projected on the big screen. The participants presented their colorful short films to a panel of film professionals and general public for feedback and criticism. Interesting questions on the films' diverse story lines touching on identity, food culture, and unique cultural elements were raised by local students, to which the international students graciously responded. The public screening is an important learning experience for the film students; a chance to have a discerning audience to watch their films, to listen to and accept criticism, and to engage in discourse. This also prepares them for film festivals that give awards, so competition becomes a part of the creative and learning process.

With the Philippines as chosen host country, this was the first time that the UPFI co-sponsored an exchange program. It was a formidable experience wherein we provided the main logistical support. The program wouldn't have been a success without the cooperation and generosity of our co-organizers. UPFI took care of facilitating the lectures, workshop venues, shooting locations, and securing sponsorships, while DLS-CSB provided the basic shooting and sound equipment and Ateneo De Manila University provided the post-production facilities. We also could not have done this without the support of Sony Philippines who kindly lend us the cameras and lenses.

The intensive workshop made it imperative for the students to overcome many barriers – language, religious, and cultural – in order to achieve the goal of creating a short film together. This sets the stage for future collaborative practices, both within each participant's respective country and also on an international stage; within the region and without. Fostering this type of open collaboration can only bring positive outcomes for international relations. Being the first institution outside of Japan to host this initiative, the UPFI also gains experience in holding these types of international exchange activities – invaluable knowledge gained that can be put to good use in other endeavors.



Sari Dalena (#2 Instructor participant, #3 co-facilitator)

Sari Dalena is a filmmaker and educator. She graduated from the University of the Philippines in Diliman with an undergraduate degree in Film and obtained her MFA degree in Film Production at New York University. Her films "Memories of a Forgotten War" (2001) and "Rigodon" (2006) have been screened in numerous local and international film festivals. In 2012, her full-length film "Ka Oryang" won awards at the Cinema One Originals Film Festival. She has served as Director of the UP Film Institute.

FY2017

4

Wednesday, February 28 – Tuesday, March 13, 2018

Venues	Skip City Sai-No-Kuni Visual Plaza, Japan Institute of Moving Image and other sites in Kawaguchi City, Saitama, Japan
Participating Institutions	LAOS/National Institute of Fine Arts, MALAYSIA/Universiti Malaysia Sarawak, THAILAND/Suan Sunandha Rajabhat University, VIETNAM/The Centre for Assistance and Development of Movie Talents (TPD Centre), JAPAN/Japan Institute of the Moving Image, Kobe Design University, Musashino Art University, Tohoku University of Art and Design and Waseda University
Participants	21 students and 4 instructors
Guest Lecturers	Iguchi Nami (Director)
Co-organizers	Co-organized by: Japan Institute of the Moving Image (JIMI) Supported by: Japan Film School Association In cooperation with: Nagoya University of Arts and Sciences (NUAS) Corporate sponsors: Canon Marketing Japan Corporation, nac Image Technology Inc.



Schedule

March 1 (Thu)	Orientation, Welcoming Reception Workshop by Ms. Iguchi Nami: Watch and Analyze "The cat leaves home" (Moderator: Tsuchida Tamaki)
March 2 (Fri)	Short film Pre-production: Group discussion and Location Scouting Equipment Demonstration (Camera and Light)
March 3 (Sat)	Short film Pre-production
March 4 (Sun) – 6 (Tue)	Short film Production: Shooting at Kawaguchi-city and other sites
March 7 (Wed) – 10 (Sat)	Short film Post-production at JIMI Instructors meeting (closed), Gathering Dinner
March 11 (Sun)	Public Short Films Screening and Presentation at the Japan Foundation Sakura Hall [Guest Speakers] Ms. Iguchi Nami, Mr. Ishizaka Kenji, Ms. Koguchi Utako (Professor, Musasino Art University), Mr. Watanabe Makoto (Professor, NUAS) Networking Reception
March 12 (Mon)	Visit nac Image Technology (Equipment Rental dep.) and TOHO Studios

* See page 17 for details of short films produced in the program.

A Symphony Made up by Filmmakers from Five Different Countries

I always think cinema is a universal language. People can understand and love a film even if it doesn't speak their native language. In 2018, I was able to verify this again with my "...and Action! Asia" experience.

The participants came from five different countries, with different languages, but in an interesting way we have told a story together in cinema language. The project was like a symphony in which each of us brought a timbre, an instrument, a voice, all of which were slightly off the beat at first, but the patience, open attitude, and passion for cinema that everyone shared connected us. Maybe the finished work is still flawed and immature, but we appreciated the process and the enthusiastic support from our instructors and the organizers. They also became our first and most sincere audiences.



After the days and nights of preparing, filming, and editing together, I got to make new interesting friends. The exchange with film teachers and arts students from Japan helped me understand more about the Japanese style and qualities in cinema - which I have always admired. The visit to TOHO Film Studio also allowed me to know more about the Japanese professional production system.

After the course, I was inspired by the transnational projects with other countries' friends, not only about film production, but also about education and distribution. The TPD Centre organized a screening of short films and invited me to share my experience with Vietnamese audiences. Many young people attended and the Q&A session was exciting, inspiring everyone to make films. I am happy to share the useful lessons gained from the workshop to help them with their own projects.

Since then, I've continued to develop my debut feature project "Till the Cave Fills" and other creative projects with our company ever rolling films. My short film "Roommate" has also reached international film festivals and won an award at the Hanoi International Film Festival - an encouragement for me to follow my path. Currently I'm supporting the TPD Centre to introduce new short films to audiences every month with Open Shorts program - while writing my new short film, "Goodbye Neighbor."



Nguyen Le Hoang Viet (#3 participant)

Nguyen Le Hoang Viet is a Vietnamese filmmaker whose short film "The Cat and the Orange Seeds" garnered acclaim at the Short Shorts Film Festival and others. His latest short film, "Roommate" screened in BFI Flare London and won at the Hanoi International Film Festival 2018. He is an alumni of Film Leaders Incubator (FLY), Autumn Meeting, Singapore Southeast Asian Film Lab, and others. His debut feature project "Till the Cave Fills" was selected for the Southeast Asian Fiction Lab (SEAFIC) 2019 and is currently in development.

"...and Action! Asia" Enriches the Cinematic Efforts in Malaysia and Beyond

Looking back to my participation in the previous "...and Action! Asia" programs in both 2017 and 2018, they are both sweet memories for me and my students. It was a blessing because I see my students went into a transformative process: an exposure that is rarely available to my students. Through the "...and Action! Asia" program, my students and I were given an opportunity to work with students and mentors from other universities in Southeast Asia and Japan. This was when we experienced film culture other than the one we were accustomed to.

From there, my students gained the confidence and skills to discuss and make films as well as present their films to a wider audience who questioned and appreciated their efforts. Soon after our return from the program, we conducted a sharing and screening session on my campus. This process encouraged other students to work harder with the hope to participate in the next "...and Action! Asia" program or some similar program in the future. This is certainly what we hunger for, especially seeing that my university is located in Borneo, relatively further away from the cultural and film industry which is commonly based in Kuala Lumpur, Malaysia.

Meanwhile, I am blessed with a network that I developed further in collaboration with other mentors. Last year, for instance, my documentary student and I were invited to the Omura Amami International Student Film Festival. From there, with the assistance of Prof. Koguchi Utako, I managed to curate films shown in her festival in our biweekly film screening under the Mini Film Festival, which I managed. Many audiences expressed their gratitude for watching films they can hardly gain access to, unless they attend film festivals outside of Malaysia. This is particularly true for art and film appreciation, which are still growing at a rather slow pace compared with neighboring countries such as Indonesia, the Philippines, and Thailand.

From this program, I slowly developed the urge and passion in building film and art appreciation, both inside and outside of my campus. It was through exposure to this program that I realized that it all starts with us. Should I want change of the dire situation that I tend to complain about, I need to start with the change itself. For that, I have actively been working with students in organizing community screenings with the aim of creating a community that comes together to appreciate film and arts. In our bi-weekly screening (Duduk dan Tonton, literally translated as "Sit and Watch"), we have about 40 - 80 people for each screening. This is a collaborative effort made possible partially through the network I built during the "...and Action! Asia" program.

In addition, without the "...and Action! Asia" program, I would not have been able to curate the special screening event for the SeaShorts Film Festival 2018 in Georgetown, Penang, Malaysia. The same films made during "...and Action! Asia" were also screened on my campus to audiences of not less than 80 persons. This certainly helped in encouraging film appreciation among the general public in Malaysia.

Last but not least, in August 2018, I was invited to the Suan Sunandha International School of Arts (SiSA), Thailand, to conduct a documentary workshop to a group of 40 students. This workshop exposed students to documentary film-making and appreciation and was made possible through my connection with Mr. Teerapong Serisamran, whom I met in the "...and Action! Asia" program in March 2018.

In short, "...and Action! Asia" has brought so much impact to participants, and most importantly it has definitely enriched cinematic efforts in the region. I am grateful for the hard work of staff from the Japan Foundation Asia Center. Thank you!



Yow Chong Lee (#3, #4 instructor participant)

Yow Chong Lee is currently engaged with Universiti Malaysia Sarawak (UNIMAS) in teaching courses on documentary film-making, film history, and film theory. He has been directing the Mini Film Festival, the longest existing student film festival in Malaysia since 2013. Starting in 2015, he has programmed film screenings and coordinated or contributed to many other film-related events such as talks, workshops, and film festivals.

A place of cooperative group work which brings to the fore, and tests, "individual capacities"

Through the Japan Film School Association, I participated in the third, fourth and fifth year of the program which took place in the Philippines, Japan and Indonesia respectively.

The films produced varied greatly depending on: the background of the country it was shot in; the tradition, educational policy and organizational structure of the host institution; the themes assigned; the student proposals selected; and the countries, schools, students and teachers participating.

Cooperative group work in this program not only helped the students acquire new skills in filmmaking but also made them test, recognize and train their strength as an individual in the most rigorous way.

Film production is a complex procedure in which pressure and motivation are involved in each step: from pre- to post production, and then screening, viewing and critiquing. It requires ceaseless efforts for communication and consensus-building to achieve mutual understanding, as well as individual judgement and execution. Film production, with its exquisite degree and balance between these challenges and motivation, seems to be an ideal system for human resource development. I felt that the awareness of individual students, clashing of differences, and short-term results were most important.

In the third year of the program, students from the Philippines with semi-professional skills acted as capable line producers. Japanese students, inspired by their Southeast Asian peers who are used to working in and communicating with a multicultural team, took every effort to make themselves understood by their teammates. They also continuously challenged themselves and experienced growth.

Lectures by professionals at the forefront of the film industry, location on the vast university campus resembling a city, a splendid party at the Sinag Maynila Film Festival, and local pride in national film history... The short films produced in the program were screened in a 1,000-seat venue. Presentation and discussions took place in front of a large audience, allowing the participants to experience the lively energy of the film industry in the Philippines.

The fourth year of the program, open to students with less experience and to countries with fewer opportunities, gave us a chance to reflect on the fundamental meaning of teamwork and creation.

In the fifth year of the program, participants were given a valuable and meaningful experience in documentary filmmaking under the direction of the Jakarta Institute of the Arts. Starting with lively discussions on SNS, the students solemnly confronted real social issues and produced their films amidst emotional conflict and tension.

After participating as an observer in the third year of the program, Musashino Art University launched a co-production workshop with Lasalle College of the Arts in Singapore (although not a participant of this program), and some of our students collaborated in their thesis work in the same year. Also, a young professor from Universiti Malaysia Sarawak visited the Omura Amami International Student Film Festival, which I help organize. The professor invited some of our films to be screened in the Mini Film Festival which he organizes. Our attempts at international cooperation are inspired by our experiences at "...and Action! Asia". I hope to find opportunities for further development in the bonds among students and teachers I met through the program.



Koguchi Utako (# 3 to # 5 instructor participant)

Professor, Department of Imaging Arts and Sciences, Musashino Art University. Koguchi's career includes film production, publicity of foreign films, film festival staff, PR video production and writing. Through film production workshops and selection for competitions, she has been dedicated to discovering and supporting young talents for a quarter of a century.

FY2018

5

Friday, March 1 – Thursday, March 14, 2019

Venues	Taman Ismail Marzuki, Jakarta Institute of the Arts in Jakarta, Indonesia
Participating Institutions	INDONESIA/Jakarta Institute of the Arts, MYANMAR/National University of Arts and Culture, Yangon, THE PHILIPPINES/The University of the Philippines Film Institute, VIETNAM/The Centre for Assistance and Development of Movie Talents (TPD Centre), JAPAN/Japan Institute of the Moving Image, Musashino Art University, Tohoku University of Art and Design
Participants	21 students and 8 instructors
Guest Lecturers	Ensadi Joko Santoso (Cinematographer/ Producer), Yudi Datau (Director/ Cinematographer), Wiwid Setya (Producer)
Co-organizers	Co-organized by: Jakarta Institute of the Arts Supported by: FFTV Channel, Cinema XXI, Japan Film School Association



Schedule

March 2 (Sat)	Orientation, Mini Exhibition of "... and Action! Asia", Watch Short documentary films Short film Pre-production: Group discussion
March 3 (Sun)	Lecture by Mr. Yudi Datau: On Film Directing Documentary Lecture by Ms. Wiwid Setya: On Film Producing Documentary Lecture by Mr. Ensadi Joko Santoso: On Camera Techniques Short film Pre-production: Group discussion and Research
March 4 (Mon)	Equipment Demonstration (Camera and Sound recording), Short film Pre-production
March 5 (Tue)	Short film Pre-production
March 6 (Wed) – 8 (Fri)	Short film Production: Shooting at sites in Jakarta
March 9 (Sat) – 11 (Mon)	Short film Post-production, Instructors meeting (closed)
March 12 (Tue)	Public Short Films Screening and Presentation at TIM XXI Closing Reception
March 13 (Wed)	Visit the National Museum of Indonesia (Museum Gajah), National Gallery of Indonesia and MONAS

* See page 18 for details of short films produced in the program.

Unplanned incidents reveal differences in thinking

Several months have passed already since I participated in "...and Action! Asia" I often recall the fast-paced two weeks I experienced with members of the multinational team, of which I was a director. It was an unusual experience for a documentary filmmaker who normally works alone.



Our team consisted of five members from Indonesia, Vietnam, Myanmar and Japan (myself). In order to shoot a film in such a short time frame, one would normally decide on the plot first and then shoot accordingly. Our team, on the other hand, encountered many unexpected incidents, such as temporarily losing contact with our subject. We then decided to document what was happening and incorporate that into our film; we tried to produce a film not confined to a plan. Consequently, we discovered images, as well as a conclusion, that none of us had imagined before the project began.

It was interesting to observe how each member of our team interpreted the situation differently and held different opinions on how to incorporate such unexpected incidents into our film. In every meeting, members exchanged views: "This event could mean such-and-such, if considered from this-or-that angle." Sometimes I was taken by surprise by ideas different from my own; other times I could not understand the others' views. Those views may have been incomprehensible at the time, but I believe they may be useful later in a different scene.

The other team members' views come from their knowledge and experiences. At the time I did not share their views. However, their views might help me overcome dilemmas in future projects.

The members of "... and Action! Asia" were varied in their history, culture, backgrounds and strengths. What we had in common was that we were all filmmakers. This helped us understand and overcome difference in viewpoints and work procedures. By participating in this program, I could encounter new perspectives and broaden my experience in ways not possible had I stayed in Japan.

When I feel like I have hit a wall, I shall recall that my teammates may likewise be going through trial and error in their projects. Their knowledge and experience might assist me then. International cooperation can widen your horizontal thinking, trigger new ideas and development and find solutions that may otherwise be overlooked.

I would like to express my gratitude for the valuable experience and precious opportunity given to me through this program. I sincerely hope that my own knowledge and experience, limited as they are, might one day be of help to my teammates.



Koike Miki (#5 participant)

Koike graduated from Musashino Art University, Department of Imaging Arts and Sciences, where she produced documentary films. She spent two years researching in Chernobyl and Fukushima to produce her thesis documentary on civil movements after nuclear disasters. As a freelance director, Koike continues to make documentaries on people's livelihoods and the natural environment.

A bridge that connects different cultures to next generation

When Indonesia was selected as the destination of "... and Action! Asia #05" and the Faculty of Film and Television of the Jakarta Institute of the Arts was made the co-organizer of the program, we saw it as an honor and a great opportunity to introduce Indonesia, especially Jakarta, to the participants of the program coming from various countries.

Through this program, our participants, who are young filmmakers having education at film schools, had various opportunities to discuss, explore, understand the culture of Jakarta and its residents, and obtain an unforgettable experience. Also, the mentors -who are the lecturers of universities and institutes of arts - guiding each group experienced teaching students from various countries. Moreover, each mentor had an opportunity to discuss the educational system in each college and open further cooperation opportunities for the development of movie education in the future.

The challenges of this activity were a limited amount of time to create documentary films, and different characters and perspectives required discussions which were often hampered by the language barrier. However, at this point, the obstacle became a challenge for each participating individual. Discussing to mutually understand the restrictions of one and another, focusing on the solution, and not easily giving up were conducted so that the learning process kept going on until reaching a goal--which was the creation of the documentary film by the participants of "... and Action! Asia #05."

All existing obstacles were seen as worth overcoming when the film that was made as the result of the workshop was screened on the wide screen of a movie theatre. When the program was done, and all participants had returned to their countries, there was an understanding that the passing days actually transformed each participant into a new person who brought back home the value of harmony between humans from different backgrounds.

Therefore, it is not exaggerating if we said that the "... and Action! Asia" program initiated by the Japan Foundation Asia Center is not only an international movie workshop program, but also a bridge to connect cultures of countries from one generation to the next. We hope that we can create a program strategic between young filmmakers-students from film schools in Asia, where we can give them a medium to meet, discuss, and share their thoughts through their films because we believe that "... and Action! Asia" is a starting point that leads to bigger plans.

Jakarta, Indonesia
April 30, 2019



Suryana Paramita (#5 co-facilitator)

Suryana Paramita began her career as script writer at one of major national free-to-air terrestrial television stations in Indonesia in 2009. Then she jumped into art performance as a writer and an assistant to the director. Currently, she is working as a freelance writer, also a lecturer major in Film Scriptwriting and the Vice Dean for External Relations in the Faculty of Film and Television, Jakarta Institute of the Arts.



The Philippines

3

Theme “Student Life” “Impressions of Manila” “Richness and Diversity in Cultures”

Filming Location Quezon City, the Philippines

KELLY AND THE TV HEAD 2017 / 6 min / Drama

Today is Kelly’s birthday. Her best friend Jade says she has a special present for her and takes her to the cinema in town. At first Kelly is not interested, but an unexpected experience awaits her at the cinema.



[STAFF] Director: Ikmar Sarbini, Screenplay: Ikmar Sarbini/Nehemiah Yap, Producer: Kaye Banaag, Assistant Director: Gi Ilagan, Cinematographer: Supakit Sonsee/Egha Harismina, Editor, VFX: Egha Harismina, Art Director: Fukuda Kento, Music: Elijah Salvador/Nehemiah Yap, Sound recordist: John Peter Chua
[CAST] Pau Benitez, Alice Gonzales

TASTE OF LIFE 2017/ 6 min / Drama

Nam, a food blogger from Thailand, had come to the Philippines to report on its cuisine. Local guide Lilly takes her to the neighborhood food stall and unwittingly serves a pork dish to Nam, who is Muslim. A gastronomical journey that began with misunderstanding eventually bonds the two in friendship.



[STAFF] Director: Atthawut Intagoon, Screenplay: Atthawut Intagoon/Alphonzo Alejandro, Producer: Miggy Hilario, Assistant Director: Alphonzo Alejandro, Cinematographer: Evan Secunda, Editor: Atthawut Intagoon/Evan Secunda, Art Director: Ishii Koichiro, Sound recordist,composer: Nehemiah Yap
[CAST] Elimore Evangelista, Genevieve Reyes

RED 2017/ 7 min / Drama

A student stands in front of two doors, searching for one’s “color”. Behind the door lay a challenging drama for the student..



[STAFF] Director, Screenplay: Hayashi Kenji, Producer: Brainard Bill Barrinuevo, Assistant Director: Tin Chanabangkaew, Cinematographer: Herry Setyadi, Editor: Anthony Saleh Ngau, Art Director: Katrina Ysabel P. Villarosa
[CAST] Victoria Fabella, Kristia Doroy, Cai Antonio

Japan

4

Theme “Hope” “Secret”

Filming Location Kawaguchi City, Saitama and other sites, Japan

DAILY TRAIN 2018/ 8 min / Drama

Some train station platform. Sitting on the bench, Hirota hears soft music from behind. Mineko, by star-crossed chance, was listening to his favorite song. He hands her an album and the two connect through music.



[STAFF] Director: Herald Nyumbang Anak Nyulim, Screenplay: Nguyen Diep Thuy Anh, Producer: Horikawa Kyohei, Cinematographer: Sarun Kositsukjaroen/Fujimoto Sho, Music, Sound Composer: Fujimoto Sho, Editor, Art Director: Sasaki Akane, Sound Recordist: Phouthanome Keopaseuth
[CAST] Mugidejiko, Okazaki Makoto

YOUR SHIRT, MY SOCKS 2018 / 13min / Drama

A laundromat in the city. A towel left by someone comes in handy for the cleaning lady. On another day, a small knitted article forgotten by someone unexpectedly warms someone else’s heart. The “lost and found box” connects people of different nationalities and professions.



[STAFF] Director: Ekin Kee Charles. Screenplay, Producer: Ashizawa Mayuko, Cinematographer: Nguyen Le Hoang Viet, Unit Production Manager: Kim Myoungyeon, Sound Composer, Recordist: Myumyu Higashiyama, Editor, Sound Recordist: Witchayoot Ponpraserd, Art Director: Okada Mayuko, Lighting: Xayaveth Keovilay
[CAST] Kawashima Nobuyoshi, Murata Natsuki, Minamihisamatsu Mana

THE IMAGE OF SECRET 2018/ 10 min/ Documentary

“Do you have a secret that cannot be confided?” “In your view, what is a ‘secret’?” Through interviews, people share their thoughts on secrets and express them in a drawing. A carefree dialogue continues in pursuit of the meaning of secrets.



[STAFF] Director, Scriptwriter: Jirakan Sakunee, Producer: Yoshida Daiju, Assistant Director: Kusama Ryota/Hirose Moeri, Cinematographer: Tran Huu Thanh/Hirose Moeri, Editor: Hirose Moeri/Tran Huu Thanh/Wravong Phrachanh, Sound Recordist: Kasmirul Iqmal Noruden, Script Supervisor: Wravong Phrachanh

Indonesia

5

Theme "Survival"

Filming Location Jakarta, Indonesia

CINTA, SINTA (LOVE, LOVE) 2019 / 9min / Documentary

Three transgender individuals, living in their home countries of Indonesia and the Philippines. Each has a story to tell: a story of emotional conflict generated by their interaction with others around them.

[STAFF] Director: Kervin Quieta, Assistant Director: Sophia Isip, Cinematographer, Sound Mixer: Kawasaki Taro, Editor: Luqman Hakim, Production Manager: Putri Ahimsa Ibrahim, Production Assistant: Carine Nabila



I'M ON THE WAY 2019 / 8min / Documentary

A traffic jam, an every-day scene in Jakarta. A woman who commutes early every morning on a car driven by her irritated husband. A driver who makes a living chauffeuring a bajaj (tricycle taxi). The film focuses on how people deal with these urban challenges.

[STAFF] Director, Script Supervisor: Herry Bhaskara, Producer: Paula Nanlohy, Cinematographer: Hirose Moeri, Editor: Hein Thura, Sound Recordist, Script Supervisor: Tran Thanh Van, Production Assistant: Muhammad Abdillah Farhan



STARLING'S JOURNEY 2019 / 10min / Documentary

There are those who make a living by hawking things like coffee and tissues on the traffic-clogged streets of Jakarta. Nineteen-year-old Faris is one of them. As the city develops and police checks tighten, how will he survive the urban jungle?

[STAFF] Director: Koike Miki, Producer: Htet Zin Thein, Cinematographer: Achmad Abdul Toyib, Sound Recordist/Production Manager: M. Farhan Ananda, Editor: Ho Thanh Thao, Production Assistant: Mario Ewansya



HAPPY SITI? 2019 / 11min / Documentary

Economic growth has come hand-in-hand with widening gaps of wealth in Indonesia. Through a day in the life of a family that struggles to survive by recycling garbage in the megacity of Jakarta, we ask: "What is happiness?"

[STAFF] Director: Ozaki Yuichi, Producer: Fadilah Khairani, Assistant Director: Bagaditya Ganetha, Editor: Aaron Also, Cinematographer: Myo Thar Khin, Sound Recordist: Nguyen Duy Thanh, Production Assistant, Translator: Eileena Julinda Lyana



REPORT

Looking back at our film production in Southeast Asia

Panel discussion at the college students' film screening program "S.T.E.P." (held on March 21, 2019 at K's Cinema in Shinjuku, Tokyo)

Panelists: Koguchi Utako (Professor, Musashino Art University), Ozaki Yuichi (#5 participant), Koike Miki (#5 participant), Hayashi Kenji (#2 and #3 participant)

Koguchi: "RED", directed by Mr. Hayashi and shot in the Philippines, has a conceptual theme. How were you able to share a creative vision with a team composed of those from differing cultural backgrounds, using English as the basic language of communication?

Hayashi: It was extremely difficult as we had to first communicate our own religious views in order to communicate the conceptual themes. As each of us had our own religious views, be it Christian or Muslim, it was a challenge to communicate personal interpretations using only English. On the other hand, sometimes the team members would come over with a dictionary, asking - "Is this what you want to say?" - and try to meet me halfway. We would show each other stills or clips of scenes from other movies as a tool to communicate our creative visions.

it improves our work." So we would edit, seek advice from the instructors, and then try to carry out their advice, repeating this many times. We were a really good team.



Koguchi: I think Ms. Koike's team was somewhat diverse in terms of the production approach among students of different countries. What did you think about the teamwork?

Koike: It's true, there were differences in our ways of thinking. Some thought it better to decide on the composition first and do as planned. Others felt it better to incorporate as much as possible the things that were happening along the way. So, a considerable amount of time was spent discussing whether it was necessary to include what was happening at the moment and what effect it might have. As we moved forward, we would narrow the gap in thinking, and repeat the process as new ones emerged; that in itself was an extremely interesting experience.

Koguchi: How do you think the experience with this project will connect to your own future work?

Koike: There are many situations in which one has to make a case to others why a piece is necessary or why one wants to produce something. It was therefore an extremely good experience to practice such presentations, of convincing others with words, using English. I believe it will be an important tool for me in the future.

Ozaki: What I felt was that the desire to produce something, and to improve it, is shared by all, regardless of where they are from. I realized that the emotion which brings the most joy or interest for oneself is at the base of filmmaking, and that it is a universal emotion.

Hayashi: I'm currently making documentaries, and it is normal for each member of the crew to come to the process from a different starting point. That's why there is meaning in doing this through international exchanges with many different countries. I hope to continue valuing this feeling of connection when making something together.



Koguchi: Mr. Ozaki and Ms. Koike worked as directors in this year's program focusing on documentary production. While there were concerns about completing the projects in such a short period, their teams managed to shoot footages in areas that are hard to access, even for locals. I think their discussions on SNS before production were also very important.

Koike: I wanted to learn about a whole range of conditions and asked local students to conduct much research. They made all kinds of suggestions, like there's this person you might want to interview. Thanks to that we had a lot of materials before going on site.

Ozaki: We had also done the same, but everybody was too busy and for various reasons our subject changed on the first day of the program... so we changed the contents of our interviews on site.

Koguchi: We had the cooperation of local staff, including the teachers, and there was a tremendous commitment to constantly improving the film even at the finishing stage. We would first try something and then discuss what we saw... in that way, I think we were pursuing a very positive production process.

Ozaki: Everybody obviously was thinking: "Let's try this, if

Role of international exchange – from the perspective of film studies in Japan

Panelists: Ishizaka Kenji (Professor, Japan Institute of the Moving Image, Dean of Department of Film Studies), Tsuchida Tamaki (Lecturer, Waseda University School of Fundamental Science and Engineering), Watanabe Makoto (Professor, Nagoya University of Arts and Sciences, Dean of Department of Visual Media)

Watanabe: I would first like to ask about how this program began.

Ishizaka: It started when the Japan Foundation Asia Center was established in 2014 with an agreement to enable the exchange of the younger generation of filmmakers in Japan and Southeast Asia. For the first year in March 2015, the Japan Institute of the Moving Image (henceforth JIMI) hosted the program.

Tsuchida: For the first two years when the program took place in Japan, I thought very hard about what the Southeast Asian students should bring back home. We went to a Kyoto studio, watched "Pigs and Battleships" in order for them to learn about Japanese film history and industry, and had Professor Sato Tadao speak to them. It was a little too ambitious to make a film during their stay, so for the first year we didn't. Instead we spent half a day watching thesis films and other productions from students of the participating schools; the students enjoyed it as they wanted to view the films of other university students. The participating Thai university department was not one that taught filmmaking techniques, but the students were all making quite a lot of films.



Ishizaka: Everybody was filming a lot during their stay. Regardless of whether there was a production program or not, they were using small cameras to make travel journals and uploading them onto the internet. They were filming as if writing with a pen. So for someone who daily teaches students that you need to work out a step-by-step plan when making films, I remember wondering how I would fill this gap with their completely different approach.

Tsuchida: For those making film at art universities, like the Musashino Art University, I don't think there would be too much resistance to such an approach. But for places like JIMI, the style is quite different. Although that difference in itself is a good thing.

Ishizaka: Director (Brillante) Mendoza also takes a similar approach on site: running a small camera, with no lighting, with a small crew. And his films which were made like that

have been accepted onto the world's most prestigious stages of film, such as Cannes. So for one thing, it made me think about my own approach, not just those of the students. Another point, perhaps particularly with our university, is that we had been encouraging our Japanese students to go abroad for exchanges, but in the last two, three years the number of foreign students has surged. Since our school itself has become so international, with mixed teams, I have started asking myself what meaning there is to send Japanese students overseas. I am telling my students that professional film crews will become increasingly international.

Tsuchida: It is said that there is a shortage of assistants and production staff on Japanese film sets. I don't know if this is a good thing, but from the standards of average industries, it would not be so surprising if foreign workers were to fill these jobs. And foreign students are also coming to Japan to find work in the film industry. But in most cases, Japanese film and video production companies do not have positions available for foreign students, making the hurdle for them finding employment quite high.

Ishizaka: On the other hand, there are foreign students who want to start a business in Japan, and some have actually done so. Just like our bubble-era generation.

Tsuchida: In the second year when Professor Yasuoka (Takaharu) was an instructor, we had a pitching session of projects, as is done in JIMI's Ningen Sogo Kenkyu (human science) course. Through the presentations, students were to learn about building film production teams and selecting film themes. Although discussions tended to center around those good at speaking English, the presentation roles were well thought-out, and I believe the participants from that year are closely in touch with each other even today.

Ishizaka: And so in the third year, time was ripe for the program to move abroad, to the University of the Philippines.

Watanabe: Three students from Japan participated in the program in the Philippines. They were assigned the roles of art directors and directors, and each were doing their respective parts well. Hayashi Kenji (JIMI) who was directing seemed especially challenged in being more self-assertive, but as he made tremendous efforts to communicate, his personal growth was great. Developing as a human being, not just becoming a filmmaker, is one of the objectives of the (Japan Film School) Association. I feel this program was well-suited for achieving this educational goal.

Tsuchida: The best thing from the participants' evaluation of the program has been that, for every year, many say they

were able to learn how to negotiate among team members or to communicate one's thoughts to others. Essentially that is not something related to language or nationality. To be a little sarcastic, the fact that students enjoyed this aspect of the program could mean that this process is missing in their university curriculum. Or rather it is not as obvious for the students when they are in an environment they are used to, but it manifests itself when they join this kind of program.

Watanabe: Looking at the films completed this year, and perhaps because they were all documentaries, I get the impression that the Japanese students were engaging with the foreign students naturally, in a way completely different from the so-called traditions of Japanese filmmaking. They may have struggled if they had to think about structure and framework and capture something out of these abstractions, but many of the films produced were composed as a string of visual images, making them both aesthetically-driven and vivid. Perhaps it was good to select documentaries instead of drama.



Ishizaka: Applications for participating in this program must be written in English, and because of this we have not had a large number of applicants from our university. Yet, I think it was a fruitful experience for applicants like Mr. Hayashi and Mr. Ozaki Yuichi who did take on the challenge. Films can become great even when made under terrible conditions, or they could be boring even if the crew got along very well. I think in these respects this was an educational experience. When making a documentary, you might think all is going well with a subject who is answering unreservedly, but in fact you may have been completely misled. Or you may be refused an interview. Or the truth may be somewhere unspoken. It's all quite difficult.

Tsuchida: When the program took place in Japan, we welcomed Director Iguchi Nami and Director Edwin for a film screening workshop. It is said that Japan does not have education through film screening, but I felt that Southeast Asia was even more lacking in this respect. At universities in the US for example, film screening courses are required for credit. In Japan, filmmakers like Mr. Kore-eda Hirokazu and Mr. Suwa Nobuhiro do include screening in their classes, but still the amount of films that students watch is inadequate. I think the Association and all those who teach film need to

be more aware of this challenge of connecting the "making" and the "viewing" of films.

Watanabe: At the AFI (American Film Institute), there is a screening every Friday. It is open to the public for free and families may come watch; at the same time, there will be, for example, an explanation of the French New Wave (La Nouvelle Vague) at the screening. Students all looked forward to these screenings and would go to them in the evenings even if they were in the middle of production.

Tsuchida: The process of describing a film with words is necessary for filmmaking. One has to use one's head in a way different from just mindlessly watching a film, so I think the students enjoyed the screening workshop.

Ishizaka: After the Philippines, production took place the following year in Japan. What do you think were the challenges and benefits of hosting the program in Japan?

Tsuchida: That year we did not have a host institution for the whole program, so we had Professor Watanabe and Professor Koguchi Utako at the Musashino Art University to quickly prepare and provide instruction, but it was ambiguous as to what was going to be done and who was going to be responsible for instructing what. JIMI supported the post-production and took care of students late into the night. If there was an instructor who could not only oversee the film sets but also provide frequent advice on direction or on technical matters throughout the program, it may not be necessary to rely on one university. But then again it is difficult for just one or two teachers to be overseeing the students over this long period.

Ishizaka: Building a base camp is indeed an issue for this program. For a university to provide space over a certain period requires cooperation across faculties, and when other events are scheduled, they might have no choice but to refuse. When asked how many students are participating, or what the merit will be for the school, it's hard to give answers. But international exchanges are of that nature.



Watanabe: In that sense, in the Philippines, the university campus was a city in itself, so it was safe to film within the campus, making it an interesting environment. I guess there is no such university in Japan...[laughs]

Tsuchida: During the second year, the Japan Foundation intern students attended each of the teams as translators and guides. In the future, there is a possibility that students studying international exchange and foreign languages could participate and universities could cooperate in providing facilities.

Ishizaka: Are we going to continue this as international exchange or film exchange? Southeast Asian producers, especially the female producers around the same age as our students and blazing along on their careers, have tremendous negotiating skills. In Japan, even in the professional world, there is a great shortage of producers who can work internationally. Perhaps one way to overcome this handicap is to equip young and energetic teams with a language specialist. The second year, we saw the prototype model of such a team.

Tsuchida: In Japanese universities, in faculties of international relations or exchange, there are students who are skilled in languages and like films, as well as classes in which foreign countries are studied through film. But in these cases, films are used as a means of study, not as an object of study in itself. Also, in Japan there are many who wish to produce films, but I think that the rapport between these people and those who are actually making things on set are not necessarily so good. Those who make film should brush up their language skills, and those who wish to produce should come to love films... I think that is a very reasonable wish that we all share.

Ishizaka: Professor Watanabe has been teaching at the Busan Asian Film Academy as an instructor and the Busan Asian Film School for training producers was established two years ago. At this school, students and instructors come from all over Asia, and all instruction is in English. Although the process of writing scenarios may be unique to each country, the training of producers is a global thing. If the Japan Foundation takes initiative in the future, it would be wonderful to develop such a course.

Tsuchida: Looking to the future of Asia, are you thinking of perhaps a consortium – an institution which nurtures producers capable of developing cultural projects between Japan and the “outside”? Since existing ones tend to be driven by the logic of large corporations, I think it is important to have one that is firmly rooted in film culture. Many who have graduated would be grateful to have an opportunity to study once again if an organization like the Foundation can take the lead to create such a course. It has been said, since I was a student, that Japan is lacking in producers with international perspective and those who are able to read scripts. The situation hasn't changed much. And even if one studies film overseas, there is no market for short films in Japan and in many cases the route to finding a job in the film business is cut off. In that sense, Director Ishikawa Kei who studied in Poland is a unique case.

Ishizaka: That's the result of not just the universities but film industry itself not really demanding international perspective in training people. Unless that changes it would be difficult. The Japanese version of the “Ten Years” project (a Hong Kong, Japan, Thailand, and Taiwan joint production) supervised by Director Kore-eda connects short films co-produced by young directors. Perhaps the next stage should be something like that. On the other hand, the most frequent requests to JIMI from Asian countries concern how to write scenarios. Although short films are booming in Southeast Asia, the ability to develop scenarios out of short films into feature films is weak everywhere, so they need help from Japan. There may be strong demand from Southeast Asia for a workshop on scenario-writing, though that is quite a specialized area. Without limiting ourselves so much, what other possibilities can we think of next if we see film as a tool for deepening friendship?



Tsuchida: In the course I teach with Mr. Kore-eda at Waseda University, we spend one year making a film, but for half of it the students continuously make presentations. Above all, making a film is not just about expressing yourself, but being able to logically convince others and think through in detail what will be necessary in the script to make the film interesting. Even if the work does not, in the end, come to fruition, I think learning these skills are more important for students while they are in school and are not yet professionals.

I think we are, including this program, facing a transition phase. Looking forward, I believe there will be many more cases of films being made with Southeast Asia as a field, disregarding borders. In fact, some like Mr. Hayashi and Mr. Yoshida Daiju (JIMI) have participated in the program several times. In ten years or so, when they become directors or are in positions responsible for television and news projects, their accumulated network and experience will become invaluable. In Southeast Asia, young directors start their careers early; and so, they should have many opportunities to engage in various film projects, rather than just focusing on the domestic film market. They are most inspired and encouraged by their peers at their age. So it would be great if we can, in one way or another, bring the participants of this program together again on a regular basis.



...and Action! Asia
Participants

1



[Japan Institute of the Moving Image] Ando Shoji, Haraguchi Daiki, Kitsuki Kosho, Kondo Nozomi, Takemure Ayano, Uchida Jun, Yasuyama Takumi <Instructors> Ishizaka Kenji, Tsuchida Tamaki **[Jakarta Institute of the Arts]** Asaf Kharisma Putra Utama, Julita Pratiwi, Sabila Nurbayani <Instructor> Seno Gumira Adjidharma **[Silpakorn University]** Sattaya Janchana, Soraya Chiewchanhai, Suwanun Pohgudsai <Instructor> Sasawat Boonsri **[University of the Philippines Film Institute]** Antonne Rafael Santiago, Maria Margarita Mina, Rod-Michael Tumbaga <Instructor> Roehl Jamon **[Program Coordinators and Advisors]** Ishizaka Kenji, Tsuchida Tamaki



2

[Japan Institute of the Moving Image] Hayashi Kenji, Maruyama Sakutarō, Ueda Akari, Yonezawa Haruki, Yoshida Daiju <Instructors> Ishizaka Kenji, Tsuchida Tamaki, Yasuoka Takaharu **[Ho Chi Minh University of Stage and Cinema]** Ho Cat Nguyen, Nguyen Dieu Huyen, Nguyen Quoc Viet <Instructor> Nguyen Trung Phan **[Jakarta Institute of the Arts]** Ella Putri Maning, Erina Adeline Tandian, Julius Pandu Pratama Hijrianto <Instructor> Bambang Supriadi **[National University of Arts and Culture, Yangon]** Htun Tauk Moe Thu, Ko Ko Maung, Wadi Thet Htut <Instructor> Khin Htwe Nge **[Silpakorn University]** Khemruji Teerakawong, Pathompong Praesomboon, Siripat Nomruk <Instructor> Sasawat Boonsri **[University of the Philippines Film Institute]** Daniel Sunga Saniana, Jan Andrei Cobey, Mariah Christelle Reodica <Instructor> Sari Raissa Dalena **[Interns]** Kurita Hidemi, Ueda Mai, Yoshida Akari (Waseda University), Camilia Salsabilla, Suetsugu Satsuki (Ritsumeikan Asia Pacific University) **[Program Coordinators and Advisors]** Ishizaka Kenji, Shimada Ryuichi, Tsuchida Tamaki, Yasuoka Takaharu



4

[Japan Institute of the Moving Image] Kim Myoungyeon, Yoshida Daiju **[Kobe Design University]** Higashiyama Myumyu **[Musashino Art University]** Ashizawa Mayuko, Fujimoto Sho, Hirose Moeri **[Tohoku University of Art and Design]** Sasaki Akane **[Waseda University]** Horikawa Kyohei, Kusama Ryota **[National Institute of Fine Arts (Laos)]** Phouththanome Keopaseuth, Xayaveth Keovilay, Wravong Phrachanh <Instructor> Souliya Phoumivong **[Suan Sunandha Rajabhat University]** Jirakan Sakunee, Sarun Kositsukjaroen, Witthayoot Ponpraserd <Instructor> Teerapong Serisamran **[TPD Centre]** Nguyen Diep Thuy Anh, Nguyen Le Hoang Viet, Tran Huu Thanh <Instructor> Do Quoc Trung **[Universiti Malaysia Sarawak]** Kasmirul Iqmal Bin Noruden, Herald Nyumbang Anak Nyulim, Syahnur Asyikin Kee Charles <Instructor> Yow Chong Lee **[Program Coordinators and Advisors]** Ishizaka Kenji, Koguchi Utako, Misawa Takuya, Tsuchida Tamaki, Watanabe Makoto

3



[University of the Philippines Film Institute] Brainard Bill Barrinuevo, Katrina May Banaag, Lorenzo Miguel Hilario <Instructor> Sari Raissa Dalena **[Ateneo De Manila University]** John Peter Chua <Instructor> Jose Angelo Supangco **[De La Salle-College of St. Benilde]** Alphonzo Climaco Alegrado, Gilan Paolo Ilagan, Katrina Ysabel Villarosa <Instructor> Kay Donato **[Bangkok University]** Atthawut Intagoon, Supakit Sonsee, Tin Chanabangkaew <Instructor> Nuntanat Duangtisarn **[Jogja Film Academy]** Egha Muhammad Harismina, Evan Secunda, Herry Setyadi <Instructor> Yusmita Akhirul Latif **[Universiti Malaysia Sarawak]** Anthony Salen Ngau, Nehemiah Yap Jia Sheng, Nur Ikmar Bin Sarbini <Instructor> Yow Chong Lee **[Japan Institute of the Moving Image]** Hayashi Kenji **[Tohoku University of Art and Design]** Fukuda Kento **[Waseda University]** Ishii Koichiro **[Nagoya University of Arts and Science]** Watanabe Makoto (Instructor) **[Musashino Art University]** Koguchi Utako (Instructor) **[Program Coordinators and Advisors]** Sari Raissa Dalena, Ichō Pascual, Elaine Alvarez, Maricris F. Madara (UPFI) **[Cooperators]** Jose Angelo Supangco (Ateneo de Manila U), Kay Donato (DLS-College of St. Benilde)

5



[Jakarta Institute of the Arts] Achmad Abdul Toyib, Bagaditya Ganetha, Fadhilah Khairani, Herry Bhaskara, Luqman Hakim, M. Farhan Ananda, Paula Nanlohy, Putri Ahimsa Ibrahim <Instructors> Devina Sofiyanti, Ali Musthafa Khairi, Ignasius Loyola, Arly Yanatri Zainsty **[National University of Arts and Culture, Yangon]** Hein Thura, Htet Zin Thein, Myo Thar Khin <Instructor> Khin Htwe Nge **[The University of the Philippines Film Institute]** John Aaron Alsol, Kervin Angelo Quieta, Sophia Marie Isip <Instructor> Bryan Taon Quesada **[TPD Centre]** Ho Thanh Thao, Nguyen Duy Thanh, Tran Thanh Van <Instructor> Do Quoc Trung **[Japan Institute of the Moving Image]** Ozaki Yuichi **[Musashino Art University]** Koike Miki, Hirose Moeri <Instructor> Koguchi Utako **[Tohoku University of Art and Design]** Kawasaki Taro **[Student Volunteer Staffs]** Carine Nabila, Eileena Julinda Lyana, Mario Ewansya, Muhammad Abdillah Farhan **[Program Coordinators and Advisors]** Suryana Paramita, Suzen HR. Tobing (IKJ)

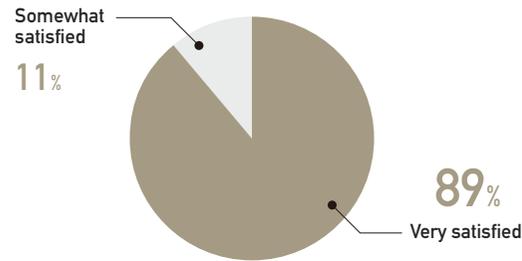
Special Thanks to the all staffs and cooperators!

VOICES

Feedback from Participants

Survey Period: 2016-2019 (#2-#5) *After each program
Number of Answers: 94 (Japan:20, Southeast Asian countries:74)

Q. How did you find this exchange program overall?



Q. What was the most challenging part of the short-film/film plot co-creation?

Each participant had different level of motivation for this project, so it was very difficult to lead it to the same level as a team. (#2 participant/JAPAN)

The most difficult part was the initial stage of pre-production when we decided the storyline. Some members found the original story was too thin, so it took us quite some time to discuss on how we could incite a conflict in the script and give the story more depth. (#3 participant/MALAYSIA)

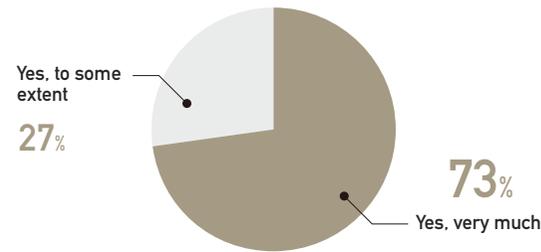
Diverse opinions made us hard to compromise at some points of editing part. Also there were a lot of moments to talk about sensitive matters so it was hard to communicate. (#3 participant/JAPAN)

It is "time" because Japanese focus on time management. It took so much energy to make it in limited time but that made me feel more responsibility for fulfilling my part. (#4 participant/THAILAND)

It was difficult to convey my thoughts correctly and also understand other's thoughts correctly. Information sharing is the most difficult part in co-working and I think this challenge will stick with me from here on out. (#4 participant/JAPAN)

The time constraint was the biggest challenge considering that we worked on a documentary film which you really have to know your subjects. Despite being given a few weeks to meet online with my team prior to the exchange program, it was a different thing to finally meet in the flesh and develop camaraderie. (#5 participant/PHILIPPINES)

Q. Did this program help deepen understanding of other Asian culture, customs, and way of thinking?



Q. What was the best part of the short-film/film plot co-creation?

It involved a lot of coordination and brain storming with the other students and although I really had a hard time with it I believe that breaking language barriers was one of the main objectives of this program. After all, film as an audiovisual medium is a universal language and this program just proved that point. (#2 participant/PHILIPPINES)

The best part was to co-create a film with students from different cultural background. It was eye-opening that students from other countries approach very logically and focus very carefully on "Why?", whereas Japanese students tend to make films sensuously, and I thought that sense is very important. Their passion for filmmaking empowered my vitality. (#3 participant/JAPAN)

I found the process of the script development very interesting. The difference of religious background and film culture brought us many discussions and they were very meaningful for me. (#3 participant/JAPAN)

All of the process was excellent, but the most exciting moment was when we came to solve a problem. We cannot be egocentric, and sometimes we struggled in expressing something in a right way in English. Those experiences made me grow up. Also we had to speak in front of many people at the presentation which made me more confident. (#3 participant/INDONESIA)

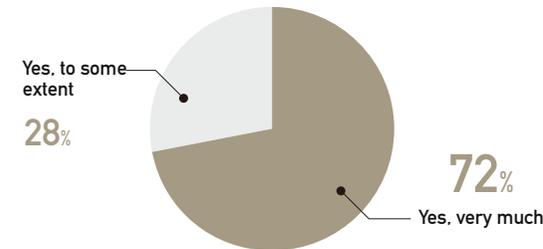
I've learned so many things about films by just talking about the film with other students. This experience not only opened my eyes about films but also taught me how to improve my identity. I think this program drove me to create more arts in films. (#3 participant/MALAYSIA)

The short and limited time brought us a certain creation, and I think it helped us foster ability to make a quick decision and quick judgement, and learn how to cooperate with others. (#4 participant/JAPAN)

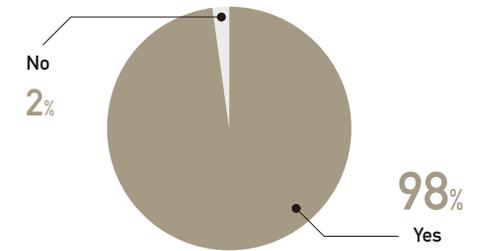
This program gave me courage to speak in English even I could not speak well. Through conversation with students from other countries, I felt warmth and different tension that I could not feel from Japanese. I learned a lot from them. (#4 participant/JAPAN)

The best part was the development steps when we worked on creating good structure for the film with my team before the production. Although we were in distance in different countries, the communication really helped the creation. (#5 participant/INDONESIA)

Q. Did this program help you deepen exchanges and networking among other countries' students and teachers?



Q. Would you like to make films with filmmakers from other countries in the future?



Through this program I have gained a lot of new and interesting viewpoints and insights from cultures not so different from my own. Thus, I am driven to utilize this sense of community and common understanding to make films of unique perspective through collaboration with other Asian filmmakers. (#2 Participant/PHILIPPINES)

Friends I spent together this ten-day program are now my fellows who know favors, good points and bad points each other. Now we are showing our past works to each other through SNS and other tools, and even sharing about current projects. I wish I could do filmmaking again with these fellows who have common vision but next in a longer term. (#3 participant/JAPAN)

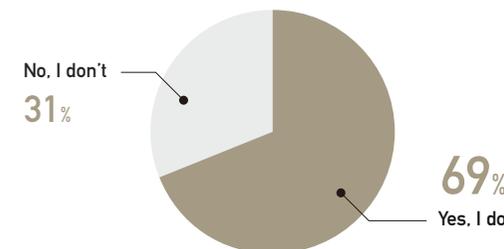
Follow-up Survey

Survey Period: June 11 – July 31, 2018 Target: #1-#4 Participant
Number of Answers: 44 (Japan [J]:11, Southeast Asian countries [SEA]:33)

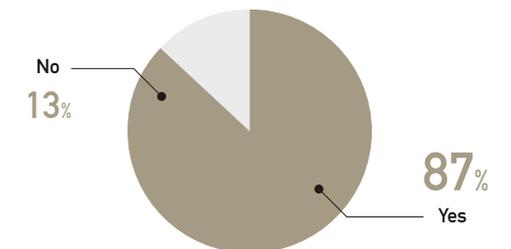
Q. Do you currently work in Film/TV/movie industry?

(Only for graduates)

*Among 18 person who answered "YES", 13 person is Freelance worker (J:1, SEA:12) and 5 person is Office worker (J:4, SEA:1)



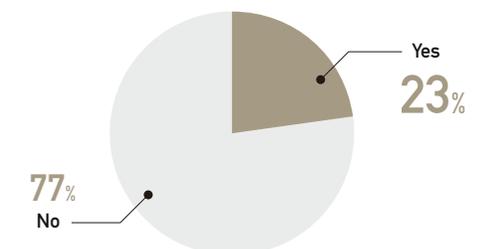
Q. Do you still communicate with other participants/participating institutions?



Q. Have you participated in any international film co-production or film project after your participation to this program?

cf.

Fukuoka Film Forum (Film co-production of "Nakyung and Kinukawa"), Production assistant of "The Man From the sea" (2017, Dir: Fukada Koji), Short film production under the Thailand International Film Destination Festival and etc.



The Japan Foundation Asia Center



The Japan Foundation is Japan's principal independent administrative institution dedicated to carrying out cultural exchange initiatives throughout the world. The Asia Center, established in April 2014, is a division within the Foundation that conducts and supports collaborative initiatives with its Asian—primarily ASEAN—counterparts. Through interacting and working together in Japanese-language education, arts and culture, sports, and grassroots and intellectual exchange, the Asia Center aspires to develop the sense of kinship and coexistence as neighboring inhabitants of Asia.

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