Chapter **4**

Review of Policy Planning and Implementation

CHAPTER 4

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This chapter introduces the current status of policy planning and implementation for enhancing the content industry in each member country.

1. China

With the economy's rapid development, the government is paying more attention to improving cultural life and promoting Chinese culture. As defined by the government, the culture industry includes businesses that produce cultural goods and services, activities that provide cultural and entertainment goods and services, and goods and services related to these activities. The Tenth Five-Year Plan (2002) stated that the culture industry covered live performing arts, film, audiovisual products, entertainment, tourism, arts training, and artistic products. The culture industry was further divided into core, peripheral, and culture-related groups.

Now, the Culture and Related Industry Classification (2012) standard defines culture and related industries as a collection of related products, cultural products, and cultural activities for the public. The culture industry is further classified into cultural product production, cultural product–related production, cultural goods production, and cultural equipment production.

The government promotes the culture industry as a core industry and sets a progress target from the current 3.5 percent to 5.0 percent of gross domestic product (GDP) by 2015. To meet this goal, China has been enhancing the audio visual content industry in particular.

China is strategically adjusting its economic structure, focusing on creating a thriving cultural market and boosting domestic demand for culture. The government has

begun to adopt policies and measures to facilitate the culture industry's development, including by speeding up the transformation and upgrading of traditional industries, promoting the integration of culture with science and technology, developing new forms of cultural operations, unleashing the potential of cultural consumption, and making cultural operations larger and more specialised. As a result, the culture industry has grown rapidly.

Data from the National Bureau of Statistics of China (2012) show that the value added of legal entities in the culture industry was RMB1,807.1 billion, accounting for 3.48 percent of GDP growth in 2012. In 2004, the value added was RMB344 billion. This shows that the culture industry has developed rapidly in recent years, and is likely to become a mainstay of the national economy.

The economy is facing transformation and fostering a new growth area, which is a golden opportunity for the culture industry. It is sponsored by the government, however, and lacks market operation experience, and thus faces two major problems regarding capital and human resources. Although new technologies can bring about the convergence of related industries, not enough attention has been paid to such convergence in China. Slow convergence may impede the culture industry's development. To solve these problems, the government issued new promotion policies in 2014, one of which is 'Opinions on Promoting the Integrated Development of Cultural and Creative Design Services and Related Industries' (State Council of China, February 2014). The other latest policies are in Table 4-1.

2. Indonesia

The government recognises the potential for a creative economy to create jobs, eradicate poverty, increase the national income, and nurture nationalism.

Table 4-1: Initiatives and Measures in China

Category		Description
Policy Promoting Content Production	Investing non-public capital in the content industry	• Encourage and support the participation of non-public capital in producing and distributing film and TV dramas
	Promoting TV dramas	• Reformulate management policy; promote the production of TV dramas based on social reality; emphasise the importance of authors' rights, and empower provincial radio, film, and TV bureaus to oversee domestically produced TV dramas with the participation of actors from Hong Kong and Macao
	Promoting animation	• Encourage the participation of private capital in the animation industry, emphasising the equality between private and public investors • Assure the systematic production of various genres of animation, reducing redundancy
	Promoting the production of documentaries	• Set up a sound market system and encourage export of domestic documentaries • In 2011, SARFT set up a mechanism to recommend domestic documentaries to radio and TV broadcasters.
	Promoting the profitability 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 distributing the first round of profit in favour of producers.
Favourable taxation and funding		• In 2011, the first national investment fund—of RMB20 billion—was launched. Fields of interest are radio, film and TV, press and publications, culture and arts. • In 2011, the Ministry of Finance, Central Administration of Customs, and State Administration of Taxation jointly issued a temporary regulation—'No Taxation on Animation Enterprises Importing Products for the Purpose of Production'—providing for a four-year tax-free period. • In 2011, SARFT set up a special fund to develop domestic documentaries, giving awards to talents, producers, and broadcasters who have contributed to the field. • In 2012, China set up the first documentary film fund to produce high-quality documentary films every year. The fund is RMB1 billion, with RMB200 million as the first round of stipend. • In recent years, the special film fund supported building cinemas and adopting digital technology. In 2011, the fund was RMB610 million, and increased by RMB147 million. The same year, RMB546 million

Category	Description
	was spent to build new cinemas, renovate old ones, and subsidise installation of digital equipment. ● 'Opinions on Financial Cooperation to Further Promote the Culture Industry', Ministry of Culture, People's Bank, and Ministry of Finance (March 2014)
Promoting content exports	● The government has promoted the participation of private companies in exhibitions in France, Singapore, Japan, Korea, the United States, Hungary, and South Africa. The cost of booths was shared by participating private companies. ● 'Opinions on Accelerating Development of International Cultural Trade', State Council of China (March 2014)

SARFT = State Administration of Radio, Film and Television.
Source: Fang Deyun.

As a sign of its commitment, the government issued Instruction of President of the Republic of Indonesia No. 6 of 2009 Regarding Development of Creative Economy[1]. It provides for an action programme to be implemented by 27 ministries and institutions and local governments, and details policies to develop the creative economy in 2009–2015. One policy supports developing economic activities based on creativity, skill, and individual talent, to foster creative and inventive individuals. In 2008, the government launched 'Vision and Mission of Creative Economy for 2025'.

In 2011, the Ministry of Culture and Tourism was reorganised as the Ministry of Tourism and Creative Economy to focus on making Indonesia competitive in the creative economy.

Other policies also govern the content industry:

1)   Law No. 33 of 2009, dealing with the film industry, followed by the establishment of the Indonesian Film Board

2)   Law No. 11 of 2008, dealing with Information and Electronic Transactions

3)   Ongoing review of the Broadcasting Law and the Press Law

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[1] Instruksi Presiden Republik Indonesia. Nomor 6 Tahun 2009. Tentang. Pengembangan Ekonomi Kreatif. Presiden Republik Indonesia.

Table 4-2: 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 human resources to achieve the following: 1. Increase the creative industry's contribution to GDP. 2. Increase exports of creative products and services that reflect contemporary local content. 3. Increase creative industry jobs. 4. Increase the number of highly competitive firms in the creative industry. 5. Use sustainable resources to protect the earth and future generations. 6. Innovate using the country's wisdom and cultural heritage. 7. Develop creative potential in the country's regions. 8. Develop products and services to build the national brand.
Goals	1. Nurture creative human resources. 2. Develop industries that will lead in domestic and overseas markets, and nurture local entrepreneurs. 3. Develop technology that supports creativity. 4. Use domestic raw materials. 5. Encourage the appreciation and consumption of local products. 6. Win financing institutions' trust to make the creative industry economically attractive.

Source: Simatupang, T. M., S. Rustiadi and D. B. M. Situmorang (2012), 'Enhancing the Competitiveness of the Creative Services Sectors in Indonesia' in Tullao, T. S. and H. H. Lim (eds.), Developing ASEAN Economic Community (AEC) into A Global Services Hub, ERIA Research

4)   Establishment of the National Action Plan on the Development of Creative Economy Based on Media

5)   Establishment of the National Plan for the Development of the Film Industry

6)   Establishment of Creative City in some cities

7)   Establishment of vocational senior high schools in some provinces to promote animation and graphic design education

8)   Establishment of business incubators to develop media content

9)   Government support to communities that develop the creative industry

One government initiative to foster creative talent is the establishment of a school of design and animation, HelloMotion Academy (www.hellomotion.com/), which has an efficient curriculum and offers affordable courses that take only months to complete. Since it started in 2004, HelloMotion Academy has trained more than 2,500 students, many of

whom are now working in the animation industry.

In 2004, HelloMotion Academy launched HelloFest (HelloMotion Festival), which started as a graduation event for the first batch of graduates but is now an annual pop culture festival. Conceived as a hub linking creators and early adopters of creative products, the festival brings together at least 20,000 people daily. It has created a channel to deliver ideas to the public and an opportunity for agents in the creative industry to gather and express themselves.

HelloFest is now planning to spread the creative movement to other cities through roadshows, seminars, workshops, and master classes. It is also building a partnership with the governments of the United Kingdom and Japan to open networks for local talents, conduct promotions, and engage the local industry.
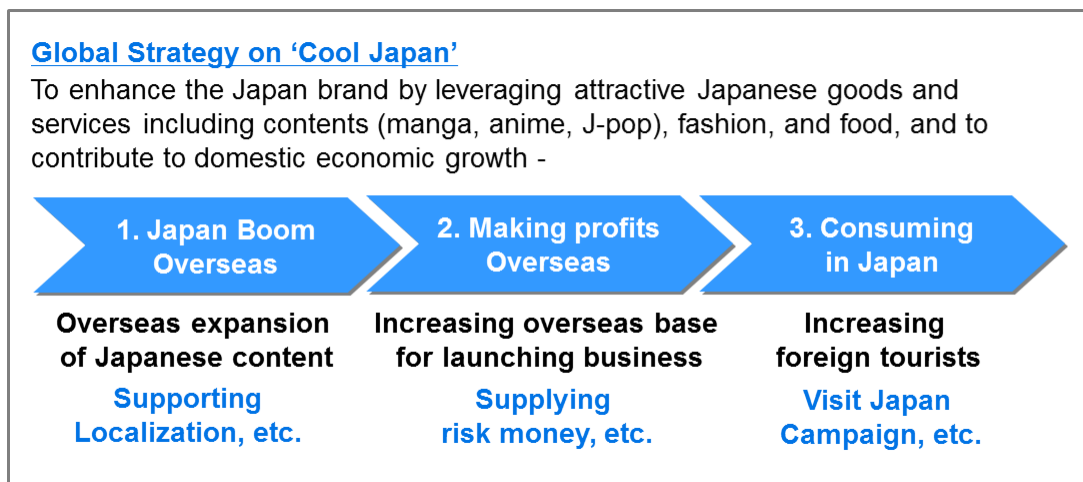
3. Japan

Developing the content industry is a strategic pillar in Japan's economic growth strategy. The 'Cool Japan Strategy' aims to use Japanese culture and lifestyle to contribute to a higher added-value economy, promote industry and create jobs, and thereby afford opportunities to small and medium-sized enterprises and the youth. 'Cool Japan Strategy' has three stages: (1) create a 'Japan Boom' overseas, (2) encourage people in other countries to consume goods and services related to Japanese culture or lifestyle, and (3) eventually attract them as tourists to Japan to increase domestic consumption. Content such as animation (*anime*), films, games, music, and TV programmes is believed to play an important role in winning fans in the first stage. The Ministry of Economy, Trade and Industry; Agency for Cultural Affairs; and Ministry of Internal Affairs and Communications are promoting the content industry, including TV broadcasting, film, games, music, and publishing, as integral to the 'Cool Japan Strategy'.

Japanese content, especially *anime* and comics *(manga)*, has long been well

regarded in many parts of the world as 'Cool Japan'. Japan's domestic content market has grown to US$150 billion, which is second only to the United States. It does not necessarily mean, however, that the Japanese content industry is successful overseas. The ratio of content exports to total sales remains low due to piracy and counterfeit goods and difficulties adapting to diverse business environments, among others. The content industry is struggling to exploit business opportunities abroad, and the government is implementing various policies to support it. Government support for the 'Cool Japan Strategy' is mainly focused on facilitating international business and building partnerships with other countries, and is expected to result in sustained growth of the content industry of Japan.

Figure 4-1: Overview of 'Cool Japan Strategy'

Global Strategy on 'Cool Japan'
To enhance the Japan brand by leveraging attractive Japanese goods and services including contents (manga, anime, J-pop), fashion, and food, and to contribute to domestic economic growth -

1. Japan Boom Overseas	2. Making profits Overseas	3. Consuming in Japan
Overseas expansion of Japanese content	Increasing overseas base for launching business	Increasing foreign tourists
Supporting Localization, etc.	Supplying risk money, etc.	Visit Japan Campaign, etc.

Source: Ministry of Economy, Trade and Industry (METI), Japan.

Table 4-3: Initiatives and Measures in Japan

Activity	Description
Organise CoFesta (international exhibition) Ministry of Economy, Trade and Industry	● CoFesta (Japan International Contents Festival) is the largest comprehensive content festival in Japan. Eighteen events are held around September to December, the themes of which vary from content (games, *anime, manga,* characters, broadcast, music, and films) to fashion and design. ● The content industry promotes itself overseas with powerful public relations.
Support Localisation and Promotion J-LOP Ministry of Economy, Trade and Industry Ministry of Internal Affairs and Communications	● The Ministry of Economy, Trade and Industry and the Ministry of Internal Affairs and Communications jointly subsidise localisation and overseas promotional activities (J-LOP) for projects relating to Japanese culture, including *anime*, digital comics, films, games, music, and TV programmes. ● The subsidy for localisation is US\$95 million, and for promotion, US\$60 million. Up to 50 percent of approved expenses are subsidised.
Cool Japan Fund COOL JAPAN FUND Ministry of Economy, Trade and Industry	● The Cool Japan Fund was set up by a joint public–private initiative with US\$370 million in November 2013. ● It provides risk money to businesses that try to meet potential overseas demand for 'Cool Japan' products and services.
Subsidise International Co-production (film) Agency for Cultural Affairs	● Subsidies are given to selected international film co-production projects. In FY2014, five projects were selected, with a subsidy of either one-fifth of the cost or JP¥50 million. (The Ministry of Economy, Trade and Industry supports an international co-production assessment process.) ● Supported works are expected to help (1) develop overseas markets for Japanese producers and production companies, and (2) advance cultural and people-to-people exchange.
Subsidise International Co-production (broadcast) Ministry of Internal Affairs and Communications	● Subsidies are given to Japanese broadcasters and companies to co-produce audiovisual works with overseas broadcasters. ● The total subsidy budget for FY2012 was US\$15 million.

Activity		Description
Anti-Piracy Measures Ministry of Economy, Trade and Industry Agency for Cultural Affairs Ministry of Internal Affairs and Communications	●	The government has been supporting the Content Overseas Distribution Association (CODA) in its anti-piracy efforts domestically and overseas. CODA works with rights holders and authorities and organisations in other countries to decrease the use of illegal content. In FY2013, CODA and the Motion Picture Association signed a memorandum of understanding to work more closely together.
	●	Regarding anti-piracy measures on the Internet, CODA conducted a test to remove illegal video content from video-hosting Internet services in some countries. Almost all requests from CODA were accepted and the illegal content was removed. As for pirated DVDs, CODA works closely with regulatory bodies in other countries to confiscate them. More than 6 million DVDs were seized between January 2005 and March 2013.
Foster Film Producers Ministry of Economy, Trade and Industry	●	A programme sends young film producers to top film schools in the United States (US) to train them to take charge of overseas development and management of the total value chain and exploit the value of Japanese content.
Establish ANEW Innovation Network Cooperation of Japan (public–private partnership to promote innovation and enhance the value of businesses in Japan)	●	The Innovation Network Corporation of Japan has launched All Nippon Entertainment Works, Inc. (ANEW) to support planning and development for the global market.
	●	ANEW functions not only as a sales representative for a wide variety of Japanese content and intellectual property, targeting the US and global markets but also providing full-scale operational and financial support for film marketing in the US.
	●	Leading Japanese intellectual property holders provide multidimensional support, including proprietary access to competitive intellectual property, to ANEW as collaboration partners.
Establish Gloczus Innovation Network Cooperation of Japan	●	Gloczus provides small business with translation and promotion services, among others, to support overseas development of their high-quality content.

Source: Ministry of Economy, Trade and Industry (METI), Japan.

4. Korea

In 2012, the domestic content market, which is competitive in terms of platform

and content, grew continuously as the export market picked up due to the expansion of

Korean content ('Korean Wave').

The content industry grew due to the efforts of content-related firms, organisations, and associations to develop the industry, and the government's promotion policies.

'The Second Master Plan for Content Industry Promotion' (2014) is one of the government's major content industry–related policies. Its vision is 'achieving national incomes of US$30,000 and developing the content industry to promote the growth of creative economy'.

The strategy to promote the content industry concentrates on laying the foundation to finance, support investment in, and promote start-up content businesses; cultivating creative human resources; expanding into the global market; establishing a creative economy ecosystem; facilitating the use of the ecosystem; strengthening the competitiveness of content by genre; and establishing a cooperative system to foster the content industry.

The government is, therefore, trying to expand private investment in the creative industry and supporting the production of creative content to promote the growth of small content firms. The government is also encouraging research to develop new markets and strengthen research and development (special effects, virtual reality, augmented reality) through customised market content and information and communication technology (ICT) convergence; facilitate the development of community-based cultural resources; and provide opportunities for local people to enjoy culture.

The Contents Korea Lab was established to support and promote start-up businesses and create jobs in the creative content industry. Korea aims to strengthen a sustainable career development system. To cultivate creative human resources, the government is establishing an education system that will foster experts.

Table 4-4: Initiatives and Measures in Korea

Category	Item	Description
Policy Promoting Content Production	Supporting audiovisual content format production	The government supports audiovisual content format production in line with its support for broadcasting content formatting.
	Building a foundation for audiovisual content creation	
	Korea Broadcast Grand Prix Awards	
Infrastructure Support	Operating a production centre in Broadcaster's Centre	Infrastructure for content production support by Korea Creative Content Agency is in Broadcaster's Centre, Mok-dong, Seoul.
	Digital Magic Space Production Centre	The centre was constructed in Sangam-dong, Seoul, in 2006. Broadcasting-related companies are housed in 7 of the building's 12 floors.
	Establishment of digital broadcasting content support centre	A low-priced facility is needed to strengthen competitiveness of independent broadcasting and post-production studios.
Policies Promoting Overseas Distribution	Participation support in international broadcasting trade exhibitions	At such exhibitions, a Korea booth promotes the export of broadcast programmes. Government support is needed to provide export opportunities for producers.
	International broadcasting trade exhibition	Since 2001, Broadcast Worldwide has been revitalising the broadcasting industry and promoting exports.
	Support for reproduction of broadcasting content for export	Reproduction of broadcast content is supported to encourage its export. Such support started in 1999, funding translation, editing, mixer/effect segregation, subtitling, and dubbing.
	Support for overseas distribution	The government prioritises the distribution of reproduced programmes in emerging regions. Programme distribution, local language dubbing, subtitling, and reproduction are supported in regions where needed.
	Support for international broadcasting cultural exchange	International broadcast cultural exchange has existed since 2007 for audiovisual co-production and successively broadcast by each country.
Professional Training (broadcasting)	Cyber Broadcast Academy	The academy provides broadcasting-related education services online to expand the base of broadcasting manpower by narrowing the education gap, broadening the educational foundation, and providing workers an opportunity to study.
	Broadcasting production course at Korea Content Academy	A programme is provided for future broadcasting content production technology and capacity building to train professionals.

Category	Item	Description
	School for drama production	For people with creative capability, a school for drama production strengthens their content capacity and revitalises the industry.
	Expert training in broadcasting technology	In the field of media convergence, an expert training programme in broadcasting technology is divided into a broadcasting production course and a global business course to train highly skilled creative industry leaders.
	3D professional manpower training	Aims to lead in 3D production technology

Source: Ministry of Culture, Sports and Tourism (MCST), Korea.

Table 4-5: Government Support for International Broadcasting Trade Exhibitions

	Trade Exhibition (date)	Support	Total No. of Companies	No. of Support Companies	Exports (in US$ '000)
2012	FILMART (3.19–22)	Booth and equipment rental	648	17	4,893
	MIPTV (4.1–4)	Booth and equipment rental, decoration	3,893	22	16,609
	STVF (6.11-15)	Booth, equipment rental, networking party	156	15	10,747
	TTF (9.19-21)	Booth and equipment rental	83	12	4,034
	MIPCOM (10.8-11)	Booth and equipment rental, decoration	4,609	26	11,722
	TIFFCOM (10.23-25)	Booth, equipment rental, networking party	229	24	23,846
	ATF (12.4-7)	Booth and equipment rental, decoration	1,065	21	5,379
	NATPE ('13.1.28-30)	Booth and equipment rental	252	7	670
				144	**77,900**
2013	FILMART (3.18-21)	Booth and equipment rental	710	17	6,435
	MIPTV (4.8-11)	Booth and equipment rental, decoration	4,269	26	16,758
	STVF (6.10-14)	Booth, equipment rental, networking party	300	14	11,821
	TTF (9.25-27)	Booth and equipment rental	93	9	2,886

MIPCOM (10.7-10)	Booth and equipment rental, decoration	4,987	24	5,189
TIFFCOM (10.22-24)	Booth, equipment rental, networking party	316	19	28,041
ATF (12.3-6)	Booth and equipment rental, decoration	1,179	23	8,808
NATPE (14.1)	Booth and equipment rental	325	6	350
			138	80,288

ATF = Asia TV Forum, FILMART = Film and TV Market, MIPCOM = The Marché Internationale de Programmes Communications (International Market of Communications Programmes), MIPTV = Marché International des Programmes de Télévision (International Market of TV Programmes), NATPE = National Association of Television Program Executives, STVF = Shanghai International Television Festival, TIFFCOM = Tokyo International Film Festival, TTF = Taipei International TV Forum.
Source: Korea Creative Content Agency**.**

To help the content industry expand into the global market, the government established and strengthened business networks that consider the characteristics of emerging markets (South America, Middle East, Africa), mature markets (Asia), and strategic markets (United Kingdom, European Union). The government has also strengthened copyright protection.

To establish a healthy creative ecosystem and facilitate its use, the government aims to promote cooperation—e.g. by setting up a consortium of small, medium-sized, and large enterprises and encouraging cooperative projects among them. The copyright protection system was also established to protect literary works.

By fostering major genres to lead the content industry, such as broadcasting, video, games, films, and others, the government aims for sustainable growth and greater competitiveness. Korea also hopes to prevent polarized growth by fostering late but promising genres.

5. Malaysia

Through its Economic Transformation Programme (ETP)—introduced in 2011 to encourage a high-income economy—the government is creating comprehensive

infrastructure to develop high-value content to meet 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 make the industry an engine of growth. As such, communications content and infrastructure have been recognised as one of Malaysia's 12 New Key Economic Areas (NKEAs). MY Creative Content, an entry point project of the NKEAs, aims to nurture domestic content creation and services and content distribution and broadcasting, ultimately to transform Malaysia into a regional hub for digital content.

The government is aggressively improving its plans and strategies to target and capture a significant share of the anticipated expansion value of the Asia-Pacific market. Under MY Creative Content, Malaysia is targeting a gross national income (GNI) of RM3 billion by 2020, and the creation of 10,422 jobs. The National Film Development Corporation Malaysia (FINAS), in collaboration with Multimedia Development Corporation (MDeC), is fully committed and dedicated to promoting creative content and application businesses.

Digital Malaysia, launched in 2012, seeks to enhance programmes under existing initiatives, including the ETP, and to introduce new initiatives to accelerate Malaysia's becoming a fully functioning and innovative digital economy by 2020. Based on three strategic thrusts, Digital Malaysia will create an ecosystem that promotes the use of ICT in all aspects of the economy to connect communities globally so they interact in real time, resulting in increased GNI, greater productivity, and improved living standards. This will result in a developed digital economy that connects and empowers government, businesses, and citizens. The deployment of Digital Malaysia 354 Roadmap (DM354 Roadmap) will accelerate Malaysia's shift into the digital economy. The '354' represents three ICT focus areas (access, adoption, use), five subsectors (of which content and media are one), and four Digital Malaysia communities.

Table 4-6: Policy Framework in Malaysia's Content Industry

Category	Description
Policies and Regulatory Frameworks	• Communications and Multimedia Act 1998 • National Creative Industry Policy 2011 • New funding framework (government focuses on high-risk investment—development, private sector fund production, and commercialisation) • Anti-piracy initiatives • Co-production treaties • Digital Malaysia 354 Roadmap
Talent	• Life-long learning as the basis for talent development • Awareness raising targeting parents and young children • Media-driven approach • Creative Content Industry Guild (industry-led talent coordination)
Incentives	• Film in Malaysia: 30 percent production incentives for foreign and local projects that meet the basic criteria (managed by FINAS) • MSC Malaysia Status (managed by MDeC) • Iskandar Development Region Incentive (managed by the Iskandar Regional Development Authority) • Grant programmes: MAC3 Fund, BCi2, ICON etc. • Equity/debt investments/loans: MyCreative Fund, MAVCAP etc.

Markets	• Government industry development agencies (marketing function included)
	  ➢ MDeC
	  ➢ FINAS
	• Creative Content Association of Malaysia (industry-led marketing association)

BCi2 = Bumiputera Content Industry Initiative Fund, FINAS = National Film Development Corporation, ICON = Integrated Content Development, MAC3 = Malaysia Animation and Creative Content Centre, MDeC = Multimedia Development Corporation, MAVCAP = Malaysia Venture Capital Management Berhad.
Source: Multimedia Development Corporation (MDeC), Malaysia.

6. Philippines

The government does not have one overarching body but rather multiple bodies covering each sector of the content industry: game development, animation, music, film, and broadcasting. The Creative Economics Council of the Philippines (CECP) is mandated to oversee collaboration among related industry bodies. It deals mainly with publishing and print media, design, creative services, new media, and audiovisual products (film, TV). The Department of Trade and Industry, Department of Science and Technology, and ICT Office are major counterpart government organisations collaborating with CECP. It also supports entrepreneurship by helping talented people in the animation and the game industry start their own businesses.

The government is exploring ways to support content imports and exports. The Department of Trade and Industry recognises the potential of game development and the animation industry and is helping the Game Development Animation Industry of the Philippines (GDAP) become more coherent and organised. In May 2014, a delegation of 20 game companies from Japan met GDAP members in the Philippines for business matching and a trade fair. GDAP will also be joining Gamescom in Germany.

The visual and performing art sectors have had some form of government support. However, due to restrictions on foreign investment, the media industry has yet to show noticeable progress in fully opening the market. The National Economic and Development Authority has stated that deregulation is necessary and foreign investment essential for the industry to develop. The challenge is to stimulate the further growth of the domestic market through the steady growth of the animation and game industries as driven by outsourcing demand.

7. Singapore

The Singapore media sector comprises seven sub-sectors: Broadcasting, Film and Video (including Animation), Publishing, Printing, Music, Online Media, Games and Software. The Media Development Authority (MDA) was formed in 2003 to promote and regulate the media industries by championing the development of a vibrant media sector and nurturing home-grown media enterprises to foster a cohesive and inclusive society.

Singapore targets a strategic goal of S$8.0 billion value added, and 60,000 jobs under its Singapore Media Fusion Plan (June 2009).

As of 2012, the media sector had contributed S$8.4 billion in nominal value added and S$31.4 billion in operating receipts to the economy, an increase of 5.7 percent from 2011. In talent development, film director Anthony Chen, a scholar sponsored under MDA's Media Education Scholarship, was the first Singaporean to win the Camera d'Or

award at the Cannes Film Festival and four Golden Horse awards in 2013 for his film *Ilo-ilo*. Another scholar, Lim Ting Li, won the Verna Fields Award in Sound Editing at the 61st Motion Picture Sound Editors Golden Reel Awards, which honours the finest sound and music editing in motion pictures and television in various categories. In the television sector, MDA collaborated with the Singapore-based Infinite Studios to facilitate the production of *Serangoon Road,* HBO Asia's first original series. MDA is committed to ensuring that the industry continues to thrive in a fast-changing landscape.

The Ministry of Communications and Information (MCI) created the Public Service Contestable Fund Scheme (PCFS) in July 2012 to promote competition and creativity in the provision of PSB content. Through PCFS, the production community was encouraged to offer fresh and innovative concepts to better engage with the audience, especially in view of growing audience fragmentation in the current media environment.

In March 2014, MCI announced the formation of the Infocomm Media Masterplan Steering Committee, which includes representatives from the private and public sectors. The 14-member committee will holistically study the ICT and media sectors to produce the Infocomm Media Masterplan report, envisioned to chart the direction for Singapore's ICT and media sectors until 2025. The committee will examine how ICT and media can transform the way people work and live, identify key development areas, including major areas of focus and challenges, and recommend ways to improve ICT and media sectors.

Table 4-7: 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
Type of Platform Funded	• Extend the reach of PSB programmes to multiple broadcast platforms, FTA (free-to-air) TV, pay TV and online platforms • Content producers will have more opportunities to create innovative PSB programmes for different commissioning broadcasters, which can be offered on multiple platforms (e.g. TV drama with spin-off episodes on the Internet or radio).
Fund	• All programmes funded by PSB Contestable Funds Scheme will be made available to the public on a free-to-access platform.

PSB = Public Broadcasting Service.
Source: Media Development Authority of Singapore (MDA).

To promote content media, MDA simplified, in 2011, 46 schemes into 5 main grant schemes and adopted a holistic approach to support the needs of the media industry from developing ideas to producing content, to gaining access to international markets, and developing talent. There is a scheme to help the project, individuals, and company to achieve the objectives. The five areas targeted are development, production, marketing, talent, and enterprise.

Table 4-8: Media Development Authority's Grant Scheme

Area of Assistance	Description
Development	Good ideas and stories are important as a first step to any strong media product or offering. Development assistance supports all media sectors and provides grant to develop the ideas into media content (script, game design, manuscript, or storyboard).
Production	MDA will support up to 40 percent of the project's total Singapore Spend. To encourage a sustained pipeline of projects, a further grant of up to 10 percent of the Singapore Spend of the current project can be used for the next project. It is open to Singapore-registered company.
Marketing	To help industry promote and monetise its capabilities, capacity, and Singapore-produced content
Talent	To help media professionals, whether employees or freelancers, to upgrade, upskill, and secure work attachment opportunities
Enterprise	To groom high-potential local media enterprises to progress to specified higher tiers of revenue and profitability

Source: Media Development Authority of Singapore (MDA).

MDA also focuses on infrastructure development, such as integrating the Mediapolis@One-north, a major media hub district. The 19-hectare Mediapolis is jointly developed and marketed by MDA, JTC Corporation, the Singapore Economic Development Board, and Infocomm Development Authority of Singapore. It will house media-related companies, bring together creative and skilled talents in a conducive environment, and feature state-of-the-art facilities and infrastructure. Mediapolis will support a media ecosystem where content, services, and applications can be developed, produced, financed, distributed, and traded locally and internationally.

One of the pioneers at Mediapolis is Infinite Studios, a fully integrated media entertainment and creative service company. It features Singapore's largest purpose-built soundstages, designed in consultation with a Hollywood-based soundstage operator. The soundstages are complemented by supporting production offices and dressing and equipment rooms, and equipped to support productions that require intricate sets, multi-camera operations, and green-screen technology for visual effects. The soundstages have hosted the popular Australia Kids television show Hi-5, television commercials, reality shows, and two international feature films.

8. Thailand

The government has announced a policy to develop a more value-added economy and, under the 'Creative Thailand' policy, increase the share of the creative economy value from 1.2 percent to 2.0 percent of the country's GDP by the end of 2012. Thailand's human resources have the basic skills, social capital, and cultural background that can be used as a base for creating digital content.

In 2010, of the TB17.6 billion budget to boost the creative industry, TB200.0 million was allocated to develop the country as a production base for digital content. Thailand's ICT Master Plan, 2009–2013 aimed for a digital content industry valued at TB165 billion by 2013.

The government also launched the Thailand Country Strategy in March 2014 to facilitate sustainable economic development and environment-friendly growth of the content industry.

In response, the Ministry of Information and Communication Technology (MICT) and the Software Industry Promotion Agency (SIPA) carried out 'Smart Thailand 2020', a strategy aligned with the National Broadband Policy and the ICT Policy for 2011–2020. The strategy hopes to improve quality of life, education, business and industry, energy and environment, entrepreneurship, and the creative industry by 2020. The strategy prioritises developing ICT and human resources.

Under the National Broadband Policy, MICT emphasises expanding the broadband network to strengthen distribution of digital content and provision of online service. As a result, access to high-speed Internet network increased from 12 percent in 2011 to more than 40 percent in 2013. By 2015, access is expected to be at least 80 percent and, by 2020, at least 95 percent. Wireless network is ahead of wired network and broadening opportunities for digital content distribution, as mobile phone service becomes more affordable and accessible.

MICT and related industry associations, including SIPA, also provide a channel for talented young people and entrepreneurs in creative business fields to advance not only domestically but also internationally through business matching. These policies and measures pushed the country's ranking in the Networked Readiness Index from 77 in 2012 to 59 in 2014. The government expects an increase in the national income resulting from the shift to an environment-friendly economy and the growth of the content industry.

Thailand is also interested in developing its film industry, and upstream industries such as games, computer graphics, advertisement, software, websites, and similar businesses. SIPA, the Ministry of Culture (MIC), and the National Federation of Thai Film Associations (NFTFA) launched Film Expo Asia 2010, a competition for short films.

Considered the first of its kind in Asia, it aimed to promote Thailand as a land of rich culture and heritage and an excellent destination for film-making and travel. This effort was designed to propel Thailand to the forefront of the Asian film industry and capture a larger market share of the world's digital content industry. Similarly, the Bangkok International Digital Content Festival and the Bangkok Comic Con were held in 2014 to promote the content industry.

In 2012, MIC and NFTFA announced that the film, animation, game, and karaoke industries earned TB77 billion in 2011.

Thailand's television and film industry is mainly led by the private sector. Although the government oversees the industry's development, basic infrastructure, and policy framework, its support fund is limited. The government, however, is exploring incentive schemes and new participation for creative media to accelerate economic development and strengthen the industry's international competitiveness. The government expects regional content distribution to lead to the industry's development and help create ripple effects in areas such as tourism.

The National Film and Video Commission, established by the Film and Video Act BE 2551, has approved a strategy for 2012–2016 to do the following:

1) Develop the ability to promote the industry.

2) Adjust the industrial management structure of the industry.

3) Promote and develop industry personnel.

4) Aggressively develop the domestic and international markets for Thai films and video.

5) Promote Thailand as a zone free of copyright infringement.

6) Build appropriate value in consuming film and video.

7) Promote foreign film production in the country.

8) Promote cooperation with other countries in investing in Thailand's industry

9) Build a mechanism (e.g. a subcommittee) that encourages the private sector to

cooperate with the government on a series of working plans. Key agencies and supporting agencies can drive such a mechanism (Table 4-9).

Table 4-9: List of Agencies

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

Source: Sirisak Koshpasharin

9. Trends in Policy Planning and Implementation

9.1. Summary of policies in member countries

Although each member country has introduced and implemented various policies, a certain level of tendency can be observed in accordance with each country's development stage. For example, economically emerging countries such as China,

Indonesia, and Thailand have set goals and objectives to define and position the content and creative industry as a strategic sector, and have implemented policies to foster the domestic industry's growth. These policies are expected to create a more market-driven, rather than a government-led, industry through investment in capital and human resources. Malaysia and Singapore have been focusing on strengthening the industry's competitiveness to enhance the ecosystem and to add higher value to the economy. Countries that have relatively mature content industries, such as Korea and Japan, seek further growth by entering overseas markets, fostering innovation, and encouraging the content industry to play a leading role in economic growth.

Other regions' policies give additional insights. For example, policies in the United States, which has the largest content and creative market in the world, have been primarily focused on anti-piracy measures and content ratings rather than domestic industry development or global marketing. The European Union, through its 'i2010' framework, addresses the challenges posed by digital convergence to create a single information space and market within the region, revitalising the creation and distribution of European-made content. France exerts efforts to foster the domestic industry, especially the audiovisual sector (e.g. films), and established 'Digital France 2012', a holistic strategy to enhance its digital economy. The United Kingdom is famous for its 'Creative Britain' initiative, which has transformed the content industry into one of the country's most important exporters.

These trends signify a common recognition that the content and creative industry is a potential engine of economic growth, and that policy goals and objectives comprise (1) development *of* the content industry (focus is on developing the content industry), and (2) development *by* the content industry (focus is on contributing to other industries and the overall economy). The difference is in the implementation methodology and the level of commitment of each policy, which is the equation of various factors in each country, such as strength and weakness, demand in market and industry, or the role of stakeholders

(especially the government). Therefore, to develop the industry and explore opportunities for collaboration from an Association of Southeast Asian Nations (ASEAN) and Asian perspective, it is essential to understand the different preconditions of each country, and to measure each policy's performance and impact on the industry. This is the core issue of the study and is discussed in later chapters.

9.2. Comparison of policies within the classification model in member countries

Table 4-10 shows the implementing status, as of April 2014, of policies corresponding to the policy classification model explained in Chapter 3. Table 4-11 summarises the number of policies aggregated for each implementation stage. The current status of policy planning and implementation is a result of various factors, which means that having no corresponding policy or plan to implement a policy could be a result of weaker market and industry demand.

Overall, Singapore, Korea, and Japan have implemented the most number of policies. Malaysia and the Philippines, with some policies that are still work in progress, follow. Most policies in China and Thailand are still work in progress or are being planned. All the member countries have implemented (or are planning to implement) policies aiming 'to promote the content industry and market development' (#1–#6).[2] Singapore and Korea have implemented the highest number of policies aiming 'to provide the basic infrastructure and promote competiveness of content business and creation' (#7–#15),[3]

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[2] (1) Communicate industrial development visions and master plans and provide relevant statistics for benchmarking.
(2) Stimulate establishment of industrial clusters, promote market development that spur content demand, foster new business models.
(3) Support industry-led organisations to aggregate industrial interests and/or functions.
(4) Support building of business relationships.
(5) Establish international agreements.
(6) Promote brands and campaigns, host or support participation in international trade events and meetings.

[3] (7) Establish standards for business skills, qualification and certification frameworks for related skills and knowledge.
(8) Support education.
(9) Introduce incentive schemes to encourage investments.
(10) Establish government financing schemes to promote private financing.
(11) Establish technological standards to ensure interoperability to increase adoption and usage.
(12) Foster research and development and technological innovation, develop communication networks and media to enhance distribution and consumption of content products.
(13) Introduce and review regulatory frameworks for market entry, content quotas.

while other countries have them under consideration. The current status of policies #7–#15 is as follows:

- **Human resources.** #8 (Support education) has been covered by all member countries. ASEAN countries have a stronger focus on #7 (Establish standards for business skills, qualification and certification frameworks for related skills and knowledge) than China, Japan, and Korea.

- **Finance.** #9 (Introduce incentive schemes to encourage investments) and #10 (Establish government financing schemes to promote private financing) have been implemented by Japan, Korea, and Singapore. A work in progress or being planned in other countries.

- **Technology.** Japan and Korea focus less on #11 (Establish technological standards to ensure interoperability so as to increase adoption and usage); other countries (especially Malaysia and Singapore) focus on it more. Japan, Korea, and Singapore favour #12 (Foster research and development and technological innovation, develop communication networks and media to enhance distribution and consumption of content products).

- **Legal frameworks.** #13 (Introduce and review regulatory frameworks for market entry, content quotas), #14 (Introduce and review intellectual property rights protection and management and anti-piracy schemes), and #15 (Introduce and review content-rating framework) are implemented more by Korea, Singapore, and Thailand, followed by China, Malaysia, and the Philippines.

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(14) Introduce and review intellectual property rights protection and management and anti-piracy schemes.
(15) Introduce and review content-rating framework.

Table 4-10: Status of Policies Corresponding to the Policy Classification as of April 2014

			I = implemented	W = work in progress		P = planned or under planning	N = not planned			
Main Objectives	**Policy Area**	**Policy Activities**	**CHN**	**IDN**	**JPN**	**KOR**	**MYS**	**PHL**	**SGP**	**THA**
To promote the content industry and market development	Industry and market development	(1) Communicate industrial development visions and master plans and provide relevant statistics for benchmarking	W	I[*1]	I	I	W	I	I	P
		(2) Stimulate establishment of industrial clusters, promote market development that spur content demand, foster new business models	W	I[*1]	I	I	I	I	I	W
	Organisational schemes, business relationships	(3) Support industry-led organisations to aggregate industrial interests and/or functions	W	I[*1]	I	I	I	I	I	W
		(4) Support building of business relationships	P	I[*1]	I	I	I	I	I	I
	International relationships	(5) Establish international agreements	W	I[*1]	I	I	W	W	I	P
		(6) Promote brands and campaigns, host or support participation in international trade events and meetings	P	I[*1]	I	I	I	I	I	I
To provide basic infrastructure and promote competitiveness of content business and creation	Human resources	(7) Establish standards for business skills, qualification and certification frameworks for related skills and knowledge	P	I[*1]	N	P	W	I	I	P
		(8) Support education	W	I[*1]	I	I	I	I	I	W
	Finance	(9) Introduce incentive schemes to encourage investments	W	I[*1]	N	I	P	P	I	P
		(10) Establish government financing schemes to promote private financing	W	I[*1]	I	I	P	P	N	P
	Technology	(11) Establish technological standards to ensure interoperability to increase adoption and usage	W	I[*1]	N	N	I	P	I	P

			CHN	IND	JPN	KOR	MYS	PHL	SGP	THA
		(12) Foster research and development and technological innovation, develop communication networks and media to enhance distribution and consumption of content products	W	I*1	I	I	W	P	I	P
	Legal frameworks	(13) Introduce and review regulatory frameworks for market entry, content quotas	W	I*1	N	I	P	W	I	I
		(14) Introduce and review intellectual property rights protection and management and anti-piracy schemes	W	I*1	I	I	I	W	I	W
		(15) Introduce and review content-rating framework	W	I*1	N*2	I	W	W	I	I

CHN = China, IND = Indonesia, JPN = Japan, KOR = Korea, MYS = Malaysia, PHL = Philippines, SGP = Singapore, THA = Thailand
*1 = implemented at the initial stage, partially, or on a small scale; *2 = content-rating frameworks developed by actors in private sector.
Source: Member countries.

Table 4-11: Status of Policies Corresponding to the Policy Classification as of April 2014

Main Objectives	Current Status	CHN	IDN	JPN	KOR	MYS	PHL	SGP	THA
All policies (#1–#15)[a]	Implemented	0	15*1	10	13	7	7	14	4
	Work in progress	12	0	0	0	5	4	0	4
	Planned or under planning	3	0	0	1	3	4	0	7
	Not planned	0	0	5	1	0	0	0	0
To promote the content industry and market development (#1–#6)	Implemented	0	6*1	6	6	4	5	6	2
	Work in progress	4	0	0	0	2	1	0	2
	Planned or under planning	2	0	0	0	0	0	0	2
	Not planned	0	0	0	0	0	0	0	0
To provide the basic infrastructure and promote the competitiveness of content business and creation (#7–#15)	Implemented	0	9*1	4	7	3	2	8	2
	Work in progress	8	0	0	0	3	3	0	2
	Planned or under planning	1	0	0	1	3	4	0	5
	Not planned	0	0	5	1	0	0	0	0

CHN = China, IDN = Indonesia, JPN = Japan, KOR = Korea, MYS = Malaysia, PHL = Philippines, SGP = Singapore, THA = Thailand
*1 = Implemented at the initial stage, partially, or on a small scale.
Source: Member countries.