Chapter **6**

Policies and Initiatives in the Audiovisual Content Industry

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In this chapter, polices and initiatives, mainly in promoting audiovisual content industry are introduced for each country.

1. China

With the rapid development of the Chinese economy, the Chinese government is paying more attention to the improvement of the spiritual and cultural life of its citizens, and is taking some effective measures to promote Chinese culture. The Chinese government defines the culture industry in China as the for-profit industries that produce cultural goods and cultural services, and activities directed at the provision of cultural and entertainment goods and services, as well as an aggregate that is related to all these activities. The industries covered by this definition include live arts performing, films, audio and visual production, entertainment, tourism, arts training and artistic products (The Tenth Five-year Plan, 2002). Based on this definition, China has further classified its culture industry into three groups: the core, the peripheral and culture-related.

The Chinese government actively promotes the cultural industry and has set a target of growth from the current 3.5% of GDP to 5% of GDP in 2015. This goal is seen as enhancing the cultural industry, especially the audiovisual content industry.

Table 17: Initiative and Measures in China

Category		Description
Policy promoting content production	Legal investment in the content industry	● Encourages and supports the participation of non-public capital in the production and distribution of film and TV dramas.
	promoting the growth of TV dramas	● Reformulates the management policy, promotes the production of TV dramas regarding the social reality, emphasizes the importance of authors' rights, empowers provincial radio, film and TV bureaus to oversee domestically produced TV dramas with participation of actors from Hong Kong and Macao.
	promoting animation	● Encourages the participation of private capital in the animation industry, emphasizing the equality between private and public investors. ● Assures the orderly production of various genres of animations, reducing the unnecessary repetition of the same genre.
	promoting the production of documentaries	● Efforts to prosper the creation of documentaries, to set up a sound market system and encourage the exports of domestic documentaries. ● In 2011, SARFT set up a recommendation mechanism, recommending good domestic documentaries to radio and TV broadcasters.
	promoting the prosperity of film	● "Guidelines Concerning the Prosperity and Development of Film Industry", State Council (2010). ● "Guidelines Promoting the Balanced Development of the Production, Distribution and Screening of Films", suggests that the first round of profit distribution should not exceed 50%, a model which favors producers.

Category	Description
Favorable taxation and funding	• In 2011, the first investment fund at the national level has been launched. Fund size; 20 billion RMB, Fields of interests; radio, film and TV, press and publications, culture and arts. • In 2011, Ministry of Finance, Central Administration of Customs, State Administration of Taxation commonly issued a temporary regulation regarding "No Taxation on Animation Enterprises Importing Products for the Purpose of Production", stating a four year period of favorable policy. • In 2011, SARFT set up special fund for the development of domestic documentaries, awarding talents, producers and broadcasters who have made contributions in the field. • In 2012, China set up the first documentary film fund for the purpose of producing some high quality documentary films per year. The scale of the fund is 1 billion RMB, with 200 million as the first round of stipend. • In recent years, the special film fund helps with the construction of cinemas and their digitalization. In 2011, 610 million RMB special funds were received with an increase of 147 million RMB, and in 2011, 546 million RMB were arranged for the construction of new cinemas, renovation of some old ones and subsidies for installing digital equipment.
Promotion of exporting contents	• The Chinese government promotes private companies to participate in overseas exhibitions. • So far the government has supported overseas exhibitions in France, Singapore, Japan, Korea, USA, Hungary and South Africa. The costs for holding the booths were shared by private companies that participated in the exhibitions.

2. Indonesia

The government of Indonesia recognizes the creative industries' economic potential for job creation, poverty eradication, increasing national income, and nurturing nationalism. In 2009, the "Instruction of the President of the Republic of Indonesia No.6 of 2009 regarding Development of Creative Economy", as a sign of government commitment, stated explicitly an action program by 27 ministries/institutions and local governments. In this commitment, the government detailed the policy for creative economic development for the years 2009-2015. The development of economic activities is based on the creativity, skills, and individual talents of creative and inventive individuals who are economically valuable and influential on Indonesia's public welfare. The government has also launched the "Vision and Mission of the Creative Economy" for 2025.

The reorganized and newly established ministry, having changed its name from the "Ministry of Tourism" to the "Ministry of Tourism and Creative Economy", focuses on creating new competitiveness for Indonesia in the creative economic sector.

Table 18: Framework of Vision and Mission of Creative Economy for 2025

Item	Description
Vision	● The Indonesian nation with good quality of life and creativity in the world
Mission	● Empower Indonesia's human resources to: 1. Increase the contribution of creative industries to the GDP of Indonesia 2. Increase the national exports of products/services based on the creativity of the nation that carries the spirit of contemporary local content 3. Increase the employment as a result of the opening of new jobs in the creative industries

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	4. Increase a number of highly competitive firms engaged in the creative industries 5. Prioritize the utilization of sustainable resources for the earth and coming generations 6. Create creative innovations, including those based on wisdom and cultural heritage archipelago, that have economic value 7. Develop creative potentials in the areas and regions of Indonesia 8. Develop creative branding on the products/services as national branding of Indonesia
Goals	1. Nurturing creative human beings with a creative mind-set 2. Developing industries that are leading in domestic market and abroad, nurturing the local entrepreneurs 3. Developing technology that supports the creativity of Indonesian people 4. Utilizing domestic raw materials effectively for the creative industry 5. Encouraging Indonesian people to appreciate and consume local products 6. Winning high trust from financing institutions for the creative industries in the economic sector as an attractive industry

One of the government's initiatives aiming to grow creative talents is the establishment of a school of design and animation called "HelloMotion Academy" (www.hellomotion.com/). Based on their experience in the animation and creative industry in Indonesia, an efficient curriculum has been developed and short courses set up, taking only months to complete and at an affordable price. Since the HelloMotion Academy started in 2004, it has had more than 2,500 alumni. Many of them are now working in the animation industry.

In 2004, HelloMotion launched "HelloFest" (HelloMotion Festival) – it started out as a graduation day for the academy's first batch of graduates, but it's now a huge yearly festival of pop culture. With a concept of creating a hub linking creators and early-adopters of the creative products in one event, the festival engaged at least 20,000 people in a one day event. Through this interaction, HelloFest has created a channel to deliver ideas to the public, and is becoming a facilitator for various agents

in the creative industry to gather and expose themselves.

In the coming years, HelloFest is planning to spread the creative movement to other cities through road-shows, seminars, workshops and master-classes. HelloFest is also building a partnership with the governments of the UK and Japan to open up a network for local talents, conduct promotion and engage with the industry.

Figure 45: Hello Fest
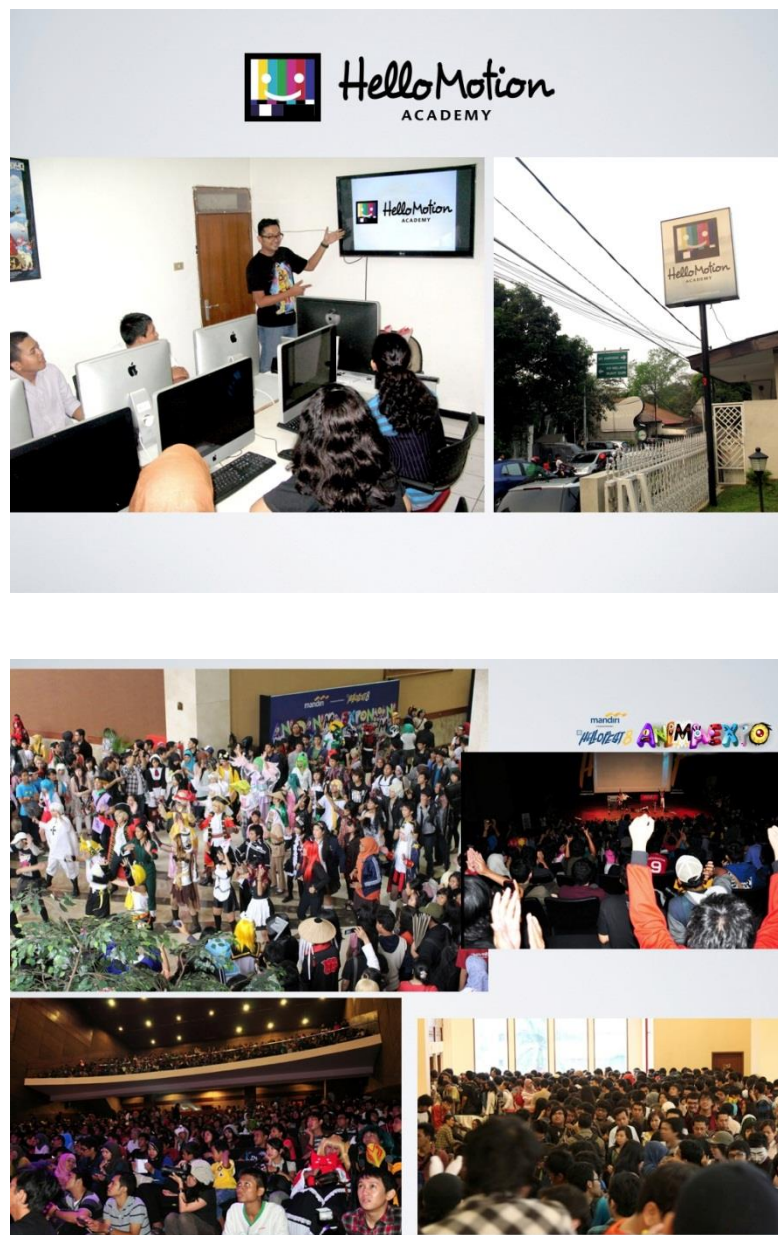
Source: Image provided by Ministry of Tourism and Creative Economy.

3. Japan

Considering the global perspective and the current serious conditions of the Japanese economy, several initiatives have been taken toward achieving economic growth. The creative content industry is targeted as one of the strategic pillars in the current growth strategy. The "Cool Japan Strategy" is aimed at transforming the appeal of Japanese culture and lifestyle (food, fashion, lifestyle, and various content media such as animation, dramas, games, films and music; and tourism) into added value (= create a mechanism to convert culture into industry). It is hoped to create new growth industries, thereby creating employment and opportunities for small and medium enterprises (SMEs) and youth.   The Ministry of Economy, Trade and Industry (METI) and the Agency for Cultural Affairs (which conducts policies such as the protection of cultural properties and promoting arts and culture) are currently mainly promoting the content industry including movies, music, game software, and animation—as a promising industry for economic growth.

The market size of the content industry in Japan including movies, animation, TV programs, games and books is around 150 billion USD, which is second only to the USA. The growth rate compared with previous years keeps contracting, however, due to the falling birthrate and the aging of Japan's society as well as the general business depression.
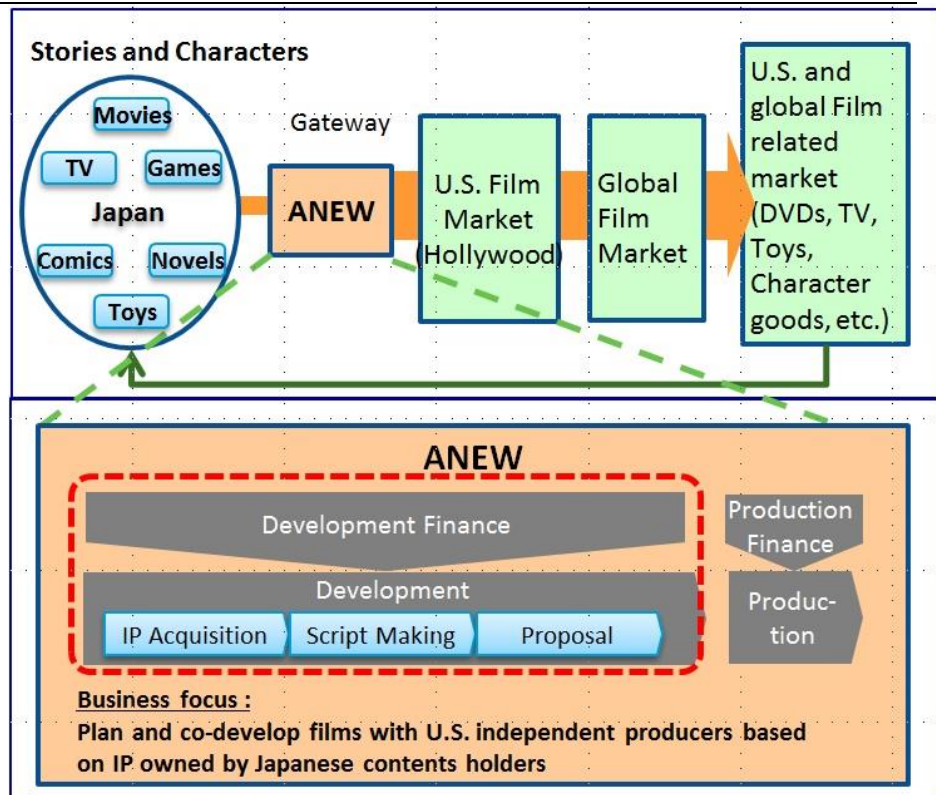
Japanese content is highly regarded in some foreign countries as "Cool Japan". However exports to foreign countries accounted for by the content industry make up only around 5% of Japan's total exports, and the Japanese content industry is losing opportunities to take advantage of markets and demand in Asian countries.

A key factor for sustained growth is to work on profit increase by international

business, building partnerships in foreign countries and taking advantage of Japanese

content's value.

Table 19: Initiative and Measures in Japan

Regulation	Description
Support for localization and promotion	• The Subsidy for the Localization & Promotion of Japanese Visual Media (J-LOP) aims to promote awareness and appreciation of Japanese visual media and enhance its commercial value in overseas markets. METI and Ministry of Internal Affairs and Communications of Japan have jointly started the subsidy for localization and overseas promotional activities for projects relating to Japanese culture, including films, TV programs, animation, music, digital comics and games. • The subsidy budget for localization is 95 million USD and for promotion is 60 million USD. Up to 50% of the approved expenses are subsidized.
Support for international coproduction	• Ministry of Internal Affairs and Communications of Japan has started the subsidy for international coproduction that Japanese broadcasters and productions produce audiovisual contents with overseas broadcasters. • The subsidy budget for coproduction is 15 million USD.
Japan Brand Fund	• The Japanese government will set up Japan Brand Fund (TBD) by Public- Private joint Initiative (under discussion at cabinet level) in 2013. • The Fund provides risk money to business which tries to meet potential demand for "Cool Japan" products and services in overseas markets.
Establishment of new company for overseas development of content	• The Innovation Network Corporation of Japan has launched "All Nippon Entertainment Works Inc. (ANEW)" to support planning and development for global market. • ANEW functions not only as a sales representative for a wide variety of Japanese contents / IPs, targeting the U.S. / global market, but also provides full scale operational / financial support for film development process in the U.S. • Leading Japanese IP holders provide multi-dimensional support, including proprietary access to competitive IPs to ANEW as "Collaboration Partners".

Driving international co-production	• In 2011, the Agency for Cultural Affairs created a subsidy for movie production based on international co-productions (METI supports authorization of international co-productions). • Candidate works are required to contribute (1) to develop overseas markets for Japanese producers and production companies and (2) to advance globalization and qualitative progress through cultural and people-to-people exchange.
Organize CoFesta (international exhibition)	• CoFesta (Japan International Contents Festival) is the largest comprehensive contents festival in Japan. Eighteen events connected with the content industry including games, animation, comics (manga), characters, broadcast, music and films, and content-related industrial events like fashion and design are held in cooperation with each other. • The content industry works together to promote its contents overseas with powerful public relations.
Anti-piracy measures	• Content Overseas Distribution Association (CODA) takes anti-piracy measures in cooperation with rights holders and copyright related organizations in foreign countries and requests to remove illegal contents. • As anti-piracy measures on the Internet, a proving test was enforced to remove illegal video contents from video hosting internet services in some countries. Almost 100 % on requests from CODA were successfully removed. Regarding pirated DVDs, CODA supports execution of rights in collaboration with local regulatory bodies in foreign countries. CODA successfully

		seized 6.5 million DVDs. (Total number from January 2005 to March 2012).
Fostering human resources for producers	●	Sending young producers to top film schools in the U.S., who will assume the role of overseas development and management of the total value chain of the content industry in the future.
Establishment of Gloczus Inc.	●	The new company Gloczus provides services including clearing, translation and promotion to small businesses for supporting overseas development of their high-quality contents.

4. Korea

A long history of cultural policy in Korea, emphasized differently by varied government administrations such as the Korea Creative Content Agency (KOCCA) and the Korean Film Council (KOFIC), has provided a sturdy backbone to the rise of the Korean Wave and a new age of transnational cultural flows. Fostering the growth of the creative content industries in Korea, under the Ministry of Culture, Sports and Tourism, KOCCA actively promotes Korean companies involved in animation, broadcasting, character licensing, games, music, and mobile and digital technologies by serving as a global bridge between Korean creative content providers and international partners. The agency is committed to developing and promoting the Korean creative content industry, building infrastructure for developing creativity and technology, developing global partnerships to enhance and support marketing efforts, and encouraging industry investment to strengthen Korea as a global content provider.

Table 20: Initiative and Measures in Korea

Category	Item	Description
Policy promoting content production	Supporting audiovisual content format production	The government supports audiovisual content format production. It is in line with the support for broadcasting content formatting.
	Building a foundation for the audiovisual content creation	
	Korea Broadcast grand prix awards	
Infrastructure Support	Operating Production center in Broadcaster's Center.	Infrastructure for content production support by KOCCA is located in Broadcaster's center in Mok-dong, Seoul.
	Digital Magic Space(DMS) Production Center	Constructed in 2006, a production center, DMS is located in Sangam-dong, Seoul. The building has total 12 floors and from 6th floor to 12th floor, broadcasting related companies are moved in.
	Establishment of digital broadcasting content support Center	Facility that can be used for a low price, is certainly needed to strengthen the competitiveness of independent broadcasting studio and Post-production
Policies promoting oversea distribution	Participation support in international broadcasting trade exhibition	At international broadcasting trade exhibitions, a joint Korea booth operates for the export of broadcasting program. Governmental support is required for providing an opportunity to export for producers
	International broadcasting trade exhibition	From 2001, BCWW (Broadcast Worldwide) has been held to revitalize the broadcasting industry and promote the export.
	Supporting of reproduction of broadcast content for export	As a part of encouraging the export of broadcast content, the reproduction of broadcast content is supported. Initiated in 1999, it supports translation, editing, M/E segregation, subtitle, dubbing to export the broadcast content oversea.
	Supporting of oversea distribution	The government promotes the distribution of reproduced programs in emerging regions with priority. Further exchange for program distribution, local language dubbing, subtitle and reproduction are supported in regions where needed.
	Supporting of international broadcasting culture exchange	International broadcasting culture exchange has operated since 2007 for audiovisual co-production and consecutive broadcasting by each country.

Professional training (broadcasting industry)	Cyber Broadcast Academy	The academy provides the broadcasting related education service online, to expand the base of broadcast manpower by narrowing education gap, extending the foundation for education, and providing opportunity to study for workers.		
	Broadcasting production course at Korea Content Academy	A program for future broadcast content production technology and the capacity for creation with a purpose of training professional manpower for industry.		
	Drama Producer School	For people who have capability in creation, to strengthen the drama content capacity and revitalize the industry.		
	Broadcasting technology expert training In	In the field of convergence media, broadcasting technology expert training program is divided into a broadcasting production course, and a global business course for the upbringing of high skilled creative leader who is professionally customized for the industry.		
	3D professional manpower training	3D content professional manpower training aims at leading 3D production technology.		

Table 21:Government Support in International Broadcasting Trade Exhibitions (2011)

Trade Exhibition	Details of Supports	Total No. of companies	No. of Support company	Export (thousand)
FILMART (3.21-24)	booth and equipment rental	596	17	$ 4,385
MIPTV (4.4-7)	booth and equipment rental, decoration	4.168	24	$ 17,324
STVF (6.6-9)	booth and equipment rental, decoration, Korea Day Event	670	13	$ 9,331
DISCOP (6.21-23)	booth and equipment rental	1.224	7	$ 285
TTF (9.21-23)	booth and equipment rental, decoration	-	10	$ 3,192
MIPCOM (10.1-7)	booth and equipment rental, decoration	4.120	22	$ 14,777
TIFFCOM (10.24-26)	booth and equipment rental, decoration, Networking Party	226	16	$ 23,578
ATF (12.7-9)	booth and equipment rental, decoration	951	20	$ 4,225
	8 Trade Exhibitions		129	$ 77,127

Source: Hwang, Joon Suk (2012b).

5. Malaysia

The Malaysian government, through its Economic Transformation Program (ETP), which was introduced in 2011 to drive the nation towards becoming a high income economy, is creating a comprehensive infrastructure that will be conducive to the development of high value content so as to meet the unprecedented global and domestic demand for content. The objective is to put Malaysia's innovation, creativity and entrepreneurship at the forefront of the global multimedia content supply chain, and to make this industry an engine of growth. As such, 'Communications, Content and Infrastructure (CCI)' has been recognized as one of 12 New Key Economic Areas (NKEAs). 'MY Creative Content'(MY stands for Malaysia), an Entry Point Project of the Communications Content & Infrastructure NKEA, aims to nurture domestic content creation and services as well as the content distribution/broadcasting sectors with the ultimate aim of transforming Malaysia into a regional hub for digital content.

The Malaysian government is aggressively enhancing its plans and strategies to be able to target and capture a significant share of the anticipated expansion value of the Asia-Pacific market. Under the 'MY Creative Content' program, Malaysia is targeting a Gross National Income (GNI) for the industry of 1 billion USD by 2020, creation of 10,300 jobs, and secure the export of 45% of its GNI targets. The National Film Development Corporation of Malaysia (FINAS), in collaboration with the Multimedia Development Corporation (MDeC), is set to place full commitment and dedicated efforts in promoting Malaysia's creative content and application businesses.

In 2012, FINAS introduced the "Film In Malaysia" Production Incentive, in

which both local as well as foreign film productions, including feature films, animation, documentaries, TV productions and commercials, will be eligible for a 30% cash rebate on audited in-country spend, as long as they qualify the minimum spend criteria of 2.5 million MYR applicable to Malaysian film productions and 5 million MYR in-country spend applicable to foreign productions. This differs from neighbor countries such as Singapore, where the rebate is approximately 50% but has stricter conditions for application. It is expected that the Malaysian content industry will benefit from this incentive scheme, from knowledge transfer and other externalities associated with foreign production activities in the country.

Also, under MY Creative Content, the Creative Content Industry Guild (CCIG) and the Creative Content Association of Malaysia (CCAM) have been established. The former has been mandated to be a professional accreditation and verification mechanism for creative content industry personnel in Malaysia, whereas the latter is an industry-led organization created to coordinate and drive efforts to commercialize Malaysia's content internationally.

Table 22: Policy Framework in Malaysia's Content Industry

Category	Description
Policies/ Regulatory Frameworks	● Communications and Multimedia Act 1998 ● National Creative Industry Policy 2011 ● New Funding Framework (Government focuses on high risk investment – development, private sector funds production and commercialization) ● Co-production treaties. ● Equitable Content Acquisition and Commissioning Model (Proposed)
Talent	● Life-long learning as the basis for industry talent development. ● Awareness targeting on parents and young children. Media driven approach. ● Creative Content Industry Guild (industry led talent

	coordination).
Incentives	● "Film in Malaysia": 30% production incentives for foreign and local projects that meet the basic criteria (managed by FINAS) ● MSC Malaysia Status (managed by Multimedia Development Corporation Sdn.Bhd (MDeC)) ● Iskandar Development Region Incentive (managed by the Iskandar Regional Development Authority – IRDA) ● Investment tax credits for institutional and private investors on content projects that meet a basic criteria. (Proposed)

Markets	● Government industry development agencies (marketing function included)
	   ➢ Multimedia Development Corporation (MDeC)
	   ➢ National Film Development Corporation (FINAS)
	 ● Creative Content Association of Malaysia (Industry led Marketing Association)

6. Philippines

As discussed in the previous chapters, the content industry in the Philippines is emerging, and is one of the most influential and important industries that are instrumental in fostering progress and development in the country. There is, however, no one government body that takes care of the Philippines' creative / content industry. The Creative Economics Council of the Philippines (CECP) was established to aid necessary collaboration among related industry bodies. CECP mainly defines the creative industry as: Publishing & Printed Media, Design, Creative Service, New Media, Audiovisual (film, TV). Besides these sectors, the Visual Arts and Performing Arts sectors have some form of support from the government. CECP mostly collaborates with DTI (the Department of Trade and Industry), DOST (the Department of Science & Technology), and ICTO (the ICT Office).

However, CECP manages business cost at the project level, as the body does not

have financial backup. Therefore CECP currently supports entrepreneurship by assisting talented people, with experience in animation and the games industry to start up their own businesses in the local market. CECP recognizes the importance of gaining and exchanging knowledge, and collaborating among different content industries.

The government is currently exploring support initiatives for content import /export. The Creative Industry Act which is managed by the Design Council of the Philippines will soon be passed. This act aims to promote the creative industry and includes foreign investment promotion schemes.

At present, creative industry, especially the media industry, is not fully opened due to restrictions on foreign investment. NEDA (the National Economic and Development Authority) has commented that policy making, including de-regulation, is necessary, as investment is essential for this industry to develop. Although the animation and games industries are growing, driven by outsourcing demand, the challenge is to stimulate the further growth of the domestic market.

7. Singapore

Singapore has targeted a strategic goal of achieving $8.0 billion SGD in value-added, $25.7 billion SGD in revenue, and 68,000 jobs in total, under their Singapore Media Fusion Plan (June 2009).

The Ministry of Communication and Information (MCI), reorganized in November 2012, is currently encouraging development in 7 media clusters (Broadcast, Animation, Film, Music, Interactive Media, Games and Publishing)

through MDA (the Media Development Authority). The audiovisual content sector is one of their priorities in the industry.

One of MCI's major policies relating to the audiovisual sector is its PSB (Public Service Broadcast) framework. Due to the paradigm shift toward media consumption over new media, MCI accepted a recommendation put forward by the PSB Review Panel, and re-launched the PSB Contestable Funds Scheme (formerly known as the Public Service Content Scheme). MCI also appointed a Convergence Review Panel to review market convergence between media and ICT. Their next step is a Joint Master Plan (JMP) to design certain frameworks in areas such as licensing, standard content codes, regulations, capacity building, etc.

Table 23: PSB Contestable Funds Scheme

Category	Description
Objectives	● Extend the reach of PSB content to multiple media platforms ● Raise the quality of PSB content via contestability ● Encourage innovation in PSB content creation
Type of funding	● Grant scheme (previously a co-investment model)
Type of platform funded	● Extend the reach of PSB programmes onto multiple broadcast platforms, FTA (free-to-air) TV, Pay TV, Radio and Online platforms (previously only FTV TV platform) ● Content producers will have more opportunities to create innovative PSB programmes for different commissioning broadcasters that can be offered on multiple platforms (e.g. TV drama with spin-offs episodes on internet or radio).
Fund	● The government plans to fund up to 630 million SGD to 2016. ● All PCFS (PSB Contestable Funds Scheme)-funded programmes will be made available eventually to the public on a free-to-access platform.

In terms of promoting content media, in 2011 MDA simplified the previous 46 schemes into 5 main grant schemes and holistic approach to support projects, individuals and companies from all media sectors, namely Animation, Broadcast,

Film, Games, Interactive Media, Music and Publishing. The target is 5 areas, Development, Production, Marketing, Talent and Enterprise.

Table 24: MDA's Grant scheme

Area	Description
Development Assistance (D-ASSIST)	To help individuals and companies create new IP, to a sufficiently developed stage so as to be 'pitchable' for production
Production Assistance (P-ASSIST)	To catalyse engagement and upgrading of local industry talent in output of products that can be marketed both locally and internationally
Marketing Assistance (M-ASSIST)	To help industry promote and monetise its capabilities, capacity and output
Talent Assistance (T-ASSIST)	To enable structured as well as on-the-job upskilling for industry personnel
Enterprise Assistance (E-ASSIST)	To groom high-potential local media enterprises to progress to specified higher tiers of revenue and profitability

MDA also focuses on infrastructure development, such as integrating a media hub district, the Mediapolis @ One-north. Media concepts, prototypes, content, services and applications will be developed, test-bedded, produced, financed and distributed on the 19-ha media precinct, which is intended to be both vibrant and sustainable.

One of the pioneers at the Mediapolis is Infinite Studios, a fully integrated media entertainment and creative service company. Its two state-of-the-art sound-stages will be housed with advanced post-production, visual effects and animation facilities.

8. Thailand

The Thai government has announced a policy to develop Thailand into a more value-added economy and increase the share of the creative economy value from 1.2 percent to 2.0 percent of the country's gross domestic product (GDP) by the end of 2012, under a new "Creative Thailand" policy. The objective is to strengthen the country as a whole; fortunately Thai society has good basic skills and other social capital and cultural background that can be used as a base for digital content raw materials.

In 2010, the government allocated a fund of 200 million THB to develop Thailand as a production base for digital content, a part of a 17.6 billion THB budget allocated to boost the country's creative industries. In addition, Thailand's ICT Master Plan, 2009-2013, seeks to promote the digital content industry, aiming for the industry to have a total value of 165 billion THB by 2013.

One other industry Thailand has been interested in developing is the film industry, as well as all upstream industries for businesses such as animated games, computer graphics, advertisements, software, websites, and others. In addition, the Software Industry Promotion Agency (SIPA), the Ministry of Culture and the National Federation of the Thai Films Associations launched a project called "Film Expo Asia 2010," a competition for short films. It was the first of its kind in Asia, and the event aimed to promote Thailand as a land of rich culture and heritage, in which every concerned party could realize that the country is one of the best destinations for filmmaking and traveling. It was a creative effort to propel Thailand to the forefront of the Asian film industry and to capture a larger market share of the world's digital content industry.

On September 2012, the Ministry of Culture and the National Federation of Thai Films Associations announcement on the annual statistic report of the Film, Animation, Games and Karaoke industries values, showed the total of the industry for year 2011, which turned out higher than 77 billion THB.

Compared to other Asian countries, Thailand's TV & film industry is mainly led by the private sector. The government oversees the development, basic infrastructures and policy framework; however supporting funds are rather limited. However, the government is currently exploring newer incentive schemes and new participation for creative media, to accelerate economic development and strengthen its international competitiveness. By encouraging content distribution at the regional level, they hope to lead development in the industry, and help create ripple effects such as tourism.

The National Film and Video Commission established by Film and Video Act B.E. 2551 has approved a strategy plan to promote the industry of film and video (2012-2016) as follow:

1) Develop ability to produce the industry of film and video.
2) Adjust the structure of industrial management of the industry of film and video.
3) Promote and develop the personnel in the industry of film and video.
4) Develop film and video market of Thailand aggressively domestically and abroad.
5) Promote Thailand to be copyright-infringement free zone in video and film works.
6) Build appropriate value in consuming film and video.
7) Promote the business of shooting done by foreign countries in Thailand.
8) Promote cooperation in investment in the industry of film and video with foreign countries.

A mechanism in driving strategies focuses on the roles of private sector to work with the government by creating a subcommittee to pursue a series of working plan. Key agencies and supporting agencies the drives the national mechanisms are shown below.

Table 25: List of Agencies

Sector	Organization
Key Agencies	
Government	- The National Commission for the Film and Video
	- The Ministry of Culture
	- The Ministry of Tourism and Sports
	- The Ministry of Information Communication and Technology
	- The Ministry of Commerce
Private	- The National Federation of Thai Films Associations.
	- Thailand Animation Graphics and Computer and Animation Association (TAGCA)
	- Thai Electronic Amusement Business Association (TEABA)
	- Game and Entertainment Digital Media Association
Supporting agencies	
Government	- Office of Prime Minister
	- The Ministry of Finance
	- The Ministry of Foreign Affairs
	- The Ministry of Interior
	- The Ministry of Education
	- The Ministry of Natural Resources and Environment
	- The Ministry of Labor
	- The Ministry of Social Development and Human Security
	- The Ministry of Industry
	- The Department of Customs
	- The Department of Special Investigation
	- Office of Attorney-General
	- The Royal Thai Police
	- The Consumer Protection Commission Office
	- The Investment Promotion Commission Office
	- Software Industry Promotion Agency (SIPA)
	- Software Park Thailand
	- National Electronics and Computer Technology Center (NECTEC)
Private	- The Association and Entrepreneurs concerned with the industry of film and video