

JUNE 2023

ASIA VIDEO PULSE

THE NEWSLETTER OF THE ASIA VIDEO INDUSTRY ASSOCIATION



2023 EVENTS

ASIA VIDEO SUMMIT

20 - 21 JUNE
HONG KONG

Five Years of AVIA

Next week is our annual Asia Video Summit. AVS 23 is going to be a remarkable event.

It is the first time we have been able to hold an event in Hong Kong since the Asia Video Summit in November 2018. Little could we have foreseen the events to come in terms of street protests and then a global pandemic which means it is almost 5 years since we last staged the event in Hong Kong.

So much has changed in those 5 years, that we return to HK with an industry which now looks very different. 2018 was the year we made the transition from Casbaa to AVIA. The aim of that move was to make it clear and unequivocal to all that we are technology agnostic. Our business is about creating high end content and delivering it to consumers. Whether that happens through linear channels or streaming is not really the point. We embrace the use of whichever technology best serves our purposes.

2023 EVENTS

INDONESIA IN VIEW

(30 Aug State of Piracy)

31 AUGUST

JAKARTA

THAILAND IN VIEW

10 OCTOBER

BANGKOK

OTT SUMMIT

4 Dec Policy Round Table

5 DECEMBER

SINGAPORE

What is common to all of us is a whole host of challenges and issues; how we govern ourselves and how we are regulated; how we protect our content from pirates; how we grow and develop the advertising ecosystem that supports the industry; how we grow subscription; how much content we produce, and what mix of content do we offer?

These just start to scratch the surface of what is happening in the Asian Video industry. We have seen enormous consolidation in the international arena. Five years ago Disney's acquisition of Fox had not been approved. Turner, HBO and Time Warner were all separate members of AVIA, as was Discovery and Scripps.



We have navigated this change. It has not been easy and continues to throw up challenges. We thought the global pandemic was going to be hard but to our surprise it is the period which has come after which is now proving to be the most difficult. The "streaming wars" race for subscription growth has been replaced with a more fundamental question of how we grow sustainably and profitably. This, understandably, has put more focus on costs than ever before.

But content creation remains strong and while budgets are being rationalised in some cases, we are still seeing more investment in Asian content than ever before. Korea is the role model. Who will be next? India is many markets in one with content traversing traditional language barriers. Can Thailand really blossom in the way many say it will?

All of these are issues we will be discussing next week at AVS23. We try to be as open and honest in assessing what is happening as we can be, and don't shy away from the difficult questions. We believe that is our job.

It is gratifying that 5 years after the name change and the recalibration of our mandate, we are still going strong. Hopefully that is because we are doing something right, but more importantly it is because the industry sees challenges ahead and those challenges are common to us all.

Hong Kong is not the centre of the video industry it once was. But thanks to its people it is still a strong, vibrant and resilient territory and is home to major media players on a regional level, with Viu and TVB. We look forward to hosting AVS there next week and hope to see as many of you there as possible.

LOUIS BOSWELL

POLICY MATTERS



CLARE BLOOMFIELD

ACTING CHIEF POLICY OFFICER

As I write my first contribution in the role as Acting Chief Policy Officer, I am struck by just how relentless our work is on the policy side. It's a never-ending struggle to follow the policy initiatives across our huge and diverse region, but the last few months in particular, with the transition in roles, combined with the very clear increase in business contacts and uptick in travel around Asia now that Covid has finally loosened its grip, have shown just how important this work is. Since starting in mid-March, I've managed to visit **India, Singapore, Taiwan** and **Thailand**. This was essential to begin re-building our post-Covid relationships with regulators but also to meet with members on the ground, participate in events and, probably most importantly, develop connections with other local associations to better understand policy issues from their perspective. Looking forward we need to continue to take advantage of the opportunity to travel to continue to develop our relationships with regulators, especially as they continue to focus on issues close to our hearts.



After several years without regional contact, I thoroughly enjoyed participating in two of our recent events: **Future of Video India** and **Taiwan in View**. Both of these events not only gave us the chance to hear directly from regulators but also to delve into market-specific issues. In India, I had the pleasure of interviewing **Ministry of Information and Broadcasting (MIB) Secretary, Shri Apurva Chandra** to hear about how MIB sees the development of Online Curated Content (OCC). It was reassuring to hear that MIB value the opportunities that OCC providers bring for Indian content, making it more accessible and able to travel the world. Notably he reiterated the need to continue with a soft touch approach for OCC regulation, stating that the current three-tier self-regulatory system has been working well.



Clare Bloomfield with Secretary Chandra, MIB



NCC Commissioner Wang Jiang-Jia with Clare Bloomfield

In Taipei, we heard from **NCC Commissioner Dr Wang Jiang-Jia**, who laid out NCC priorities to support the development and growth of the local content industry. He noted that the OTT TV Act, which had been under discussion for many years, was still being considered. He said the NCC was also mindful of the need to ensure that consumer protection was balanced with the constant needs for consumption of content, especially as 5G was being developed across Taiwan.

Additionally, at a Bangkok training seminar for regulatory officials, I was able to share with them our self-governance framework as well as continue to highlight the differences between Online Curated Content (OCC) and the rest of the OTT eco-system. This was AVIA's first time ever to directly talk to regulators such as those from **Mongolia, Palau, Papua New Guinea, Samoa, Timor-Leste**, and **Vanuatu** who don't usually attend our events. The depth and range of questions after the session showed how much interest there is around the region on anything to do with OCC/OTT issues.

POLICY DEVELOPMENTS



Moving to policy developments, the storm of **new OCC regulatory initiatives** continues to build strength. Regulators continue to look at governance for OCC, starting from a perceived view that this part of the industry needs to be regulated. Whilst we continue to actively promote **AVIA's self-governance framework**, it is probably also the right time, three years after we first devised it, to revisit the framework as well as our strategy for promoting it and generating local support for self-regulation in various markets.

The most commonly occurring area of discussion with regulators around the region is the question of if, and how, to regulate content distributed over the internet. Obviously our first response is always to highlight the very different types of internet content to try to ensure that concerns around OTT (the likes of **Facebook, TikTok, YouTube** etc) and piracy, do not adversely affect the more responsible "curated content" parts of the industry. But it is clear that politics, a desire to protect national and consumer interests, and the continued growth of internet content all mean that these discussions are unlikely to go away soon.

We see this particularly in **Vietnam** with the ongoing discussions around the implementation guidelines for the **Cinema Law**, as well **Decree 71** for non-film content. Vietnam's government continue to evince their desire to pre-censor non-film content (as well as films) and also to require local representation, adversely impacting international OCC players. Competing pieces of content regulation and unclear definitions have led to a lot of concern about requirements for OCC content and AVIA continues to try to engage the Ministry of Information and Communications (MIC) on these issues. Elsewhere, in **Malaysia**, the **Content Forum** is starting work on developing their own self-governance framework for OTT content; gratifyingly AVIA has been asked to help this process, using our self-governance framework as a basis. This is a great opportunity to try to shape a way forward that is supported by both regulators and members and leads to the support and development of the content industry rather than one which erects unnecessary barriers.

REGIONAL UPDATES



Proposals for Network Use fees continue to rumble in the region. Possibly partly prompted by an EU exploratory consultation on possible network fees in Europe, as well as discussion at several global mobile telephone conferences, this issue now seems to be on the radar of a lot of Asian regulators.

As you may recall the telecom industry argue that they are making large capital investments into the network in order to keep up with video demand and thus content providers should pay additional costs to distribute their content over the internet. Of course, this glosses over the fact that the video industry has already made a huge investment into developing content delivery networks (CDNs) enabling content to be brought closer to the consumer, thus reducing the burden on the internet. On top of this consumers already pay for access to the internet; requiring them to pay again (through content providers) benefits only the internet providers who potentially are motivated to offer differing levels of service, depending on who pays what, and also piracy networks who of course will escape the regulatory net. AVIA continues to promote that there is and has been no demonstrable market failure; telecom providers have healthy revenues and ample access to investment funds. Thus there is no need for regulatory intervention.

As a market, India has been our busiest since the last newsletter. The list of ongoing initiatives is long with the **Telecommunications and Regulatory Authority of India (TRAI)** issuing a number of consultations over the past few months. We've engaged with the authorities on issues ranging from satellite spectrum auctions, convergence and the proposal for a single converged regulator, and the Telecoms Bill. Alongside this, TRAI has also issued their findings from their Ease of Doing Business consultation, along with Media Guidelines for Child Protection. Looking forward we anticipate that when Parliament returns for their Monsoon session, around July, there will be a return to a discussion around the Data Protection Law. Given the ongoing press coverage around tariff issues, TRAI may yet again re-open that debate and potentially issue a new consultation paper.

CLOSING

In closing I'd like to thank everyone who has supported me in this transition period. The policy team is a tiny operation covering a huge region and we absolutely rely on the input from all our members. The **Regulatory and Anti-Piracy Committee** remains focused on ongoing issues, meeting quarterly to discuss those of relevance. If you or your team would like to be added to the mailing list, please don't hesitate to reach out to me, clare@avia.org.

CLARE BLOOMFIELD

MATTHEW CHEETHAM

GENERAL MANAGER



In the spring of 1963 “He’s So Fine” by the Chiffons topped the US Billboard charts for four weeks. The song is perhaps most recognisable by its ‘doo-lang, doo-lang, doo-lang’ background vocals, well recognisable by those of a certain vintage. The song was written by the Chiffons’ manager, Ronnie Mack, and produced by Bright Tunes Music Corporation (Bright Tunes). Seven years later, in November 1970 George Harrison released “My Sweet Lord”. A great song that also topped the US Billboard charts, as well as numerous charts around the world. However, to Harrison’s surprise in February 1971 Bright Tunes sued Harrison for copyright infringement of their song. When the case went to trial, Harrison admitted having heard “He’s So Fine” but claimed, with extensive evidence, that he had independently created “My Sweet Lord”.

More than fifty years later, the problems of copyright infringement rights holders face today via rampant online piracy, are infinitely more complicated, challenging, and far more damaging than those faced by Bright Tunes and George Harrison. They require a comprehensive, holistic approach, and, as with the Bright Tunes case, an understanding that while results may take time, they will come.

ENGAGING & OUTREACHING

CAP’s lobbying efforts in the Philippines continue to bear fruit. In Q2 the model site blocking guidelines we had worked on with the **MPA** and provided to **Congressman Salceda** in late 2022 to be used as Guidelines for his Revised IP Code, were subsequently put into a separate, standalone bill that have since passed both the second and third readings in House and will be transmitted to the Senate for concurrence.

As the Philippines is a bicameral system and any bill in the Congress would need a matching bill in the Senate before it can become law, CAP also wrote to a number of Senators seeking matching legislation. We followed up with visits Manila in late April and, along with **Globe** and members of the **Video Coalition of the Philippines (VCP)**, met with a number of Senators offices.



Congressman Salceda

In May, **Senator Estrada**, one of the Senators we had written to and provided a copy of the Congressman Salceda’s bill, presented that bill in the Senate. We have also received confirmation from **Senator Angara’s** office, who we met in April and provided the same copy of the House Bill, that they will be presenting a similar bill shortly. There may still be a few bumps in the road, but the signs are very positive so far.



Matt Cheetham, AVIA with Taejin Lee, KCOPA

CAP is also continuing to be more engaged in **North-East Asia**, and in particular **Korea**. As part of these efforts in early May we presented at a joint WIPO/Korean Ministry of Culture, Sports & Tourism anti-piracy seminar in Seoul. We also invited a speaker from the **Korean Copyright Protection Agency (KCOPA)** to speak on our anti-piracy panels at the AVIA **Taiwan in View** event later in May. Following this KCOPA asked us to enter into an MOU with them, we are working on this now and expect to have it signed in the coming months. We have also continued our regular engagement with Malaysia's **Ministry of Domestic Trade & Consumer Affairs (MDTCA)**. This engagement has proved beneficial in light of the regular moving of the goalposts when it comes to our site blocking referrals and we have been able to overcome the challenges and ensure the (relatively) smooth progression of our referrals.



COLLABORATING

CAP has also continued to engage regularly with the **Korean Copyright Overseas Promotion Association (COA)**. We invited them to speak at our seminar in Manila last year and we met with them while we were in Seoul in early May. Part of CAP's long-term goal is to have COA join CAP in some capacity and we have been working through with them as to how this could work in practice.



L to R: Matt Cheetham, AVIA, Claudia Peng, CBIT, Taejin Lee, KCOPA

Our outreach in Taiwan has also continued apace, and we invited representatives from both local associations **CBIT** and **STBA** to be with KCOPA on one of our anti-piracy panels at Taiwan in View. We had hoped to work with them both to meet with high level government representatives, but it was felt the political situation wasn't right at the time. However, we are working with both CBIT, STBA and the OTT Association as they work as a Taskforce to provide the government with a report on the problems and solutions for online piracy in Taiwan.

In the Philippines we called another meeting of the VCP in April and subsequent to our meetings with Senators' offices, we worked with Globe to mobilise representatives from VCP members to attend in person at the second reading of Congressman Salceda's site blocking bill in the House.



Developments in Indonesia took an interesting turn in Q2. We have long submitted site blocking referrals to Kominfo via the **Video Coalition of Indonesia (VCI)**. However, in Q2 Kominfo worked with the **Indonesian Intellectual Property Office** and local industry to form the association



AVISI. We understand that AVISI's mission is wider than just anti-piracy and will also include promotion of the Indonesian industry and we have been offered the chance to enter into an MOU with AVISI. However, in May the Kominfo Minister, Johnny Plate, was arrested for corruption and placed in jail. We don't expect this will impact our site blocking operations, as the relevant contacts remain in place, but we are working with Vidio and our local VCI partners to determine how this will impact on the proposed MOU with AVISI.

ENFORCING & DISRUPTING

CAP's latest **Singapore site blocking order** was implemented in late Q1. The order saw 20 sites with a total of 25 domains in total blocked. After some changes in CAP applicants for the latest order, we are now working with the remaining applicants in an effort to both continue and expand the reach and breadth of our Singapore blocking orders, potentially to include IPTV networks.

Singapore: Site blocking success

April 17, 2023
By Colin Mann



Trade body the Asia Video Industry Association's Coalition Against Piracy (CAP) has commended the Singapore High Court for its latest Order to block another 20 illegal streaming sites and associated domains responsible for the distribution of illegally streamed content in Singapore. Under the Order, Internet Service Providers must disable access to these illegal sites and their associated domains.

Our regulatory blocking efforts continued apace in both Indonesia and Malaysia throughout the quarter. CAP are now filing sites for both DNS and IP blocking on a regular basis now in Indonesia, by the time of this report we had filed a total of 5043 sites for DNS blocking and 616 for IP blocking in 2023.

In Malaysia, we filed a round of 50 sites in April and are aiming to file another towards the end of the quarter once we have identified the sites to which piracy has migrated to.

In May the West Java Regional Police arrested the operators of the Android side-load pirated application, ZAL TV. This action followed an earlier arrest in March by the Lampung Regional Police of the operators of the same Android side-load pirated application SBO TV. The arrests were part of a local and government effort against android side-load pirated applications that were widely used in Indonesia to illegally stream content, including Premier League football. CAP are now following up with those involved.

We were delighted to hold our first in person **Meta Roundtable** in Singapore in June. The event was well attended both in person and online by a number of CAP members. The Roundtable is part of CAP's ongoing engagement with Meta to deal with the increasing incidences of piracy on their platforms.

We also continue to engage with Google and are expecting to hold our next **Google Roundtable** in early July. We have also continued with our regular weekly referrals of links to Google on behalf of CAP members for removal via their TCRP program, which has now seen almost 15,000 links referred and removed, as well as our quarterly referrals of blocked sites from the region to Meta for removal from their platforms.

RESEARCHING AND TECHNOLOGIZING



In May CAP released our **2023 Consumer Surveys**. This was the second year we had undertaken the surveys at the same time in the same countries (other than Korea which we dropped as penetration into the Korean market is increasingly difficult). This enabled us for the first time to have longitudinal analysis. Notable points from the surveys were: the year on year increases in online piracy in **Thailand, Taiwan** and **Hong Kong**, all countries without effective and efficient site blocking regimes; that site blocking continues to have demonstrable effects on consumers piracy habits in those countries that do have effective and efficient site blocking measures, and; that social media and messaging platforms continue to be the main source of consumers accessing pirate content, with Facebook leading the way. In addition to the region wide release, we also provided a tailored release for the Philippines for local distribution to maintain the push for our site blocking legislation there.

With the knowledge that consumer harm is front and centre for many governments and politicians, we commissioned a report by **Dr Paul Watters**. The report identified that Philippine consumers were 16.66 times more likely to be infected by malware or other hidden nasties via using pirate sites in the Philippines compared to legal sites. Once finalised and ready for release, we will work with the VCP and Globe to amplify the results of the report, as well as provide to legislators.

CONCLUDING

One of CAP's highlights of Q2 was no doubt the rapid progress of our site blocking efforts in the Philippines and there is real hope that we may have an efficient and effective site blocking regime in place well ahead of schedule. Another highlight will be the signing of the MOU with KCOPA in June at AVS in Hong Kong which we expect to be the basis of a strong relationship with our friends in Korea. Looking ahead, CAP is excited by the upcoming **State of Piracy (SOP) Summit** that for the first time will be attached to an AVIA in-country event, **Indonesia in View** in **Jakarta** at the end of August.

UPCOMING EVENTS



We are delighted to share the programme for the **Asia Video Summit**, where we have identified five key themes across which we will curate the conversations:

The Making of Korea and the Model for Who's Next, The State of Video 2023, Video at the Crossroads, The Advance of Advertising and Technology Taking Over.

Here are 10 of the simple yet profound questions we will be asking across these themes:

**WHICH LINE MATTERS MOST -
TOP OR BOTTOM?**

1

2

**WHAT'S THE STORY BEHIND THE
KOREAN WAVE?**

**IS THERE A BRIGHT FUTURE FOR CHINESE,
INDIAN AND THAI ENTERTAINMENT?**

3

4

WHAT ARE THE PRIORITIES FOR STREAMERS?

WHAT DOES IT TAKE TO BE A LOCAL HERO?

5

6

IS PROGRAMMATIC THE ANSWER?

WHAT ARE THE ECONOMICS OF FAST?

7

8

**ARE VIDEO COMPANIES TURNING TO
GAMING?**

**IS E-COMMERCE THE NEXT REVENUE STREAM
IN VIDEO?**

9

10

WHAT DOES AI MEAN FOR ALL OF US?

Join us from 20 - 21 June at the Kerry Hotel in Hong Kong where we will be discussing these questions and more on the state of the video industry in Asia.

[REGISTER NOW](#)

[FULL PROGRAMME](#)

avla
Future of Video India
13 April 2023 | Taj Lands End, Mumbai

CONTENT REMAINS KING IN THE FUTURE OF VIDEO IN INDIA

AVIA's **Future of Video India** conference opened to a full house on 14 April in Mumbai, with a keynote conversation with **Shri Apurva Chandra**, Secretary, **MIB**. Secretary Chandra stated that with OTT, Indian content has become more accessible and more acceptable to a global audience. He also reiterated the need for OTT to continue with a **soft touch approach**, as the three tier self-regulatory system has been working well

While there were concerns that light touch regulation has led to less desirable content, he remained of the view that the industry needed to be more self-aware so that the government need not step in. Chandra also shared that a **National Broadcasting Policy** has been in the works, as the industry was becoming more fragmented. However, this would take time in order to balance the conflicting interests of all the disparate parties.

This focus on content was a theme that followed throughout the conference. **Sushant Sreeram**, Country Director, **Prime Video India**, talked about the **importance of authenticity** in a market as diverse as India. "By being locally authentic, it provides the best opportunity for regional and global success," noted Sreeram. India also maintained the second largest development slate after North America, signalling Prime Video's commitment to the market.



Meeting the digital consumers' demand was also part of the vision for Viacom18. "We have a digital-first mindset for the foreseeable future. We want to back the digital India vision and put our might behind it," said **Jyoti Deshpande**, CEO, **Viacom18**, with most of the money spent on content going to digital and not TV.

Pictured Left: Jyoti Deshpande, CEO, Viacom18

Vikram Sahay, Joint Secretary (Policy & Administration), **MIB**, who participated in a content panel with some of the industry's top content leaders, also said that the best thing about OTT was the democratisation of talent. "The greatest thing is the democratisation of talent which this industry has allowed across all parts of the creative content chain," said Sahay.



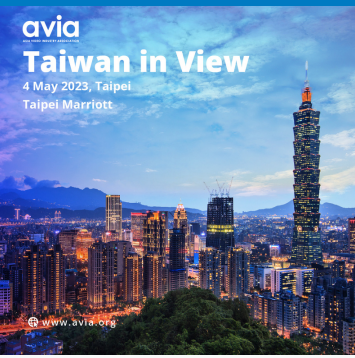
Left to Right:

Anuj Gandhi, Plug and Play Entertainment, Vikram Sahay, MIB, Nikhil Madhok, Prime Video India, Shrishti Behl, Phantom Studios, Dimple Kharbanda, Kangra Talkies, Gautam Talwar, MX Player

The very important **issue of female representation** in the television and entertainment industry was also discussed by a distinguished panel of female industry leaders. **Smriti Mehra**, CEO – Business News, **Network18**, highlighted the fact that all too often workplaces had defining gender roles and too many talented former colleagues had dropped out of the industry. There were societal issues at play as well of course, but there was much positive action that could be taken within the corporate context.

Wrapping up the conference, **Mihir Shah**, VP, India, **MPA**, said that **India's growth story remained intact** amidst global turmoil, with macro tailwinds and digitalization propelling growth for video advertising, and digital penetration now on par with television. Content spend was also expected to double to US\$10bn in the next five years, with online video content investments catching up with pay TV. "Content is king, and it's reigning supreme," summarised Shah.

Click [here](#) for the full release. More event photos can be found [here](#)



VIBRANT TAIWAN – VIDEO EVOLVING AT HOME AND ABROAD

AVIA welcomed over 100 guests to its **Taiwan in View** conference on 4 May in Taipei, with **Deputy Minister of Culture, Sue Wang**, giving the opening remarks as the Guest of Honour.

Deputy Minister Wang highlighted the importance of the video industry in Taiwan and announced that the Cultural and Creative Industries Development Act will be revised to foster its growth.

She said that the government aims to work closely with video operators and urge them to invest more comprehensively in the video industry, beyond films and into **local content creation**. She also emphasized the need to **safeguard local content from piracy** and admitted that the current efforts are not satisfactory. She also shared that the Ministry of Culture's vision is to enhance the quality and availability of Taiwanese content across all platforms.



Deputy Minister Sue Wang



NCC Commissioner Wang Jiang-Jia

NCC Commissioner Wang Jiang-Jia set the stage for the day's discussions with Commissioner Wang laying out NCC priorities to **support the development and growth of the local content industry**. He noted that the OTT TV Act, which had been under discussion for many years, was still being considered. However, the NCC was mindful of the need to ensure consumer protection was balanced with the constant needs for consumption of content, especially as 5G was being developed across Taiwan.

This focus on local content was reiterated during the panel on *The Streaming Wars*, where **Daphne Yang**, CEO of **CATCHPLAY**, stressed the importance of **protecting and promoting local stories and content on both domestic and international platforms**. She said that OTT players still need to work with aggregators to reach a wider audience and that there is a lack of original content in Taiwan.

The conference also took time to focus on some of the issues that are impeding the growth of the industry. **Grace Shao**, Head, IP & Tech Group, Baker McKenzie Taipei, **Edward Lee**, Secretary General, **CICCA** and Yeo Kok Siew, Managing Director, **Warner Music Taiwan**, discussed the need to have **transparency and accountability** in the relationship between the **video industry and the music collecting associations**

Piracy has also been proliferating in Taiwan with a growing need to address the problem. Both **Claudia Peng**, Secretary General, **CBIT** and **May Chen**, Secretary General, **STBA**, agreed that addressing online piracy, particularly via illegal set top boxes, is a matter of urgency and they urged the government to **implement efficient and effective anti-piracy means** such as Domain Name Service Response Policy Zones (DNS RPZ), while **Taejin Lee**, Senior Manager, International Development Department, **Korea Copyright Protection Agency**, concluded with a sense of hope by talking about the success that Korea had seen in both promoting and protecting their content.

Full release in [English](#) and [Chinese](#) here. For more event photos, click [here](#).

By: Jason Power, Senior Director Commercial Partnerships, Dolby

Dusty. Under-appreciated. Is time up for the little box sitting under our TVs?

But hang on. What if that box could solve the problem of making all content available in one place? And what if that box could transform the viewing experience from plain old TV into full immersive home cinema?

Witness the explosion of service super-aggregation, with a new generation of operator set-top boxes powering the way.

"It's no use having a super-aggregation strategy if users are still tempted back to TV apps"

Of course, it's no use having an aggregation strategy if users are still tempted back to TV apps. To keep viewers switched to your service, the UI needs to streamline discoverability of content. And the playback experience itself needs to match or exceed what is already available via connected TV apps. That means, for example, the set top box supporting Dolby Atmos and Dolby Vision outputs, so services like Netflix, Disney+ and Prime Video can be enjoyed in their full glory, just like on the TV apps.

But there's another reason why I'm excited for the future of the set-top box. We are starting to see a new device paradigm that we refer to as the Integrated Set-top Box Soundbar. A device that can transform the viewing experience from normal television into full home cinema. A device that reinforces an operator's commitment to delivering the widest selection of content with the best possible experience. A device that re-establishes a premium position for operators and makes their service indispensable in the living room.

"Small box. Big sound."

The Integrated Set Top Box Soundbar combines a flexible set top box platform with support for the latest Dolby Atmos immersive sound and built-in speakers. All of this can be packaged in a device not much bigger than a standard set top box. Think of it as a small box with a big sound.



The Sagemcom VSB is a flexible compact design

“The Video Soundbox allows to combine all services expected today by consumers in an all-in-one compact product, thanks to latest video, sound and far field voice services innovations. Sagemcom developed this multi-service multi-user product with best-in-class partners, such as Bang & Olufsen for powerful and natural sound, as artists intended it to be, and Dolby for an immersive Home Cinema experience, with the support of Dolby Atmos and Dolby Vision. We are proud to have already been selected by about 20 operators for the Video Soundbox, enabling them to reinforce a value proposition based on video service, increasing revenue and NPS, and reducing churn.”, said Olivier Tavel, Senior Executive Vice President, Audio Video Solutions Business Unit, Sagemcom.

Integrated Set Top Box Soundbars enable home cinema at a new price point and in a new form factor for consumers. For operators, costs are kept low as the existing processing power of the set-top can be used, so the key added components are just some speakers. For subscribers, it means great sound with no bewildering equipment choices to make, no additional boxes to find space in the living room for, no extra HDMI connections to fuff with. All offered simply and conveniently by their service provider.

It's exciting to see the ways that the first operators are already making use of Integrated Set Top Box Soundbars to drive incremental revenues and reduce churn. Operators deploying including Orange, Vodafone, TotalPlay, StarHub, Claro and more.



Integrated Set Top Box Soundbars are being deployed by operators globally.

Some operators see it as a chance to create new revenue streams through premium subscriptions. This can represent phenomenal value for consumers - how else can you get a premium branded home cinema system in your living room for just a few dollars extra a month? The integrated set-top box soundbar also defends against pressure on subscriber ASPs as other functionality, such as recording, moves to the cloud.

Other operators see these devices as an incentive for retention - if you depend on the box for your whole living room playback experience, how are you going to do without it?

Click [HERE](#) to find out more.

Member Reports:

The following reports are now available at avia.org for download and are accessible to all. 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:

BENCHMARK
BROADCAST SYSTEMS

blintn

SAMSUNG Ads

2023 Upcoming Events:

Asia Video Summit	20 - 21 June
Indonesia in View	31 August
Thailand in View	10 October
OTT Summit	5 December



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

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