

ASIA VIDEO PULSE

THE NEWSLETTER OF THE ASIA VIDEO INDUSTRY ASSOCIATION



2022 EVENTS

INDONESIA IN
VIEW
6 OCTOBER

ASIA VIDEO
SUMMIT
31 OCTOBER
to
3 NOVEMBER

Back in the Game

In the last newsletter we talked about returning to normal and I am pleased that is still very much the direction of travel. The last quarter has seen so much activity but I am going to focus only on a recent 10 day period which saw us hosting industry engagements in Seoul, Manila and Singapore - something that even pre-COVID we never attempted.

All three events were very different but equally important.

Korea in View was the first time we had done one of our country-focused “In-View” events in that market. Korea is such an important market for the Asian industry. Firstly, it is an important domestic market with a population of 52M people and over 100% pay TV penetration, as well as a dynamic and rapidly growing paid streaming subscriber base that has risen from 20% in 2020 to 35% in 2021. But it is also the creator and exporter of so much great content that is watched and loved all around the region. **Korean content has changed the shape of the industry** and we are at an inflection point as big decisions are made as to whether Korea continues to be a licensor of content to foreign streaming services or starts to hold content back and deliver it on Korean owned and operated streaming services.

So to engage with the Korean market and bring together both local and international industry to discuss the deeply interconnected roles each play with each other was long overdue and an important first step in widening the role AVIA plays.

A decade or more after the disastrous and misunderstood attempts of SOPA and PIPA to bring content piracy under control in the US, a more sophisticated and educated era is upon us and there is no doubt that the introduction of systems **ordering ISPs to block IP infringing websites and apps (site blocking)** has changed the landscape for the better in Singapore, Malaysia and especially Indonesia. There is not yet a thorough and government mandated system of site blocking in the Philippines. The vibrant local content industry is constantly stymied by pirates, and the better the content, the bigger the problem.

CAP Digital Piracy Summit - Philippines

Content Piracy - A Barrier to Economic Growth & a Danger to Consumers



Christine Cherry FlorCruz, GMA, with Louis Boswell

We believe it is so commonsensical that it is just a matter of time until systems to protect IP creation in the digital world become more robust and effective, but we don't have time. That is why we held the first **CAP Digital Piracy Summit in the Philippines** and brought together local stakeholders and government to discuss the issue and push support for the introduction of a bill that would **introduce copyright focused site blocking**. It was an important step and while we are confident we will get there, much more engagement will be needed.

Advertising is a topic we have focused on increasingly over the last few years. The problem is simple. As advertising inevitably moves increasingly to digital media, we would expect to see television budgets declining in tandem with the growth of streaming services. However, while advertising on streaming is growing, it has not grown anywhere near the speed it has on social media and UGC/ video sharing sites.

And yet there are so many similarities in the type and quality of the content between television and streaming services that really we see the biggest difference being simply the technology of delivery and the targetability of the ads. The engagement viewers have with this premium content is, we believe, vastly different to their engagement with social media video feeds.



Premium OTT – Building its Rightful Place in the Digital Market

A Research Study

Supported By

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Exchange

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theTradeDesk

xandr

With the support of members Index Exchange, Magnite, Pubmatic, The Trade Desk and Xandr, we commissioned proprietary research which shows that in Singapore, consumers believe **OTT offers the best quality content**, they feel **more immersed** in it, they have **higher levels of attention** when watching, they are **more likely to recommend** it and they have **stronger positive emotions** after watching. What else could an advertiser want for an advertising environment?



Dinesh Ratnam, iQiyi



Anson Tan, Viu

To deliver these results and to show off the depth and quality of content available on OTT, we hosted our first **OTT Upfront Showcase** at which iQiyi and Viu presented sneak peaks of their upcoming content to a room of agencies and brands.

And as always there is a rolling list of policy issues that Celeste and Clare are dealing with and which you can read about in the following pages. But with the policy and piracy arms of AVIA firing on all cylinders, advertising initiatives and in-person conferences back up and running, it really does feel to me that we are forcing the agenda in making our entire industry a stronger and healthier place. We hope to see as many of you as possible at the upcoming **Indonesia in View** and then the **Asia Video Summit**.

LOUIS BOSWELL

2022
EVENTS

POLICY
ROUNDTABLE

31 OCTOBER

ASIA VIDEO
SUMMIT

1 - 2 NOVEMBER

STATE OF PIRACY
SUMMIT

3 NOVEMBER

POLICY MATTERS



CELESTE CAMPBELL-PITT

CHIEF POLICY OFFICER

The timing of this newsletter coincides rather unexpectedly with the conclusion of our first in-person, **Korea in View** event in Seoul. After the travel obstacles erected by the COVID pandemic, it is truly a privilege to be able to return to physical conferences, bringing together regulators and industry to debate and find solutions to some of the challenges that face our industry with an unequivocal and shared objective to foster its growth. Our CEO, Louis Boswell, set the stage for the Korea conference with a quick synopsis of the market based on our “Korea in View” report. The **Executive Summary** is freely available now on our website for members and the full report will be published shortly.

POLICY EVENT UPDATES

I had the privilege of interviewing, for the first time in AVIA’s history, the **Korean Communications Commission’s (KCC) Vice Chairman, Ahn Hyung-hwan**. The interview provided a great opportunity to hear first-hand how the KCC is thinking about the future of the content industry and the regulatory landscape. As an industry association, we are committed to lobbying for light-touch regulation which encourages digital innovation and promotes continued investment in the Asia Pacific content industry. It was therefore especially encouraging to hear Vice Chairman Ahn speak about the KCC’s plans to **“relax regulation”**. We also had the distinct privilege of meeting officials from the **Ministry of Science and ICT (MSIT)**. It was a good opportunity to share with MSIT more about AVIA and about our various industry efforts across the region but also an opportunity to hear more directly from MSIT about its objectives and plans around its regulatory remit.

Looking forward, we’re already deep into the planning for the **Policy Roundtable**, part of the Asia Video Summit, which, we’re delighted to confirm, will also be an in-person event in Singapore on 31 Oct – 2 Nov. Members will shortly receive invitations to the Policy Roundtable which will look at the key policy issues facing the industry with input from speakers who hail from both the regulator and industry side of the table. Provisional themes include the **impact of data protection regulation on consumer safety** as advertising-funded business models evolve and the third-party cookie crumbles; an examination of how media companies define their duty of care as stakeholders seek to ensure the **sustainability of the ecosystem**, and an overview of how regulators around the region and beyond are tackling **online harm**.

Of course, before that we have the **Indonesia in View** event – also a physical event – and are busy working on the accompanying report. This, on top of our regular day to day engagement with regulators and members and no let up in submissions, has meant it’s been a busier than usual summer.

AVIA is the authoritative resource for the state of regulation across Asia

Equally, the regulators continue to develop policies and consultation papers which often need our input. Some of the issues that have kept us busy include **Decree 6 and the Cinema Law in Vietnam**; the new registration requirements presented by **Regulation 5/2020 in Indonesia**; the revision of the **Content Code in Malaysia**, and **Taiwan**, where we continue to wait for the publication of the new **OTT TV Act** while taking careful note of how the new Digital Intermediary Service Act is to be implemented.



VIETNAM

The content regulation debate in Vietnam has placed a spotlight on the conflict we at AVIA are witnessing in many markets across the region between efforts to extend traditional legacy regulation to new platforms on one hand and efforts to ease regulation and ease of doing business on the other. The **Cinema Law** will finally take effect on **1 January 2023**.

This means that content providers will need to demonstrate their capacity to rate films and provide a list of films to be disseminated on their service as well as a rating for each title. However, “film” seems to be quite widely defined to include cartoons and documentaries and, most notably, TV series. We could therefore end up with the rather incongruous result that, while “film” content falls outside the remit of Decree 6, SVOD remains classified as pay television so any non-“film” content will remain subject to the provisions of Decree 6, thus requiring a license. In the meantime, the draft implementing guidelines for the Cinema Law are being finalised with, we understand, last minute and unhelpful language on a 24-hour takedown period and language suggesting that providers who wish to disseminate films need to obtain a Film Rating License. As of now, we haven’t seen the official text but will continue to monitor closely.

INDONESIA

The deadline for registration by **Electronic Service Operators under regulation 5/2020** was extended to 27 July. After initial reluctance on the part of companies to register, government action in moving to block the services of those who hadn’t, spurred others into action. While members remain concerned about the government access to data and systems that registration facilitates, we understand that Kominfo has now firmly turned its attention to **block sites such as gambling sites** instead. For now, this is of some comfort but these very strict governmental controls on content, with their accompanying short notice takedown requests, could certainly impact the freedom of expression that many consider so valuable.

MALAYSIA

The MCMC recently updated the **Content Code**. Part of the core revisions they made were around religious advertising, plus transparency around the relationship between a brand and an influencer (most especially whether some form of compensation was made). However, one key change of note is the **removal of the legal exemption of OTTs to comply** with the provisions of the Content Code. It will be incumbent upon the curated content industry to offer assurances to regulators that they will be accountable to consumers and that they will continue to offer consumers the controls those consumers need to be able to actively choose the content that they deem appropriate for themselves and their families. At the end of August, AVIA was invited to address a meeting of local and international OTT players who operate in Malaysia, a great opportunity to share more about our **Governance Framework** document, suggesting it as a useful basis to help Malaysia develop an industry-friendly approach. We will continue to engage on this issue.

THE PROTECTION OF CHILDREN

As the internet has grown and digital access has increased, the protection of children has become a key focus.

Regulators in India have however been reviewing the protection of children in the more traditional arena.



INDIA

The **National Commission for Protection of Child Rights (NCPCR)** recently published draft regulations which relate to the participation by children in the entertainment industry. In an effort to ensure the safety of those potentially more vulnerable, these provisions could make **production infinitely more cumbersome** in terms of process and, in some places virtually impossible to achieve. As with the debate regarding whether traditional legislation should simply be extended to OTT platforms, no distinction has been drawn between the logistics of a live entertainment show and a 6-month on-location shoot, with the draft provisions having a blanket effect. A follow up meeting between industry and the NCPCR revealed that the intention of the NCPCR was never to introduce regulations but to merely make recommendations. Whichever way these provisions may be characterised, it is imperative that regulators carefully consider whether a particular piece of regulation is relevant and fit for purpose and indeed appropriate for all potential scenarios. Regular collaboration between industry and regulators could go a long way to ensuring this goal is reached.

TAIWAN

Finally, with different pieces of legislation often being enacted to deal with big tech companies on one hand and curated content and traditional broadcasting on the other, we are becoming increasingly aware that we need to ensure that the distinctions and scope of legislative instruments are made crystal clear. When the NCC in Taiwan, on 29 June 2022, released the **Draft Digital Intermediary Service Act (DISA)**, formerly known as the Digital Communication Service Act, it became apparent fairly quickly that regulators intended that the **DISA regulate big tech/social media** whilst the pending **OTT TV Act** would regulate **broadcasting and OTT** players. Nevertheless, it has come to our attention that the NCC may use DISA as a reference point on how to impose obligations and penalties which could potentially lead to a further amendment of the OTT TV Act. It is become increasingly clear to us within the Policy team that our role is not only to comment on regulation that is specifically targeted at our industry but sometimes also to make a submission and request confirmation which ensures that our members are not inadvertently caught within the scope of legislation not targeted at our industry.

This last quarter of 2022 will no doubt be our busiest one this year but, with the welcome return to physical meetings and events, we are hopeful that these in-person collaborations between industry and regulators will foster **greater understanding, greater collaboration** and ultimately, **greater innovation and growth for our industry**.

IN REMEMBRANCE



AVIA was deeply saddened by the passing of Hong Kong media veteran, Clarence Chang Ching-po, who passed away at the age of 82 after losing his fight against cancer.

Chang was the founder and former president of the Cable and Satellite Broadcasting Association of Asia, the predecessor incarnation of AVIA. He started his career at the Hong Kong bureau of Agence France-Presse in 1961, and became instrumental in establishing broadcast television in the city.

Throughout his 50-year career in the business, he played a wide range of roles, and also held several executive positions in major media companies in Hong Kong and overseas, including the South China Morning Post, where he served as General Manager.



MATTHEW CHEETHAM

GENERAL MANAGER

They say you cannot make an omelette without breaking eggs. It's true. I know. I've tried. It just can't be done. And with this maxim front and centre, after a settling in period for the new management in Q1 and Q2, CAP set out to boldly make some omelettes in Q3.

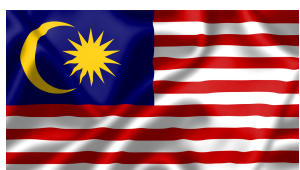
SITE BLOCKING

Site blocking continues to be the bedrock of CAP's enforcement efforts around the region, be it utilising systems already in place and working to improve them or pushing to have effective and efficient site blocking regimes in place in countries that are currently lacking them.



If site blocking is at the heart of CAP's enforcement efforts, **Indonesia** is to an extent our **flagship country** for site blocking, at least in terms of results and impact. Our rolling blocking campaign has now blocked **over 4,000 sites in Indonesia via DNS blocking** with a demonstrable reduction in traffic to piracy sites.

However, the effectiveness of this program has seen a **migration of sites to IP address** only, which cannot be blocked via the normal DNS blocking measures of the government regulator, Kominfo. To address this issue, following our meeting with the Director General of Kominfo in Singapore in Q2, in Q3 we initiated an **IP address blocking trial**. We agreed to provide Kominfo with ten IP address-only pirate sites a month for three months. We know IP blocking is fraught with danger given the potential for over-blocking, however, working with Vidio, we monitored the sites on a daily basis and immediately updated Kominfo of any change in ownership or content of the blocked sites. So far we haven't broken any eggs and to date these efforts have ensured there has been no over-blocking. The trial will conclude in October, and we are now in discussions with Kominfo and our members to determine whether and how we can continue the trial.



Bigfoot rises. CAP has been successfully blocking in **Malaysia** for a number of years on behalf of some of our members. In Q3 we added new members and in doing so have **greatly expanded the footprint of sites we can block**. We expect to add further members in Q3 which will expand our footprint even further.

We also worked to maintain our excellent relationship with the MDTCA in Malaysia by meeting with them in Malaysia in May, and also recording a session with them for use in our Manila summit on the effectiveness of their site blocking regime.



After a huge amount of effort, CAP obtained a **hopping order in Singapore**. This followed the order gained in March and allowed us to instruct the ISPs to block a further 99 redirected domains from 19 of the 30 originally blocked sites that had subsequently redirected. We are now working with our members on a further order for Singapore that we aim to have in place before the end of the year.

CAP ON THE ROAD - MANILA AND SEOUL

In July, Congressman Joey Salceda introduced **House Bill 0799, the Revised IP Code**. HB0799 followed on from the draft that was reviewed by House and Senate committees in 2021, though it would appear none of the rights holders' concerns were taken account of, particularly in respect of site blocking. CAP made a pre-emptive submission pushing the **importance of efficient and effective site blocking measures** to the Congressman as well as the heads of each respective committee.

MANILA DIGITAL PIRACY SUMMIT



Left to Right: Jil Go, Kroma, Donna Reyes, NBA, Cheah Yew Kuin, Disney with Matt Cheetham

Working closely with Globe we then followed up the submission with a **Digital Piracy Summit in Manila** on September 2nd. The summit was well attended, including more than 20 local media representatives, and was live streamed. In addition to the Congressman's keynote speech, CAP also arranged for an introduction by IPOPHL and invited a speaker from the Korean broadcasters' international association, (the Copyright Overseas Promotion Association – COA) to speak to the benefits of protecting content.

CAP will be pursuing the momentum gained from the summit with further work with government and local industry to implement an efficient and effective site blocking regime.

In addition to having COA speak at the Manila Summit, CAP also met with COA's executive leadership and some of their local members in Seoul in late August. COA and their members are very keen to work with CAP and we are currently working out how this can be best achieved.

INTERMEDIARY ENGAGEMENT



Our 2022 YouGov surveys showed that **social media continues to be the main source of consumers accessing piracy** around the region. As such CAP stepped up our efforts to combat this piracy, particularly via liaison with the two largest platforms, **Google** and **Facebook/Meta**.

For both of these platforms we have regular bi-monthly meetings where we discuss and resolve issues of concern. We also have had great success with Google in resolving specific CAP member issues in a timely fashion, particularly in respect of live streaming apps. Following our first **Google Roundtable** of the year, Google has allowed **CAP to act as a TCRP** representing CAP members that individually wouldn't meet the TCRP thresholds. We are now working with Google and our members and expect to finalise the procedures within the next few months.

CAP's relationship with Facebook/Meta grew from strength to strength in Q3. As with Google, we have regular bimonthly calls with their representatives and in September held our first Roundtable. At this Roundtable they were able to address nearly every issue we had raised with them and they are clearly in a mood to enforce our member companies' rights. In a significant step, in July we provided Facebook/Meta with the list of sites blocked over the previous quarter. Facebook/Meta removed all these sites from their platforms. While this is currently done on a quarterly basis, we are aiming to move to more regularly, ideally monthly. Of note is that **this is the first time Facebook/Meta have provided this service to a non-governmental organisation.**

CONCLUSION

As expected, Q3 was a very busy quarter for CAP, and a highly successful one. The ability to travel offered us greater opportunities to engage with governments and industry, and host events such as the Manila Digital Piracy Summit. At the same time, we continued our comprehensive site blocking program, pushing the boundaries with the IP blocking trial in Indonesia and expanding the footprint in Malaysia. We beat our eggs, melted the butter over a low heat, added the broken eggs, a bit of cheese and ham, cooked for a bit, et voila, an omelette.

avia Korea in View

Tuesday 30 August 2022
The Westin Josun Seoul

www.avia.org

#KOREAINVIEW



AVIA welcomed over 200 delegates from across the region for its first ever Korean focused conference and its first in market event since 2019, with Korea in View, which took place on 30 August at the Westin Josun, Seoul.

To set the scene, **AVIA CEO Louis Boswell** presented key highlights from AVIA's Korea in View 2022 Report. Ranking 10th among the world's largest economies and 4th in Asia, South Korea had risen from one of the poorest countries in the world to a developed, high-income country in just one generation. The pay TV market continued to show growth of 2.7% per year, now dominated by IPTV, while streaming services were accelerating at breakneck speed, seeing paid subscribers increasing from 20.4% of the population in 2020 to 34.8% in 2021.



Vice Chairman Ahn Hyoung-hwan, KCC

In his opening speech, keynote speaker, **Vice Chairman Ahn Hyoung-hwan** of the **Korea Communications Commission (KCC)** shared that while OTT growth was an opportunity for the content industry to grow, it was also resulting in a sense of crisis for existing legacy media. Hence the KCC was preparing the Audio-Visual Media Service Act and was pushing for innovative deregulation of the existing regulations on advertising and programming.

The day spanned multiple conversations about the strength of Korean content and how that was fuelling the success of both Korean streaming platforms as well as international, with **Marianne Lee**, Chief of Content Acquisition and Development, **Viu** and **Junbeom Jeon**, Chief Leader, **Wavve**, both agreeing that this investment in local content was the key to survival.

Such demand, however, was also clearly fuelling a rapid escalation in content costs and while **Hyun Park**, Senior Vice President, Global Division of **Studio Dragon** commented that from a Hollywood perspective Korea still presented great value for money, there needed to be a cap on costs before they got out of hand. He also noted, "We are definitely not at the peak of production, we are only at the beginning."



L to R: Hyun Park, Studio Dragon, Jeeyoung Lee, Warner Bros. Discovery, Marianne Lee, Viu, Clément Schwebig, Warner Bros. Discovery

The roles of international and Korean streaming platforms were also examined with **Esther Ahn**, Vice President, Streaming, Korea, **Paramount** and CEO of **TVING**, **Jay Yang**, with the recent introduction of Paramount+ to the market in partnership with CJ-backed TVING. In the same way Korean content was on international platforms, the Paramount+ deal also saw international content on a Korean platform. Ultimately streaming platforms wanted the best content no matter its origin.



Left to Right: Louis Boswell, Esther Ahn, Paramount, Jay Yang, TVING

Rounding up the day's sentiments, Louis Boswell highlighted the importance of the Korean market not just because of the impressive growth it had seen for video content, but because of the influence Korean content has had across the region, and also the early stages of Korean streaming platforms looking to enter other Asian markets. "It is not possible to look at the Asian video industry without looking at Korea," added Boswell.



AVIA returns to Jakarta, Indonesia, for its second In View conference in the country since 2019. This year's event will be taking place on Thursday 6 October, at the Hotel Mulia Senayan.

Conference highlights include:

- **Content Landscape in Indonesia**
- **The Future of Pay TV**
- **Video, Music and Games in the Mobile Economy**
- **The Future of Ad Supported Premium VOD in Indonesia**



THE STATE OF THE VIDEO INDUSTRY IN 2022

The story of the video industry continues to evolve in complex and unexpected ways. As always, the **Asia Video Summit** will relay the narrative of what has been and will be happening in Asia, and where we debate and ask the really hard questions about our industry.

For most of the COVID era, media and entertainment companies have been the darlings of Wall Street. This narrative has recently changed, however, and arguably irrational exuberance has given way to irrational pessimism. But is the streaming business model really fundamentally flawed, or is this just a recalibration in an era of inflation and post-pandemic trauma? How do the trajectories of investment vs monetization balance each other? And where does Asia sit compared to other parts of the world? Do subscriber numbers foretell a golden period of growth in Asia that can counter negative narratives from the West?

Join us in person at the Main Event from **1 – 2 November** at **voco Orchard Singapore** where we will discuss these burning questions and more with those who are making the decisions and deciding the destiny of the Asian video industry.

We have identified five key themes across which we will curate the conversations:

The State of Video, News & Sports, The Future of Video, The Advance of Advertising and Behind the Customer Experience.



As always, in conjunction with the Asia Video Summit will be the invitation only **Policy Roundtable** on October 31st and on November 3rd we will again assess **The State of Piracy** in Asia.

Please mark your diaries and register now as our early bird pricing ends 30 September. In all there will be 4 days of high-quality content with cocktails and lunches throughout. Visit our [website](#) for more details and click [here](#) for the full Summit programme.



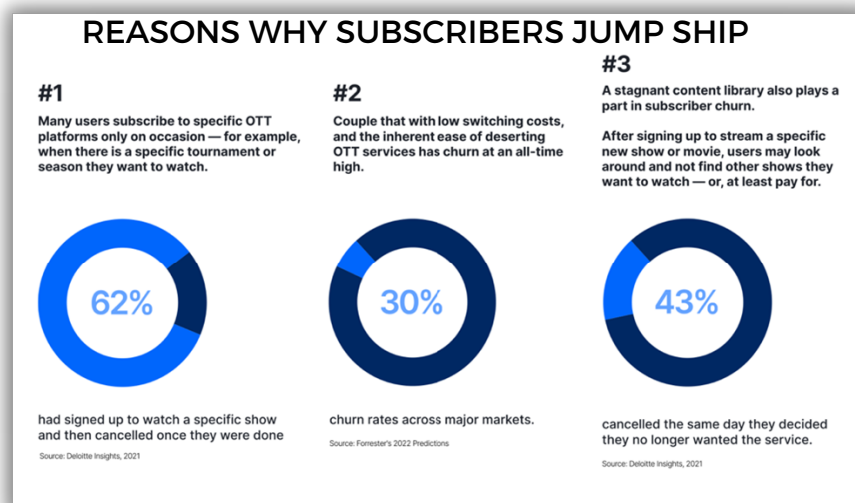
Heat is turning up in the streaming wars, as subscribers jumping ship becomes commonplace.

WHAT IS OTT CHURN AND WHY DOES IT MATTER?

Put simply, OTT churn refers to the loss of subscribers from an OTT or streaming video platform. They fall into one of two categories:

- **Voluntary churn** – when customers actively decide to cancel their subscription.
- **Involuntary churn** – when customers unintentionally lose access to your service. Most often, involuntary churn is attributable to non-renewals or accidental payment failures.

For streaming services, a high OTT churn rate means **reduced customer lifetime value (CLV)**, and **increased customer acquisition costs (CAC)**. Essentially, your platform must double up on acquiring new customers while retaining existing ones over time.



REDUCING CHURN BY WINNING THE PERSONALIZATION BATTLE

Given the churn challenges, streaming services need to be more aggressive in how they expose users to other content on their platform. To that end, Netflix has spent over a decade - and significant financial investment - honing its recommendation system, with the aim of giving viewers exactly what they want to watch, when they want to watch it.

Today, Netflix estimates that by delivering **personalized recommendations** and better search results, it is able to minimize voluntary churn that would reduce its revenue by \$1 billion annually.

REAL-TIME RECOMMENDATIONS KEEP SUBSCRIBERS ENGROSSED, FOR LONGER

Recommendation systems like **BytePlus Recommend** reduce the time it takes for users to discover great content to watch. Drawing on years of experience in machine learning (ML), the algorithm suggests tailored content that is interesting enough to each user before they decide to close the tab. These hyper-personalized recommendations are served in real-time, based on each user's unique online behavior.

The end result is serving your subscribers with very precise genres that they are in the mood for – like Dystopian Sci-Fi Thrillers, where the protagonist is a prisoner housed in a mysterious vertical cell, for instance. The more subscribers are exposed to content that is relevant to them, the longer the engagement times, and the higher the platform stickiness.

STAYING AFLOAT DURING THE INEVITABLE CHURN

“ I believe that it is up to the service providers to go above and beyond to help their customers explore the depth of content through individualized ML-based recommendation. In essence, recommendation as a feature is no longer sustainable – it should be the heart of their revenue strategy.

There is no getting away from the churn conundrum, especially with a growing number of competitors in the streaming space. But recommendation systems like **BytePlus Recommend** can help to slow the exodus of subscribers from your streaming service.

” **Charlie Sung, Head of APAC, BytePlus**



The **Home Entertainment** space is ever evolving. The audience of today is seeking memorable and spectacular experiences wherever they go. Consumers are now willing to invest in premium quality content and in devices for enhanced audio and visual experience in their living rooms. Right from the evolution of televisions to sound systems, the home entertainment space has moved forward leaps and bounds to reach this stage today.

To continue building on this momentum and to ensure utmost consumer delight, it is essential for the confluence of **content + service + device** to evolve together. Global and local services are amping the quality of content that is being released. Simultaneously, OEMs are continuously providing upgrades to Televisions and Set-top-boxes, with **Dolby Atmos** and **Dolby Vision** support to enhance the consumer experience.

Dolby has introduced their latest offering, **Video Soundbox** - the new multi-user multi-usage hub. This Video Soundbox comes with an integrated soundbar designed to immerse the audiences with the most incredible cinema-like TV experience and music experience delivered in Dolby Atmos, which produces sound with incredible clarity, and Dolby Vision, which delivers a more vivid, lifelike image thus, bringing entertainment to life.

To bring these immersive experiences to their customers, Dolby has collaborated with StarHub, which becomes one of the first regional operators to adopt this new box. **StarHub's TV+ Pro** is the latest Android TV set-top box with an integrated soundbar designed to captivate audiences with the **most immersive TV experience delivered in Dolby Atmos® and Dolby Vision®**.



According to **Yann Courqueux**, Vice President of Home Product, **StarHub**, "We are reimagining home entertainment as we bring the full cinema experience to the comfort of customers' homes. We are thrilled to deliver the best TV experience to StarHub customers with TV+ Pro, working with partners such as Dolby and Bang & Olufsen, for their renowned video and audio technologies. Offering unmatched immersion, TV+ Pro enables customers to enjoy their favorite content such as Premier League games on a whole-new level, enveloped in the thrilling atmosphere of live matches without stepping out the door."

"We are excited to be working with StarHub on the TV+ Pro set-top box," said **Ashim Mathur**, Senior Regional Director, Japan and Emerging Markets, **Dolby Laboratories**.

"Powered by Dolby Atmos, StarHub TV+ Pro doubles as a soundbar, allowing consumers to enjoy the latest shows and movies in Dolby Atmos. Equipped with Dolby Vision, consumers' entertainment comes alive with ultravivid colours and incredible brightness and contrast when paired with a Dolby Vision-enabled TV. The combined Dolby Atmos and Dolby Vision experience in StarHub TV+ Pro will allow StarHub subscribers to experience their favourite content as the creators originally intended. With a large and constantly growing library of movie titles available, alongside live content, consumers in Singapore can instantly access them in Dolby Vision and Dolby Atmos through StarHub TV+ Pro."

Left to Right: Yann Courqueux, StarHub with Ashim Mathur, Dolby Laboratories

Member Reports:

The following reports are now available at avia.org for download and is accessible to all members. Please register at our website for access.



New Members:

AVIA is only as strong as its members. We want to appeal to all parts of the video ecosystem and we are delighted that in the last quarter we have been joined by the following companies:



2022 Upcoming Events:

Indonesia In View

Policy Roundtable

Asia Video Summit

Piracy Over The Top

6 October

31 October

1 -2 November

3 November

Save the date

Contact Us:

We want to hear from you. Please get in touch and let us know what you think:

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