



AUDIOVISUAL CREATIVE INDUSTRIES IN MACEDONIA: FILM, TELEVISION, VIDEO GAMES

GUIDELINES FOR POLICY DEVELOPMENT

1. INTRODUCTION

These guidelines are drawn from the analysis, debates and workshops conducted within the project “Measuring of the economic contribution of the audiovisual industry in the Republic of Macedonia”, implemented by the UNESCO Chair at the School of Journalism and Public Relations, with support by the UNESCO Fund for Cultural Diversity from Paris, between March and December 2013.

The main goal of the project is to create a national framework for the development of a vibrant and creative audiovisual industry in Macedonia, which can sustain and promote expression of cultural diversity, as means of stimulating regional and local development.

The project commenced with an analysis of situation of the audiovisual industry, and its market share in the economy of Macedonia.¹ On 27 September 2013, the UNESCO Chair at the School of Journalism and Public Relations organized a conference, followed by workshops held on 18 and 18-19 October. These events were attended by a large number of authors, producers, directors, media representatives and public officials, who presented a variety of opinions and ideas on how strengthen the audiovisual sector. The main conclusion from these events was that the technological progress necessitates that the three segments of the audiovisual sector - film, television and video-games - should be treated as one common theme. To achieve this, there should be a single strategic document that unites the three areas, and coordinates policies regarding each of them.

The ensuing step was to establish an expert panel, consisting of members of the three segments of the audiovisual sector. This panel came up with proposals on these guidelines, in the form of a joint strategy framework for the strengthening of audiovisual industries in Macedonia. In addition, the expert panel adopted an Operational Plan of joint activities on all topics, in order to enable the practical implementation of the framework.

The draft-guidelines are distributed to a wide range of relevant institutions, audiovisual media, academia, associations, authors, experts and other individuals, with the purpose of soliciting on ways of stimulating strong audiovisual sector that will create high-quality domestic content, as well as support the entire economy with new jobs, investments, through exports of audiovisual content, contributing towards the gross domestic product of Macedonia.

¹ The analysis is available at: <http://unescochair-vs.edu.mk/>

2. IMPORTANT EVENTS

At the Lisbon Summit held in 2000, the Member States of the European Union concluded that the audiovisual industries are equally important for the economy as they are for the stimulation of European cultural diversity.

In October 2005, UNESCO adopted the Convention on the Protection and Promotion of Cultural Expression and established a UNESCO Fund for Cultural Diversity, with the aim to promote cultural policies that lead towards development of cultural industries.

In 2005 the Ministry of Culture of the Republic of Macedonia launched an initiative for the Revival of Skopje's Old Bazaar, envisioning Skopje as a "creative city."

The adoption of the first Law on Film Activity in 2006 and the establishment of the Film Fund were aimed at encouraging of the domestic production of featured film in Macedonia

The first strategy document was adopted in 2007 where the economic parameters of the television sector were measured as a segment of the Macedonian economy and measures were proposed for its strengthening

In 2009, the first Mapping of creative industries of Macedonia was conducted².

Since 2010 the City of Skopje is a member of the Network of Creative Cities

With the new National Strategy for Culture 2013, the Ministry of Culture of the Republic of Macedonia confirms the orientation of the Ministry to develop the creative industries in their various forms and expressions. In addition, as of February 2013 the Ministry introduced a financial support for the creative industries through an advertisement intended for projects in all segments of the creative industries

The new National Strategy on Culture for the period 2013-2017 emphasizes the protection and nurturing of cultural pluralism.

On June 20, 2012, in partnership with the British Council, the Ministry of Culture organized a Forum for creative industries

A National Committee for the Creative Industries was established at the Ministry of Culture in June 2012, with an objective to offer guidelines, solutions and advices for faster and more efficient development of the creative industries in the Republic of Macedonia

With the Support of the British Council, training on creative entrepreneurship in the sector of information technology, industry for development of software and video-games for different groups of representatives in the creative sector of the Republic of Macedonia was held in June, 2013

In October 2013, within the project supported through the International Fund for Cultural Diversity, the UNESCO Chair at the School of Journalism and Public Relations, created an Expert Panel consisting of representatives of all audiovisual sectors.

² Mapping of Creative Industries of Macedonia, July 2009 Available at: <http://www.britishcouncil.mk/files/2012/11/KREATIVNI-INDUSTRII.pdf>

3. DEFINITIONS AND DESCRIPTION OF AUDIOVISUAL INDUSTRIES

3.1 Creative industries, creative economy and creative entrepreneurship

According to the definition of the Conference on Trade and Development of the United Nations (United Nations Conference on Trade and Development - UNCTAD) creative industries:

- are cycles of creation, production and distribution of goods and services which use creativity and intellectual capital as a primary input;
- they are consisted of a set of actions based on knowledge, focused, but not limited to art, which can generate income from trading and rights on intellectual property;
- they are consisted of material products and nonmaterial intellectual or artistic services with creative contents, economic value and market objectives;
- they are found between art, industry and service sector and
- represent a new dynamic sector in the world trade³.

UNESCO considers cultural industries as industries that “combine creativity, production and commercialization of contents which are nonmaterial and cultural in nature, which are typically protected by copyright and can get the form of goods and services.”

The term “creative economy” or “economy of culture” was developed in the last decade and refers to the application of economic analysis to the creative and performing arts, cultural heritage and cultural industries, regardless if they are publicly or privately owned. It deals with the economic organization of creative industries and the behavior of producers, consumers and institutions in this sector.

According to the definition of UNCTAD, the creative economy is a “concept in development that is based on the creative capital that has the potential to generate economic growth and development.”⁴

The term “creative entrepreneurship” depicts a new category of successful and talented people who are able to transform ideas into innovative products or services. The creative entrepreneurship deals with creating strategies, organizational design and leadership in the context of cultural organizations. It is described as “a new way of thinking and a new approach that, starting from an initial cultural mission, searches for opportunities in the environment of a cultural organization.”⁵

2.2 Definition of audiovisual industries

The development of digital technologies and the convergence between television and the Internet continuously transform the audiovisual sector and the ways in which audiences can perceive the audiovisual content.

Therefore, for the purposes of this analysis, the audiovisual sector industries are defined broadly to include: film, television, video games and contents intended for multiple media (multimedia, cross media).

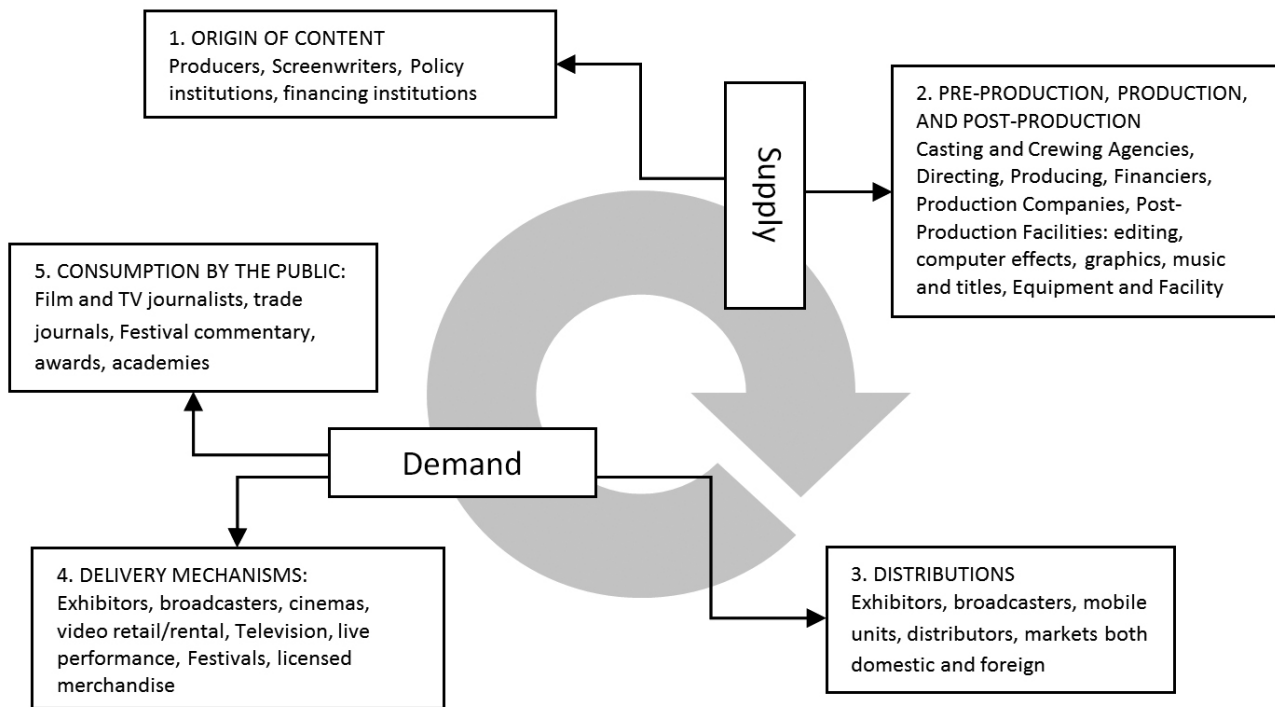
2.3 Value chain of audiovisual industries

Below in the picture is an illustration of the value chain of audiovisual industries. The entities that are part of this chain are affected or supported by organizations in their surrounding: the educational institutions that train creative and technical personnel, organizations that provide finance and support, as well as industries that creative policies or implement the laws and policies.

³ Creative Economy Report 2010, Available at: http://unctad.org/en/Docs/ditctab20103_en.pdf

⁴ Creative Economy Report 2010, pp.10, Available at: http://unctad.org/en/Docs/ditctab20103_en.pdf

⁵ Ibidem.



The subject in the value chains are divided into two large groups: entities that belong to the production side (supply) and entities that belong to the distribution side (demand).

The detailed process through which creative ideas are transformed into audiovisual products (film, TV program, animated film, video-games, etc) depends on the character of the product and the entire public.

4. STATISTICAL INDICATORS OF THE AUDIOVISUAL SECTOR

4.1 National classification of industries

According to National classification of industries⁶ the audiovisual sector is part of the Information and Communication Sector, in the following activities:

- 58 - Publishing activity
- 58.2 – Software publishing (group)
- 58.21 – Release of computer games (class)
- 59 - Film activity, production of video and television program and activities of sound recordings and music publishing
- 59.1 – Film activity, production of video and television program
- 59.11 – Film activity, production of video and television program
- 59.12 – Post production of films video and television program
- 59.13 – Distribution of Film video and television program
- 59.14 – Featuring of films
- 60 - Program broadcasting
- 60.1 – Radiobroadcasting
- 60.2 –Activities of TV program and broadcasting

3.2 Legal entities and employment

The total number of active business entities, based on the SSB data was 74.424 in 2012⁷. Sector ‘Information and Communication’ had a total of 1,515 businesses which is 2.03% of the total number.⁸

The largest number of companies in the Information and Communication sector is micro enterprises (up to 10 employees).

	Total.	1-5	6-10	11-25	26-50	51-100	101-300	301-500	501-1000	1001-2000	Over 2000
Number of business entities	1059	243	674	84	26	16	12	2	1	1	-
Number of employees	9972	302	1914	1218	837	1024	1698	854	864	1260	-

Table 1: Number and size of the business entities in the Information and Communication Sector, according to the number of employees, October 2012
(Source: State Statistical Office of the Republic of Macedonia)

⁶ Available at: <http://www.stat.gov.mk/KlasifikaciiNomenklaturi.aspx?id=2>

⁷ See more: Press release – Number of active business entities 2012, available at: <http://www.stat.gov.mk/pdf/2013/6.1.13.13.pdf>

⁸ See more: Press release – Number of active business entities, 2012, available at: <http://www.stat.gov.mk/pdf/2013/6.1.13.13.pdf>

	Total number of employees		Women		Ownership	
	2011	2012	2011	2012	Private	Other
Information and communication	9 823	9 972	3 828	3 941	8 024	1 948
Film activity, production of video and TV programme and activities of sound recording and music publishing	408	442	229	170	355	87
Programme broadcasting	2 264	2 152	866	807	1 101	1 051
Publishing activity (including issuance of a software and issuance of video-games)	1120	993	402	562	850	143
Total in all sectors	474 398 (October 2012)					

Table 2: Number of employees in the Information and Communication Sector, October 2012 (Source: State Statistical Office)

4.3 Share in the value added (GDP)

A total of 53 645 business entities in the Republic of Macedonia in 2011 achieved a total turnover of 924,227 million denars and created added value of 209,592 million.denars⁹.

	Number of enterprises	Number of employees	Turnover (million denars)	Added value (million denars)
Total in all sectors	53645	328377	924227	209592
Information and Communication Sector	1235	10022	37820	17819

Table 3: Share in the value added in the Information and Communication Sector, 2011 (Source: State Statistical Office)

The enterprises in the Information and Communication Sector participated in the total value added with 8,5%, which is not negligible in comparison with the proportion of the other sectors.

The share of the audiovisual industries is presented with the data of the Gross Domestic Product for 2011¹⁰.

⁹ See more: Press release – Structural business statistics, 2011, Available at: <http://www.stat.gov.mk/PrikaziSooopstenie.aspx?rbtxt=111>

¹⁰ See more: Gross domestic product 2011 (pages.36 and 37), State Statistical Office.
Available at: <http://www.stat.gov.mk/PrikaziPoslednaPublikacija.aspx?id=44>

	Gross value of production by basic costs	Intermediate consumption	Gross –value added by basic prices	Gross business surplus	Net business surplus
Information and Communication Sector	34 883	15 893	18 990	12 833	6 543
Publishing activity	1 573	880	693	189	121
Film activity, production of video and TV programme and activities of sound recording and music publishing	1 199	557	642	339	- 124
Programme broadcasting	2 259	1 157	1 102	295	89
Telecommunications	25 885	11 817	14 068	11 188	5 868
Computer programming, consultancy and related activities	3 230	1 199	2 031	699	556
Information services	738	283	455	122	33

Table 4: Share in the GDP in the Information and Communication Sector, October 2012 (Source: State Statistics Office)

The table shows the participation of audiovisual industries in the gross domestic product in the Republic of Macedonia for 2011. The value of goods produced and services provided in the Information and Communication Sector amounted to 34, 883 million denars, with the share of each sub-sector as follows:

- Publishing activity 1.573 million denars;
- Film activity, production of video and TV programme and activities of sound recording and music publishing - 1.199 million denars;
- Programme broadcasting – 2,259 million denars;
- Telecommunications 25,885 million denars;
- Computer programming, consultancy and related activities – 3,230 million denars and
- Information services – 738 million denars.

The value added that was generated with these activities in the Information and Communications Sector in 2011 totaled 18.990 million denars, including: Publishing activity (693 mil. den.), film activity, production of video and television program and activities for sound recordings and music publishing (642 mil. den.), broadcasting (1.102 million. den.), Telecommunications (14 068 millions of denars), Computer programming, consultancy and related activities (2031 million of denars.), Information services (455 million denars).

If the means for the employees and taxes on production are reduced from the value added then the business surplus is obtained that the entities in the Information and Communications Sector had. In 2011, the gross business surplus was 12,833 million denars, as follows: Publishing activity (189 million of denars) , Film activity, production of video and television program and activities of sound recordings and music publishing (339 mil.denars), programme broadcasting (295 million of denars) , Telecommunications (11, 188 million of denars), Computer programming, consultancy and related activities (699 million of denars) and Information services (122 million of denars).

5. STATUS AND FUTURE POLICY GUIDELINES

5.1 Policies and measures to promote entrepreneurship

The potential of the creative industries is insufficiently recognized by the institutions that can encourage entrepreneurship in this sector. Activities so far have been mainly aimed at strengthening SMEs in other areas.

Incentives are provided that can be used by the creative industries (support to cluster association, voucher system of counseling). But they have so far been mainly targeted at small and medium enterprises in other areas.

It is worth emphasizing that there is a large interest and willingness expressed by part of these institutions to take measures specifically aimed at creative audiovisual industries.

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Besides the existing, it is necessary to develop other incentives (primarily fiscal) for the development of domestic audiovisual production and to encourage exports of audiovisual works and copyright products in the field of video games and multimedia.

It is necessary to develop the existing and create new “start-up” centers, subsidized by the state in the field of video games and multimedia and, following their example, in other parts of audiovisual production as well.

The institutions that are responsible for encouraging the development of competitive small and medium enterprises need to take concrete steps and measures specifically aimed at encouraging the development of creative industries.

To examine the possibility of establishing some form of incubator for audiovisual industries, providing various types of support for producers, writers, artists and small companies (consultancy assistance, facilitating access to European funds, intersectoral linkages and partnerships, etc.).

5.2 Policies for film and audiovisual activities and their application

There was a strategy in the area of broadcasting so far, but has not been implemented properly. The film area did not have a strategy at all and that is the major problem in this activity. There is a lack of strategy for development in the industry for video games and multimedia, which is necessary and would contribute to establish a separate cluster with a well-developed infrastructure.

The Law of Film and the Law on Audio and Audiovisual Media Services have vague provisions and measures to stimulate domestic work are not aimed at strengthening the creative potential of independent producers. The definition of independent producer does not comply with the European regulations since the provision that the independent producer should not be an integral part of the organizational structure of the broadcaster is deleted.

Cinema screening facilities are neglected and there is a lack of domestic film production, European and authors’ film in the cinema screening.

The current fragmentation of the television activity market was an objective impediment to the development of cultural pluralism in the television sector. Broadcasters who wanted to invest in a new audiovisual production objectively did not generate enough revenues since the advertising funds have been broken down to a large number of subjects.

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Technological development requires a comprehensive strategic document in which all areas of audiovisual industry will be linked into a whole. All relevant institutions should be involved in its development, under the coordination of the Ministry of Culture.

The provisions in the Law on Film Activity should be amended to provide clearer definitions of what a movie in the national interest is, and what a debut film is, what is meant by producer etc.

Provisions of the Law on Audio and Audiovisual Media Services should be amended in order to incorporate transparent and non-discriminatory mechanisms to encourage quality audiovisual works produced by independent producers, not only from domestic broadcasters. The definition of independent producers in this legislation should be harmonized with European standards.

It is necessary to take actions to improve the situation with the distribution of movies, renewal of existing and construction of new facilities for cinema display and support the development of film festivals, primarily in favor of the distribution of domestic films, copyright movies and European cinematography.

In the future regulatory policy of the TV sector it is necessary to take account of creating a favorable environment that will encourage the new production.

5.3 Professional and institutional networking

Although in recent years there have been initiatives and efforts in the implementation of general policies for strengthening of the creative industries, there is an absence of linkages and joint activities of all relevant institutions whose activity may be directly or indirectly related to the stimulation of the development of creative industries. This especially applies to the audiovisual sector industries, where there is no initiative started for inter-institutional connectivity and collaboration.

The competent institutions usually do not have a special department or person in charge of working with the creative industries sector, so that representatives of this sector have nowhere to turn or fail to get a response from the competent institution when some of their interests is affected or when they raise an initiative.

In all three segments of the audiovisual industry there is a lack of strong chamber organization. Even though there are formal associations of broadcasting and film activity within the Chamber of Commerce, their activities are still limited. There is a need of chamber connecting of the entire audiovisual industry for the purposes of the technological development.

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There is a need of further connecting of all stakeholders in the industry. The Ministry of Culture should establish a system linking all institutions, industry, independent producers, professional associations, academic institutions and other relevant stakeholders. The role of the established National Commission for Creative Industries should be also taken into consideration.

There is a need to clearly identify a sector or individuals in all relevant ministries and agencies (information, economy, finance, etc..) that can be addressed to by representatives of professional associations or individual producers and companies for an information or assistance.

The activities of the professional chamber association initiated within the film industry and video games should continue and be strengthened, but it is necessary to work on associating of the whole audiovisual industry, in order to identify common interests and joint appearances in the institutions.

Mechanisms that exist in institutions should be used to encourage cluster association, where there is a real need and interest of segments of the audiovisual industry.

5.4 Financing

The following disadvantages have been observed in the budget/ agency funding of film productions: undefined deadlines for implementation of the various stages of production, lack of strategy and planning of the production to be financed, absence of strict rules for the formation of artistic/professional committees that evaluate the works, absence of rules on the conflict of interest and on the prevention of possibility of corruption, lack of mechanisms for restricting access to funds for the production companies that did not meet their contractual obligations, lack of legal liability on the amount of financing projects and more.

The provisions of the new Law on Audio and Audiovisual Media Services related to financial support (from the budget) to encourage new audiovisual production are designed only to support the production created by broadcasters and not by independent producers. This is not in accordance with the European guide-

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It is necessary to analyze and improve the provisions in the Law on Film and the Law on Audiovisual Media Services in the area of financial support. There is a need to develop transparent, non-discriminatory and detailed procedures that will provide funding to quality and innovative domestic audiovisual production, produced primarily by independent producers and then by the broadcasters.

The introduction of the Law provision on recovering part of the costs for production in the film fund is a good incentive for the development of film production, but it should be accompanied by reduced insurance rates for the productions.

In the industry of video games and multimedia there is a need of support from the so-called start-up centers, accelerators and funds that would support the development of their own products, because it is a lengthy process, which cannot succeed without sufficient financial support.

It is necessary to introduce incentives for investors in domestic companies from the audiovisual work, especially for those who are investing their own funds. It is preferable to have high-quality subsidizing and credits and/or guaranty by the state on the insurances.

The actors in the audiovisual sector need expert support for development of applications for the European funds.

lines and it does not provide incentive for the new high-quality domestic production because most of the creative and professional staff is engaged in the production companies. This measure only encourages the development of one aspect of the value chain of the audiovisual sector - the demand side.

There is insufficient knowledge of the European funding mechanisms and insufficient preparedness of personnel that can monitor the technical requirements for the preparation of European projects.

5.5 Education, training and professional development

The current situation in the area of education shows that it is not sufficient to follow the needs of the audiovisual industries for different profiles of professional staff.

Higher education (especially the Faculty of Drama Arts) is in need of support institutions, especially by the Ministry of Education, the Ministry of Culture and the future Film Agency to strengthen the teaching staff that educates staff in the audiovisual field.

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The existing curricula should be developed according to the needs of the industry, but there is a need of shorter and faster programs which will educate those profiles that are urgently needed to the audiovisual sector.

There is also a need of programmes for additional education and training continuous education.

Educational institutions need to develop projects for film and media literacy that will educate the audience. This should be a joint initiative of higher education institutions and ministries of education (Bureau for Development of Education) and culture.

Cooperation is required between higher education institutions and industries that will help broadcasters to meet quotas for domestic program established in the draft law on audio and audiovisual media services.

5.6 Monitoring, updating and analysis of data in the audiovisual area

In the current national classification of industries, creative industries are not categorized as a separate sector and hence it is almost impossible to track economic indicators by which we can estimate their share in the total economy. Certain indicators on the audiovisual industries can be found in the national statistical system, but it is also very difficult to determine the share in the development of the overall economy, as they are not separated from the whole IT sector.

The absence of data regarding the film industry is expected to be somewhat exceeded with the new obligations of the future Film Agency that arise from the Law on Film Activity, which will apply from January 1, 2014. In the television sector, there is a lack of detailed information on the domestic production broadcasted on the televisions on national, regional and local level.

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Ministry of Culture should again and clearly define the segments of the creative industries and especially the audiovisual industry. The first mapping study was an excellent initial step in this, but many years have passed and the technological development has brought many changes.

The National Classification of Activities does not recognize the sector and calls must be made to the State Statistical Office (or other institutions, the Central Registry, Public Revenue Office) to provide additional data with which will measure the share of this sector in the overall economy.

It is necessary to consider the possibility of introducing a system to monitor measurable statistical indicators for the audiovisual industries. This system must be based on comprehensive indicators and analyzes that would be collected and developed by expert teams.

It is necessary for the regulatory body to consider the possibility of introducing an obligation for the broadcasters to submit data for broadcasted domestic audiovisual works produced in Macedonian and the languages of minorities.

6. OPERATIONAL PLAN

The expert panel made up of representatives of various stakeholders in the audiovisual industries, set up under the project “Measuring the economic contribution of the audiovisual industry in the country,” suggested several activities that relate to the seven areas of action including: measuring, monitoring and updating; professional and institutional networking, policies and legislation, encouraging entrepreneurship, finance, education, training and professional development, and structural support of the production cycle.

No	ACTIVITY	OBJECTIVE	PERIOD	EXECUTION
1.	To collect and analyze statistics on the number of employees and active enterprises, the share of GDP, foreign exchange effect and so on from the State Statistical Office, Public Revenue Office, Central Registry and the Broadcasting Council;	Provide data that can measure the share of this sector in the overall economy		
2.	To hold a joint meeting of the groups of the film and television sector;	Considering the opportunities for a joint performance in the future		
3.	To strengthen the professional chamber association on the level of entire audiovisual industry	Identification of common interests and joint appearance in front of the institutions		
4.	Align a code in the national categorization under which the companies dealing with video games and multimedia will be registered;	Provision of more relevant statistics in the future		
5.	To organize a meeting with the Minister of Culture	Presentation of the statistics for the audiovisual industries and establishment of a future communication		
6.	To establish a link with the National Agency for Creative Industries	Presentation of the statistics for the audiovisual industries and establishment of a future communication		
7.	To review all laws that separately regulate these industries and to review which articles from the different laws should be harmonized;	Compliance of the regulation in the audiovisual industries		
8.	To identify the requirements to the competent authorities and relevant NGOs and organize meetings (Ministry of Culture, Ministry of Information Society, Ministry of Economy, Ministry of Education and Science, Ministry of Finance, Broadcasting Council, Film Agency, Agency for Electronic Communications, Agency for Entrepreneurship, National competitiveness Council, State Statistical Office);	Presentation of statistical indicators for the audiovisual industries and establishing further communication for the needs and requirements of AI;		
9.	To nominate coordinators/persons in charge for the competent institutions	Improvement of the communication in relation to the requirements by the AI representatives		
10.	To ask for establishment of a special agency/committee of audiovisual industries at the Ministry of Economy	Assistance in the identification of programs for financing, particularly of European mechanisms, as well as a technical assistance for project proposals development in compliance with the European requirements		

11.	To request from the Ministry of Finance to develop fiscal measures and other alternative sources, which will contribute to the development of domestic audio-visual production, exports of audiovisual services, copyright products in the field of multimedia and video games;	Assistance in the identification of programs for financing and in the technical assistance for utilization of funds		
12.	To request support from the Ministry of Information Society, Ministry of Finance and/or the Ministry of Culture of the so-called accelerators and funds that would support the development of custom products in the industry of video games and multimedia;	Provision of finances and support for stimulation and development of the new segment in AI		
13.	To request incentives from the Ministry of Culture and Ministry of Finance for investors in domestic companies in the area, especially for those who are investing their own funds;	Provision of financial incentives for investment into AI;		
14.	To request from the Agency for Support of Entrepreneurship to integrate AI in the programs to strengthen small and medium enterprises;	Taking of measures and activities particularly aimed at the creative AI		
15.	To hold a meeting with the Agency for Film and the Ministry of Culture on the budget / agency financing of the film productions;	Avoiding the following drawbacks: regulation of maximum deadlines for implementation of the various production stages, removing obstacles that can lead to blocking of funds and inability to plan, setting up strict rules for establishing of the artistic commissions that will limit conflicts of interest and the possibility of corruption, restricting access to financing to owners of production companies that did not meet their contractual obligations, which in a climate of a fairly easy entry of new commercial entities enables an easy circumvention of statutory limitations, as well as the current lack of legal liability for the amount of financing of projects; reduced insurance rates for the productions.		
16.	To hold a meeting with the legal entities that are obliged to pay a fee to the Agency for film.	Explaining the motives of legislators for adopting the contested legal solutions in the Law for the film industry and indicating the economic and other effects of these solutions, to offset dissatisfaction of most of these entities and to create an atmosphere for successful implementation of the Law on Film Activity.		
17.	To hold a meeting with the Agency for Film and the Ministry of Culture Ministry to facilitate public access to the movies in Macedonian language and to the European works;	Improving the state in the distribution of movies, renewal of existing and construction of new facilities for cinema display and support to the development of film festivals, primarily in favor of the distribution of domestic films, copyright movies and European cinematography;		
18.	To hold a meeting with the Broadcasting Council for its involvement in the development of the future regulatory policy in the TV sector;	Creation of a favoring environment that will be considered a stimulation for the new production		

19.	To hold a meeting with the competent authorities for conservation and digitization of the national audiovisual heritage	The conservation and digitization of the national audiovisual heritage can, despite the expenditure for such activities, provide favorable effects for the domestic audiovisual industry, not only in terms of opportunities for further commercial and other exploitation of such works, but also from the perspective of the opportunities to use them for creation of new audiovisual works (archive footages), as well as in the teaching of media literacy of children and youth.		
20.	To ask the Ministry of Education and Science to build the capacities of the staff and develop new study programs at the Faculty of Drama Arts (FDA) for the needs of AI	Strengthening of the educational process and cooperation among the high education institutions and industries;		
21.	Develop shorter programs, which will quickly educate those profiles that are urgently needed to the Audiovisual sector, as well as programs for additional education and training for continuing education;	Strengthening of the educational process and cooperation between higher education institutions and industries;		
22.	To initiate cooperation with the Ministry of Education and the Bureau for Development of Education for introduction of contents for media and film education in regular classes or project activities;	Developing of media and film education in high schools and among primary school pupils;		
23.	Adoption of a single strategic document for the AI as a whole and repeated mapping and defining of AI as a segment of the creative industries	Higher coordination of policies		
24.	To establish a joint cluster where needed and in the interest of segments of the AI industry	Partner association due to joint business interests, and primarily for investment in their own production		
25.	Setting up of an incubator for AI industries - if not possible from other funds, to consider the option of developing existing or creating new "start-up" centers with support from the state;	Providing different types of support for producers, writers, artists and small companies (consultancy assistance, facilitating access to European funds, intersectoral linkages and partnerships, etc.).		
26.	To arrange a meeting with the State Statistical Office to introduce a system to monitor measurable statistical indicators for the audiovisual industries;	Obtaining of comprehensive indicators and analyses that would be collected and produced by expert teams		
27.	To arrange a meeting with the President of the country to propose the idea for promotion of the audiovisual industries under his auspices;	Promotion of the audiovisual industries		