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Interview: Founder of the Centre for Content Promotion: "Net neutrality is an idealistic and important ideal to have."

MARCH 14, 2014

#CONTENT, #INTERVIEW, #ISPS, #NET NEUTRALITY

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Isa Seow, is the founder of the Centre for Content Promotion and a senior academic at the Republic Polytechnic school of technology and the arts, Singapore and is taking part in a 'Keynote Super Session' called "Can Service Providers both Protect Revenue and Provide the Content and

PUBLISHED BY

Benny Har-Even



I am a senior content producer for Informa Telecoms & Media producing editorial for the LTE and Broadband series of conferences.

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Isa Seow, is the founder of the Centre for Content Promotion and a senior academic at the Republic Polytechnic school of technology and the arts, Singapore and is taking part in a 'Keynote Super Session' called "Can Service Providers both Protect Revenue and Provide the Content and Services Users Demand." This will take place at the close of Day Two of the [Broadband Asia conference](#), taking place on the 29th-30th April 2014 at the Suntec, Singapore.

Here he discusses the challenges of Internet providers getting involved in content, the fate of net neutrality and defends the use of DRM.

What are the primary concerns you believe ISPs are facing in terms of creating revenue from delivering content?

Good quality, high-value content requires large investment, and telcos and ISPs may or may not have attempted to go fully into such investments.

ISPs could theoretically create their own content, but the reality is that telcos and ISPs are not content people. Companies in the entertainment field spend millions thinking about, developing and distributing excellent content, but then that is their core business.

The reality is ISPs need to deliver interesting and entertaining content but this is not cheap and sometimes is at odds with delivering bandwidth. With Hollywood or high-value content, the business model is different and there are well established methods and business models.



Benny Har-Even

I am a senior content producer for Informa Telecoms & Media producing editorial for the LTE and Broadband series of conferences. This is a blog where I will be commenting on the latest developments in the LTE world. [View all posts by Benny Har-Even](#)

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How to sell online is less clear because of piracy and other reasons. For example: the Advanced Access Content System (AACCS) and Content Scramble System (CSS) models provided Hollywood with a third-party beneficiary right – the Internet, however, does not.

The platforms are also shifting. IPTV? Mobile? iPads? There needs to be a large volume of releases so it's worthwhile for studios to license content to ISPs.

The words I hear from technology people sometimes are, "isn't content free?" – to which the response is, "Well, no! Is anything free?"

I have attended conferences in China, India, Singapore and elsewhere – all over Asia where you'll find misunderstanding regarding content. Good content that's considered high-value, and time sensitive is seldom free. Even with free-to-air TV, content is being paid for. A device manufacturer who just manufactures a new mobile TV screen in China would think FTA TV should be free for my audiences.

From the artist's point of view, the artist has the right to put things out for free if they want, but also to charge when they wish also. There is a perception that musicians can make music cheaply these days (e.g. "you don't have to buy expensive equipment to sing a song on a guitar." – but what about the guy who spent USD\$100 million investing in a film? There are various types of content and we cannot lump them all up and decide they are all free.

The business model is through selling per-copy, per-device, per-telco/territory, per-view or rarely, for advertising eye balls/clicks.

What makes it more complicated is the type of content. All forms of content have different business models. Music, is not only sold per copy, it is now based on subscription online (like a buffet) or royalty based. Games are mostly freemium. So in delivering content, ISPs have many challenges in understanding the various forms of content.

Coming to the ISP problem, the challenge is investing in high value content and having the business geared towards content. I believe one complication is that ISPs are the ones that provide the bandwidth – the pipes.

If, or when, they start to deliver content, this complicates some of the current regulatory protections they enjoy as infrastructure/internet providers. Can they continue to be protected from the legal responsibilities that come with delivering content?



The Broadband Asia conference is taking place on the 29th-30th April 2014 at the Suntec, Singapore. [Click here to download a brochure.](#)

Is net neutrality an idealistic but ultimately impractical concept?

For the reasons above, it would be a concern to think that ISPs could decide between the importance of certain types of traffic, as that could move into pretty subjective areas. If I deliver the pipes and also the content, I would most naturally like my own content better, actions that customers and regulators might question.

Net neutrality is an idealistic and important ideal to have. The long-term complications could be worse say if ISPs start to charge according to the type of content you download from the Internet, or if countries start to charge based on how much copyrighted materials are passing through borders, for balance of trade payments. People will need understanding of why such and such content cost more. What bandwidth costs what? It could get complicated.

What would you say is the biggest change that technology has made over the last five years to delivering content?

The biggest change is from Internet and social media and how it's been accepted by the young and talented. The Internet is still making waves and changing how content is delivered. It's really a disruptive technology. For content owners, the Internet brings the possibility of delivering content directly to consumers, or across borders, or via social networks.

Is DRM a blunt and ineffective tool? Is providing better value to consumers not a better approach?

The fact is Digital Rights Management (DRM) is everywhere. It enables different business models such as 'watch once', 'download to watch', and 'streaming'. All these models deploy DRM so it has a role despite its reputation.

It enables different business models without any hassle to the consumer. Content would be more expensive without necessary rights data and security provided by DRM. Sure it can be hacked but for most normal people it's a simple system which works.

Content people have a choice in how they release their content – as free, charged, per-copy, per-device etc. That is the reality. So DRM helps content owners customise their offerings. This is not so much different from telcos and ISPs customising their packages for consumers.

Nobody should force musicians to release their music for free, as an example. Similarly major film companies do not wish to give it free. They have the right to sell it the way they want and DRM helps with whatever business model they want to choose.

What are you most looking forward to regarding the Broadband Asia conference?

I am looking forward to meeting important people from telcos and ISPs – the technologists and TV-technology folks dealing with change in the industry. Content is a major factor all technologists have to manage today.

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Isa Seow

Founder, Centre for Content Promotion (CCP)

Isa Seow is both an artiste and technologist. Isa's professional life began in Infocomm Policy for the Government of Singapore in the year 2000. There he represented Singapore at the Association of South East Asian Nations (ASEAN) telecommunications policy negotiations. In 2003 he was recruited by the United Nations to serve in Kuala Lumpur as its Specialist in technology and policy. At the UN, Isa worked with governments in Asia Pacific on subjects related to telecommunications, policy and Internet access.

More recently, he held the position of Director of Technology Initiatives at the Motion Picture Association of America (MPAA) from 2006 to 2009/11. At the MPAA Seow was instrumental in the formation of the Centre for Content Promotion which is a consortium of companies dedicated to the secure delivery of movies and TV.

As an academic he has expertise in the following

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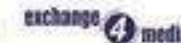
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Isa Seow

Consultant, and Director

Centre for Content Promotion (CCP)

Isa Seow is an entrepreneur and Internet policy specialist. He has represented the United Nations, and the MPAA where he formulated regional strategies for content protection on behalf of 6 Hollywood studios. As a teenager in the 90's he recorded several albums and was regarded a musical prodigy in the press. Isa holds degrees from Harvard University and Cambridge University, UK.

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Is Technology the Answer to Content Protection in the Digital Era?

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Is Technology the Answer to Content Protection in the Digital Era?

Published: February 03, 2009 in Knowledge@SMU

Isa Seow is director of Technology Initiatives, Asia Pacific, of the Motion Picture Association (MPA), responsible for testing technology and formulating strategies to protect the content of MPA members in the region. He is also director for Asia Pacific's first Centre for Content Protection. Before joining the MPA, Seow served in the United Nations Development Programme (UNDP) for two terms where he developed strategic technology projects, policy frameworks and managed technology R&D initiatives. He has taught undergraduate courses in ICT Policy and Regulation at the National University of Singapore (NUS) since 2004.

Seow spoke recently on "Technology for Content Protection in the Digital Era" at a Wee Kim Wee Centre-sponsored talk at the Singapore Management University. According to Seow, content owners have to walk a fine line between meeting the expectations and needs of consumers while, at the same time, protecting their content from piracy and maximising the profitability of their products.

Multiple Delivery Modes

With the pervasiveness of a multitude of interoperable content delivery platforms available to consumers, it is a real challenge for content owners to decide how best to deliver content such as movies and music to their consumers. Conventional video cassette tape production, printing, packaging and delivery have given way to videotape content which can be transferred to a computer, turned it into a digital movie file and shared on the Internet with millions of other users.

Consumers today can watch movies on portable devices such as mobile phones and media players such as the iPod, on DVDs, computers and high-definition television. Each individual platform has its own content protection systems in place, and yet they are easily circumvented by enthusiasts who might believe falsely that the content is theirs to do with as they please. Consumers fail to realise that they are only licensees and that moving content from platform to platform is illegal, emphasised Seow. Other delivery platforms such as satellite, cable television, Internet Protocol television, web based downloads and peer-to-peer networks are hard to police once content is captured, especially on a digital platform such as a computer.

Content owners like Sony, Buena Vista, Universal, Paramount, Warner Brothers and 20th Century Fox are the members of the Motion Picture Association (MPA), formed in 1945 in the post World War II era to place American films in the world market. It was also formed to counter protectionism against the import of American films into other countries. With hundreds of millions of dollars invested over the years in franchises such as Paramount's *Star Trek* or *Indiana Jones*, it comes as no surprise that the MPA is on the cutting edge of content protection technologies.

Extent of Content Piracy

Seow cited a major survey undertaken by the MPA and LEK, a strategy consulting firm, which revealed that major US motion picture studios lost US\$6.1 billion to piracy worldwide in 2005. Of these losses, 80% resulted from piracy outside of the US, and 20% from piracy within the US. About 62% percent of the losses came from the piracy of hard goods such as DVDs, while 38% was through the Internet. Piracy rates (calculated as legitimate revenue plus estimated revenue lost to piracy in each market) are highest in China (90%), Russia (79%) and Thailand (79%).

The MPA facilitates discussions and represent the copyright interests of the owners. Essentially, rights information needs to flow from one device and platform to the next so that the content is protected and the consumer gets the best value out of his purchase. With the explosion of the availability of various platforms and standards, one major issue is interoperability, said Seow. Consumers want to be able to watch movies at home, in their cars (for the kids), in their cruiser cabins, on the bus and so on. Content needs to move from one platform to another seamlessly, but what really gets in the way is misunderstanding between device manufacturers and content producers.

Evolution of Content Protection

Content protection involves an elaborate dance between the competing interests of content owners, consumers, the producers of content deliver systems and platforms and the owners of the technology devices, Seow explained. In an industry where only 4 in 10 movies makes a profit, it is in the interests of the content owners like movie studios to stretch the profitability of their products way beyond the theatrical release. Platforms like VHS (Video Home System), DVD and streaming over the Internet are some of the means content owners can continue having a revenue stream long after theatrical release.

In terms of revenue stream for a film release, the theatrical release only garners 15.7%, whereas the bulk of the revenue comes from home entertainment releases which enjoy a 47.1% share. Other segments include television releases (28%) and pay-to-view television (9.1%). A massive 84% of this revenue stream is home based. Television releases are normally paid for by corporate sponsors who use terrestrial television broadcasts to advertise.

Content protection makes sure that the right content is delivered in the right format, and cannot be easily replicated digitally or otherwise. For example, DVD uses a 40-bit scrambling system and comes with High Bandwidth Digital Content Protection (HDCP). Other formats such as High Definition DVD (HDDVD) and Blu-ray use conditional access, and have redistribution control in the form of a digital watermark that prevents content from being copied. This "watermark" is in the form of the audio soundtrack that accompanies any movie release. The system is smart enough to detect when a copy is being made and can proactively protect the content.


According to Seow, at its heart content protection is about access control. Content owners want consumers to have the correct access to their movies. "When this process is circumvented, revenue generation is compromised and this can significantly cut revenue," he commented.


New Media in Singapore

The role of new media is especially interesting as they can either augment but, sometimes, compete against the interests of content owners. As newer platforms and formats emerge, consumers will have an even greater choice as to what platform to invest in and which formats to stick to.

In the Singapore context, the intelligent Nation 2015 (iN2015) 10-year master plan to help the country realise the potential of infocomm over the next decade, is of major relevance. This inter-agency initiative aims at "being number one in the world in harnessing infocomm to add value to the economy and society; to realise a 2-fold increase in the value-add of the infocomm industry to S\$26 billion; to realise a 3-fold increase in infocomm export revenue to S\$60 billion; to create 80,000 additional jobs; to achieve 90% home broadband usage and to achieve 100% computer ownership in homes with school-going children." Two factors stand out: 90% home broadband usage and 100% computer ownership in homes with school age children.

The implications for the domestic market are huge in terms of IP television (television signals transmitted over the Internet) as well as the availability of technology for young people to immerse themselves in. There will also be a move toward High Definition Television, or HDTV, in an effort to release the broadcast spectrum for other uses and increase the national broadcast spectrum. Countries need to choose broadcast standards and formats and sometimes this isn't easy to coordinate. Work is being done on a broadcast standard for ASEAN where content can be made available across the region at lower costs to consumers, Seow explained. In the end, however, "different regions of the world can and will select different solutions to meet their needs," he said.

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Is Technology the Answer to Content Protection in the Digital Era?

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China DRM and TECHNOLOGY event

- From: ezy 1 <ezy174@xxxxxxxxxx>
- Date: Mon, 15 Mar 2010 21:27:03 -0700 (PDT)

Friends,

During CCBN week in Beijing in March there will be an important regional event regarding the digital distribution of movies and TV in China and for the Asia region. 85,000 broadcast professionals will be in Beijing at the time for various events. Below is your special invitation/rate to the special DFS session. Registration forms attached.

DIGITAL FUTURE SYMPOSIUM - BEIJING
Internet, New Media, TV and STANDARDS
March 24th Novotel Peace Beijing

MAJOR THEMES

1. Internet Distribution and New Media Business in China
2. Technology, Standards and Content Protection

OBJECTIVES

To provide a platform for content owners, studios, broadcasters, law firms, venture capitalists, online distributors, government and vendors to interact

To encourage new business models, partnerships, and solutions

To build relationships between China and foreign industries in this field

To address current and new issues in relation to security, convergence and the proliferation of new media

To discuss content protection platforms and technologies in China and internationally

To discuss government-industry cooperation and developments in relation to China and content delivery

THE DIGITAL FUTURE SYMPOSIUM is a highly successful event first launched in 2007 by the Centre for Content Protection Pte. Ltd. It attracts hundreds of key industry players in the field of content distribution and content protection annually. It has conducted successful events in Malaysia, Japan, China, India and Singapore.

亚太区内容保护中心主任Isa Seow

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亚太区内容保护中心主任Isa Seow(新加坡):国外版权保护现状

出处: 高清家电网 GQJD.NET 作者: 新闻资讯频道 日期: 2010-3-22 17:05:52

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SINGAPORE ANTI-PIRACY BODY CALLS ON BOLLYWOOD, IT FIRMS

NIVEDITA MOOKERJI | Sat, 21 Mar 2009-02:34am, New Delhi, dna

CCP initiates talks with Indian telcos, IT firms for membership.

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FIPS 140-2 Validated Encryption See How Enterprises Adopt The Cloud

Singapore-based Centre for Content Protection (CCP) is exploring membership possibilities in India to promote legal digital distribution of movies and to prevent piracy. "In India, the IT sector must get together with the film industry to curb movie piracy," CCP director (information technology) Isa Seow told DNA.

CCP has already initiated talks with telecom and IT companies based in India. "It will be really wonderful if we

find a connect between the Bangalore's IT companies and Bollywood people to better enable new consumer models," Seow said. CCP officials were in the capital for the Convergence India Summit.

CCP was set up more than a year ago, backed by the Media Development Authority of the Singapore government.

Watermarking and fingerprinting are among the methods used by the CCP to ensure lawful digital distribution of films and for anti-piracy operation.

Ultimately, film companies and TV firms want to reach out to as many people as possible, but at a nominal charge, Seow said.

"Our latest initiative is the proposal to work on the inter-operable home networking environment. So, if you get movies from your satellite, you can move it to your car, your second home, your mobile, wherever. Most of the time, you pay for one copy," Seow said. "When you buy a licensed digital copy, you can move it to whatever device you have." This move is meant to prevent illegal downloading of movies from the internet.

Pricing issues are handled by the Motion Pictures Association (MPA), which is one of the 22

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LA INDIA FILM COUNCIL FOSTERS THE NEED FOR INNOVATION ACROSS M&E PLATFORMS AT CII BIG PICTURE SUMMIT, 2013

Launching New Video Promoting Single Window Clearance

DELHI: The LA India Film Council is set to host a series of panel discussions led by industry thought leaders as a session co-partner at the Confederation of Indian Industry (CII) Big Picture Summit 2013 to be held from September 13- 14, 2013 at The Taj Palace, New Delhi.

Setup in 2010 by a Joint Declaration between the City of Los Angeles and the Indian Film Industry, the Council continues to provide new platforms to foster knowledge exchange and partnerships between stakeholders in the U.S and India media and entertainment industries.

The Indian film industry celebrated the centennial of Indian cinema in 2012 and reached revenues of around INR 110 billion¹(USD 1.8 billion) . There is an increasing need for innovation in the media and entertainment industry supported by Government policies and knowledge exchange by industry thought leaders. The LA India Film Council will support key panel discussions on multi screen migration, evolving content concepts and the much awaited final execution of the 'Single Window Clearance' system in India at the CII's annual M&E Summit.

The sessions will feature some of the best creative and business minds in the industry - Sudhanshu Vats - Group CEO, Viacom 18 Media Pvt Ltd, Isa Seow - Senior Academic, Republic Polytechnic and Founder, Centre for Content Promotion (CCP), Singapore; Ajit Andhare - COO, Viacom 18 Motion Pictures; Sanford Panitch - President, Fox International Productions; Siddharth Roy Kapur - Managing Director, Studios- Disney UTV; Shoojit Sircar, - Director; Nirupama Kotru - Director, Films, Ministry of Information & Broadcasting; and Uday Singh, Managing Director, MPDA (India).

¹ E&Y Report : Roadmap For Single Window Clearance For Film Production in India – A Prelude

Isa Seow, Senior Academic, Republic Polytechnic and CCP Founder, who will be speaking in the panel discussion 'Content Everywhere: Addressing Multi – Screen Migration' said, "As content delivery systems continue to evolve in the digital world, Technological Protection Measures supported by robust legislative policies become very pertinent to weed out content theft. Monetizing digital content successfully will require business models which sustain with the changing preferences of the consumer and innovations in technology, while providing enhanced entertainment supported by new aspects of digital distribution."

In 2012, a number of films grossed more than INR 1 billion (USD 18 million) at the box office with a diverse range of films both in terms of budget and subjects achieving success at the box office.² Evolving concepts in content creation and the need for a single window clearance system in India will drive revenues in the future.

" The rising demand for professionally made films that are rich in content is leading to successful business models for a wide range of well told 'culture' stories in India. In the international market Indian films are doing well, not only in the diaspora market but also in the non - diaspora market. As Indian filmmakers graduate from telling good culture stories to good universal stories they will be on the lookout to adopt best in class technology and hiring global talent to serve the audience expectations in India and internationally. It is here that a strong collaboration with the Los Angeles India Film Council and the MPA should reap benefits for the industry", said Sudhanshu Vats, Group CEO at Viacom 18 Media Private Ltd.

Countries including Australia, New Zealand, The Maldives, Sri Lanka and Thailand offer a one-stop shop for film crews to obtain all permissions to shoot anywhere in the country. However, in India, depending upon the script of the film, the area and location of shooting, a filmmaker has to go through a time consuming process of obtaining permissions from a multitude of Government run departments at city and state levels before shooting their film. This deters film producers from choosing to film in multiple locations, leads to unnecessary delays in the film production schedule, and increases production costs. The ongoing efforts by the Ministry of Information and Broadcasting to introduce a single window clearance model will provide a perfect solution to promote India as a global filming and tourism destination.

Uday Singh - Managing Director, MPDA India who will be on the panel on 'Indian Cinema's Date with the Red Carpet' said, "The Government needs to implement a three-pronged plan – Simplify, Incentivize and Promote' to encourage film production in the country. There is a need to establish an institutional system whereby the Centre and the States can work on speedy script, visa and location clearances. This needs to be backed by attractive fiscal incentives which encourage international productions to shoot films in India which will in

² E&Y Report : Roadmap For Single Window Clearance For Film Production in India – A Prelude

turn boost the tourism industry, generate employment and tax revenues and improve skill levels.”

The LA India Council will be launching a new video on the ‘Roadmap to implement a single window clearance mechanism in India’ at the CII Big Picture Summit. In the past, the Council has released two pertinent reports on the subject: ‘The Roadmap for Single Window Clearance for Film Production in India – A Prelude’ and ‘Film Industry in India – New Horizons’ by Ernst & Young. The reports can be downloaded here:

http://www.laindiafilmcouncil.org/reports/eny_report4.pdf

http://www.laindiafilmcouncil.org/reports/film_industry_in_india_new_horizons.pdf

###

About The LA India Film Council: Established in November of 2010 by a Joint Declaration between the City of Los Angeles and the Indian Film Industry, the Los Angeles India Film Council was formed to facilitate and strengthen motion picture production, distribution, technology, content protection, and commercial cooperation between the two communities. The current Governing Council members are: Film Federation Of India, Film and Television Producers Guild of India, National Film Development Corporation, Federation of Indian Chambers of Commerce and Industry, AP Film Chambers, California Film Commission, LA Mayor's Office, MovieLabs, Technicolor India, DQ Entertainment, Reliance MediaWorks, Prime Focus, Peter Law Group, Whistling Woods International, Film and Television Institute of India, University of Southern California- School of Cinematic Arts, UCLA School of Theater, Film and Television and Motion Picture Dist. Association (India) Pvt. Ltd. For more information, please visit: www.laindiafilmcouncil.org.

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About The MPDA: The Motion Picture Dist. Association (India) Pvt. Ltd. (MPDA) is a wholly owned local office of the Motion Picture Association, and represents the interests of the American motion picture industry in India. MPDA works closely with local industry, government, law enforcement authorities and educational institutions to promote and protect the Indian film and television industry. For more information, please visit: www.mpa-india.org.

###

About The MPA: PROMOTING & PROTECTING SCREEN COMMUNITIES IN ASIA PACIFIC
The Motion Picture Association (MPA) and the Motion Picture Association International (MPA-I) represent the interests of the six international producers and distributors of filmed entertainment. To do so, they promote and protect the intellectual property rights of these companies and conduct public awareness programs to highlight to movie fans around the world the importance of content protection. These activities have helped to transform

entire markets benefiting film and television industries in each country including foreign and local filmmakers alike. The organizations act on behalf of the members of the Motion Picture Association of America, Inc. (MPAA) which include; Paramount Pictures Corporation; Sony Pictures Entertainment Inc.; Twentieth Century Fox Film Corporation; Universal City Studios LLC; Walt Disney Studios Motion Pictures; and Warner Bros. Entertainment Inc. The MPA and the MPA-I have worldwide operations which are directed from their head offices in Los Angeles and Washington, D.C. and overseen in the Asia Pacific by a team based in Singapore.

For more information, contact:

Lohita Sujith
Director, Corporate Communications
Motion Picture Dist. Association (India)
Email: lohita_sujith@mpaa-india.org

Centre for Content Protection Locates Office in Singapore

December 3, 2007 / In News & Information / by Administrator

Centre's key goals are to invite technology and media companies in the Asia Pacific region to share knowledge for digital content protection

Singapore - November 28, 2007 - Today, Asia-Pacific's first Centre for Content Protection (CCP) was officially launched at the Digital Future Symposium held in conjunction with the Asia Television Forum at the Shangri-La Hotel, Singapore. The CCP's key objectives are to be a clearinghouse and resource centre for information related to all aspects of digital distribution and content protection covering resource information for the Asia Pacific region.

"Singapore was chosen to host the Centre because of its strong commitment to the protection of intellectual property as well as its dedicated embrace and implementation of pro-active policies to promote media related industries. Content protection is unquestionably a critical requirement for the continued development of a lively, creative media and entertainment industry in Singapore" said Frank Rittman, one of the founding Directors of the CCP. "Although the Centre will be fully regional in its application, the support and encouragement for the initiative by so many of our colleagues within both the private and public sectors here convinced us Singapore was the place to operate from," Rittman added.

Chief Executive Officer of the Media Development Authority of Singapore (MDA), Dr Christopher Chia, said: "Singapore is pleased to be selected as the hub for digital media education and content protection in Asia. The move underscores our strengths as a Global Media City, our respect for content management as well as our efforts in exploring new Interactive Digital Media technologies to fast-track our media industry forward in an increasingly converged world. As a secure hub for media content, Singapore will continue to encourage initiatives to promote Intellectual Property protection in Asia and beyond."

"Movie studios and television broadcasters are highly motivated to meet the dynamic demands of the entertainment consuming public—an increasingly large, disparate, and demanding audience. Consumers receive content through an ever-increasing number of paths and wish to enjoy it on an ever-increasing variety of devices - this challenges industry to provide technological solutions to deliver and protect content in a flexible, consumer-friendly, interoperable manner. We hope that the Centre for Content Protection can be a resource that helps the relevant industries meet and exceed consumer expectations," said Jim Williams, Senior Vice President and Chief Technology Officer, Motion Picture Association of America.

The over-arching goals for the Centre are to expand consumer viewing choices by promoting technological measures that permit secure distribution of digital television; educating the public on the "digital transition"; and supporting technical solutions for legal downloads, home networking and remote access. The CCP will also discuss anti-piracy technological solutions where members within the organization can network and share knowledge on content protection and expand outreach programs within the region.

The CCP will first have an online offering of core services it provides to all members in its first year. Further it will produce electronic materials, white papers, create networking channels for its members, and hold events and conferences. The Directors will also seek to finalise its Primary Advisory Committee, comprised of content and technology-related entities, which will lead the organization.

"More sophisticated content security is becoming essential in Asia Pacific to help fuel the content creation and broadcast industry," said Steve Oetegenn, chief sales and marketing officer, Verimatrix. "With accepted standards in place, content owners gain confidence, innovative business models are launched and consumers gain access to high-quality content when, how and where they want it.



TV 2.0 Comes to Asia – CCP's post-DFS release

December 30, 2008 / in News & Information / by Site Manager

TV 2.0 COMES TO ASIA

Industry Executives Demonstrate Commitment to Developing Technologies and Standards that

Secure Digital Content with Domain Control

Singapore – December 11, 2008 – Today, the Centre for Content Protection (CCP) announced that more than 200 executives participated in the second annual Digital Future Symposium, an anchor event of the Asia Television Forum co-organized by the CCP and the Motion Picture Association (MPA). Themed “This Business of Content Protection: Movers, Shakers and Direction-Makers,” the event was attended by content owners, producers, media and technology professionals who are working to establish common standards that will allow consumers easy access to television programs and movies whenever and wherever they want them. The Symposium showcased a vision for “TV 2.0” that will, for example, use the PC as a “jukebox” where content can be stored so that people can view it using different devices belonging to one authorized domain as specified by the usage rights associated with it.

“With the current advances in technologies and standards like Content Protection and Copy Management (CPCM), the business of content protection is becoming more and more about ‘domain’ control, which refers to a physical space like the home,” said Mr. Isa Seow, Technology Director for the CCP. “The conversations at this year’s Symposium clearly showed that the region’s digital entertainment industry is moving in a direction to give people more of what they want while protecting and fueling creativity as well as driving new revenue streams.”

Amongst the highlights of this year’s Symposium was a live demonstration by Fastcom Technology of how consumers can enjoy access to content over multiple devices in their home or in multiple locations within an authorized domain, making it easy for that content to be shown simultaneously on a controlled number of screens, or recorded and then shown at a later time on multiple devices.

“Asian audiences are looking for new ways to enjoy entertainment offerings, and their future-looking attitudes may be key to the acceptance of home networking solutions,” said Mr. Fabrice

Moscheni, Managing Director, Fastcom Technology. “I really see Asia as setting the pace for the rest of the world.”

About the Centre for Content Protection

Established in 2007, The Centre for Content Protection (CCP) is a consortium of industry stakeholders dedicated to the advancement of secure media distribution. Serving as a neutral clearinghouse for information on standards and innovation, the CCP works to identify and promote effective technological solutions that meet consumer demand for anywhere, anytime access to compelling entertainment programs. Specifically, the Centre promotes the research, awareness and implementation of technological solutions that protect content in both analogue and digital environments. For more information about CCP and DFS 2008, please visit: www.contentprotection.net



DIGITAL FUTURE SYMPOSIUM 2008

September 15, 2008 / In News & Information / by Administrator

This Business of Content Protection: Movers, Shakers, and Direction Makers

This symposium will provide an overview and analysis of key stakeholders' interests by focusing on the needs and expectation between content protection companies and their customers. Who are the relevant industry players, and what are they working on? What are their customers telling them, and what does all of it mean to ordinary consumers?

Join us for an afternoon of presentations, demonstrations, and interactive discussions involving some of the leading companies involved with secure delivery and distribution in cinemas, over the airwaves, and on the internet. Topic of discussion will explore the various technologies, applications (current and future), implementations and challenges related to content distribution and content protection. Meet some of the world's most innovative and relevant industry representatives and learn more about what they are doing.

Sessions:

1. Industry Overview
2. Recent Developments in China
3. Content Protection: Digital Watermarking and Fingerprinting
4. Technology Demonstrations

Venue:

Suntec Singapore, International Convention & Exhibition Centre,
1 Raffles Boulevard, Suntec City,
Singapore 039593

Time:

10 December 2008

A quick look at Last Years' DFS 2007:

http://www.contentprotection.net/index.php?option=com_content&task=view&id=27&Itemid=28

Attendance in the 2007 event was at maximum capacity of 130-150 persons last year. In the audience were technologists, regulators, content investors, and motion picture companies, among others. We expect significant attendance this year due to the impact of content recognition on our industry.

Please contact CCP if you request to speak in this event.



CCP 2008 Milestones

August 18, 2008 / In News & Information / by Site Manager

The Centre has achieved its 2007 milestones by launching its website, organising a successful annual conference at the Digital Future Symposium - which also served as the Centre's launch event - and by advancing its business plan, organisational structure and membership arrangements. The Centre's presence was further enhanced by participation in the ABU Content Protection Principles Workshop and the stocking of a number of research reports, primers and other resources on the Centre's website.

Successful highlights:

1. The Centre's Launch and Launch Event, November 2008 in Singapore
2. Jakarta Asia Pacific Economic Community (APEC) outreach on content protection principles.
3. The ABU Content Protection Workshop, March 2008, Kuala Lumpur
4. Networking and drinks ABU
5. Training Event, Broadcast Asia 2008 (confirmed and on-going)
6. First Primary Advisory Committee Members confirmed.
7. First members confirmed
8. Primers and research documents completed, including:
 - a. China Content Protection Report
 - b. DVB CPCM Paper - William Hioe
 - c. DRMs and Youth
 - d. Glossary of Abbreviations
 - e. Content Protection in Japan
 - f. HDTV
9. CCP Interns hired
10. Presentation to Time Warner Inc.
11. Disney's support in regard to Chairman of DVB CPCM

Work is well advanced on the Centre's 2008 milestones including the formation of a Primary Advisory Committee, membership building and, subject to sufficient funds being raised, establishing the Centre's secretariat and office. A number of events are also scheduled to continue building the Centre's presence, with the annual conference again scheduled to be held in Singapore in December 2008. Currently we have confirmed PAC memberships from MPAA, Home Box Office (HBO), Verimatrix Ltd., Toshiba Corp Japan, Walt Disney Pictures, Microsoft, and expect others to join in the coming months.

Primary Advisory Committee (PAC)

Archive for year: 2009



New Reference Document : Isa Seow's Presentation at China-US Forum

December 22, 2009 / in News & Information / by Site Manager

CCP's Managing Director, Isa Seow presented at the China - US Forum on Frontier & Hotspots of Copyright Protection over the Internet on 18 December 2009 in Beijing, China.

Here is his power point presentation. It can also be found on our Reference Document section.

http://www.contentprotection.net/index.php?option=com_docman&task=cat_view&gid=25&Itemid=27

[Read more →](#)

CONCLUSION OF MUSIC CONFERENCE AT THE ASIA TV FORUM, 2 DECEMBER 2009

December 2, 2009 / In Press release / by devccp

Event: Digital Future Series Conference at the Asia Television Forum

Theme: The Role of Music in Film and TV

Date: Dec 2

Location: Suntec City Convention Centre

Speakers included: Film producers and directors; Charles J. Sanders, Esq. Songwriters Guild of America; Nina Ossoff, songwriter; Mike Ellis, President and Managing Director, Motion Picture Association (MPA) – Asia Pacific; Li Qiankuan, Chairman of China Film Association and Head of the China Film Foundation; Dick Lee, composer; Frank Rittman, Regional Legal Counsel and Deputy Director of the MPA – Asia Pacific; Leong May Seey, Regional Dir (Asia), International Federation of the Phonographic Industry (IFPI); Michael Hosking, CEO, Midas Promotions; Yeo Chun Cheng, Chief Information Officer, MDA; Bernard Lanskey, Director, Yong Siew Toh Conservatory of Music; Isa Seow, Managing Director, Centre for Content Protection (CCP); Philip Wu, Executive Chairman of GRID MMS Pte Ltd; Allan Nicholls, Department of Graduate Film, Tisch Asia; Lim Sek, Chief Executive, Music and Movement (S) Pte Ltd

Attendance: 190 (minus 40 turned away for dresscode)

Main Findings

- Future of film, music and TV business largely intertwined
- Industry is affected by piracy and digital music transformations
- TV and films are potential channels for artists, but also among other channels such as live performances
- Singapore is young and has much room to grow in this space. Particularly, it will take awhile to stimulate music production in this stage of economic development
- Government to play a role to stimulate freedoms, funding and creativity, but cannot be expected to do everything

Summary

The Centre for Content Protection (CCP) conducted the Digital Future Seminar Series Dec 2 to engage the digital distribution industry at the Asia Television Forum (ATF) in Singapore.

"The DFS Series seminar was an opportune moment to discuss digital business models across the film, TV and music industries," says Isa Seow, Managing Director, Centre for Content Protection.

Speakers reiterated that paramount to the success of media industries is the role of music. "It is critical that musicians can earn income," said Mike Ellis, President, Motion Picture Association (MPA) Asia Pac. Music can help media industries to grow and vice versa. It costs USD \$200 million to make a movie, yet the majority of movies that go out are losing money. The challenge and opportunity lies in the fact that 16% of movie revenues come from cinema, and the remaining 84% from home entertainment. "Our collective futures depend on (our ability to adapt to)

Masterclass and Workshop with China Directors: Li Qiankuan and Xiao Guiyun

November 24, 2009 / In News & Information / by Site Manager

Masterclass and Workshop with China Directors:

Li Qiankuan (李前宽) and Xiao Guiyun (肖桂云)

3 December 2009, Asian Civilisations Museum, Ngee Ann Auditorium

Calling all established and aspiring local film-makers, writers and producers! Five times "Golden Rooster Award" winners, directors Li Qiankuan and Xiao Guiyun will be in Singapore this 3 December to share their expertise and experiences. Get a rare chance to meet these highly regarded directors from China face to face and learn the secrets about China films and film directing.

The couple's works include:

- "Chongqing Negotiations" (重庆谈判), 1993
- "The Lu Gou Qiao Incident" (七七事变), 1995
- "Century Dream" (世纪之梦), 1999
- "The Taiping Heavenly Kingdom" (太平天国), a TV series, 1999
- "The Star and The Sea" (星海), 2009
- "The Birth of New China" (开国大典), 1989

Who Are They?

Li Qiankuan and Xiao Guiyun, graduated, respectively, from the Beijing Film Academy's Department of Fine Art and the Department of Directing. Li Qiankuan as the Chairman of the China Film Association and head of the China Film Foundation, and Xiao Guiyun, as a member of China's National Film Approval Board, have made great contributions to the development of Chinese films.

Li is also the President of the Shanghai International Film Festival's Jury Board, and they have served as jurors or the chairs of juries for numerous prestigious film awards in China, such as the Golden Rooster Awards, and around the world. They have won almost all representative film awards, such as the "Golden Rooster Award", the Huabiao Award, the popular film award "Hundred Flowers Award" and the "Five One Project Award." Their work, "The Birth of New China" was selected to compete in the foreign language film category of the 62nd Academy Awards.

One of their latest co-directed works, as often based on film scripts by Zhang Xiaotian, is a TV series on the founder of the Ming dynasty, Zhu Yuanzhang, "The Story of Emperor Zhu Yuanzhang", was completed in 2006. The movies of Li Qiankuan and Xiao Guiyun have both entertained and educated their audiences.

TOPICS OF DISCUSSION

- An overview of the current feature film industry in China
- The challenges and opportunities faced by film makers in China, especially in making films which are able to travel out of the country

CCP : "Digital Future Series – The Role of Music in Film and TV"

September 24, 2009 / in News & Information / by Site Manager

December 2, 2009, Singapore

"Digital Future Series – The Role of Music in Film and TV"

Organised by CCP

In conjunction with the Asia Television Forum (ATF)

The primary objective of the conference is to encourage an awareness and understanding of the business of musical composition by exploring the relationships between composers, artistes, agents, producers, and directors as potential channels for music. This conference will further explore the business opportunities in the region.

The conference will take place during the 2009 Asia Media Festival.

Objectives

- To provide a platform for industry stakeholders, producers, technologists, labels, studios, songwriters, broadcasters, online distributors, government and vendors to interact
- To explore emerging trends related to musical composition and film/television production
- To learn about business models, partnerships, and market developments
- To build relationships between Singapore and foreign industries in this field
- To address current and new issues in relation to the music industry and particularly, technology in the field of music
- To discuss government-industry cooperation

Confirmed Speakers and Participants

Film producers and directors; Charles J. Sanders, Esq. Songwriters Guild of America; Nina Ossoff, songwriter; Mike Ellis, President and Managing Director, Motion Picture Association (MPA) – Asia Pacific; Li Qiankuan, Chairman of China Film Association and Head of the China Film Foundation; Dick Lee, composer; Frank Rittman, Regional Legal Counsel and Deputy Director of the MPA – Asia Pacific; Ang Kwee Tiang, International Confederation of Societies of Authors and Composers (CISAC); Leong May See, International Federation of the Phonographic Industry (IFPI); Micheal Hosking, CEO, Midas Promotions; Yeo Chun Cheng, Chief Information Officer, MDA; Bernard Lansky, Director, Yong Siew Toh School of Music; Isa Seow, Managing Director, Centre for Content Protection (CCP); and others.

Time	Topic	Speakers	Notes
11.30am - 11.40am	Welcome Address	Yeo Chun Cheng, Chief Information Officer, Media Development Authority (MDA)	



International TV and Film Technology Conference, 1-3 December, Ho Chi Minh City, Vietnam

November 15, 2010 / In News & Information / by Site Manager

CCP and VTL Communication Group of Vietnam proudly present our conference for invited organisations from all over the world. Participating organisations will obtain a comprehensive understanding of Vietnamese communication markets and investment policies. They will also establish links and contacts with businesses in the country. Vietnam is developing rapidly and it is an opportune time to discover investments in that market, especially in the fields of mass communications and television.

[Read more →](#)



CONCLUSION OF 3RD DIGITAL FUTURE SYMPOSIUM CHINA, BEIJING 2010

November 12, 2010 / In Press release / by devccp

Major content owners and technology providers met in Beijing on the 24 March 2010 for the Digital Future Symposium (DFS) event organised by the Centre for Content Protection (CCP) to discuss the future of digital distribution in China and the Asia region. Amongst the attendees were government officials, technology providers, content protection companies and legal practitioners. 119 people from all over Asia attended, including those from the United States, Europe and China.

The event partnered CDTV, a local Chinese TV publication and entity, with the Motion Picture Association's representative office in China.

The meeting found that China's State Council has announced the decision to advance the three-network convergence (Telecom, broadcast TV and internet) to introduce new services and drive consumption. The convergence network solution will enable audience to enjoy more TV programs. New distribution channels are inspiring new revenue streams. Hot discussion remains on how to balance between content owners' legitimate rights and public interests.

China's State Administration for Radio, Film and TV (SARFT) opened the meeting with its keynote speech Wang Yiqin

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China's State Administration for Radio, Film and TV (SARFT) opened the meeting with its keynote speaker Wang Xiao Jie. The meeting found a keen interest between Chinese companies to partner with content companies and foreign entities. It was found, however, there are still some misalignments regarding the role of copyright in China and protection of intellectual property. On a more positive note, there are strong indications that piracy and copyright infringement are beginning to be questioned as business models for UGC and Internet sites.

In the New Media panel, the attendees found that new and upcoming media for entertainment include mobile as a key delivery mode for movies and TV in future. Mobile content was seen as the area which would bring new business and revenues to content owners and producers in the Asian region including China.

Another important finding was the possibility of legal recourse for companies seeking court action against piracy in China. The legal panel found that while the process remained significantly complicated for foreign companies to address piracy issues in the Chinese courts, it is not impossible to do so and there are now cases to reflect.

The technology panelists found interest in the China market for content protection. For content companies to invest and participate in China business, strong and dependable content security is required. It was found that content protection enables pay-per-view and other legitimate business models in various platforms. Content protection is provided for by content protection companies in the region who are also members of the CCP.

The increasing occurrences of piracy and "control-word sharing" in content protection inform content producers that there is much work to be done: and that security cannot be overlooked when delivering high value content on broadcast channels. "Control-word sharing" is an example where a hacker obtains the codes to a specific set-top box, and redistributes the code over the Internet to enable larger illegitimate channels.

The conference overall identified that content distribution and delivery very much remains hot topics in China and it is envisaged that new business models will accompany the rise of mobile in China.

CCP Managing Director Moderates Panel Discussion for Short Films

April 26, 2010 / in News & Information / by Site Manager

CCP MANAGING DIRECTOR MODERATES PANEL DISCUSSION FOR SHORT FILMS

Isa Seow moderated a short films panel in Singapore this month.

Sinema Showoff! "The Balik Kampung Collection"

Sinema Showoff! returns with "The Balik Kampung Collection", a selection of short films by Malay directors or with Malay / Indonesian themes, carefully curated by Singapore Polytechnic in consultation with Singapore Malay Film Society (SMFS).

This

month's Sinema Showoff! was held on the 27th of April, 7.30pm at Sinema Old School (11B Mount Sophia, B1-12, Singapore 228466).

All filmmakers will be in attendance for a Q&A and photo taking session.

1. LOVE, DIFFERENCES

Alvin Chia | English | 10 mins | PG

Nominee, Best Art Direction – Singapore Short Film Awards 2010.

A love story, between a Malay madrasah student, Ahmad, and a convent girl, Rebecca.

Director's Bio:

Alvin Chia graduated with a Diploma in Multimedia Technology from Singapore Polytechnic. He is currently doing his undergraduate studies at National University of Singapore (NUS).

2. FIGHTING FIT

Sulaiman Salamon | English & Malay | 4 mins | PG

Nominee – Best Fiction, Singapore Short Film Awards 2010

In the film a young man wants to inflict personal injury on himself in order to avoid being assigned to infantry unit for his two years of National Service. He convinces a friend to assist him in his plot. However, both of them get into a verbal fight over the issue and he faces a moment of truth before the act is committed. The film touches on the psychology of wanting something so badly that one is willing to inflict pain upon oneself to achieve his goal.

Director's Bio:



Conclusion of 3rd Digital Future Symposium China, Beijing 2010

April 26, 2010 / in News & Information / by Site Manager

CONCLUSION OF 3RD DIGITAL FUTURE SYMPOSIUM CHINA, BEIJING 2010

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Archive for year: 2011



Digital Future Symposium 2011 – 2 December

November 9, 2011 / in News & Information / by Site Manager

Digital Future Symposium 2011

PROMOTING ONLINE CONTENT: IS ASIA ON TRACK?

Venue: Shaw Foundation Alumni House Auditorium, National University of Singapore

Date: 2nd December 2011 | Time: 9.15AM – 5.15PM | Admission begins at 8.45AM

Early-bird registration is now closed! Event day registration is at SGD 40 per attendee.

An exciting international conference, co-organized by the Centre for Content Promotion and the International Institute of Communications, will convene in Singapore on December 2nd 2011, featuring key speakers from around the region on the topic of Internet/digital content distribution.

[Read more](#) →



Join in for our panel discussion during the Broadcast & Media Tech Vietnam 2011 on November 3!

October 19, 2011 / in News & Information / by Site Manager

DIGITAL TV CONTENT PROTECTION Panel Discussion

Digital TV Asia Conference, Broadcast & Media Tech Vietnam 2011 – Vietnam Exhibition and Fair Centre (VEFAC) Hanoi

Thursday November 3, 4.30pm-5.30pm

Topic for discussion:

Digital TV developments are taking shape in Asia Pacific. How do we promote digital content? How should device makers support this transformation?

How can device makers support this transformation and manufacture products with content protection in place? What are standard agreements and cooperation between content owners and device makers? Can the technical standards processes of each country, or region, be a route to the creation of secure yet consumer-friendly products?

Moderator:

Isa Seow, Managing Director, Centre for Content Promotion Asia Pacific (Singapore)

Panellists:

Vidar Sandvik, Executive Product Marketing Asia, Conax (Thailand)

Arnault Olivier, CEO, Logiways Asia

A square icon containing a white pencil, positioned to the left of the main article title.

Invitation to participate: Broadcast & Media Tech Vietnam 2011 (2-4 November, Hanoi)

September 26, 2011 / in [News & Information](#) / by [Site Manager](#)

CCP has been invited to host a panel discussion for [Broadcast & Media Tech Vietnam 2011](#) (Hanoi, 2-4 November, 2011).

Broadcast & Media Tech promises to excite, create an impact and attract buyers from the huge technology hungry Vietnamese market, from TV Stations, cable & satellite operators, to production and post production houses, and many other companies involved in the digital media industry.

CCP's panel discussion topic is:

"Digital TV developments are taking shape in Asia Pacific. How do we promote digital content? How should device makers support this transformation? We are experiencing a plethora of differing devices to watch our movies. Consumers require content in flexible ways such as on their PC, DVD, handheld, and mobile, while Connected TVs are becoming common in Asia Pacific households. How can device makers support this transformation and manufacture products with content protection in place? What are standard agreements and cooperation between content owners and device makers? Can the technical standards processes of each country, or region, be a route to the creation of secure yet consumer-friendly products?"

The panel discussion is scheduled for:

3 November 2011, 4.30PM – 5.30PM at the Vietnam Exhibition and Fair Centre (VEFAC), Hanoi, Vietnam.

CCP members who are interested to participate in this panel discussion, please contact Isa at isa_seow@contentprotection.net or +65 8201 4421.

Join in for our panel discussion at CommunicAsia2011 on June 23!

June 16, 2011 / in [News & Information](#) / by [Site Manager](#)

HOME NETWORKING - THE (USAGE) STATE OF PLAY
CommunicAsia2011

23rd June, 1.30pm - 2.15pm

Marina Bay Sands, Singapore

The business models of TV and movies depend on distribution modes and Digital Rights Management (DRM) technologies that enable them. Pay TV especially depends on the availability of such technologies that allow one to watch their favourite movies and TV, where they want, when they want and on whichever device. While content owners are keen to protect and monetise from their works, consumers today demand the flexibility to legally copy the movies that they own, or to store them until later on. Consumers may even need to copy or move their content to second homes, cars, mobile and different devices. This panel discussion session will focus on home networking technologies and will present the state-of-the-art developments in this field.

Moderator:

Isa Seow

Managing Director, Center for Content Protection

Panelists:

Shawn Ambwani

Vice President, Intertrust

Jim Williams

President, Media Strategies and
Solutions, LLC

Harrie Tholen

Business Development, Civolution

Knox Carey

Director, Technology Initiatives, SyncTV/Intertrust

[Read more](#) →

CCP Panel Discussion – Digital Matters, May 25

May 6, 2011 / in News & Information / by Site Manager

Join CCP in this focused panel discussion to understand the important issues, challenges and opportunities that face the Content Protection industry today.

TOWARDS FREEDOM FROM PIRACY

Content protection from the industry associations at the front line.

Their challenges and wins with protecting content.

Digital Matters 2011

11.10AM – 11.50AM, Wednesday 25th May 2011

The Ritz-Carlton, Millenia Singapore

Speakers:

- John Medeiros – Deputy CEO and Director of Regulatory Affairs, CASBAA
- Isa Seow – Managing Director, Centre for Content Promotion
- May-Seey Leong – Asia Director, International Federation of The Phonographic Industry (IFPI)
- Aroon Tan – President, Games Exchange Alliance and CEO, Magma Studios

CCP Members enjoy a discounted Member of Association rate of USD 1099!

CCP is proud to be a Supporting Partner of Digital Matters 2011

For more information, please visit www.digitalmatters.asia

Click [here](#) to download the brochure for this event.

[Read more](#) →

Download our Upcoming Events Brochure!

May 5, 2011 / in [News & Information](#), [Policy Updates](#) / by [Site Manager](#)

Download the full [brochure](#) to view our exciting upcoming events!

FUNDAMENTALS OF CONTENT PROTECTION: Technology and Monetization
Asia Media Summit, AIBD 2011

23rd May, 9.00am – 5.00pm
Melia Hanoi Hotel, Hanoi, Vietnam

Join us at Hanoi for a full day of presentations, updates, and interactive discussions with some of the leading companies involved with secure delivery and distribution of content over broadcast, cinemas, and on the Internet. Topics of discussion will explore the various technologies, applications (current and future), implementations and challenges related to content distribution and content protection today. Meet some of the world's most innovative and relevant industry representatives and learn more about monetizing from your content business. Every year 600-700 broadcasters and government officials from Asia Pacific attend this AIBD event. Last year our panel discussion in the main hall opened much discussion on the subject and attracted 500+ attendees. This session is meant to be a follow up.

TOWARDS FREEDOM FROM PIRACY
Panel Discussion

Digital Matters 2011

25th May, 11.10am – 11.50am

The Ritz-Carlton, Millenia Singapore

Speakers:

- John Medeiros – Deputy CEO and Director of Regulatory Affairs, CASBAA
- Isa Seow – Managing Director, Centre for Content Promotion
- May-Seey Leong – Asia Director, International Federation of The Phonographic Industry (IFPI)
- Aroon Tan – President, Games Exchange Alliance and CEO, Magma Studios

CCP Members enjoy a discounted Member of Association rate of USD 1099! CCP is proud to be a Supporting Partner of Digital Matters 2011. For more information, please visit www.digitalmatters.asia. [Click here](#) to download the brochure for this event.



Newer Media Platforms Mean Protecting TPMs, Says Content Industry

October 24, 2012 / In News & Information / by Site Manager

PRESS RELEASE

Newer Media Platforms Mean Protecting TPMs, Says Content Industry

Digital media will transform the Indian entertainment and content industry such that consumers can obtain their favourite shows wherever they are and on whatever device. As a basis, Technological Protection Measures (TPMs) need to be recognised and protected under the law.

This was the conclusion of the panel of content industry stakeholders, presented by the LA India Film Council and Centre for Content Promotion at FICCI's Media and Entertainment Business Conclave (MEBC), Chennai, Oct 17.

Chennai, Oct 22: Content policy makers need create proper infrastructure, which includes protection and security, transparent market access, and weeding out content theft. This becomes essential as the "long tail of movies is really happening, facilitated and enabled by new digital technology," says Uday Singh, Managing Director, Motion Picture Dist. Association (MPDA) India.

Singh was speaking at the fourth MEBC organised by the Federation of Indian Chambers of Commerce and Industry (FICCI) Oct 17. Actor Dr Kamal Hassan is the Chairman of MEBC which celebrates 100 years of Indian cinema this year.

The panel was hosted by Isa Seow of the Centre for Content Promotion, Singapore and the LA India Film Council. In the audience were P. Murari, Advisor-President, FICCI and officials from the Indian and international film industry, Government of India and experts from industries of technology and VFX.

Films make the most financial returns during the initial months of their release. However, theatrical is not the only return-on-investment for movies given the emergence of Pay TV and other business models on platforms such as IPTV, mobile, packaged media and internet.

India's National Telecom Policy 2011 envisions providing high speed and high quality broadband access to all village panchayats through optical fiber by the year 2014. The government intends to provide affordable and reliable broadband on demand by the year 2015 and to achieve 175 million broadband connections by the year 2017 and 600 million by the year 2020 at minimum 2 Mbps download speed. This paves the way for emerging new business models and the need for content protection measures that are critical for the feasibility of these new delivery channels. Additionally many states in India will have digital broadcast TV in the coming months.

Speaking at the event, Isa Seow, Managing Director of the CCP provided an overview of content protection technologies and policies.

The panel discussed the role of TPMS in the above scenario and went on to chart the road ahead for India. "There is so much potential for Indian films worldwide. With current technology, many more communities worldwide can enjoy Indian movies after their theatrical release. We explored the most current aspects of digital distribution and technologies in our panel," said Seow.

Ankan Biswas, Chairman, Digital Broadcast Council, delineated the timeline of the long tail. It begins 5-6 weeks before theatrical release with the music release and extends 3-9 months after, spanning DTH, DVD distribution, satellite licensing to TV and new media.

Joining the panel were industry experts such as Krishnan Rajagopalan, Head of Technology, Group Digital Life, Singtel, Singapore's leading telecom provider and Paul Jackson, Chief Engineer, NDS, who discussed TPMs for Pay TV and OTT. NDS leads markets in conditional access, middleware and digital video recorder software.

A Council publication commissioned from Ernst & Young titled "Monetizing Your Content In A Digital World" was

[Read more →](#)

CCP at WIPO International Music Registry, Geneva

October 24, 2012 / in [News & Information](#) / by [Site Manager](#)

Isa Seow, Managing Director of the Centre for Content Promotion is formally invited to attend and participate in the United Nations World Intellectual Property Office (WIPO) conference on the subject of the [International Music Registry \(IMR\)](#) . The conference will be held 13-15 November 2012 in Geneva and will address the need for an international music registry for composers worldwide.

Thereafter in November Isa Seow will be teaching at the Republic Polytechnic in Singapore as its Senior Academic in the Department of Technology for the Arts beginning December 2012.

[Read more →](#)

A grey square icon containing a white pencil, indicating a new or featured article.

International Panel – FICCI Conclave – Oct 17, Chennai

October 11, 2012 / in [News & Information](#) / by [Site Manager](#)

International Panel for FICCI Conclave

Event: FICCI Media and Entertainment Business Conclave

Venue: Sheraton Park Hotel and Towers, Chennai, India

Date: Oct 17, 11.30 am

The Centre for Content Promotion (CCP), based in Singapore, will present a panel of specialists at the FICCI Media and Entertainment Business conclave (MEBC), Chennai on Oct 17.

The panel will discuss the "long-tail" of movies and the role of Technological Protection Measures (TPMs).

Movies make the majority of their financial returns during the initial months of their release. In the current context, theatrical releases are not the only return on investments for films, especially with the rise of Pay TV and other business models on platforms such as the Internet; IPTV, mobile, new media. Technology and its accompanying digital rights are central in enabling new business models that meet consumer needs. The session will explore the "long-tail" of movie distribution; the role of security that enables new delivery channels and TPMs that drive this phenomenon.

As a part of FICCI's initiatives to facilitate business further in regions within India and with an aim to bring the rich potential of the Indian Entertainment Market to the forefront of the global media & entertainment industry, FICCI organizes MEBCs in various Indian cities.

Asia Digital Content Protection Summit 2012

April 18, 2012 / in News & Information / by Site Manager

ASIA DIGITAL CONTENT PROTECTION SUMMIT 2012 & DCP PLUGFEST

Shenzhen, China | June 26 – 28, 2012

Digital Content Protection, LLC. has teamed up with the Centre for Content Promotion to host the Asia Digital Content Protection Summit 2012 & DCP Plugfest on June 26--28, 2012 in Shenzhen, China. The upcoming ASIA DIGITAL CONTENT PROTECTION SUMMIT 2012 will examine the emerging trends in content consumption and discuss the future viability of online entertainment, covering the hot topics around the world such as:

- The future of digital content delivery
- Licenses, technologies and compliance
- Copyright and legal developments around the world
- The rise of high speed networks and challenges for content distribution
- New platforms and devices

WHO SHOULD COME

Content owners, producers, manufacturers, legal practitioners, content security companies, Internet businesses, operators, telcos, academics, government, online sites, user--generated website operators, product developers, test engineers and others.

OBJECTIVES

- To provide a platform for industry experts to interact
- To encourage new business models, partnerships, solutions and platforms for Chinese businesses
- To build relationships between China and foreign industries in this field
- To address issues related to security, convergence and the proliferation of new media
- To discuss content protection platforms and technologies in China and internationally
- To discuss industry cooperation and developments in relation to China and content delivery



CCP report for sale: Dodgy Gadgets!

April 12, 2012 / in News & Information / by Site Manager

Our

CCP roving reporter has been going to Sim Lim and other places to check out these extraordinary movie boxes that do not require subscription! CCP has completed a report regarding streaming media devices found in Asia that seek out online movies and TV content (much of it is unlicensed and Hollywood related).

Full

report including in-depth information about the functions of these gadgets/boxes costs SGD 300 for current PAC members, SGD 450 for regular members and SGD 500 for non-members.

Report includes:

- In-depth functions of boxes
- Types of content
- Costs
- Identity of manufacturers
- Other relevant facts

Contact Isa at isa_seow@contentprotection.net or +65 82014421.

CCP SPECIAL UPDATE: STREAMING MEDIA PLAYERS

A one-off payment for a media player that streams the latest Hollywood blockbusters into your home for free seems too good to be true but this

and much more are available and on sale at retail complexes in Asia.

Consumers seem to be taking the bait, forking out between USD \$79 to \$182 for these devices which connect to their television sets and stream movies such as 'Act of Valor', 'Dr Seuss' The Lorax' and 'Hugo', and television

Archive for year: 2014



CCP at Asian Television Forum

December 10, 2014 / in News & Information / by devccp

Singapore (Asia TV Forum) Dec 2014 – CCP Director Isa Seow, returning from academic sabbatical, participated at the Asia TV Forum Animation Lab and moderated several sessions with content/animation experts from the region. CCP Director said, "the animation industry has grown so much due to new digital technologies, and will continue to hold new opportunities for creative individuals." The session included key experts from Dreamworks, CJ (Korea), Synergy Media, SK Broadband, and Walt Disney Co.



Pic 1. Isa Seow with Leslie Lee of Disney





Join us for Fast Track Southeast Asia 2014

September 1, 2014 / in News & Information / by devccp

FAST TRACK SOUTHEAST ASIA

How quality content is driving the digital economy

Through new technology and the massive power and reach of the Internet, we can now enjoy a huge range of quality screen entertainment, music and sport, in more ways, at more times, in more places than ever before. And that's great news for audiences and content creators and distributors alike. While Southeast Asia has been disadvantaged from a lowly position on the starting grid, it benefits from a massive young population that's tech'd up and hungry for content. The region is poised to accelerate into the fast track of digital economic growth. Join digital content executives from around Southeast Asia in an afternoon of engaging discussion and networking here in Singapore on Sept 19.

WHEN Friday, September 19, 2014, 1.00 – 5.00pm

WHERE Cathay Cineleisure Orchard, Singapore

WHAT Digital content forum and networking event

SPEAKERS INCLUDE:

- Krishnan Rajagopalan, SingTel
- Norman Halim, KRJ Studios
- Rahul Pushkarna, 20th Century Fox
- Steven Frank, Deezer
- Tanongkiat Budthasaen, Hollywood HDTV
- Do Hoang Viet, Namgiao
- Yangbin Wang, Vobile

RSVP to june@contentpromotion.net by Monday, September 8.



Digital Content Evolution Steps Up A Gear In Singapore

May 22, 2014 / In News & Information / by devccp

Online piracy remains biggest challenge to sector's growth

SINGAPORE – On May 22, a panel of creative industry representatives came together to discuss the future viability of online distribution at the Centre of Content Promotion (CCP) Breakfast Workshop Spotlight on Singapore: Online on Track, at Digital Matters, 2014, at the Ritz-Carlton Millenia.

Moderated by Stacy Baird, President Citrus Co. Advisors, the panel featured Steven Frank – Business Development Manager APAC, Deezer, Ho Jia Jian – Co-founder, Viddsee, Syaheed – Country Manager SG/Malaysia & Trade Marketing Manager (Asia), Believe Digital, David Simonsen – SVP Content Development at HBO Asia, and Frank Rittman – Senior VP, Deputy MD & Regional Policy Officer Asia Pacific, Motion Picture Association (MPA). The panel attracted a wide audience of representatives from the film, tv and music industries, technology sector, Government representatives and media.

The panel aimed to identify and give context to the continually shifting digital landscape in Singapore: How new players have found a foothold in the market and gained traction with audiences; how traditional media organizations have adapted to providing digital services on the go; how Singapore is faring in relation to leading and neighbor Asian markets; and how various challenges to legitimate business models are being met.

Steven Frank, Business Development Manager APAC, Deezer, said, "There are now a number of music streaming services available in Singapore compared to just a few years ago, which is a fantastic sign for the industry. Piracy is still around, but the greater availability of legal and affordable alternatives will educate the market and change consumer behaviour. With Deezer, we are offering music lovers in Singapore instant access to over 30 million tracks and a way to discover new music, anywhere, anytime. We have seen positive interest and uptake in Deezer since we launched in Singapore in 2012, and are confident that we have drawn a good number of Singaporeans away from piracy and onto a legal service."

Ho Jia Jian – Co-founder, Viddsee, said, "Being filmmakers ourselves, we realized the pains of digital distribution and marketing in a content-saturated environment. My co-founder and I worked on Internet TV platforms, and we drew from that experience to build Viddsee as a curation of short films with the best Asian stories. Our growing platform of Asian stories is positioned for a global audience, recognizing that today's Internet audience has an appetite for content, especially well-curated content. As online platforms continue to grow over the next

Course: Digital Content Business

September 29, 2015 / in →, News & Information / by devccp

Digital Content Business- A New Session in Singapore!!!

Friends,

We will be convening this follow up course to our Fast Track Southeast Asia 2015 conference in Singapore on the 9th and 10th November. I invite you and/or your colleagues to attend. Do share the weblink.

THE BUSINESS OF DIGITAL CONTENT

A Course for Everyone in the Creative Industries Who is Producing and Distributing Digital Content.

This is a course that will help you take your digital content initiatives and ideas to market. Learn about new digital business models and strategies on how to monetise from your creative works. Attendees can expect to fully explore digital distribution models for film, music, TV, games and software. Attendees will also learn to build solid business models, protect content from unauthorized redistribution and consider the many aspects of online business today.

We will cover TV, music, software, games, etc over ecosystems, online aggregators, OTT, apps, youtube, etc

<https://www.eventbrite.sg/e/the-business-of-digital-content-singapore-nov-9-and-10-tickets-18837398165>

TOPICS/COVERAGE: digital content business models, marketing plan, pricing, finance, copyright, licensing, funding and grants, platforms and channels, case studies, success stories, and others.

Participants will receive a certificate on completion of the 2-day course.

Target Markets: content creators, distributors, labels, producers, technology entrepreneurs, regulators, professionals in related industries such as broadcasting, telecommunications, and others

Summary of Topics:-

Day 1

CONTENT INDUSTRY LEADERS MEET IN KUALA LUMPUR TO DISCUSS THE FUTURE OF DIGITAL ENTERTAINMENT IN SOUTHEAST ASIA

August 20, 2015 / in Press release / by devccp

Kuala Lumpur, August 14, 2015: Leading content and technology industry representatives from across Southeast Asia gathered in Kuala Lumpur, Malaysia on August 11 and 12 for **Fast Track Southeast Asia 2015 (FTSEA Malaysia)**.

The conference highlighted the latest trends in digital content production and distribution and assessed the opportunities and challenges of developing and distributing creative content in the digital age.

Hosted by the Centre for Content Promotion (CCP), the event posed a clear question to its attendees – “What is the future of quality digital content in Southeast Asia?” – and proceeded to examine this critical question from several angles including content creation, content delivery and content protection, as well as evaluating key opportunities in the Mobile, Pay TV, Music, Film and Social Media markets.

Executives agreed there were many alternatives now for content consumption and that consumer publics are now able to “snack” on content from a variety of devices. In turn, they said, this would mean that content producers and marketers would have to innovate their offering in order to cater their content to these changing consumption habits.

In his opening address, Hasnul Hadi bin Samsudin, Director of the Malaysian Government agency Multimedia Development Corporation (MDeC), said, “Fast Track Southeast Asia 2015 is an exciting platform for digital content creators, producers, publishers and broadcasters to get together to level up, collaborate and create opportunities for each other,” stressing that although increased competition in the content field meant “more people were competing for a slice of the pie, there was every chance that the pie itself would get bigger for all.” Indeed, collaboration and not confrontation was a theme of the event as a whole. Wing Lee, CEO of YTL Communications, said that in this new digital age “the more partners one identifies and creates value with the larger your pie actually gets.” Meanwhile, a panel focused on the telecommunications industry focused on the opportunities available to telco operators by working with Over the Top (OTT) content providers and supplying content direct to consumers.

While much of the focus of the conference was on content delivery methods, a special panel held on the first day looked at content production and, in particular, content catered to Asian audiences. Hosted by Marini Ramlan, the General Manager of Primeworks Studios, the panel stressed that there is still a lingering need for

Join Us at FAST TRACK SOUTH EAST ASIA 2015 !

April 5, 2015 / in News & Information, Press release / by devccp

SAVE
THE
DATE

FAST TRACK SOUTHEAST ASIA 2015

HOW QUALITY CONTENT IS DRIVING THE DIGITAL ECONOMY

WHEN August 11 & 12, 2015
WHAT Digital content forum and networking event
WHERE Lot C5.02 Level 5 & Lot C6.01 Level 6,
Pavillion Kuala Lumpur No. 168,
Jalan Bukit Bintang, 55100 Kuala Lumpur

Through new technology and the massive power and reach of the Internet, we can now enjoy a huge range of quality screen entertainment, music and sport, in more ways, at more times, in more places than ever before. And that's great news for audiences and content creators and distributors alike. While Southeast Asia has been disadvantaged from a lousy position on the starting grid, it benefits from a massive young population that's tech'd up and hungry for content. The region is poised to accelerate into the fast track of digital economic growth.

Join digital content executives from around Southeast Asia for an engaging discussion and networking here in Malaysia on August 11 & 12.