



# NEWS RELEASE

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## **SOUTHEAST ASIA CONTENT & TECH SECTOR SPECIALISTS LEARN QUALITY CONTENT STILL RULES AT KUALA LUMPUR CONFERENCE**

**KUALA LUMPUR/SINGAPORE** – On August 11 and 12, 2015, more than 100 content and technology industry executives from across the region gathered at the Fast Track Southeast Asia 2015 conference (FTSEA Malaysia) to deliberate on the latest trends in digital content production and distribution, as well as assess the opportunities and challenges of developing and distributing creative content in the digital age. Organized by the Centre for Content Promotion (CCP), the event was held at the GSC Pavilion, Kuala Lumpur.

Moderating the opening panel entitled “A View From the Top – What is the Current State of Content Delivery in Asia?”, Frank Rittman, Senior Vice President, Deputy Managing Director & Regional Policy Officer, Asia Pacific, Motion Picture Association (MPA), noted that the region had evolved from being ‘off-track’ onto a confirmed ‘fast-track’ in terms of online content development and delivery. “The continued regional evolution of online content delivery is welcome confirmation of the ‘anywhere/anytime/any device’ digital future that consumers demand and that content creators want to enable,” said Rittman. “But a lot goes into making that happen, at several levels, and that’s the focus of Fast Track Southeast Asia 2015.”

The panel noted that Southeast Asia is experiencing strong growth in smart device penetration, broadband penetration and most importantly a high audience demand for a wide range of local and international products. Governments in the region are taking steps to foster improved regulatory measures, the development of broadband infrastructure and adoption of technology to provide conditions necessary for content creation to flourish in a multi-platform world.

Delivering his welcome address at the event, Dato’ Kamil Othman, Director General of FINAS, Malaysia’s government film agency and authority, outlined the challenges and opportunities for the Malaysian film industry. He observed that while Malaysia produces a high quantity of films, last year 56% of local films were exhibited for less than four days in theatres and the top six earning local titles were unable to be exported successfully because of their domestic centricity. The Director General also expressed his high hopes for the Content Malaysia Pitching Centre initiative to help a new generation of Malaysian content creators and producers generate content that is high quality, entertaining and commercially appealing to viewers in both domestic

and international markets. The initiative involves a facility where content creators can gather to attend workshops and master classes, participate in industry and community events, and interact with buyers and distributors.

On the promise of new digital business models, Mark Lay, Vice President, Cable and Satellite Broadcasting Association of Asia (CASBAA) proposed that 'content' is still king: "I believe creating your own content is key. If you own the rights to the content, you have the options of what you can do with it... In the new world where everyone can be an OTT provider, if you own the content, you then have the option of how to monetize it and where to monetize it. I think HBO years ago saw the writing on the wall with *The Sopranos* and *Sex in the City* and similar programming – they started creating their own. Netflix started off distributing other people's DVDs through mail but they very quickly decided to make their own programming. And if they make their own programming, they can write their own history. If you don't make your own programming then I think as the world moves forward, your options are going to be extremely limited."

Sharing observations from the music industry, Ang Kwee Tiang, Regional Director of International Federation of the Phonographic Industry (IFPI), warned that a "value gap" still exists as we delve deeper into the digital market. "Today the usage of music is far, far higher than it was ten years ago. Yet when you look at the industry, it's half the size. And digital is our main source of income now. So when you put this equation in place, it doesn't make sense. We are not getting value for our content."

On the positioning of telecommunications operators and their way forward, Wing Lee, CEO, YTL Communications, said, "I think the problem with many telcos... is that they think that the pie is only this big and when more OTT guys come in, the pie's going to become smaller. Well, I think the more enlightened way to look at it is that the more partners you identify and create value then your pie actually gets larger. So let's not restrict ourselves to a one-sized pie when we actually have a much larger market opportunity."

Both traditional and new technology content owners, platform owners, distributors and creators agree that digital consumption, especially video, is here to stay and only going to grow – everyone is experimenting with new business models and content creation methods, hoping to be the first to get the formula right. Looking beyond Southeast Asia, trends in online search in India suggest that entertainment generates the most interest, making up 31% of all online search traffic. Videos and music currently represent the highest proportion of consumer interests within the entertainment search traffic, collectively aggregating to over 90%.

FTSEA Malaysia provided the perfect platform for the LA-India Film Council and EY to launch a new report – "Digital Media Growth Opportunities in India for South East Asian Countries". The report found, in a nutshell, that there is high consumption of digital media, especially video content with 'snackable' content consumption driving the growth. OTT and Multi Channel Network (MCN) platforms are capturing growth in video and music streaming consumption, and there is increased focus on the growth of regional and vernacular content. High-speed

broadband and increased Internet penetration have enabled a rapid increase in digital consumption through connected devices. 4G is expected to contribute around 37% of the mobile data traffic in India by 2018.

View the full report [here](#).

Images from the event are available [here](#).

FTSEA Malaysia builds on the successes of FTSEA Singapore and the Digital Future Symposium, which were held in September 2014 and December 2011 respectively. The conference is becoming the leading discussion forum on how digital economies in Southeast Asia are responding to the digital transition that appears to present media companies with exciting new business opportunities on the one hand, yet undeniably significant challenges on the other.

FTSEA Malaysia is sponsored by the CCP, MPA, Nagravision, Conax AS, IFPI, Japan Overseas Content Distribution Association (CODA), VTL of Vietnam, YES Broadband, Vobile Inc and Viaccess-Orca.

Supporting organizations include: Multimedia Development Corporation (MDeC); National Film Development Corporation, Malaysia (FINAS); CASBAA; Malaysian Screen Industry Association (MSI); LA-India Film Council; Creative Content Association of Malaysia (CCAM); One Stop Music (OSM); VEEDO; Primeworks Studios; Malaysian Mobile Content Provider (MMCP); SGMuso; Yonder Music; Case Creativity; and the Motion Picture Distributors Association (MPDA).

To find out more about FTSEA, please visit [www.fasttrackmy.com](http://www.fasttrackmy.com). To find out more about the Centre for Content Promotion (CCP), please visit [www.contentpromotion.net](http://www.contentpromotion.net).

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#### **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 about the MPA and the MPA-I, please visit [www.mpa-i.org](http://www.mpa-i.org).

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