

ASIA VIDEO PULSE

THE NEWSLETTER OF THE ASIA VIDEO INDUSTRY ASSOCIATION



2025 EVENTS

Future of Video India

24 April

Mumbai, India

Satellite Industry Forum

26 May

SINGAPORE

The Evolution of the Video Industry: A perspective at the end of 2024

The video industry has undergone a remarkable transformation over the past few decades. What began as a relatively homogenous and collegial pay TV industry has evolved into a multifaceted ecosystem encompassing pay TV, streaming, free-to-air (FTA) broadcasting, and more. This diversity reflects the rapid changes in technology, consumer preferences, and business models that have shaped the industry into what it is today. Yet, amid this evolution, there remain common challenges and opportunities that bind the sector together, driving the need for collective action which sits at the heart of what we at AVIA are here to do.

In its early days, the pay TV industry was marked by a sense of unity and shared purpose. Industry players—whether they were operators, content providers, or distributors—were part of a relatively small, tight-knit community. Collaboration was a cornerstone of this era, with companies working together to build out infrastructure, expand consumer access, and create a vibrant content ecosystem.

The industry's priorities were clear: growing subscriber bases, negotiating carriage agreements, and delivering compelling content to audiences. Business models were straightforward, centred on subscription revenues and partnerships with advertisers. Regulation, while still a factor, was less complex given the industry's relatively uniform structure.

Today, the video industry is almost unrecognizable compared to its earlier days. It is now a dynamic mix of pay TV operators, direct-to-consumer (D2C) streaming platforms, FTA broadcasters, channel operators, program sales distributors, and movie studios. Each segment brings unique opportunities and challenges, reflecting the diversity of ways in which audiences consume content.



Streaming has emerged as a dominant force across Asia, reshaping consumer expectations for content accessibility and quality. At the same time, traditional pay TV and FTA operators continue to innovate, leveraging their established presence and expertise to stay relevant. Content creators and studios, too, are exploring new avenues, from licensing deals to launching their own D2C platforms.

This diversification has also fostered increased competition, not just between companies within the same segment but also across segments. For instance, a streaming platform might find itself competing with a traditional broadcaster for advertising dollars or a pay TV operator for consumer attention. Yet, this competition is complemented by new forms of collaboration, such as co-production agreements and cross-platform distribution partnerships.

As the video industry continues to evolve, the need for collaboration has never been greater. The challenges of piracy, regulation, and market fragmentation cannot be solved by individual companies alone. They require coordinated action, shared resources, and a collective voice.

AVIA provides the platform for this collaboration, bringing together stakeholders from across the industry to tackle common issues and seize shared opportunities. Whether it's advocating for fair regulation, promoting the value of premium content, or supporting local markets, AVIA's work benefits all segments of the industry.

The journey from a homogenous pay TV industry to today's diverse video ecosystem is a testament to the resilience and adaptability of the sector. While the landscape has become more complex, the core challenges remain familiar. By focusing on these challenges—engaging with regulators, fighting piracy, supporting advertising, and understanding local markets—the industry can continue to grow and thrive.

Through AVIA, the video industry has a powerful ally in navigating this complexity. By fostering collaboration and advocating for the sector's interests, AVIA ensures that the industry's collective voice is heard, paving the way for a vibrant and sustainable future.

Louis Boswell

2025 EVENTS

Indonesia In View

2 September

Jakarta, Indonesia

Japan In View

28 October

Tokyo, Japan

Asia Video & OTT Summit

3-4 DECEMBER

SINGAPORE

POLICY MATTERS

CLARE BLOOMFIELD

CHIEF POLICY OFFICER

As the year concludes, the substantial engagement by AVIA's Policy Team in responding to regulatory challenges across the Asia-Pacific region in 2024 has been nothing short of remarkable, particularly in light of the potentially evolving political and industry landscapes. After a dynamic third quarter, which recently ended with the success of our annual Policy Roundtable, the past few months have been characterised by an intensified effort to enhance engagement aimed at positively influencing regulatory outcomes while equipping the industry for expected changes in the forthcoming year. During our **Policy Roundtable**, we proudly released our refreshed and popular publications consisting of our Pay TV and Video Streaming Policies 2025 wallchart and a booklet summarising key Pay TV and OCC Policies. These are all available online for members, including access to the full data matrices that form the foundation of our research to the publications.

INDIA

India continues to serve as a vital market for regulatory engagement, with recent months underscoring the government's heightened emphasis on the convergence of digital infrastructure. A consultation initiated by the **Telecom Regulatory Authority of India (TRAI)** which included the topic of Content Distribution Networks (CDNs) has reignited issues of concern. Although the proposed framework aims to elucidate operational guidelines and delineate the roles of CDNs within the expanding digital content ecosystem, industry stakeholders, including AVIA, have emphasised the necessity of circumventing overregulation that could potentially hinder innovation in India's rapidly developing video streaming sector.



TAIWAN

Taiwan continues to face regulatory inertia, as the **National Communications Commission (NCC)** remains in flux due to ongoing delays in the appointment of new commissioners, resulting in a deficiency of the quorum necessary for any decision-making processes. The absence of leadership has impeded progress on pivotal matters, including the long-anticipated re-draft of the OTT TV Act. The uncertain future of the NCC continues to be a concern; however, industry stakeholders are prepared to re-engage once new appointments are made, given we have always had a good relationship with them.

THAILAND

In Thailand, the draft Film Act continues to progress under the **Ministry of Culture, Sports and Tourism (MCST)**. AVIA actively participated in their last consultation, underscoring the necessity of a self-regulatory framework for Online Curated Content (OCC) that aligns with Thailand's strategic ambitions with soft power. Highlighting the role of OCC in fostering economic and cultural growth, we also asserted the need to combat piracy, reiterating the importance of stronger enforcement mechanisms against illegal distributors. This issue remains critical for the sustainability of Thailand's creative ecosystem.

VIETNAM

The regulatory landscape in Vietnam will shortly undergo a substantial transformation due to an impending reorganisation within the **Ministry of Information and Communications (MIC)** which will involve the **Authority of Broadcasting and Electronic Information (ABEI)**. While our participation in the Vietnam-in-View event in October was immensely beneficial and provided a valuable platform to underscore the promising growth prospects in the market, we remain optimistic about re-engaging with any forthcoming appointments resulting from the changes in MIC and ABEI as soon as the opportunity presents itself.

INDONESIA

Another market currently experiencing a re-organisation, partly due to the change of leadership but also partly due to the exposure of corrupt officials in October, Indonesia has re-branded Kominfo as **Komdigi (Ministry of Communication and Digital)**. Clearly indicating an expansion of portfolio, there has also been a subsequent reshuffle of their internal structure with the new appointments of Director Generals. This transition presents both challenges and opportunities for stakeholders within the industry, particularly in light of ongoing concerns regarding several regulatory proposals that have surfaced in recent months. AVIA remains committed to collaborating closely with local trade associations to address the implications of these developments, including the Broadcasting Bill, which will be designated as a priority piece of legislation in 2025.



Finally in Indonesia, we continue to monitor the issue of how the **Ministry of Health** intends to tackle concerns about the portrayal of tobacco use in content, although we believe these efforts remain focused on the advertising and promotion of smoking, rather than the depiction of smoking in creative content. It does serve as a reminder, however, that health and online safety concerns can often impact regulatory approaches related to content.

PHILIPPINES

The **Movie and Television Review and Classification Board (MTRCB)** charter continues to be re-visited by Parliament, who remain interested in expanding MTRCB's scope to cover content beyond linear television, sparking discussions about the balance between the importance of consumer choice and the need for a dynamic regulatory environment that may hinder creativity. Although it is still in the early stages of the legislative process, we will keep monitoring how this evolves, as we continue to advocate for self-regulation of the OCC industry.

FORWARD LOOK

As we approach the new year, our annual Policy Roundtable, which was held earlier this month once again served as a valuable platform for discussing regional challenges, including that of copyright protection and piracy, the development of the creative economy, and the use of Artificial Intelligence (AI) within the audiovisual industries. We were delighted to welcome 21 regulators from 10 different markets to engage with our members in an off-the-record afternoon of discussion. The key insights will significantly inform our advocacy efforts as we progress into 2025.

Additionally, we anticipate the release of our **Vietnam-in-View Report**, which will furnish members with a comprehensive analysis of this crucial market with significant growth potential. In conjunction with our recently published **Pay TV and Video Streaming Policies Wallchart** and **Key Pay TV and OCC Policies Booklet**, these resources are designed to assist members in navigating growth within the region from a regulatory perspective in the upcoming year. Undoubtedly, this year, the policy team has gained momentum through increased regulatory engagement, and we hope that this foundation will lead to further collaboration in 2025 to foster growth and innovation within the industry.

CLARE BLOOMFIELD

THE WORLD AUDIO VISUAL & ENTERTAINMENT SUMMIT (WAVES) 2025

The **World Audio Visual & Entertainment Summit (WAVES)** is scheduled to hold its inaugural event from February 5–9, 2025, in New Delhi, India, and the event is set to be a landmark event for the global Media & Entertainment (M&E) sector. Organised by the National Film Development Corporation and supported by the Ministry of Information & Broadcasting (MIB) India, WAVES is designed to spotlight India's burgeoning M&E industry, which is projected to reach \$50 billion by 2029.

This dynamic platform will bring together global and Indian industry leaders, policymakers, and innovators from the film, television, broadcasting, video streaming, gaming, and animation industries, as well as emerging industries that include AR/VR/XR technologies and many more. Without a doubt, WAVES 2025 will offer unparalleled opportunities for media and entertainment companies to network, explore partnerships, and drive innovation in one of the world's fastest-growing markets. Don't miss this chance to participate in WAVES 2025!

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2025

Calendar of Events:

24

April

Future of Video India

Mumbai, India

26

May

Satellite Industry Forum

Singapore

2

September

Indonesia In View

Jakarta, Indonesia

28

October

Japan In View

Tokyo, Japan

3 - 4

December

**Asia Video and
OTT Summit**

Singapore

**Dates may be subject to change*

**MORE
INFORMATION**

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MATTHEW CHEETHAM

GENERAL MANAGER

For years the content industry has tried to convince governments of the costs of piracy and the consequent need for governments to protect content. The industry knew they were losing money, but it was difficult to measure how much, to quantify the real economic cost. Without this data, governments understandably found it hard to act if they had no hard numbers to justify their actions. However numerous studies in recent years have shown the costs of piracy go far beyond economic, moreover these 'hidden' risks are potentially much greater than mere economic loss and are such that governments should be genuinely concerned about the potential harm to consumers and governments themselves as a result of piracy. CAP has done considerable work in this space over the last few years, and we will continue to do so in 2025.

RESEARCHING AND TECHNOLOGIZING

In order to alert governments to the wider threats from piracy than just economic loss, in 2021 and 2023 CAP commissioned Dr Paul Watters to produce in depth reports that identified the real risks to consumers as a result of accessing pirate services. The two papers highlighted how regularly and how quickly consumers who accessed pirate services were infected by malware, viruses and ransomware. These papers were crucial planks in our push to have the Philippines government introduce the Online Site Blocking bill which has passed through the Congress and is now working its way through the Senate.

In 2024 CAP extended the ambit of our research to include the potential harm to governments and national infrastructure from piracy services. Piracy is widespread in Taiwan, particularly via the use of **Illicit Streaming Devices (ISDs)**, all of which are produced in China and are of course unregistered, however the government remains reluctant to implement stronger measures to counter piracy. As such, we commissioned Dr Watters to analyse the threat to both consumers and national infrastructure via malware attacks from ISDs. This research was completed near the end of 2024 and CAP will use it as a central component of our efforts to inform Taiwan's government of the problem, and the need to take steps to counter it.

ENGAGING & OUTREACHING

CAP's ongoing work with social media and messaging platforms to address piracy occurring on and through their services continued throughout Q4. The key focus of the work is the bi-annual Roundtables for **Google**, **Meta** and now also **TikTok**. The Roundtables allow CAP members to raise issues of concern with the platforms. The issues are shared in advance with the platforms and then discussed in depth and in person at the Roundtables. This helps the platforms understand and do their best to address the various issues, as well for CAP members to see what is being done and ensure that they can be a part of the process.

We are pleased that these discussions have seen a number of substantive results. We are also now working on an MOU with TikTok that we hope to execute in early 2025 that we intend will both cement our relationship, and add substantive benefits to CAP members.

The inefficiency and ineffectiveness of site blocking in Thailand has been an ongoing issue for many years. While procedures have been in play for some time, and there have been recent successes in having sites blocked, the procedures are opaque and inefficient. As such In Q4 CAP worked closely with **TrueVisions**, the **MPA** and the **Premier League** to push the Thai Government to improve its site blocking procedures. We will continue these efforts throughout 2025.

ENFORCING & DISRUPTING

CAP's enforcement strategy this year largely rested on interaction with the social media and messaging platforms to address the piracy of CAP member content on their platforms, along with site blocking, and in 2024 increased investigations. For the social media platforms, our work with Google is the most long-standing, particularly via TCRP and by the end of 2024 our TCRP program had seen the removal of more than 100,000 infringing links from Google Search, and two rounds of concentrated referrals against the Yalla group of pirate sites via TCRP. We also continued to refer blocked sites to Facebook for removal from their various platforms, as well as sending them lists of keywords associated with live sporting events for monitoring and removal. TikTok have also agreed to implement this process, and we forwarded them our first list of sites in Q4. We worked with member companies to refer evidence of Notorious ISDs (SVICloud, EVPad and Utech) to all three platforms and we are working with all three to have these reports actioned.

In terms of site blocking, Cap's regular program of monthly referrals in Indonesia and Malaysia continued in Q4 and by the start of December we had referred more than 800 sites for blocking in Indonesia, and close to 300 in Malaysia. Following our Q3 workshop in Indonesia with the IPO and Komdigi, where we discussed the issue of the very slow procedures to block pirate sites that must be referred to the IPO if they do not contain other infringing content, in Q4 we successfully trialled the blocking of such sites via **Komdigi** based on lack of compliance with the registration rules. This overcomes a major hole in the blocking procedures in Indonesia and we will be pursuing this avenue regularly in 2025. In Singapore we finalised our next blocking application and we aim to have this filed in early 2025 with the order to follow shortly thereafter.

COLLABORATING

In December CAP held our annual **Piracy Over the Top (POTT) Summit** in Singapore. The Summit is the only one of its kind in Asia-Pacific that brings together government, industry and intermediaries to specifically discuss piracy. This year we were pleased to hold a number of panels with member companies discussing their issues of concern, but also a one on one session with the Malaysian Government, as well as separate one on one sessions with **Meta** and **TikTok**. CAP also continues its regular program of Quarterly Reports and Meetings, with the next Quarterly Meeting likely to be held in January.

COMMON CHALLENGES IN A FRAGMENTED INDUSTRY FOR 2025

Despite its diversity, the video industry faces shared challenges that require collective solutions. This is where AVIA plays a pivotal role, serving as a unifying force for the industry. Some of the key areas of focus include:

1

Engaging with Regulators

As the industry evolves, so too does the regulatory landscape. Policymakers across Asia are grappling with how to apply existing frameworks to new business models and technologies. For instance, questions around content quotas, licensing requirements, and taxation for streaming platforms remain hotly debated.

AVIA plays a critical role in engaging with regulators to ensure they understand the complexities of the industry. By providing data, insights, and a platform for dialogue, AVIA helps policymakers craft regulations that enable all parts of the industry to thrive. This is particularly important in Asia, where regulatory approaches can vary significantly from market to market.

2

Fighting Piracy

Piracy remains a significant threat to the industry, undermining legitimate businesses and robbing content creators of fair compensation. The rise of streaming has made piracy even more pervasive, with illegal services often offering content at a fraction of the cost—or even for free.

AVIA has been at the forefront of anti-piracy efforts, coordinating industry-wide initiatives to shut down illegal services, raise consumer awareness, and promote the value of legitimate content. Collaboration with governments, technology providers, and enforcement agencies has been key to these efforts.

3

Supporting Advertising in Premium Content

Advertising has long been a cornerstone of the video industry, particularly for FTA broadcasters and, more recently, ad-supported streaming platforms. However, the shift toward digital has brought new challenges, including competition from social media and short-form video platforms.

AVIA advocates for the value of advertising in premium, long-form content, emphasizing its ability to deliver high engagement and brand safety. By working with advertisers, agencies, and platforms, AVIA helps ensure that advertising remains a viable revenue stream for the industry.

4

Engaging with Local Markets

Asia's diversity is one of its greatest strengths, but it also presents unique challenges. Global trends, such as the rise of streaming, often play out differently in local markets due to variations in consumer behaviour, infrastructure, and regulation.

AVIA's work in engaging with local markets helps the industry navigate these differences. Through events, research, and partnerships, AVIA provides insights into local trends and facilitates collaboration between global and regional players. This ensures that the industry remains responsive to the needs of audiences across Asia.



ASIA VIDEO INDUSTRY ASSOCIATION WRAPS UP 2024 HARNESSING THE POWER OF ADVERTISING TO SPUR THE INDUSTRY FORWARD

Between December 4-6, the Asia Video Industry Association (AVIA) closed off 2024 with three days of high-level meetings and conferences, covering Piracy, Policy, the annual OTT Summit alongside the advertising Upfront Showcases from leading streamers and publishers and the Annual General Meeting. The conferences brought together over 300 international and regional industry executives.

Piracy Over The Top hosted by General Manager of the Coalition Against Piracy (CAP), **Matthew Cheetham** on 4th December saw a series of lively discussions with **BBC Studios**, **beIN Sports**, **Meta**, **Malaysia's Ministry of Domestic Trade and Cost of Living (MDTCL)**, **NHK (Japan Broadcasting Corporation)**, **Premier League**, and **TikTok**, revolving around content protection, piracy trends, enforcement solutions and exclusive insights into what to expect in 2025. Key takeaways from these discussions highlighted the urgency of deeper collaboration between government, industry and intermediaries to clamp down on bad actors.

The annual AVIA **Policy Roundtable** held behind closed doors and under Chatham House Rules saw a very high number of regulators from all around the region engaged in conversation with industry about the challenges and opportunities both face.



Dhivya T, Lead Analyst – Head of Content & Platform Insights, **Media Partners Asia (MPA)**

The AVIA OTT Summit on 5th December this year turned to the world of advertising highlighting transformative trends and actionable insights for advertisers and media owners across the region. **Dhivya T**, Lead Analyst – Head of Content & Platform Insights, **Media Partners Asia (MPA)**, emphasized the growing shift to Connected TV (CTV) as traditional TV viewership declines, driven by its personalized, measurable appeal.

The Premium AVOD market in APAC (excluding China) is forecasted to grow at a 25% CAGR to over USD 8 billion over the next five years, with BVOD and SVOD as key drivers. Dhivya concluded by highlighting the growing opportunities in the Premium AVOD category and the undeniable dominance of YouTube and TikTok in mobile engagement.

Key insights at the conference included the rise of immersive large-screen viewing, the role of AI in advertising innovation, and the narrowing gap between UGC and professional content. Collaboration, effective audience measurement, and cost-efficient solutions like FAST streaming were highlighted as pivotal for advertisers and media owners to thrive in the evolving digital landscape.

Running parallel to the OTT Summit, the **Upfront Showcase** spotlighted cutting-edge content and advertising opportunities from leading streaming and broadcasting publishers **BBC Studios**, **iQIYI**, **Samsung Ads**, **StarHub** and **Viu**. Attendees were treated to an exciting half day of insight and innovation.

At the Annual General Meeting AVIA were pleased to announce the appointment of two newly elected Board members: **Debra Richards**, Director – APAC Content, Studio & Production Affairs – ANZ Public Policy, **Netflix** and **Tim Harris**, Vice President Transactional Sales and Emerging Media Asia Pacific, **Sony Pictures Entertainment**. AVIA also wishes to express its thanks to **Yoly Crisanto**, Chief Sustainability and Corporate Communications Officer, **Globe**, and **Nick O'Donnell**, former APAC Head of Public Policy of **Netflix**, for their contributions during their tenure.

Also at the AGM, AVIA paid tribute to **Matt McDonald**, Senior VP and GM at **Sony Pictures Television**. He was presented with an award for distinguished service to the Asian video industry after many years of leading initiatives from ensuring channel frequencies were not affected when 5G services were rolled out to helping manage continuity of services throughout the pandemic, and especially in the first wave of lockdowns.

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



In early Q4 2024, AVIA also hosted two country-specific events, each showcasing unique insights into regional media landscapes. The **Vietnam in View** conference, held on October 9 in Ho Chi Minh City, explored the pivotal role of content and connectivity in Vietnam's media evolution. Later, on October 29, AVIA held its first-ever Japan focused industry event, **Japan in View**, at the Andaz Tokyo, where it highlighted Japan's streaming potential and the future of digital entertainment.

Japan In View

29 October 2024 | Andaz Tokyo Toranomon Hills
www.avia.org



Click [here](#) for the full **Vietnam in View** press release.

Click [here](#) for the full **Japan in View** press release.

Visit our [media gallery](#) for more photos from the conference.

MEMBERS' VIEWS

What Piracy in the Connected World Teaches us about Industry Collaboration

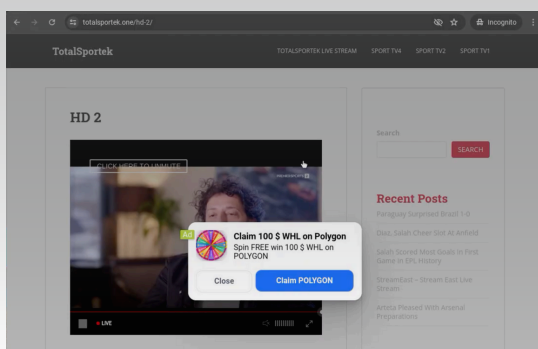
Viewers under threat

At one of the recent events organised by AVIA in Vietnam, when talking about modern-day piracy threats, Yew Kuin Cheah, Principal Counsel at Walt Disney pointed out that there was no such thing as free content; if viewers are not spending money when consuming pirated product, then they are effectively the product. These are the eyeballs pirates need to ultimately make their viewers pay the price.

The price can be high. And it's not just money which is obvious to viewers in the case of paywalled pirate services. Pirate websites, whether paywalled or operating on an ad-funded basis, carry hidden cybersecurity risks and act, often covertly, as a vehicle for illicit or outright illegal activities. Linked to gambling, pornography and malware, pirate sites feed wider criminal networks, with links to money laundering and fraud [established by law enforcement on numerous occasions](#).

The scale of piracy is staggering. [Vietnam based Fmovies piracy ring counted 374 million visits per month](#) before it was shut down this year and [a recent raid in Europe](#) dismantled a piracy operation that was generating over €250M per month and illegally serviced 22 million users.

These huge numbers leave no doubt that often viewers don't actually realise that what they are consuming online is illegal. Anti-piracy companies that shield most popular sports and entertainment content can testify that piracy today is not what many people imagine it to be. With sleek interfaces uncluttered by the dubious ads that used to pop up, and utilising legitimate payment



What Piracy in the Connected World Teaches us about Industry Collaboration

methods and industry-level support functions, these websites gain viewers' trust and then surreptitiously or openly nudge them to online gambling and other illicit activities.

The antidote is often about education of the public. As Yew Kuin Cheah mentioned, "Most people won't want to interact with criminals but handing pirates access to your computer or data, taking these risks with pirate criminals that's exactly what people are doing." A comprehensive anti-piracy strategy needs to include [communication with diverted audiences led by broadcasters](#) alerting them of the harms happening behind the scenes and aimed at opening up a dialogue to encourage changes in behaviour. As part of a comprehensive disruption programme of pirate sources, the educational aspect can have a significant impact; an industry survey discovered that as many as [74% of viewers would convert to legitimate viewing alternatives if illegal streams become unreliable](#).

Blocking as the ultimate piracy disruptor

While an anti-piracy silver bullet doesn't exist, some of the technologies have proven highly effective for disrupting criminal activities on a large scale. Blocking is one of them. Whether it's domain, server, static or dynamic blocking (or a combination of these), this technology has proven to have had a devastating effect on the reliability of pirate services, crushing pirate consumers' trust.

Anti-piracy providers such as Friend MTS work closely with broadcasters, content owners and legislators to implement blocking measures in different jurisdictions. Blocking is now an established anti-piracy solution, [proven to be effective in territories across the globe](#). While legacy anti-piracy solutions were effective in the controlled broadcast environment, blocking solutions emerged as an answer to modern media environments and piracy threats. As Toby Scales, Media and Entertainment Security Lead at Google, points out in a [recent DPP podcast](#), the move to OTT has transformed content security. This move necessitated solutions that require [closer collaboration in the industry](#) and beyond, be it interoperability of different highly specialised security technologies or cooperation with regulatory bodies and legislators, as is the case with blocking.

In today's increasingly connected world, viewers are faced with hybrid cybersecurity-piracy threats that lead to significant losses for both the public and creators. These losses are preventable only if legislators and broadcasters come together and, with the help of cutting-edge security solutions, oppose criminal activities to keep the public safe and to revert the revenues to the creative industry.



Fabien Gauthier, VP of Sales, APAC,
Friend MTS



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:

Restituo: AI powered video restoration services



Restituo provides all-rounded video restoration services to facilitate the analogue to digital transformation for channels and content providers.

Their ground breaking solution computerised workflow and eliminated the need of manual work, delivering precise and accurate results 40 times faster than traditional restoration, ensuring efficient result at an accessible price. Restituo's bespoke service also enables users to cherry pick the level of correction as they desire, by tailor-made AI models for particular problems and requirements.

Restituo's previous restoration works, exhibited in prestigious events and museums such as Taipei Biennial and HK's M+ Museum, reflected their advanced technology on digital image restoration. [Here](#) are demos showcasing projects they have restored, demonstrating their ability to handle various digital defects, including colour distortion, large area defects, video dropout, interlaced video, and low-resolution videos.

Find out more about Restituo via www.restituo.io

OMEGA: Revolutionary Tournament Scoring System



Restituo provides all-rounded video restoration services to facilitate the analogue to digital transformation for channels and content providers.

Prior to the event, the system enables efficient organization and coordination of participant and official data, as well as scheduling of matches. During the competition, judges can input scores directly into the system, so that critical information such as participant details, outcomes, and competition brackets are displayed real-time. This information is controlled via a dedicated portal for moderators, ensuring audiences, participants and hosts with access to up-to-date data about ongoing matches. The system also facilitates immediate photo processing for advancing participants, enhancing the professional appearance of the event.

The OMEGA Tournament Scoring System provides a comprehensive, integrated experience for judges, hosts, MCs, and audience alike, contributing significantly to the professionalism and engagement of the event.

Find out more about OMEGA via www.instagram.com/omega_by_daapp

Since its founding in late 2021, JOKER GAMES has redefined immersive theatre, creating captivating experiences that blend storytelling, social impact, and innovation. With five original productions and six prestigious awards, including a national prize for the groundbreaking play *Goodbye*, JOKER GAMES continues to push the boundaries of the art form.

As part of the HKUST Entrepreneurship Center's Dream Builder Incubation Program, JOKER GAMES crafts plays that challenge stereotypes and foster empathy. From *Goodbye*, exploring Alzheimer's through a grandmother's perspective, to *Shades of Silence*, which shares the world through the eyes of a child with autism, JOKER GAMES addresses social issues with bold creativity and emotional depth.

Available in multiple cities across China, JOKER GAMES is more than just entertainment—it's a platform for connection and understanding, inviting audiences to experience stories that resonate long after the curtain falls.

Find out more about JOKER GAMES via <https://www.thejokergames.com/>

Showcasing young talents in AVIA's Vietnam and Japan in View

Vietnam in View, held on 9 October at the Mai House Saigon, brought together 120+ key industry players to explore the rapidly evolving video ecosystem in Vietnam. With a population of nearly 100 million and millions of pay TV and OTT subscribers, the discussions centred on local programming budgets, the competitive landscape, and the challenges of regulatory compliance for international players. Industry experts debated strategies for navigating this complex market, including opportunities for content licensing, advertising, and technology optimization.



Japan in View, held on 29 October 2024 at Andaz Tokyo, gathered 130+ industry leaders to explore Japan's formidable video ecosystem, which generated US\$32B in revenue in 2023. The event delved into the future of Japan's long-standing linear pay TV industry and examined how local streaming platforms are competing with international players in a market where less than half of households subscribe to video services. Participants discussed potential consolidations, the global appeal of J-entertainment, and the evolving role of anime, live-action scripted entertainment, and reality shows in both domestic and international markets.

5 winning Young Entrepreneur teams: BRICKS, MonLoff, OMEGA, Restituo and Scan the World, with support of the CCIDA, took part and exhibited at both conferences, showcasing their innovative products and services to key industry stakeholders.

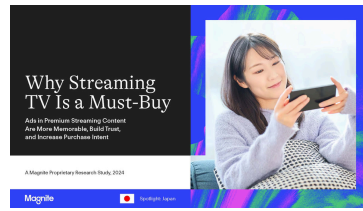
By engaging directly with local decision makers, the teams established valuable connections and gained deep insights into the market. Their participation in the exhibition offered them an excellent opportunity to present their work to a global audience and build relationships that will be instrumental in their future endeavours.

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.

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 for 2024:

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 2024, we have been joined by the following companies:

Bird & Bird



2025 Upcoming Events:

Future of Video India	24 April
Satellite Industry Forum	26 May
Indonesia In View	2 September
Japan In View	28 October
Asia Video & OTT Summit	3-4 December

**Dates may be subject to change*



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