

ASIA VIDEO PULSE

THE NEWSLETTER OF THE ASIA VIDEO INDUSTRY ASSOCIATION



2024 EVENTS

JAPAN IN VIEW

29 OCTOBER
TOKYO

POLICY ROUND TABLE

4 DECEMBER
SINGAPORE

We are already in the fourth quarter of 2024, and while we would love to sit around and wonder where the time goes, we find ourselves frantically planning for 2025. Part of that process is to check in with our membership and understand what their priorities are. And so we have just rolled out a survey to members to ask them where they feel we are delivering value and equally where we can be stronger. If you haven't received an email from us and would like to take part in this survey, we would love to hear from you. Please click [here](#) to tell us what you think.

It appears to me, and I promise I will come clean if the survey disproves this, that the work we do around policy and regulations, as well as CAP, our anti-piracy arm, continue to be well-regarded and valued. Where we have more questions is around our conferences. We are constantly trying to innovate and hold the best series of discussions about how our industry is changing, the bright spots, the challenges, and an overall narrative of how we pull together as an industry.

This year's OTT Summit, for instance, is going to be focused on advertising. Advertising is such an important revenue source and yet one that for many of us is becoming more elusive in a fragmented world of premium OTT. It feels like the right thing to be talking about and truly an example of where as an industry we have a better story to tell than any single company.



But our conference business has been suffering. Not from an editorial point of view but post-Covid, things have changed, as has been the case with many other events. Cost constraints are seeing less sponsors and international delegates. And while our events remain well attended and diverse, they are not making as much money. We are a not-for-profit association, and the revenue generated from events has played a massive role in subsidising the membership fees and allowing us to remain viable. 2025 will be the year when it comes clear whether we can bounce back or if we need to make larger organisational changes. So, understanding what you value and you want us to be is very important, so again we encourage you to just take a few minutes to answer the survey.

The industry is changing faster than ever before, and the issues we grapple with – policy, piracy, advertising, technology – are all far more profound than at any point in this association’s history. And so we are busier than ever. We are doing more than ever.

As we all plan for 2025, my request to everyone is that if you value the work that we do, please renew your membership, please rejoin if you have left, please join if you are a part of the TV, video and streaming industry, and please spare some of your marketing budget to support the industry gatherings we host, either through sponsorship, or sending one more delegate than you had planned.

Our goal is to keep the industry aligned, and we ask you to support us so that in turn we can support you.

Louis Boswell

2024 EVENTS

PIRACY OVER THE TOP

4 DECEMBER
SINGAPORE

OTT SUMMIT

5 DECEMBER
SINGAPORE

UPFRONT SHOWCASE

5 DECEMBER
SINGAPORE

POLICY MATTERS

CLARE BLOOMFIELD

CHIEF POLICY OFFICER

In the blink of an eye, we have reached the end of our third quarter, although possibly, due to a natural pause brought about by various elections, developments have seemingly stagnated in some markets in the region. As we move into this quarter, having just finished Korea in View, we are now proactively gearing up for our in-view events in Vietnam, Japan, and, of course, our annual Policy Roundtable in December, leveraging them to engage with regulators in these markets.

Besides changes in the political landscape keeping us on our toes, we are approaching the final lap of completing the publication of our updated Pay TV Policies Wallchart and **Online Curated Content (OCC) Regulatory Booklet**, which will be released closer to the end of the year. This exercise allows us to take a deep dive into the various regulations on both pay TV and OCC, as well as on the advertising front. Once published, they'll be available to all members as a useful resource for unfamiliar markets. As usual, we continue to make submissions, such as the draft Film Act to Thailand's Ministry of Culture and submissions on illegal streaming pirate services and the state of enforcement in third countries for intellectual property to the European Commission.

INDIA

India continues to be a dynamic market for us. Following the election and various reshuffles of portfolios, engagement has been challenging over the past few months. With the appointment of a new minister at the **Ministry of Information and Broadcasting (MIB)**, the planned **Broadcasting Services Bill** was retracted and is apparently on hold indefinitely. Part of this pause was caused by a newly introduced focus on social media, which caused a number of commentators to react negatively. Although the **Telecom Regulatory Authority of India (TRAI)** has recommended that OCC platforms remain outside the scope of the National Broadcasting Policy, it is not clear what the next, if any, Broadcasting Services Bill will look like. Our goal remains to ensure that the regulatory environment in India supports innovation and growth while protecting the interests of industry stakeholders and consumers alike.

In addition, following a Supreme Court order, MIB was mandated to introduce a **self-certification system** for advertisements, following the Supreme Court's frustration at the number of misleading claims. This was introduced at very short notice, and the initial scope was all advertising, but a subsequent appeal by MIB means that the self-certification is now limited to the food and health industry. It also appears that, for now, the self-certification process will be limited to advertisers instead of broadcasters.

TAIWAN

The situation in Taiwan remains in a state of limbo as the **National Communications Commission (NCC)** awaits the appointment of new commissioners. This delay has inevitably slowed any regulatory progress, including any development of the draft **OTT TV Act** proposed in 2021. Despite this, we continue to monitor the situation closely and are ready to re-engage with the NCC as soon as the new commissioners are in place.

THAILAND

Thailand's change of Prime Minister and continued focus on soft power, given her previous role as the Chair of the Soft Power Committee, gives optimism that Thailand remains keen to attract international content as well as develop the local content industry. A recent consultation conducted by the **Ministry of Culture, Sports and Tourism** on a draft **Film Act** suggested a continued focus on developing the film industry. Although the draft primarily focuses on Film Production, AVIA reiterated arguments for the OCC industry based on our self-governance framework, reiterating the need for self-regulatory content ratings that safeguard the best interests of consumers and continue to support the growth of Thailand's creative economy in line with the push for Thailand's soft power on a global scale. Additionally, we also used this submission as an opportunity to inform regulators about the need to improve enforcement capabilities against pirates who distribute film and TV content illegally.

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Vietnam In View

9 October 2024 | Ho Chi Minh City
Mai House Saigon

 www.avia.org



Vietnam continues to be a key focus market as we prepared for our in-view event in October. The regulatory landscape in Vietnam has been evolving, with ongoing discussions around advertising laws in relation to gambling advertising. Our event in Vietnam presented a crucial opportunity to engage directly with regulators and industry stakeholders, especially from the **Authority of Broadcasting and Electronic Information (ABEI)**. Given Vietnam's interest in emulating Thailand's soft power promotion, this event was an opportune time to promote regulatory approaches to help the industry thrive.

INDONESIA



In a last-minute development, Indonesia's **Ministry of Health (MoH)** has issued a draft regulation which, if implemented, would introduce a **ban on the advertising or screening of tobacco products or their use.**

As anticipated, with the newly-elected President coming in October, various Ministries are focused on trying to push through last-minute regulatory changes. The MoH's regulation on tobacco, however, is extremely wide-ranging and has huge implications for both content and advertising. AVIA is working closely with the local trade associations to request some of the more challenging parts be revisited, not least because they were introduced with no consultation and are unclear if they are to be applied retrospectively, which would obviously be extremely difficult for our members to comply with. We'll continue to try and engage with the MoH to seek a more reasonable and achievable approach.

LOOKING AHEAD

Looking forward to the 2nd half of the year, other than the regulatory issues already mentioned, we still have a busy program of visits planned for the policy team, with trips to **India, Taiwan, Korea** and **Japan**. For both the India and Taiwan trips, these will be good opportunities to meet with potentially new regulators post-elections to begin to cement strong relationships with them for the next few years. For Korea and Japan, in parallel with our "In View" events, we'll be aiming to engage with regulators, especially in **Korea** as the KCC undertake a **Broadcasting Market Competition Situation Assessment**, taking a sweeping look at all aspects of the market and how they variously interact, which will be released in early 2025.

CLARE BLOOMFIELD

UPCOMING EVENTS

Japan In View

29 October 2024
Andaz Tokyo Toranomon Hills
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ASIA PACIFIC TOBACCO INDUSTRY ASSOCIATION

Join us on October 29 at Andaz Tokyo for AVIA's first industry conference in Japan, where industry leaders and innovators will gather to explore the future of media and entertainment in Japan. This dynamic event will feature insightful discussions, networking opportunities, and the latest trends shaping the landscape. Don't miss your chance to connect with key players and gain valuable insights into Japan's vibrant market! Visit our event page for more details.

[REGISTRATION](#)

[SPEAKERS](#)

Remaining 2024 Events:

29
OCT

JAPAN IN VIEW

TOKYO

POLICY ROUNDTABLE

SINGAPORE

4
DEC

4
DEC

PIRACY OVER THE TOP

SINGAPORE

OTT SUMMIT

SINGAPORE

5
DEC

5
DEC

UPFRONT SHOWCASE

SINGAPORE

**MORE
INFORMATION**

SPEAKING: Greg@avia.org
SPONSORSHIP: Victor@avia.org

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MATTHEW CHEETHAM

GENERAL MANAGER

Opponents of the United States President consistently claimed that he was only in power due to a 'corrupt bargain' as he had not won the majority of electoral votes. Four years later at the next election, supporters of the President in turn claimed that, fearing a loss, in desperation his opponent's supporters were now plotting a coup d'état if their candidate lost. The theory was that supporters of the opponent, upset by the current government's economic policies, which they blamed on the President, held secret meetings to discuss "the dissolution of the union". One of the challenger's supporters claimed that if their man was not elected President, he would be forcibly put in place by his supporters, effectively threatening a military coup. In the event the challenger won the election so there was no need for any coup, but conspiracies continued to abound during his term as President and he himself was accused of being supported by a corrupt ruling elite. The first President was John Quincy Adams, the challenger was President Andrew Jackson. The election was 1828. Plus ca change ... What we are seeing in the US election cycle is not new, it is in fact a close repetition of events of 300 years ago. Any lessons here for CAP and its fight against piracy? I couldn't think of any either, but we have been busy nevertheless.

ENGAGING & OUTREACHING

CAP's outreach focus in 2024 has been strongly on **social media and messaging platforms** and this continued in Q3, beginning with a bang in July as CAP held its first Roundtable with TikTok as well as in person Roundtables with Google and Facebook. For TikTok the key issue is the current lack of any real or effective automated takedown. TikTok claim they are working on measures to address this, but we will continue to push them to implement an automated tool that can be used by all CAP members. As with the other platforms, TikTok are happy to work with CAP on identifying key words for filtering, and potentially take action against notorious ISDs on their platform. For Google and Facebook, there were more issues of substance that we discussed and both Roundtables extended beyond their scheduled time due to the amount of discussion. CAP are following up with all platforms on the various action items and preparing for the next Roundtables in Singapore in December.

Indonesia continues to be a priority country of focus for CAP and our program of highlighting the issue of piracy of live sport linked to gambling on Telegram to the Indonesian government continued in Q3. We informed the telecommunications regulator, **Kominfo**, of the issue and, along with the local association, AVISI, met with their new leadership in August. A few days after our visit the Kominfo Minister issued a statement noting that they are preparing to take action against Telegram due to ongoing criminality on the platform. This was coincidentally within days of the CEO of Telegram being arrested in France on similar issues.

We will continue to provide Kominfo with evidence of ongoing infringement on Telegram with a view to push them to implement content protection measures. While in Indonesia, CAP and AVISI also met with the **Indonesian Intellectual Property Office** to discuss issues with site blocking and we arranged for a **Workshop in September** with Kominfo, the IPO and CAP and AVISI members to discuss the issue.

CAP's government engagement efforts in the Philippines continued as we visited Manila to meet Senate officials to push the **site blocking bill**. We supplied the Legal Team of the Senator Chair of the Committee hearing the bill with further background to the bill, and are working with Globe to provide the Committee Secretary with sufficient information to enable him to, hopefully, push the Committee to issue its report so the bill can progress. Further to CAP's **Enforcement Roundtable co-hosted in Bangkok** with the Thai IPO, CAP are working with CAP members and the MPA to provide the government with a proposal for regulatory site blocking procedures. We will continue to lobby for this proposal through Q4.

RESEARCHING AND TECHNOLOGIZING



As part of our preparation for **Thai Enforcement Roundtable**, CAP worked with Synamedia to provide a Report on **streaming piracy in Thailand**. The Report looked at such piracy on social media, the open web, and pirate IPTV in Thailand from both a behavioural and technical analysis. In compiling the report we drew on multiple sources, including CAP's YouGov Consumer Surveys and our MagiCAP portal. Facebook is clearly a real concern in Thailand and the Report analysed piracy via this means, and reviewed the main pirate streaming sites and IPTV services.

The Report provided **three recommendations to combat streaming piracy** in Thailand: implementation of an efficient and effective site blocking regime; targeting pirate revenue streams, and; working collectively with platforms to tackle piracy.

In Q3 CAP continued its program of tracking ads on the **top 300 pirate sites** in the region and providing them to Google for action. We expect this data will become increasingly valuable as we work with governments and intermediaries in APAC to highlight the illegal revenues generated by pirate sites. CAP are also working on a report into the **infrastructure risks in Taiwan** as a result of consumers using pirate services, in particular ISDs. CAP aim to have this research released in Q4.

ENFORCING & DISRUPTING

While CAP has stepped up its enforcement actions via its work with the social media and messaging platforms this year, we continue to undertake a range of enforcement activities, notably in site blocking. We took advantage of UEFA's Euro 2024 to identify **sites pirating live football** with a view to initiating an action earlier than usual in Singapore and we are aiming to file this action in Q4. Our program of monthly blocking in Malaysia is now firmly in place with more than 200 sites referred so far in 2024, and we are pleased to note that the MDTC are now referring sites to ISPs for blocking within a week or two of receipt of the sites from CAP.

Our IP blocking program in Indonesia also continues apace, with **more than 600 sites** referred to Kominfo for blocking. As noted above, the referral of pirate sites that cannot be blocked by Kominfo and therefore must be referred first to the Intellectual Property Office is not as smooth as we would like and we are working with both on a Workshop in September to address the issue. We are also maintaining our liaison with the platforms to take action against piracy on their platforms. Notably our work targeting the Yalla/Koora group of sites on Google in particular continued in Q3, including referral of the sites to Google for ad removal. CAP are also committed to undertaking at least four investigations a year in Asia-Pacific and expect to have this target completed by year's end. We are liaising with the relevant CAP members on the appropriate follow up.

COLLABORATING

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ASIA VIDEO ASSOCIATION

State of Piracy

8 October 2024 | Ho Chi Minh City
Mai House Saigon

www.avia.org



CAP's **State of Piracy (SOP)** event was held in Vietnam in October, and we had worked closely with CAP members to ensure the success of this event. CAP also continues its regular program of Quarterly Reports and Meetings, with the next scheduled Quarterly Meeting to be held in October.

MEMBERS' VIEWS

The Four Cs of Programmatic CTV: Content, Consumption, Cost-effectiveness and Conversions

Connected TV (CTV) is transforming how audiences consume television and video content – offering a personalised, on-demand experience that traditional TV simply cannot match. But there's much more to CTV than an enhanced viewing experience, with the digital delivery of content generating vast amounts of data that can be activated for programmatic trading.



To break down the innovative ways that CTV allows advertisers to connect with their audiences, **Luke Smith, Senior Director, CTV & Online Video, APAC, PubMatic**, explores the four Cs of programmatic CTV: content, consumption, cost-effectiveness and conversions and measurement.

[Download](#) the full article to learn more and visit our [Industry Views](#) page for more member blogs.

Global IT Outages a Wake Up Call for Higher Levels of Resilience and Reliability

The need for hyper connectedness and hyper personal experiences has grown exponentially in an increasingly digitized world. Our apps, our data, and our networks must become more dynamic, more intelligent, and as recent global outages have demonstrated – more secure and resilient.

Underlying the massive digital transformation taking hold in life and in business around us is the rush to cloud computing as the compute model of choice. The cloud is where today's first movers and market leaders innovate, scale, deliver, and service their offerings. But our reliance on the cloud must evolve. Although huge, centralized cloud models have served businesses well in evolving into digital-first organizations, recent IT outages have also highlighted our overdependence on such systems.

The recent global technology outage that took place in July 2024 has shown that when infrastructure and services are concentrated within a single cloud provider, it can be incredibly challenging to restore business continuity. The stark reality for many banks, airlines, health providers, media firms, and other sectors, is that the recent IT break was painfully slow to fix.

To ensure business resilience, enterprises should consider using distributed cloud services. In distributed cloud infrastructure, a public cloud provider's entire technology stack is distributed to different locations, wherever a customer needs it. This proximity adds new capabilities, innovation, and crucially resilience, as businesses accelerate digital transformation to new levels. Distributed systems are also inherently more fault-tolerant and offer greater redundancy – if cloud services in one location go offline, organizations can continue to access cloud services from other distributed locations.

According to a recent [Akamai cloud study](#), 33% of IT decision-makers cited reliability and security as the primary reasons for their increased use of distributed cloud. Businesses which saw increased security as a benefit of switching to distributed cloud felt that it provided better visibility into security issues locally (71%), provided more granular control over data and access to resources (66%), and provided redundancy and failover capabilities across multiple locations (58%).

As digital progression, complexity, and demands continue to evolve, a one-cloud-fits-all solution no longer applies in today's context. Through 2027, 50% of critical enterprise applications will reside outside of centralized public cloud locations, according to Gartner, Inc.* Ultimately, distributed cloud offers a clear path forward as it provides a more adaptive, diverse, and distributed infrastructure that paves the way for better performance, security, reliability, and innovation – particularly during times of IT crisis.



Jay Jenkins, Chief Technology Officer
Akamai Cloud Computing



TALENT DEVELOPMENT PROGRAMME

In collaboration with Cultural and Creative Industries Development Agency (CCIDA) of the Government of the Hong Kong Special Administrative Region's Talent Development Programme, AVIA is proud to introduce the **Business Training Sessions** - a unique opportunity for small and medium-sized enterprises (SMEs) as well as students to transform their creative and innovative ideas into viable business concepts.

By fostering a culture that encourages the sharing of ideas across borders and facilitates cross-generational collaboration, AVIA aims to empower media players to leverage the fresh perspectives and innovative ideas of young professionals. Check out what's on offer by our group of Young Talents.

Driving Digital Transformation with MonLoff's Pioneer Virtual Production Solutions



**“Beyond the art of light and shadow.
Virtual production offers a unique, reality-alike visual experience.”**

MonLoff Limited is a multimedia production agency aspiring to create commercial videos in virtual settings.

Traditional 3D modelling can be time-consuming and costly. MonLoff's innovative solution utilizes 3D scanning and virtual engine, combined with AI facial analysis, motion databases, animation scenes and sequences, to produce reality-like videos by transforming shooting objects into virtual scenes. Leveraging on cloud computing power, MonLoff streamlines the virtual production process and achieves a cost-effective studio setting by eliminating the need for hardware and equipment maintenance.

Web 3.0 is set to revolutionize the media industry and MonLoff's virtual production is ready to adapt. It is applicable to both traditional flat screens and 3D gear, with the ability to handle a variety of video formats, from shorts, 9:16 videos to commercials, making it a versatile and future-proof solution for video production.

Get in touch or find out more at <https://monloff.com/>

CineArtLink: Your Bridge to Performing Arts Success!



Facing difficulties navigating the intricacies and obstacles of the performing arts sector? CineArtLink (previously known as ArtWhip) is here to transform your journey by bridging the gap between talent and opportunity.

Specially tailored for the performing arts and creative communities, CineArtLink is a comprehensive platform that helps artists, performers, and industry professionals showcase their professional portfolios and skills. With CineArtLink, creating a professional dashboard is effortless, ensuring that your talents are displayed to their full potential. The platform also serves as a centralized hub, connecting people with the right opportunities and fostering meaningful connections within the industry. It facilitates opportunity and talent management, making it easier than ever for fresh and upcoming talents to be discovered and to thrive.

Experience the future of the performing arts industry with CineArtLink. Empower your career, enhance your visibility, and unleash your full potential. Find out more at <https://cineartlink.com/>

Struggling with limited access to engaging art education and meaningful art experiences? ArtInSight is here to bridge the gap and enhance cultural literacy and appreciation.

ArtInSight is an AI-powered art learning platform that enhances how students engage with art by providing personalized learning experiences.

The platform includes an AI Art Vision module that enables users to explore artworks in-depth through instant identification, historical analysis, and comparative insights. With art style analysis, visualized notes, and the ability to explore art history and compare artists.

Additionally, ArtInSight utilizes Generative AI to polish artwork as a reference based on users' drawings and offers personalized in-depth comparative suggestions between both artworks. This can achieve personalized one-on-one coaching on user application techniques and improvement.

ArtInSight aims to make Art Education accessible, engaging, and personalized for learners of all ages and backgrounds. Discover a new dimension of art education and engagement and unlock the potential of art in your life and community through <https://artinsight.tech/>

Contact vanessa@avia.org to learn more about these young startups and unlock your full business potential. Click [here](#) for more information about the Talent Development Program.

Korea in View @ BCWW: Showcasing Young Talents on the Global Stage



Korea in View @ BCWW, held on August 29 in COEX Seoul, South Korea, was a resounding success, attracting over 300 attendees. The event brought together a diverse array of senior representatives from leading broadcasters, OTT platforms, media production companies, content creators and buyers from the APAC market, celebrating the global success of K-content on the global stage.

With CCIDA's support, 5 winning Young Entrepreneur teams: **BRICKS**, **MonLoff**, **OMEGA**, **Restituo** and **Scan the World**, were able to showcase their innovative ideas to conference attendees, participate in business matchmaking, network with top content professionals from the region, and immerse themselves in the latest industry trends through specially curated sessions, to deepen their understanding of the vibrancy of the Korean media landscape and their formula for success.

The Young Entrepreneur teams were able to demonstrate their pioneering solutions and foster meaningful connections that could lead to future collaborations and business opportunities. Korea in View @ BCWW proved to be a resounding success in elevating our young talent on the global stage. We look forward to bringing the young talents further on their journey with AVIA at Vietnam and Japan in View.

avia Korea In View @BCWW

29 August 2024 | COEX, Seoul

www.avia.org



KOREA CONTINUES TO LEAD THE CHARGE IN SHAPING THE FUTURE OF STREAMING IN ASIA

The Asia Video Industry Association (AVIA), in partnership with the Korea Creative Content Agency (KOCCA), held Korea in View @BCWW on 29 August to much success, hosting over 300 delegates at COEX, as part of the 3-day global broadcasting content convention.



The conference opened with a special welcome address by **Eun Young Kang**, Director of the Broadcast & Advertisement Policy Division, **Ministry of Culture, Sports and Tourism** (pictured left), before going deep into insights on the next chapter of the Korean content boom and how the industry could emerge from this “correction period”.

For **Marianne Lee**, Chief of Content Acquisition and Development, **Viu**, the correction period was driven by the increase in production costs which had jumped four-fold in the last decade, and it was crucial for the industry to work collectively to optimize monetization and keep pace with costs in order to recover as quickly as possible.

Hyun Park, CEO, **Alquimista Media**, was confident that if Korea and the broader Asia region produced great content, it could fill a void in the streaming world that was not being supplied by the US due the events that had occurred over the last years, including the pandemic and the Hollywood strikes.

Pictured L to R: Gregory Ho, Senior Advisor, AVIA, Jangho Seo, SVP Content Business Division, CJ ENM, Marianne Lee, Chief of Content Acquisition and Development, Viu, Hyun Park, CEO, Alquimista Media



“Streaming has democratized content in a significant way, and viewers are voting for Asian content, with 14b hours of Asian content consumed globally in 2023,” said **Vivek Couto**, Managing and Executive Director, **Media Partners Asia**. Asian titles also drove 80% of premium video engagement and acquisition in APAC, with Korean content particularly significant in Southeast Asia and Taiwan, driving over 30% of viewership and contributing up to 30% in viewer acquisition.



Pictured L to R: Jessica Fuk, Research Analyst, APAC Online Video, S&P Global Market Intelligence, Changhoon Lee, Head of Media & Content Business Unit, SK Broadband, Ana Bautista, Head of Strategy – Asia, BBC Studios

Discussing the resilience of linear TV, Ana Bautista, Head of Strategy – Asia, BBC Studios, also said that establishing connections, relationships and deeper partnerships to understand each other’s needs and where the market was headed was key, particularly in Asia and Korea. While Changhoon Lee, Head of Media & Content Business Unit, SK Broadband, opined that the lack of personalization was a key issue the industry was facing from the IPTV perspective but this offered an opportunity to transform into an AI media platform which would make it more competitive against the streaming giants.

The significant growth of streaming has not, however, seen a corresponding increase in advertising revenue. “Measurement is the underpinning currency and determines where the dollars will go,” said Chris Mottershead, Commercial Director – JAPAC, Publica. But with various constituents having differing objectives and levels of data all held within their own walled gardens, it remained a problem for the industry. On a more optimistic note, Mottershead added “We are starting to see a closing of the loop,” with a unifying of data across the viewing journey, from linear TV to IP and streaming.

Click [here](#) for the full press release and visit our [media gallery](#) for more photos from the conference.

Member Reports:

The following reports are now available at avia.org for download. Please register for an account on our website for access to these and more.



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:



Bird & Bird

2024 Upcoming Events:

Japan in View	29 October
Policy Roundtable	4 December
Piracy Over the Top	4 December
OTT Summit	5 December
Upfront Showcase	5 December



Contact Us:

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

POLICY	CLARE@AVIA.ORG
PIRACY	MATT@AVIA.ORG
MEMBERSHIP & MARCOMMS	CHARMAINE@AVIA.ORG
EVENTS & SPEAKING OPPORTUNITIES	GREG@AVIA.ORG
SPONSORSHIP	VICTOR@AVIA.ORG
EVERYTHING ELSE	LOUIS@AVIA.ORG

ADDRESSES: 20/F LEIGHTON CENTRE, 77 LEIGHTON ROAD, CAUSEWAY BAY, HONG KONG
5008 ANG MO KIO AVE 5, #04-09 TECHPLACE II, SINGAPORE 569874