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Environmental and Landscape Planning*

Master's Degree Thesis

*Leveraging Cinema: Entrepreneurial Urban
Governance in Film-Creative Cities*

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Abstract

This master's dissertation examines how cities employ entrepreneurial governance strategies to attract and sustain the film industry as a tool for urban revitalization. It is guided by the central question: "How do cities become entrepreneurial to attract the film industry?" Building on the concept of urban entrepreneurialism (Harvey, 1989) and the critiques of the creative city discourse (Florida, 2002; Landry, 2008), the study adopted a qualitative comparative methodology and a case-study approach. Policy mapping is conducted across ten strategically selected cities comprising UNESCO Creative Cities of Film, global film industry hubs, and emerging film cities from the Global South, using a taxonomy of policy criteria such as financial incentives, infrastructure, regulation, and cultural promotion. This comparative framework is complemented by a detailed case study of Turin, based on desk research and semi-structured interviews with local experts and stakeholders.

The findings show that successful integration of the film industry into urban strategies depends on effective cooperation between policymakers and industry actors, alignment of local and global policy scales, and a balanced interplay between public-sector leadership and private investment. In contrast, the Turin case highlights persistent shortcomings: fragmented stakeholder engagement, reliance on privatized cultural investment, and tensions between cultural commodification and the city's unresolved post-industrial identity. Unlike consolidated film clusters, Turin's film industry remains socially and economically peripheral, shaped by historical industrial legacies.

The thesis concludes that leveraging the film industry for urban revitalization requires more than entrepreneurial governance.

Keywords: Urban Revitalization, Cultural Planning, Film Industry, Entrepreneurial Cities, Creative City, Neoliberal Urbanism, Cultural Commodification, Turin

Abstract in lingua Italiana

Questa tesi magistrale analizza come le città adottino strategie di governance imprenditoriale per attrarre e sostenere l'industria cinematografica come strumento di rivitalizzazione urbana. La ricerca è guidata dalla domanda centrale: *«In che modo le città diventano imprenditoriali per attrarre l'industria del cinema?»* Facendo riferimento ai concetti di imprenditorialismo urbano (Harvey, 1989) e alle critiche della “creative city” (Florida, 2002; Landry, 2008), lo studio adotta una metodologia qualitativa comparativa. È stata condotta una mappatura delle politiche in dieci città selezionate strategicamente tra cui Città Creative UNESCO del Cinema, grandi hub globali dell'industria e città emergenti del Sud Globale utilizzando una tassonomia di criteri quali incentivi finanziari, sviluppo infrastrutturale, regolamentazione e promozione culturale. A questa analisi comparata si affianca uno studio di caso approfondito su Torino, basato su ricerche documentali e interviste semi-strutturate a esperti e attori locali.

La ricerca mostra che l'integrazione efficace dell'industria cinematografica nelle strategie urbane dipende da una cooperazione strutturata tra decisori politici e operatori del settore, dall'allineamento tra scale locali e globali delle politiche, e da un equilibrio tra leadership pubblica e investimenti privati. Al contrario, il caso torinese evidenzia criticità persistenti: frammentazione del coinvolgimento degli attori, eccessiva dipendenza da investimenti culturali privati, e tensioni tra la mercificazione della cultura e l'identità post-industriale della città. Diversamente da cluster consolidati, l'industria cinematografica torinese rimane periferica sotto il profilo economico e sociale, segnata da eredità storiche industriali.

La tesi conclude che valorizzare il cinema come leva di rigenerazione urbana richiede più della sola governance imprenditoriale.

Keywords: Rigenerazione urbana, Pianificazione culturale, Industria cinematografica, Città imprenditoriali, Città creativa, Urbanismo neoliberale, Mercificazione culturale, Torino

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Introduction

0.1. Background

This dissertation stems from my personal interest in cinema. During my high school and bachelor's degree, I developed this passion, starting from watching films and then reading about them, to finally taking directing courses. For this dissertation project, the focus was first meant to be on artistic aspects and perceptions that people and audiences have of cities based on films. Then I realized that a more urban studies and geography-focused approach was needed to understand the cinema industry as a creative urban economy. Meanwhile, I had been living in Turin for more than a year when I started to work on this dissertation. Through courses like urban geography and urban economics, I became familiar with some foundational concepts in urban studies, which altogether directed me to the path of starting this piece of work.

Turin (Torino), the capital of Italy's Piedmont region, is in the northwestern part of Italy, near the Alps and along the banks of the Po River. The city is known for its elegant architecture and iconic landmarks, most notably the Mole Antonelliana, home to the National Museum of Cinema. Richly tied to the historical legacy of the Savoy dynasty, Turin is celebrated culturally for its longstanding contributions to cinema, epitomized by the internationally recognized Torino Film Festival, as well as its renowned culinary heritage, particularly coffee, chocolate, and wine.

A pivotal moment in Turin's contemporary history occurred during the 1980s when FIAT, the Italian automotive giant originally established in the city, began shutting down

several of its local production plants. This shift constituted a significant part of a broader deindustrialization phenomenon affecting many Western cities. The closure of industrial facilities had profound economic and social impacts, compelling Turin to navigate the transition from a manufacturing-based economy toward new strategies for economic renewal and urban development.

In response to these industrial and economic challenges, Turin adopted strategies aligned with what Harvey (1989) characterizes as “urban entrepreneurialism.” This strategic shift involved proactively attracting investment and capital through innovative urban management, branding, and cultural initiatives. Turin's trajectory aligns closely with the emergence of creative city discourse as formulated by Richard Florida (2002), emphasizing the critical role of cultural and creative industries in urban economic rejuvenation. This dissertation explores this alignment and particularly how the film industry became a central element within Turin's entrepreneurial and cultural regeneration strategies.

0.2. Urban Entrepreneurialism, Creative City and City Transformations

The economic landscape of cities underwent a profound transformation following the decline of Fordism, a phenomenon often associated with widespread deindustrialization. At the governance level, this shift prompted cities to move from traditional managerialism, focused primarily on service provision, to a more entrepreneurial approach, emphasizing innovation, competition, and capital attraction (Harvey, 1989). David Harvey's concept of urban entrepreneurialism has been influential in understanding this shift, highlighting how

cities, compelled by economic pressures and neoliberal ideologies, increasingly act like enterprises seeking investment and growth.

Richard Florida's work is a good example of this discourse: in the early 2000s, with his "creative class" theory, he proposed that attracting creative individuals and fostering creative industries are essential for urban economic renewal. Florida's framework identifies "Talent, Technology, and Tolerance" as critical elements cities must cultivate to thrive economically. Charles Landry further complemented this concept, emphasizing the holistic role of creativity in urban planning and innovation.

Despite wide acceptance in policymaking circles, Florida's theories have faced robust criticism. Scholars such as Jamie Peck (2005) and Ugo Rossi (2020) have criticized the creative class concept for its neoliberal underpinnings, highlighting risks of increased social inequality, gentrification, and commodification of culture. Similarly, Ponzini and Rossi's (2010) critical examination of Baltimore illustrates how creative city initiatives may exacerbate existing socio-economic disparities rather than mitigate them.

The film industry specifically emerges within this broader creative city framework as a strategic element that cities employ to foster economic and cultural regeneration. Scholars such as Deborah Stevenson (2009) and Mark Lorenzen (2009) underline the film industry's capability to stimulate tourism, generate employment, and enhance urban identities, notably within frameworks such as the UNESCO Creative Cities Network.

However, despite significant theoretical discussions and widespread practical applications, there remains a critical gap in thoroughly understanding the nuanced ways

cities practically operationalize the creative city concept through the film industry. This dissertation aims to fill this gap by critically analyzing how urban entrepreneurial strategies centered around the film industry are formulated, implemented, and perceived, with Turin serving as a detailed empirical case study.

0.3. The Research Question

This dissertation is formed around the following research question: how do cities become entrepreneurial to attract the film industry? Following this overarching research question, more specific questions emerged to articulate my overall goal. First, What Is the UCCN (UNESCO Creative Cities Network), and how does this framework enable cities to become a “film creative city”? Another set of questions regards Turin. How did the city try to manage deindustrialization through creative policies? What is the role of the film industry in creative city making in Turin, and how do the stakeholders of the industry and city authorities perceive cinema as part of the city’s agenda?

0.4. Conceptual Framework & Methodology

A selective review of pertinent literature will set the groundwork, exploring key concepts such as urban entrepreneurialism and the creative industries, including an examination of the film sector. The conceptual framework of this thesis draws primarily from critical scholarship on urban entrepreneurialism and the concept of the creative city, emphasizing their intersection in the context of urban transformation during deindustrialization and specifically the role of the film industry. Urban entrepreneurialism,

as articulated by Harvey (1989), provides the theoretical underpinning to understand how cities transition economically and culturally in response to deindustrialization and economic shifts. This framework is complemented by the creative city discourse introduced by Florida (2002) and Landry (2008), which frames creativity as a key driver of urban regeneration and economic revitalization. The choice of these concepts is critical as they enable an understanding of how cities strategically employ cultural and creative industries, particularly the film industry, as catalysts for urban and economic renewal.

Methodologically, this research adopts a comparative qualitative approach to dissect policy frameworks across ten strategically selected cities. The core analysis juxtaposes policies and practices based on a list of operational criteria, drawing comparisons and contrasts. Among these ten cities, four of these cities are recognized members of the UNESCO Creative Cities Network (UCCN) in the film category, chosen to highlight best practices in international cultural cooperation. Another four are global financial and industry hubs for the global movie sector, selected to demonstrate the intersection of significant investment and advanced infrastructures in the global film economy. The final two cities represent cases from the Global South, ensuring the inclusion of diverse economic and developmental contexts. Each city is evaluated based on a taxonomy of policy criteria such as financial incentives, infrastructure development, regulatory frameworks, and cultural promotion.

Then, a detailed case study of Turin provides the empirical basis for a nuanced understanding of the city's success, and failures, in fostering its film industry and the industry's role in policymaking and urban regeneration agenda. The case study of Turin anchors the empirical component of this research. Data collection involved desk-based

research of policy documents, archival materials and semi-structured interviews with local experts, scholars, and key industry stakeholders. These interviews provide qualitative insights into how local actors perceive the impact of policies and the film industry's integration into Turin's broader urban regeneration strategy. My personal experience as a resident of Turin for over two years offers additional interpretive depth, facilitating a nuanced analysis of the city's practical realities and cultural dynamics concerning its film industry.

0.5. The Contribution

The conclusion of this dissertation is structured around two primary contributions. First, the theoretical framework is critically revisited through the detailed empirical lens of the Turin case study, highlighting how the city's film industry operates within its broader urban entrepreneurial and creative city strategies. Drawing on desk-based research and the qualitative insights gathered from interviews with local stakeholders, experts, and policymakers, the study provides an in-depth analysis of Turin's policies, infrastructure, and collaborative networks that support the local film industry.

Second, a comparative analysis is provided through the policy mapping of ten strategically selected cities. This comparative assessment not only identifies common strategies in utilizing the film industry for urban revitalization but also situates Turin within this global context. By synthesizing findings from comparative policy analyses and qualitative interview insights, the research explores how Turin has addressed deindustrialization through creative policy initiatives, the involvement of the film industry

in this process, and how both industry stakeholders and municipal authorities viewed cinema within the city's strategic agenda.

The overarching thesis of this study asserts that the creative city discourse presents substantial opportunities for urban economic and cultural regeneration, particularly through leveraging the film industry. This research explores an under-examined aspect of the creative city's potential, specifically focusing on the intersection of film industry policies and policymaking. By applying a comparative framework across ten cities, followed by an in-depth case study, this dissertation provides insights into the practical application of creative city policies. It aims to contribute to a deeper understanding of how these policies can be adapted and refined in future urban contexts like Turin.

Chapter 1. Conceptual Background

Cities have always been viewed as hubs of innovation and creativity, a perspective championed by thinkers like Alfred Marshall (1920) and Jane Jacobs (1969). However, in recent decades, the focus on entrepreneurship and creativity has become a key concern for policymakers and researchers. To grasp how creative industries interact with urban governance, it's crucial to understand three main notions: 1. Urban Entrepreneurialism, which drives change as a response to deindustrialization and the resulting urban and financial decline; 2. The concept of the Creative City, its defining features, and how the idea has developed; and 3. The role of the Film Industry as a form of urban creative industry. Based on my research question, the connection and correlation of three important concepts are the backbone of my work, which supports me through a critical

analysis of the policies, agendas, and plans around the world and in my case study, Turin. I turn now to these three concepts.

1.1. Urban Entrepreneurialism

David Harvey's seminal 1989 paper examines a significant shift in the paradigm of urban governance. This transformation, characterized by a move away from “managerialism” (the traditional focus on local service provision) to “entrepreneurialism”, underscores a proactive approach that cities deploy towards stimulating local development and employment growth. Harvey analyzes the impetus behind urban competitiveness and its impacts, emphasizing the interplay between urban transformation and economic progress amidst a backdrop of economic and political flux in the context of deindustrialization. In stark contrast to the service-oriented mantra of managerialism, urban entrepreneurialism sees cities adopting a forward-looking mindset, actively seeking multifaceted solutions to economic hurdles, and striving to attract capital in a competitive environment. This approach includes strategies like fostering new business ventures, safeguarding employment, investing in infrastructure, incentivizing businesses through tax breaks, and enriching cultural and social offerings to draw in economic engagement. Harvey's insightful examination sheds light on the intricate process of shaping and forming new urban dynamics, presented as both a byproduct and a determinant of social change in the existing phase of states becoming more influenced by neoliberal doctrines. He stresses the necessity of grasping the historical and geographical contexts of urbanization within the scope of capitalist societal relationships and the ongoing patterns of capital accumulation, ultimately illustrating the profound influence of these processes

on the urban condition. By providing a deeper understanding of the foundational changes in urban governance, Harvey's contribution becomes an essential reference for comprehending the evolving nature of cities within late capitalist society. Ultimately, what Harvey proves is that the change of governance style is in an undeniable relation with the ruling ideology of society.

Alongside Harvey, there have been several other scholars who explained the drivers of urban entrepreneurialism. As mentioned by Bianchini and Parkinson, "Macroeconomic pressure caused by the recessions in 1973 and 1979 forced national governments to introduce public expenditure cutbacks" (Bianchini and Parkinson, 1993, p.13-14). Two main phenomena that caused profound changes in urban socio-economic structure were also the globalization of corporate profitability strategies and the crisis of the Fordist regime accumulation (Bianchini and Parkinson, 1993).

One of the earlier contributions in this field is the notion of the "Growth Machine" (Molotch, 1976), through which Molotch describes cities as entities driven by the interests of land-based elites and the pursuit of economic growth. The 1976 paper highlights how local business elites, including property owners, investors, lawyers, and real estate professionals, play a significant role in shaping land-use decisions and influencing local government policies. In other words, Molotch argues, similarly to Harvey, that urban governance has broadened its focus beyond traditional industrial interests to include other economic sectors, such as real estate. These elites have a vested interest in promoting growth and development to enhance their financial gains. Molotch believes that there are various factors that affect urban change. These drivers are population growth,

technological advancement, policy and governance, social and cultural factors, environmental considerations and globalization, and urbanization, but what he counts as the most important and effective force is economics. These economic forces, such as investment, job creation, and property development, shape the urban landscape and impact the lives of city residents. Furthermore, Molotch's 1976 paper discusses the role of media, particularly newspapers, in supporting growth-inducing investments and influencing public opinion in favor of economic development. This underscores the interconnectedness between economic interests, political power, and media influence in shaping urban growth agendas.

The notion of 'urban entrepreneurialism' after David Harvey's influential paper in the 1980s has triggered extensive debate and scholarship. A body of work reviews and critiques the transformation of cities into enterprises. One of the key critical points concerns the neoliberal nature of entrepreneurial urban policy. Scholars have criticized urban entrepreneurialism as part of a broader neoliberal agenda, emphasizing privatization, reduced public expenditure, deregulation, and free-market governance (Peck, 2005; Boren & Young, 2012). Scholars argue this leads to increased social inequality and the marginalization of less profitable public concerns like housing and welfare (Hollands, 2023).

Another common line of analysis concerns the exploration of how urban governance has realigned priorities towards attracting investment and high-value industries, often symbolized by flagship redevelopment projects, cultural events, and business-centric urban policies. One of the cities that is known for this kind of flagship project is Glasgow.

In their piece of work, Bianchini and Parkinson (1993) explore different case studies in Europe that used culture as the motive of their regeneration, and Glasgow is the first city that they examine. They start with the theoretical framework for their analysis and then describe the context, which is the history of the city, from the rise of its shipbuilding industry and its pacey shift from the first industry in the Fordist era of the city to one of the nearly abandoned industries in the post-Fordism era of the city. By hosting the annual European City of Culture event, the city wanted to take an opportunity to be more than a city that promotes cultural education, but to use it to rebrand itself on the international scene. The undeniable use of the advisory companies alongside slogans like “Glasgow’s miles better” helped the municipality and the city to successfully change the face and the fame of the city. Naming the year 1990 as the year of culture and planning for it was an important shot that the city took to promote itself. The whole year, the city planned programs and events for different kinds of cultural activities. The success of that year is proven by a set of statistical facts, which Bianchi and Parkinson (1993) present in their book. The sum of these data shows that the flow of tourists and participants to the city and events helped the city with direct, indirect, and induced income, thereby positively affecting the local economy.

Another important part of the discussion is the consideration of social equity and the role of citizen participation in governance. Some reviews point out that entrepreneurial strategies can lead to gentrification, displacement, and a focus on interests that may not serve the broader city population. For example, MacLeod (2002) discusses how entrepreneurial strategies in Glasgow have contributed to gentrification and displacement by focusing on urban redevelopment projects aimed at enhancing the city's image and

attracting investment. These initiatives often led to the aesthetic revaluation of key areas, such as the downtown core and cultural districts, resulting in the rehabilitation of derelict zones into fashionable neighborhoods. However, this process tends to marginalize existing vulnerable populations, including those in public housing estates or homeless individuals, by displacing them from these newly revitalized spaces. For example, improvements in civic spaces and the opening of shopping malls like Buchanan Galleries have been associated with the displacement of homeless services and marginalized groups, effectively cleansing these areas of social diversity to create more exclusive, consumer-oriented environments. Consequently, the entrepreneurial focus on creating "designer" spaces and promoting gentrification frequently exacerbates social exclusion and marginalization of poorer communities.

Public-Private Partnerships (PPPs) are another example through which scholars have scrutinized the rise of urban entrepreneurialism, examining both their successes in stimulating economic growth and their failures, including lack of transparency and accountability, or the risk of public debt, and the tendency to download responsibilities traditionally linked to the state to other players like PPPs (Toole & Naseem, 2004).

Other works also address how globalization has fueled competitive pressures among cities, leading to race-to-the-bottom dynamics in corporate tax breaks and labor standards, and a homogenization of urban spaces (Kamiya et.al, 2021). Finally, the role of culture and identity cannot be forgotten as one of the main points in creative city discourses. There is a significant focus on how cities use cultural events and amenities to forge identities and brands to compete on the global stage, and how this reinvigorates local

economies, but also potentially commodifies culture. Scholarly reviews since Harvey's paper have expanded the discourse on urban entrepreneurialism, considering its multifaceted impacts on political, economic, and social dimensions of city life, and providing a nuanced understanding of its place in the context of late capitalism and global economic shifts (Phelps & Miao, 2020; He, 2020).

As explained by Leitner and Gardner (2013), the research on urban entrepreneurialism has been mostly divided into two different directions; one taken by people involved financially who are mostly “development community, state agencies, and associated policy analysts” (Leitner & Gardner, 2013, p. 1). This group outlines the benefits and achievements of local collaborations between public and private entities, such as the rejuvenation of downtown areas, enhancements to tax revenues, and the creation of more employment opportunities. Some of these studies “identified problems with certain aspects of urban entrepreneurialism” (Leitner & Gardner, 2013, p. 1), while others identified those problems to be more theoretical and less practical. The second group of people is more critical of the creative city concept, including community activists, people from academia, and some experts in planning. Urban political economists contend that the brand of public sector entrepreneurship commonly seen in many US cities had led to a reduction of political involvement in urban development (Leitner & Gardner, 2013). They criticized the extent of risk undertaken by local governments and the increased use of urban land for private gain. Additionally, they highlighted disparities in power distribution between the public and private sectors, as well as the unequal allocation of costs and benefits among various social groups and regions within cities.

While critics of urban entrepreneurialism highlight the pitfalls of urban policy in the neoliberal era, policymakers and city administrators still recognize the potential for value creation and enhancement within cultural and creative industries, which are key to the entrepreneurial approach in urban governance. This is supported by the fact that cultural and creative industries have stronger spillover effects compared to most industries, as they can stimulate rapid development in surrounding industries, urban and rural areas, regions, or even national economies. Numerous studies have explored the relationship between urban entrepreneurialism and the creative industry, highlighting their interconnections and potential for mutually beneficial outcomes (Chen, 2012).

1.2. The Creative Class Theory

In discussing creative industries and the creative class, one cannot avoid the foundational work of regional economist Richard Florida. As the promoter and creative brain behind the idea of the ‘creative class’, Florida has provided a wealth of contributions to urban and regional studies. However, for the sake of this dissertation, I will focus on his work on creative class theory. In Florida’s work (2002), Human capital theory has significantly influenced contemporary urban policies. This theory posits that the true driving force behind cities is not machinery, but humans and their activities. It asserts that, regardless of the presence of technology or machinery, human intellect and effort are the primary catalysts for progress. Historical analysis, particularly during the industrialization era, reveals that the workforce was a crucial component of the economy, alongside technological advancements and machinery. Factories were built wherever the skilled workforce was, and going further, companies moved their headquarters or

established where the skilled and expert human resources were. With the turnover of industrialization and the change in the economy, what matters today is the intellectual and creative potential of the workforce. He clusters these workforces identifying the distinguishable characteristic of the core group in the ability to “produce new forms or designs that are readily transferable and broadly useful” (Florida, 2002). Alongside this core group, some other professionals support this core group in various forms, who typically require” a high degree of formal education and thus a high level of human capital” (Florida, 2002, p. 6). Using some indexes to prove his point via statistics, finally, he claims that “What they look for in communities are abundant high-quality experiences, an openness to diversity of all kinds, and, above all else, the opportunity to validate their identities as creative people” (Florida, 2002, p.7) which summarized in what he calls 3Ts; Talent, Technology, and Tolerance. Creative industries nowadays are considered part of the fourth wave of late capitalism, relying on creativity and cultural assets to drive economic growth (Chen, 2012).

Richard Florida’s important work on the Creative Class has a lot of supporters. In fact, we can say one of the mainstream ideas that commands policymaking in the modern world is this theory; thus, it is not possible to cover all the work in this field. Following the emergence of the concept, several related ideas developed in line with his thesis. Although he frequently used the terms "industry" and "cluster" in his paper, "industry" predominantly referred to "innovation and high-tech industry" (Harvey, 2002, p. 9). The term "cluster," implied in his question "Why do creative people cluster in certain places?" (Harvey, 2002, p. 5), refers to groups of individuals identified as creatives. After Florida, Charles Landry became a significant figure in developing the concept of "The Creative

City" in 2008. In this work, these concepts are presented sequentially and are discussed in terms of their correlation and definitions, building upon Florida's foundational ideas.

Florida's theory has found support in different ways. Drawing on a long-standing interest in spatial concentration and economic advantage, regional economists have tried to map the clustering of creative activities in cities. For instance, Branzati (2015) examines the relationship between district economies and creative clusters. It emphasizes the complex nature of creative clusters, which consist of various endogenous resources that go beyond traditional interpretations of district economies. The author discusses how district economies, characterized by spatial proximity and local industrial specialization, play a crucial role in shaping the productivity of firms within creative clusters. Furthermore, Branzati highlights the importance of understanding the idiosyncratic and symbolic nature of creative goods in the context of district economies to comprehensively interpret local productions. She also suggests a taxonomy based on the advantages triggered by district economies, such as the reduction of production and transaction costs, increased efficiency of factors of production, and enhancement of dynamic efficiency, to analyze the phenomenon of creative clusters. What Branzati does in her paper is contribute to a better understanding of creative clusters by integrating the concept of district economies and the unique characteristics of creative industries. It underscores the significance of spatial concentration, specialized suppliers, social ties, and proximity among firms in fostering positive externalities, efficiency, and innovation capacity within creative clusters.

Another champion of Florida's creative class theory is Edward L. Glaeser, one of the best-known urban economists in academia and beyond. He is the chairman of the Department of Economics at Harvard. In his review (Glaeser, 2005) of Florida's book, *The Rise of the Creative Class*, Glaeser explains that the theory has some weak points that need to be discussed, especially as it concerns whether the Bohemian index and the Gay Index necessarily correlate to economic growth. However, Glaeser maintains that, regardless of the accuracy of the indices, Florida captures the increasing prominence of creativity in urban economies. The market value of creative individuals has increased, prompting major industries to adjust to the growing significance of idea generation. In another part of the review, Glaeser explains that although Florida argues that human capital theory and creative capital theory are different, in his works in 1994 and 2003, he mentioned that growing skills have a direct connection with the creation of new ideas. In another section, he writes:

He is also right in arguing that if cities want to succeed, they need to think about providing lifestyle, or consumption, advantages to their residents. As I have argued elsewhere, declining transportation costs mean that few places have any innate advantages in production anymore. Proximity to the coal mines or the harbor may have mattered in 1900, but it does not matter today. Instead, the productive advantage that one area has over another been driven mostly by the people. Urban success comes from being an attractive "consumer city" for high-skilled people (Glaeser, 2005, p.2).

Ultimately, his involvement in this crucial discourse stems more from the increasing relevance of these concepts in policy dialogues rather than any critique he holds against

Florida's book. He views "The Rise of the Creative Class" as an engaging and generally precise piece of popular social science.

Geographer Ugo Rossi (2020) is critical of both Florida and Glaeser. He argues that the neoliberal agenda and tech-driven economy have reshaped how cities define and create wealth. To address the challenges this creates, taxation has been drawn up as the solution by “western urbanologists such as Richard Florida and Edward Glaeser” (Rossi, 2020, p.3). Rossi offers a critique of Western urban theorists such as Richard Florida and Edward Glaeser from a socio-spatial perspective, showing how creative city policies often lead to social exclusion, particularly affecting long-term residents and low-income communities. He draws on the example of the 2013 San Francisco protests, where people stopped buses carrying Google workers to work, to highlight public resistance to the effects of tech-led urban transformation. As he puts it “{google employees} were deemed responsible for the skyrocketing housing prices” (Rossi, 2020, p.4) as the social tensions caused by creative city application through attraction of these employees rose. He pays more attention to Glaeser’s book and his stance on how to face declining cities and puts more emphasis on the exclusionary vision both Glaeser and Florida have.

An important piece of work that focuses on the application of Florida’s ideology is that of Ponzini and Rossi (2010). In their research, they carefully examine a very important and famous case study in which the concept of the creative city has been shaping the mainstream policies of the city governance - Baltimore. They provide details about the city’s past and using data from studies done on Baltimore and interviewing a handful of people involved in the process of making Baltimore a creative city, they try to draw the big picture and simultaneously explain the details of the projects and study

important governmental bodies and NGOs involved in the process to get a complete idea of what has been going on in this city. They explain the plans using data from governmental archives and try to make it clearer by also using maps. The authors try to examine the rise of culture-led urban policies following the emergence of the creative class and cities discourse, emphasizing the role of culture in urban and regional development. One of the main points of the paper is criticisms of the creative class theory, including concerns about social inequalities, the fuzziness of the concept of creativity, and the limitations of using descriptive indexes as they say “..its potentially unequal consequences at a societal level and for the difficulty of measuring and assessing its policy effects” (Ponzini & Rossi, 2010, P.4). Accordingly, the deployment of creative city discourse in Baltimore creates winners and losers at both the city-wide and neighborhood levels, where “poorer long-term residents [...] are excluded from the benefits of a policy strategy that has the effect of increasing housing prices” (Ponzini & Rossi, 2010, P.3). The interpretation of creative urbanism as a product of public discourses, academic theorizing, policy practices, and political-economic strategies and the discussion of creative city theory as an intellectual technology used by policymakers to reconcile economic growth with community engagement and urban revitalization are the final points that the paper tries to make which are stemmed from the results of the transition in Baltimore.

In a similarly critical vein, Jamie Peck (2005) discusses the challenges and complexities associated with attracting and retaining the creative class in urban areas. He challenges the concept of the creative class, its significance in driving economic development, and the strategies employed by cities to appeal to this demographic. The author provides

insights into the impact of the creative class on urban landscapes and economies, highlighting both the opportunities, like economic development and quality of life, and obstacles, like gentrification and commodification, faced by cities in this pursuit. One of the first challenges is exclusion and inequality, as resources and attention are disproportionately directed towards this demographic, neglecting the needs of other groups in society. Another challenge can be the commodification of creativity, where creativity is seen as a marketable asset rather than a genuine form of expression. This can devalue the intrinsic nature of creativity and turn it into a tool for economic gain. An additional challenge is that the rapid adoption of urban creativity strategies may be driven more by the competitive urban landscape and policy trends rather than a genuine understanding of the needs of the creative class. This can result in superficial implementations that do not address the core issues faced by creatives. The unpredictability and autonomy of creative workers is another challenge. Peck argues that creatives may resist being pushed around or categorized, making it challenging for cities to predict their behavior and cater to their needs effectively. Creatives often require autonomy and space to express their identities, which may clash with rigid urban development strategies. The final challenge that the author brings up is the fact that certain groups benefit disproportionately while others are marginalized or overlooked via “the material and social artifacts of gentrification, as a definitionally uneven process of financial and symbolic valorization” (Peck, 2005, p. 24). These consequences are often downplayed or ignored in the pursuit of attracting the creative class. What we can understand from the author’s critical perspective is that the creative class theory presents challenges related to exclusion, commodification, policy implementation, unpredictability, and distributional consequences,

highlighting the complexities and limitations of relying solely on this concept for urban development.

While Peck and others (Malanga, 2004; Asheim & Hansen, 2009) are critical of Florida's creative class theories, there have been celebrations of the role of creative industries in unleashing urban economic growth. One of the most important examples and resources for imagining cities as platforms for the creative industry is the book *The Creative City: A Toolkit for Urban Innovators* by Charles Landry (2008). It is a comprehensive guide that explores the concept of the creative city and provides practical strategies for urban innovators to foster creativity and innovation in their cities. In this context, creativity involves employing imagination with attributes like "intelligence, inventiveness" (Landry, 2012, p. xxi) and acquiring knowledge as one progress. Creativity may arise from various origins, encompassing individuals who approach challenges with originality, be they business professionals, social advocates, scientists, engineers, or governmental officials. The book highlights the importance of cities in driving economic, social, and cultural development. Landry argues that cities have long been seen as hubs of diversity and creativity, fueling innovation and growth. In the introduction, he writes, "This [...] will provide cities with the flexibility to respond to changing circumstances and thereby create the necessary resilience to possible shocks to the system" (Landry, 2008, p.22).

With *The Creative City*, Landry is one of the first people to academically bring the theory of the creative class proposed by Florida into a policy toolkit for urban governance. He defines creative cities "Places with a large talent pool, clusters of innovation-driven firms, significant research centers, and a business and social climate conducive to risk taking have greater capacity to solve problems and create opportunities" (Landry, 2008,

p.25). However, he notes that in recent years there has been a focus on the role of firms in cities and their concentration in agglomerations or clusters as drivers of regional and national economic growth, neglecting the crucial role of individuals and communities in shaping the creative potential of a city. Landry emphasizes the need for a holistic approach to urban innovation, recognizing that creativity is not limited to the arts and culture sector but permeates all aspects of city life. He offers a gamut of strategies and approaches for urban innovators to cultivate creativity in their cities, including fostering an environment that enables diverse interactions and collaboration, providing spaces and resources for creative expression, investing in education and skills development, and supporting the integration of technology and innovation into urban planning and design. Landry also stresses the importance of understanding and harnessing the unique identity and character of a city, as this plays a crucial role in attracting and retaining talented individuals and fostering a sense of place-based creativity.

What is important in this context, and for understanding the goal of this research, is to examine how the ideas of urban entrepreneurialism and the creative city (and class) are interconnected, and how the former, urban entrepreneurialism, reinforces and enhances the latter, the creative city. Urban entrepreneurialism involves strategies such as promoting new business ventures, protecting jobs, investing in infrastructure, offering tax incentives to businesses, and enhancing cultural and social amenities to attract economic activity. At the intersection of this idea with the creative city concept is the promotion of cultural activity and new businesses, and the regeneration of the urban and economic fabric using creative people and creative activities. In many cases, the concept of a creative city serves mainly as a rhetorical tool to reassure local councilors and politicians

that they are making progress, even if they are doing very little (Bianchini & Parkinson, 1993). In reality, it is part of a larger trend towards new entrepreneurial approaches to urban management aimed at enhancing the image of struggling cities and attracting global capital, as well as professional and service classes, by presenting urban areas as appealing and safe places to live (Chatterton, 2000). What overall can be said is that urban entrepreneurialism is the political-economic background in which the creative city concept emerged.

In his critical paper, Pratt (2011) examines the concept of creative cities, highlighting the tensions between idealized visions and actual realities. The paper challenges the prevailing neoliberal approach to urban development, pointing out the precarious and unstable nature of work in creative industries, especially in terms of self-employment and the underrepresentation of certain groups. It questions the simplistic view that creativity and liberalism alone can drive positive urban change, emphasizing the need for a more nuanced and context-specific understanding of creative cities. By calling for evidence-based policymaking and a deeper analysis of the relationships between production, consumption, and local conditions, the paper advocates for a more inclusive and socially conscious approach to fostering creativity and culture in urban environments.

As for an overview, Carl Grodach (2017) offers a critical reflection on the integration of arts and culture into urban development strategies to address urban decline, economic restructuring, and social change under neoliberalism. This idea emerged in the late 1980s, with a focus on reframing cultural amenities and planning approaches in response to urban crises. Key figures like Charles Landry played a significant role in articulating the creative city strategy, emphasizing collaboration, openness, and experimentation within

municipal bureaucracies. Over the years, many cities have adopted creative city economic development programs to attract the "creative class.". This class includes individuals with specialized knowledge, education, and mobility, such as ICT professionals, artists, designers, and media workers. The creative city concept prioritizes quality of life amenities and consumption opportunities to appeal to this workforce.

However, Grodach (2017) also highlights the drawbacks of creative city policies, noting that some programs may prioritize commercialized forms of creativity, neglect the intrinsic value of the arts, and fail to support creative development effectively. There are concerns that creative city initiatives may align too closely with neoliberal development agendas, leading to issues like gentrification and upscale consumption. In recent years, new movements within the creative city field, such as creative placemaking and the urban manufacturing-maker movement, have emerged as potential alternatives to traditional creative city approaches. These movements aim to steer creative city policy towards community-based activities and innovative approaches that go beyond purely economic rationales, offering new ways to address urban inequalities and challenges. Overall, the concept of the creative city reflects a complex interplay between various aspects like cultural policy, economic development, and social dynamics, with ongoing debates and evolving strategies shaping the future of urban governance strategies.

1.3. The film industry as a means of urban creativity

Across the celebrations and the critiques of the “creative city” as a form of entrepreneurial urban governance, it is undeniable that creative industries have been

successfully integrated into the policy agendas of several countries, cities and are experiencing rapid growth. In her groundbreaking book, Deborah Stevenson (2013) discusses the integration of the creative city concept into policy agendas globally. She notes that urban cultural planning has become a significant local policy initiative, emphasizing creativity and cultural planning as key components. She states,

Culture now has a prominent place on the urban policy and re-profiling agendas of cities around the world. Indeed, city-based cultural planning concerned with fostering, and frequently capitalizing on, creativity in all its guises has emerged as a significant local policy initiative – shorthand for innovation, imagination and creativity – while the notion of the ‘creative city’ has become a city imaging cliché (Stevenson, 2013, p.1)

This integration reflects a shift from traditional arts support to broader ambitions, aiming to achieve diverse social, economic, and urban outcomes. Supra-state bodies like the European Union and UNESCO have played key roles in promoting culture as a means to revitalize cities and mark them symbolically. Stevenson’s analysis highlights not only the expansive and multifaceted nature of cultural planning but also its emergence as a global policy framework, circulating across cities worldwide as a model for cultural and urban development.

The average annual growth of creative industries globally ranged between 5 and 20% between 1980 and 1998 (Chen, 2012). The spectrum of creative industries encompasses a collection of diverse sectors, including but not limited to advertising, architecture, the arts, design, fashion, film, music, publishing, software, and video games (Ullmann et al.,

2021). Among these, the film industry stands out as a cultural powerhouse due to its twin capabilities of production and distribution of cinematic content (Chen, 2012). In fact, the economic ripple effect of the film industry is considerable, with a demonstrated influence on growth and development across various regions (Mandic et al., 2017). Research has consistently underscored the film industry's role in job creation and its broader economic contributions (Chen, 2012). A particularly notable phenomenon is that of film-induced tourism, where destinations featured on screen become potent tourist magnets (Mandic et al., 2017). Indeed, 'film tourism' is not merely an academic concept but a real-world trend gaining momentum as locations seek to leverage their cinematic exposure to drive visitor influx. Tourists, enamored by the on-screen portrayal of these destinations, embark on pilgrimages to immerse themselves in the settings of their beloved films. Drawing together the threads of urban entrepreneurialism and the creative industries, it becomes evident that the film industry is more than an entertainment segment; it is a pivotal driver of economic vitality, capable of addressing pressing urban challenges such as post-crisis stagnation, unemployment, and poverty.

When it comes to the “film industry”, just like with the creative economy more broadly, definitions can be vague. While the idea of “the film industry” evokes a general notion of what it is, there is a lack of a clear definition of the concept in most of the empirical works. In the scholarship that discusses the film industry and its effects on other phenomena, the boundaries of this industry are often unclear (Mandic et al., 2017; Ulum et al., 2021). However, Mark Lorenzen (2009) gives us a “simplified” definition in which he articulates the film industry into four main parts:

1. *Production: pre-production (scripting, budgeting, casting, art design, etc.); production (shooting); and post-production (editing, effects, scoring, and sound)*
2. *Marketing*
3. *Distribution: sales and physical transport to cinemas and video, plus other sales channels*
4. *Exhibition: cinemas, video retail, TV, etc.*

Despite this useful articulation of the different value segments of the film industry, it remains necessary to clarify what I mean, in this dissertation, with the notion of “film industry”. Based on Hadida et al. (2020), the film industry refers to the collective activities involved in the production, distribution, and consumption of films. This includes the process of creating movies, from developing ideas and scripts, hiring crew members and actors, filming scenes, editing footage, adding sound and visual effects, and ultimately distributing the final product to theaters, streaming platforms, and other outlets (Hadida et al., 2020). Additionally, the film industry encompasses various other components such as studios, production companies, distributors, exhibitors (theaters), film festivals, filmmakers, actors and actresses, cinematographers, editors, sound designers, visual effects artists, film marketers and publicists, film critics and reviewers, and audiences who consume and engage with films. The film industry also involves the utilization of technology and software like AE and 3Dmax for post-production work, as well as the advancements in digital cameras and visual effects technology that have transformed the filmmaking process. In addition to these elements, the film industry is influenced by societal factors such as cultural preferences, economic conditions, and technological advancements.

The emergence of the film industry in the 20th century not only transformed entertainment and storytelling but also had a profound impact on global culture and society. As filmmaking technology advanced, it allowed for the creation of immersive and visually enthralling narratives that captivated audiences around the world. One of the key developments in the film industry was the shift from simple, short films to feature-length productions. This transition expanded the storytelling potential of films, allowing for more complex narratives and character development. Directors and producers began to explore different genres, from action and drama to comedy and science fiction, catering to a diverse range of audience preferences. Moreover, the emergence of iconic film studios such as Paramount Pictures, Warner Bros., and Universal Pictures further solidified the film industry as a major player in the global economy and, indeed, as an “industry”. These studios not only produced films but also established distribution networks that allowed their productions to reach audiences far and wide. In addition to the artistic and entertainment aspects, the film industry has also become a significant source of employment and economic growth. Cities like Los Angeles, New York, and London became well-known hubs for film production, attracting talented individuals from various creative and technical backgrounds. Meanwhile, the influence of early filmmakers such as the Lumière brothers and Georges Méliès cannot be overstated. Their pioneering work laid the foundation for the development of cinematic techniques and visual storytelling, influencing generations of filmmakers to come. So, based on what has happened throughout history, we can say the whole industry is around 100 years old and one of the newest forms of art. However, according to an article in Bloomberg, it

is one of the most revenue-generating among creative industries in the world (Florida, 2015; Thompson et al., 1994).

1.4. The film industry and creative cities

One of the important actions taken to overcome the challenges of the film industry at the local level is the creation of the UNESCO Creative City Network (UCCN). The UNESCO Creative Cities Network (UCCN) is a program that aims to strengthen international cooperation among cities that recognize creativity as a strategic factor in their sustainable development. Established in 2004, the UCCN seeks to stimulate and enhance initiatives that make creativity an essential component of urban development through partnerships involving the public and private sectors and civil society. The network focuses on promoting the creation, production, distribution, and dissemination of cultural activities, goods, and services, as well as developing creativity and innovation centers to support professionals in the cultural sector.

One of the important studies about the UCCN is Stevenson (2020). In her paper, Stevenson discusses the UN and UNESCO and the networks they have to implement their agendas. She believes that cities accept and volunteer to be in these networks mostly because of the UNESCO branding in the process of reimagining the cities. Based on other scholars like Duxbury & Jeannotte (2016), she categorizes the networks based on their aims which are “knowledge-sharing”, “city-branding/promotion” and “providing technical assistance and advice” which she later also calls “capacity-building” (Stevenson, 2020). The latter is often not there from the beginning but added later in the agenda.

The UCCN Secretariat's decision to align with the UN's Sustainable Development Goals (SDGs) presents numerous challenges for the Network and its member cities, particularly in defining sustainability within a framework originally designed to promote creativity and attract tourism. It remains unclear whether the focus should be on integrating culture and creativity into sustainable urban development or on sustaining and showcasing local creative industries. Another problem is that the mechanism for accepting cities in the network is not working optimally, and there are legislative problems since there is an obligation to be a member of UNESCO, but if the country decides to leave the alliance, cities will remain in the network e.g., The US. Another legislative problem is what she calls “one-size-fits-all” attitude, which obviously won’t work based on the different context of cities and governance types. For example,” The UCCN status of the Australian city of Sydney was initiated and continues to be managed not by the City of Sydney but by Create NSW, the State government’s arts policy and funding body”. The UCCN, lacking direct funding capabilities, primarily highlights initiatives from other sources, leading to concerns that its adoption of sustainability language might be superficial. Many Asian cities join the UCCN for its tourism potential, with China's involvement suggesting a soft diplomacy aspect that needs scrutiny. To effectively address SDGs, the UCCN must strategically anchor itself within UNESCO’s mission, requiring a clear evaluation of its purpose and operations, and strong leadership from UNESCO to ensure its sustainability and relevance.

The UCCN member cities work towards improving access to and participation in cultural life, particularly for marginalized or vulnerable groups. The network aims to fully integrate culture and creativity into local development strategies and plans. The UCCN

serves as a platform for cities to exchange knowledge, share successful practices, and collaborate on projects that promote creativity and cultural development. However, the evaluation of the UCCN highlighted areas for improvement, such as the need for better gender equality integration, more comprehensive reporting on Sustainable Development Goal (SDG) alignment, and addressing challenges faced by lower-income cities in networking and participating in international events. The network's potential to address global challenges like climate change and conflicts was also noted as an area for enhancement. One of the important categories of UCCN is the film creative cities.

On their website, <https://citiesoffilm.org/>, it is possible to observe a list of cities that acted so strongly in the film industry, and they try to collaborate with each other in order to strengthen their connection and become more effective, economically and culturally. In this network, over 20 Cities of Film work together, and with Fellow Cities in the Creative Cities Network, to realize a common objective: placing creativity and cultural industries at the heart of local engagement and prioritizing cross-border cultural collaboration. Bradford was made the first UNESCO City of Film in 2009, and ever since, cities from around the world have aspired to receive this accolade. One of seven art forms within the UNESCO Creative Cities Network (UCCN), each City of Film commits to innovative thinking and creative development.

UNESCO Cities of Film span the globe, from Japan to South America, bringing this international and thriving sector closer together, encouraging partnerships and the exchange of ideas. Each City of Film brings a unique film heritage defined by our varied histories, filled with great minds and inspiring innovators who led cinema and the moving image to what it is today. (<https://citiesoffilm.org/>)

It is undeniable that the UCCN plays a vital role in fostering creativity, cultural exchange, and sustainable urban development among its member cities, with ongoing efforts to enhance its impact and effectiveness in line with UNESCO's global priorities.



Figure 1. Map of the creative cities of film

Cities have taken various steps to host or become part of the film industry. To attract film production and establish themselves as key players in the industry, cities have implemented a range of strategies (Weinstein & Clower, 2000). One of these strategies is developing infrastructure, whereby cities have invested in the development of film studios, production facilities, and post-production services to provide a conducive environment for filmmakers. Another strategy is building strong film commissions or offices dedicated to promoting filmmaking in their region. These film commissions work to attract productions, provide assistance and guidance to filmmakers, and promote the city as a filming destination. Offering fiscal incentives is also an important strategy. Many

cities and regions offer tax breaks to attract film production. These incentives can include tax credits, grants, and rebates for production companies that choose to film in their location. I will discuss these policies in detail in the next sections.

In their work, Hill & Kawashima (2018) discuss several challenges faced by the film industry in the context of economic globalization and technological advancements. Some of these challenges are economic. The rise of global competition for inward investment has “led to a crisis for creative labor” (Hill & Kawashima, 2018, p. 3), where the status and working conditions of workers within the film industry are being undermined. This has been exacerbated by policies geared towards supporting creative industries and global competitiveness, which benefit major film producers and media conglomerates more than local economies. Another challenge is the Technological Challenge. Major technological developments in film shooting, distribution, and exhibition, such as the increased use of digital screens and computer graphics, have transformed the filmmaking process and modes of consumption. These changes pose new economic and cultural challenges for policymakers, requiring a rethinking of film policy objectives. Also, Policy Challenges are important to consider since there is a variation in responses to the shared challenges posed by economic globalization and technological changes. While some countries have adapted by strengthening their film industries through collaborations and co-productions, others, like Japan, have exhibited resistance to global trends and lack explicit film policies. This highlights the complexities of balancing economic and cultural objectives in film policy. Copyright and Piracy are other issues. The issue of copyright infringement, or film and television piracy, presents a significant challenge. The Motion Picture Association of America's anti-piracy policy has assumed the status of semi-official American film

policy, but there are concerns about the industry's overreliance on copyright and the obstacles it poses to adapting to the online economy. After all, the film industry, as a creative industry, faces a number of challenges, and therefore it has been the object of economic policy at the national and local level, especially within the framework of creative cities.

In sum, the body of literature reviewed establishes a solid correlation between the film industry and significant positive economic outcomes, including but not limited to job creation, tourism enhancement and cultural heritage promotion. As such, it presents itself as a strategic asset in the urban entrepreneurial creative toolkit and as a means of the creative industry, meriting attention and investment from policymakers and city planners alike.

Chapter 2. Methodology

This research adopts a qualitative approach, which is particularly well-suited to exploring the dynamics of urban entrepreneurialism and the role of the film industry as a creative industry. Qualitative research allows for in-depth analysis of complex phenomena, experiences, and social contexts. By employing this approach, the study gathers descriptive data that can offer a critical perspective of the current policies and plans in cities and

compares them in an integrated way. Data Collection Methods are 1. Desk-based case research: A comparative case study method was applied to selected film cities recognized for successfully integrating the film industry into their urban economic strategies. This approach enabled a detailed examination of common practices, policy instruments, and governance models that could offer meaningful points of comparison with the case of Turin. 2. Archival research: Review of policy documents, economic reports, and historical records from both Turin and the comparative film cities provides a comprehensive backdrop of the evolution of film industry policies and their socio-economic impacts. 3. Semi-structured interviews: A key method will be interviews with city officials, local film producers, and other stakeholders in Turin's film industry. Such interviews provide a nuanced understanding of the policies and practices in place, as well as personal perspectives on the industry's development and challenges.

Turin was selected as the primary case study due to its recent efforts to reinvent itself as a cultural and creative hub, with a specific emphasis on the film industry. The city's historical connection to cinema, combined with its drive for economic innovation, positioned it as an ideal focus for this research. The comparative cities were chosen based on a combination of factors, including recognized success in integrating the film industry into urban economic frameworks, presence of policies actively promoting the film sector, inclusion in the UNESCO Creative Cities of Film network and cities with film-creative policies in the Global South. This selection aimed to provide a balanced and diverse set of cases to cover different cities with unique demographic, geographic, and economic characteristics for a nuanced comparative analysis.

The research employed a qualitative content analysis approach for both documentary and interview data. Policy analysis and taxonomy development was done through desk-based and archival research which systematically analyzed thematic content analysis. Key objectives, strategies, and policy tools identified in the documents were categorized under recurring themes such as economic development and innovation, creative industries promotion, urban branding, and infrastructure support. This process led to the development of a policy taxonomy, which served as a framework for comparing different city approaches and evaluating Turin's position within this landscape.

For the interviews and qualitative coding, the interview transcripts were analyzed using a deductive coding method. Initial codes were drawn from the literature review and the policy taxonomy. These predefined categories were used to extract relevant content from each interview, allowing for thematic analysis of stakeholder perspectives. The coding process focused on key themes such as entrepreneurial urbanism, governance models, cultural identity, industry challenges, and socio-economic impacts. This approach allowed for qualitative tracing of how these themes emerged across different interviews, highlighting both common patterns and individual insights. The method ensured that the analysis remained theoretically grounded while capturing the unique narratives shaping Turin's film industry context.

By applying these research methods, the study aims to offer substantial policy analysis, enabling a thorough comprehension of the role and potential of film industries in urban economic development strategies.

Chapter 3. Mapping of existing policies

The taxonomy developed for the case study analysis of this thesis encompasses several key categories aimed at comprehensively evaluating the factors influencing urban attraction to the film industry. This taxonomy was meticulously designed to facilitate a comparative analysis across different urban contexts, offering insights into how various cities approach and enhance their appeal to the film industry.

3.1. Components and categories of the comparative policy review

1. Financial Incentives and Grants:

- Are there any tax credits, subsidies, grants, and financial support provided by the city or government to encourage film production and related activities?
- 2. **Infrastructure and Facilities:**
 - Focus on the availability and quality of film studios, sound stages, post-production facilities, and other infrastructure necessary for filmmaking.
- 3. **Regulations and Permits:**
 - How easy is it to obtain permits for location shooting, film sets, road closures, and other regulatory aspects affecting film production?
- 4. **Cultural and Artistic Events:**
 - Are there any initiatives that promote local talent, film festivals, film education, and cultural events related to the film industry?
- 5. **Marketing and Promotion:**
 - Are there any strategies for promoting the city as a film-friendly destination, film commissions, and efforts to attract international film projects?
- 6. **Collaboration and Networking:**
 - Look into partnerships between the film industry, local businesses, educational institutions, and other stakeholders to foster collaboration and growth.

These components form the analytical framework for the forthcoming policy review. They have been applied to the selection of case studies that follow, enabling a comparative examination of how different cities leverage the film industry within their city policies.

3.2. LONDON

1. Financial Incentives

London offers a lot of incentives and tax breaks for investments and production in the film industry. There are five types of tax reliefs that started nationally in 2007 and were announced more in 2013 and 2014 that offer the same benefits to high-end television, animation for broadcast, and video games compared to film productions. The five types are Film, High-End Television, Animation, Children's Television, and Video Games.

- Qualifies as British – either by passing the relevant BFI Cultural Test or by qualifying as an official co-production.
- Reaches a minimum UK core expenditure of 10-25% (dependent on the tax relief You are claiming). This includes projects made as official co-productions
- To access the high-end television, children's and animation reliefs, your project must be intended for broadcast (television or internet), while film projects must be intended for theatrical release
- Apply to access the relief through HMRC

London is an attractive destination for all content production. The wealth of world-class Talent and resources are underpinned by generous and user-friendly tax reliefs that can help you bring your project to the capital. Best of all, there is no cap on the amount of tax relief that can be claimed.

All reliefs are capped at 80% of the total production budget.

The Benefits

As of April 2015, a Film Production Company (FPC) can claim tax relief of up to 25% of qualifying expenditure for film projects that qualify as British. There is no cap over/under £20 million, as was the case before April 2015. To qualify for film tax relief, projects must:

- Have a minimum of 10% of core expenditure spent in the UK
- Be intended for theatrical release
- Have one FPC registered with Companies House and set up before the principal photography begins
- The FPC must be responsible for all the filmmaking activity from pre-production through to completion

What has been mentioned on the website for the mayor of London is that £2 million has been spent by the order of the mayor in the film industry.

Make it Green

Green Screen is a practical online tool that supports environmentally friendly filming in London. The platform enables productions to set their own environmental targets and provides them with an action plan to help them achieve their goal. Over 300 productions have achieved certification at the Green Level (entry) of the Green Screen stamp since 2016.

In 2019, the Silver Level was introduced with qualifying productions so far including *The Crown* Season 4 (Netflix), *Everybody's Talking About Jamie* (Regency Enterprises, Film4, Warp Films, New Regency Pictures), and *Quiz* (Left Bank Pictures). Productions that register for Green Screen receive access to resource guides, a bespoke crew memo, simple, tailored tips for each production department, and a trained Green Steward. After achieving their goals, they are awarded the official Green Screen stamp, which they can use on their promotional materials to demonstrate their green credentials to the world. Every Green Screen production is helping to make London's screen industries more sustainable, cutting their own costs through reduced waste and energy consumption, and reducing their carbon emissions. Green Screen is a joint initiative between Film London and sustainability consultancy Greenshoot. The Green Screen environmental program is supported by the London Filming Partnership and London's Borough Film Services. 16.8% of carbon savings have been achieved across over 300 productions that have been shot in London and certified through Green Screen. Film London also supports Greenshoot's Green Screen training program, and Greenshoot is a member of our Equal Access Network.

Locations Discount Scheme

Many of Film London's Premiere Locations and London Filming Partnership members are keen to actively support our Green Screen environmental program and encourage productions to take steps to be more environmentally sustainable. In order to incentivize productions to sign up to the scheme, the following locations will offer a 3% - 5% discount on filming fees to those signed up to Green Screen. Levels of discount will vary from location to location and minimum spend levels may apply.

2. Infrastructure and Facilities

Many of Film London's Premiere Locations and London Filming Partnership members are keen to actively support our Green Screen environmental program and encourage productions to take steps to be more environmentally sustainable. In order to incentivize productions to sign up to the scheme, the following locations will offer a 3% - 5% discount on filming fees to those signed up to Green Screen.

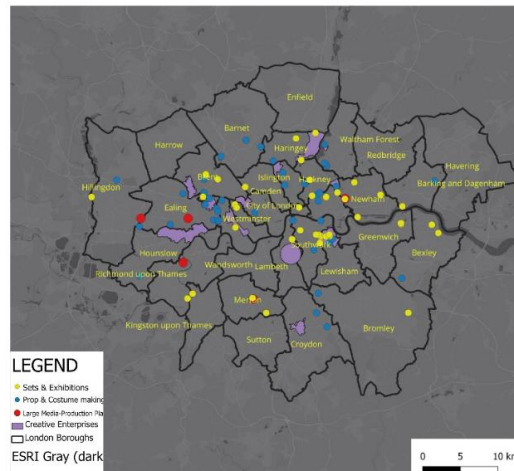


Figure 2. Map of film infrastructure in London

4. Cultural and Artistic Events

a list of some of the notable film festivals that have been held in London:

- | | |
|-------------------------------------|--|
| 1. BFI London Film Festival | 9. Fringe! Queer Film & Arts Fest |
| 2. Raindance Film Festival | 10. Human Rights Watch Film Festival |
| 3. London Short Film Festival | 11. Underwire Festival (focuses on female filmmaking talent) |
| 4. Sundance Film Festival: London | 12. Sci-Fi London Film Festival |
| 5. London Film Festival | 13. London Korean Film Festival |
| 6. East End Film Festival | 14. London Indian Film Festival |
| 7. London Independent Film Festival | 15. London Australian Film Festival |
| 8. UK Film Festival | |

This list isn't exhaustive, as there may be smaller or more niche festivals that occur throughout the year. It's always a good idea to check for updates or new festivals, as the landscape of film festivals can change over time. Some well-known film education entities in London:

- National Film and Television School (NFTS): Located in Beaconsfield, Buckinghamshire, just outside of London, NFTS is one of the most prestigious film schools in the world.
- London Film School (LFS): Situated in Covent Garden, LFS offers various programs in filmmaking, including MA Filmmaking, MA Screenwriting, and MA International Film Business.
- MetFilm School: Based in Ealing Studios, MetFilm School provides a range of practical filmmaking courses, including BA and MA programs, as well as shorter courses.
- University of Westminster: The University of Westminster offers film studies and production programs through its School of Media, Arts, and Design.
- London Film Academy (LFA): LFA offers practical filmmaking courses, workshops, and diplomas focusing on various aspects of film production.
- Royal College of Art (RCA): While not solely focused on film, RCA offers programs in animation and moving image.
- University of the Arts London (UAL): UAL offers film-related courses through its various colleges, including Central Saint Martins and the London College of Communication.
- Kingston School of Art: Located in Kingston upon Thames, this school offers courses in filmmaking and screenwriting.

5. Marketing & Promotion

Film London is the capital's screen industries agency. They work to sustain, promote, and develop London as a global content production hub. They support the development of the city's new and emerging filmmaking talent. And we invest in a diverse and rich film culture. Our aim is to ensure the capital is a thriving center for the creative industries sector that enriches the city's businesses and its people. In 2019, international feature productions filming in and around London generated over £1.3 billion. The screen industries support thousands of jobs and have wider benefits for our city, boosting tourism and raising our international profile. That's why They:

- Ensure London is as film-friendly as possible.
- Work with 500+ organizations, venues, and public bodies to ensure that productions can
- Use the city as their backdrop.
- Act as a global champion for London's skills, facilities, locations, and creativity.
- Offer troubleshooting advice to major productions while they're filming in the city.
- Connect filmmakers with financiers to help get new movies made.
- Provide a platform to help producers sell, market, and distribute their films.
- Set up the Equal Access Network to ensure the capital's screen industries represent the diversity of the city itself.
- We are working to help the city's screen industries go green and reduce their carbon footprint.

From encouraging inward investment to training emerging filmmakers, funding film exhibitors to inspiring film-lovers - we support film in London every step of the way.

6. Collaboration and Networking

The Code of Practice and the London Filming Partnership. From local boroughs to private companies, transport facilities to Royal Parks, the London Filming Partnership (LFP) brings together everyone involved in enabling filmmaking in the city to make the process as easy as possible. Together, we support over one thousand film, television, and advertising projects in the city every year. The Code of Practice for Filming in London complements this partnership, and by becoming a member, Partners are agreeing to honor the code and to support productions to abide by it. The Code is regularly reviewed by the Film London Executive Task Force, chaired by Lord Puttnam, and updated to reflect the experience of filming on the ground.

London filming partnerships: From local authorities to private companies, transport facilities to key organizations, the London Filming Partnership (LFP) brings together diverse players in the city to collaborate on making London as film-friendly as possible. Together, we support over 14,000 filming days in the city every year. If your organization is involved with commercial filming in London, you may be eligible to join the LFP. **How the LFP works.** Since 2005, over 560 organizations and agencies have joined the LFP, including:

- All the London Borough Film Services
- Major Studios
- Major Film and TV Production companies
- Broadcasters
- Industry bodies
- The Metropolitan Police Service
- Transport for London
- The Royal Parks
- National Trust
- The Ministry of Defence

In addition, a wide variety of iconic locations, such as the London Eye, National Gallery, St Paul's Cathedral, the Old Royal Naval College, Somerset House, and various hotels are active partners. All share a commitment to making London a welcoming place for production while ensuring the city's residents enjoy the economic benefits of filming in the capital with minimal inconvenience. Membership is only available to organizations, not individuals.

3.3. NEW YORK

1. Financial Incentives and Grants

New York State tax credit programs have been instrumental for industry growth and remain key to attracting industry activity to New York City. After the success of the first tax program, it is best to work on an additional program with a focus on the most promising part of the industry, so the NY State introduced an additional Post-Production Tax Credit in 2010.

| STATE OR PROVINCE | TAX CREDIT REIMBURSEMENTS | TAX CREDIT PROGRAM BUDGET | ADDITIONAL INCENTIVES |
|-------------------------------------|---|---|--|
| New York State N.Y. Tax Law § 24 | <ul style="list-style-type: none">• Refundable tax credit• 25% of BTL expenses for film and television production (30% prior to 2020)• 25% of television writers' and directors' salaries, capped at \$50,000 per individual and \$150,000 per season• No minimum production budget needed to apply | <ul style="list-style-type: none">• \$420 million annual budget• \$7 million earmarked for the production of commercials• Uncapped, except for reimbursements for television writers and directors.• Costs in excess of the annual budget roll over into the following fiscal year• Funded through 2025 | An additional 10% reimbursement is available for productions with budgets over \$500,000 that film in designated upstate counties |
| New York State N.Y. Tax Law § 31 | <p>25% reimbursement of postproduction expenses, including spending on VFX and animation</p> <p>An additional 5% reimbursement is available for postproduction costs incurred outside the New York City metro area</p> <p>An additional 10% reimbursement is available to productions with budgets over \$500,000 that conduct postproduction in designated upstate counties.</p> | <ul style="list-style-type: none">• Both production and postproduction companies may apply if they meet one of the following eligibility requirements:• At least 75% of a production's postproduction expenses, exclusive of VFX and animation, are spent on services performed in New York State.• Either 20% of a production's VFX and animation expenses or \$3 million is spent on services performed in New York State | \$25 million from the Film Production Tax Credit's \$420 million annual budget is allocated for the Postproduction Tax Credit. Expenses exceeding \$25 million roll over into the following year's budget as part of the Film Production Tax Credit budget rollover. |

Figure 4. New York Tax incentives from [<https://www.nyc.gov/site/mome/index.page>], (May 2024).

2. Infrastructure and Facilities

Soundstages are often repurposed industrial buildings. Between 2001 and 2019, jobs in the motion picture and video production sector grew at an annual rate of 9 percent in Brooklyn and 8 percent in Queens (compared to 3 percent citywide), reflecting in part the expansion of soundstages and production facilities in these two boroughs. What is exceptional in the case of NY is New York City's cable networks and subscription programming companies, which contributed over 40 percent of the industry's direct economic output in 2019. There is infrastructure available in the city that allows the presence of these companies (e.g., internet and server providers). Also, there are VFX and animation-focused companies in New York City, which also show the capacity for post-production. Industry professionals note that New York City is one of only a handful of cities worldwide where productions do not necessarily have to fly their cast (and sometimes crews) in and out—a major production cost in secondary cities.

3. Regulations and Permits

Annually, the OFTB (the Office of Film, Theatre & Broadcasting) issues over 11,000 film permits.

The City's film permits provide access to New York City streets not only for parking production vehicles, but also for essential production activities, including staging equipment, and filming of local streetscapes. Recent initiatives have increased the use of public roadways, including expanding bicycle lanes and bicycle sharing programs, and the creation and expansion of the Open Restaurants program. Continued coordination across these programs is required to protect street availability for on-location production across the five boroughs. There is a web page regarding this matter. (<https://www.nyc.gov/site/mome/permits/when-permit-required.page>)

4. Cultural and Artistic Events

The city's critical mass of independent filmmakers helps further attract and retain aspiring talent, as well as distributors and financiers looking to elevate new voices. To promote the city's film industry the municipality has some initiatives for this • Made in NY Marketing • Made in NY Campus • Made in NY PA Training • Made in NY Postproduction Training • Made in NY Writers Room • Made in NY Career Panels • NYC Women's Fund for Media, Music, and Theater • NYC Film Green • Women's Screenwriting Contest • Movies Under the Stars • Sponsorships of film festivals. The 'theaters and festivals' subsector also includes New York City's thriving festival scene, including the Tribeca Film Festival, New York Film Festival, and DOCNYC, which showcase and elevate films for distributors and film enthusiasts alike, and further establish New York City as an international hub of cinema. Festivals are particularly important to New York City's film and television industry, given the prevalence of independent film in the city. Festivals benefit a variety of independent film professionals and institutions: early-career filmmakers looking for funding or distribution, distributors looking for material, and independent cinemas, which often host festival screenings. The city hosts around 40 film festivals annually, allowing early-career filmmakers to share their work with the public, critics, potential backers, and future collaborators. The recent expansion of film and television-related educational institutions, particularly in Brooklyn. Fierstein Graduate School of Cinema was founded as part of Brooklyn College in 2015, the same year that Pratt, a renowned private institution also in Brooklyn, unveiled a new multi-million-dollar Film and Video Department building.⁶ However, while training programs and the city's higher education institutions foster a robust pipeline for creative and technical talent, industry professionals have noted difficulty in hiring for business-oriented roles such as in production accounting or management. New York City's educational institutions have long trained some of the industry's most esteemed film and television professionals. Fiorello H. LaGuardia High School, a public high school for music, dance, and performing arts, has educated Hollywood stars from Al Pacino to Nicki Minaj, and inspired the 1980 movie Fame. At the university level, institutions including New York University, Columbia University, Parson's School of Design, and Brooklyn College offer their students a world-class education and the chance to take part in New York City's thriving and diverse artistic community.

NYU graduates include artists who work across theater, screen, and voice acting such as Idina Menzel and Raúl Esparza, as well as Oscar-winner Chloe Zhao, who in 2021 became only the second woman to win the Best Director award. The first, Katherine Bigelow, went to Columbia.

5. Marketing and Promotion

In 1947, the City established the first office of film coordination (known as the “Co-ordinating Office”) and appointed the City’s first Coordinator of the Motion Picture Industry to “alleviate the headaches of those movie folk who assign camera crews to take pictures against local backgrounds.” In the 1960s, the City continued to try to simplify the process of filming in New York City by establishing a filming permit under local law and creating the NYPD Movie and TV Unit. Today, the Office of Film, Theatre & Broadcasting (OFTB), a division of MOME, and the NYPD Movie and TV Unit continue to help film and television creators from all over the world land their productions in New York City. In addition, MOME runs a number of specialized programs, listed here, aimed at supporting the film and television industry workforce.

6. Collaboration and Networking

The tens of thousands of creative professionals who work in New York City’s film and television industry enjoy a high degree of crossover between film and television and the city’s theater, comedy, literature, design, and other creative industries. The industry’s integration with the city’s larger arts, media, and entertainment ecosystem is also demonstrated by the strong business relationships and clusters of inter- and intra-industry activity primarily in Manhattan, Brooklyn, and Queens.

3.4. LOS ANGELES

1. Financial Incentives and Grants

| STATE OR PROVINCE | TAX CREDIT REIMBURSEMENTS | TAX CREDIT PROGRAM BUDGET | ADDITIONAL INCENTIVES |
|---------------------------------|--|--|--|
| California CA R&TC Chap. 3.5 | <ul style="list-style-type: none"> • Non-transferable, non-refundable • BTL expenses and select ATL expenses exclusive of wages for writers, directors, composers, producers, and actors. Eligible ATL expenses include script research, stunt coordination, choreography, casting direction, and meals and other amenities provided on set. • Reimbursement rates are as follows: <ul style="list-style-type: none"> • 25% for relocating tv series (20% for subsequent seasons filmed in California) • 25% for independent films • 20% for feature (studio) films, new tv series, mini-series, and pilots • Minimum budget of \$1 million for films and \$1 million per episode for television shows | <ul style="list-style-type: none"> • \$330 million annual budget • Funded through 2025 • Capped; priority corresponds to a production's job creation • Planned budget allocation: <ul style="list-style-type: none"> • 40%: new tv shows, recurring tv shows, mini-series, pilots • 35%: feature films • 17%: relocating tv shows • 4.8%: independent films with budgets less than \$10 million • 3.2% independent films with budgets more than \$10 million | Additional incentives of 5-10% for work conducted outside of the Los Angeles Area, for visual effects expenses, and for local hires |
| California CA R&TC Chap. 3.5 | <p>The percentage of reimbursement is determined by the film production tax credit.</p> <ul style="list-style-type: none"> • 25% for relocating tv series (20% for subsequent seasons filmed in California) • 25% for independent films • 20% for feature (studio) films, new tv series, mini-series, and pilots <p>Reimbursement is capped at qualified expenditures up to:</p> <ul style="list-style-type: none"> • \$100 million for feature films, miniseries, and television series • \$10 million for independent films | There is no freestanding postproduction tax credit. Productions can apply for a 5% uplift for VFX expenses if either 75% of total VFX expenditure or \$10 million is spent on VFX services performed in California. | The postproduction tax credit is a component of the Film and Television Tax Credit program. The program is capped annually at \$330 million and funded through 2025. |

Figure 5. Los Angeles Tax incentives from [https://film.ca.gov/], (May 2024).

Free permits for California State properties, including freeways, roads, beaches, parks, buildings, and facilities. No location fees for California State properties. Most properties require reimbursement for monitors. The city of Los Angeles provides free use of any available city-owned locations for filming, including the iconic Los Angeles City Hall. Entertainment Production Tax Cap: Tax liability is \$145 for the first \$5 million in production cost plus \$1.30 for each additional \$1,000 or fractional part thereof (maximum tax liability not to exceed \$9,100). Business Tax Exemptions: Business tax exemptions are available for qualifying new businesses, small businesses, and creative artists. Reduced tax rates are available to motion picture production businesses as well as businesses taxed on gross receipts. Creative Artist Tax Exemption: No tax is required to be paid by a person for gross receipts attributable to "Creative Activities" unless the total taxable and nontaxable gross receipts exceed \$300,000 annually. City of Santa Clarita: Offers a three-part film incentive program that subsidizes/refunds basic permit fees for California Film & TV Tax Credit Program approved productions; provides partial refunds of Transient Occupancy (Hotel) Taxes.

2. Infrastructure and Facilities

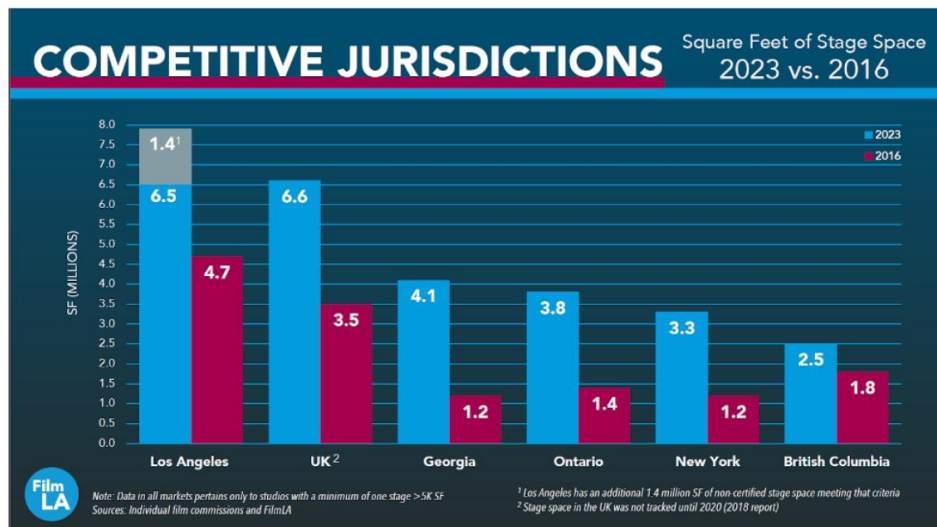


Figure 6. Comparison graph of available stage spaces from [https://filmla.com/], (May 2024).

As of the end of 2023, Film L.A. reports that there are 473 certified sound stages available in L.A. Big production studios are available in L.A., e.g., Walt Disney, Universal Studios, Paramount, and Warner Bros. As shown in the picture, in terms of surface, Los Angeles has the most available surface of soundstages among its historic rivals. Focus on the availability and quality of film studios, sound stages, post-production facilities, and other infrastructure necessary for filmmaking.

3. Regulations and Permits

Film permits are granted through FilmLA, the film commission in LA. There are five steps to gain a permit on the website:

- Select the location
- Secure the insurance
- Submit application
- Conduct outreach (notice of filming will be distributed in the area)
- Arrange payment (FilmLA's application fee is due when your application is submitted for processing. The application fee is non-refundable, even if you later elect to withdraw your permit application.

Applying for a film permit is easy using the next-generation permit coordination platform: MyFilmLA. After registering for an account and logging in, you can start a new film permit application from the customer portal

4. Cultural and Artistic Events

Here is the list of the festivals held in California state. Most of them are held in Los Angeles.

| | | |
|---|--|--|
| 48 Hour Film Project, Los Angeles | Holly Weird Film Festival | Sacramento French Film Festival |
| American Film Institute Film Festival – AFI Fest | HollyShorts Film Festival | Sacramento International Film Festival |
| American Film Market | HorrorHaus Film Festival | Sacramento Jewish Film Festival |
| Arpa International Film Festival | Humboldt International Film Festival | San Diego Asian Film Festival |
| Beverly Hills Film Festival | Jewish Film Institute | San Diego International Children's Film Festival |
| Broadway International Film Festival | Lone Pine Film Festival | San Diego International Film Festival |
| Burbank International Film Festival | Los Angeles Asian Pacific Film Festival | San Diego International Kids' Film Festival |
| Calabasas Film Festival | Los Angeles Crime and Horror Film Festival | San Diego Italian Film Festival |
| California Capital Documentary Film Festival | Los Angeles Diversity Film Festival | San Diego Latino Film Festival |
| California Independent Film Festival | Los Angeles Greek Film Festival | San Francisco Independent Film Festival |
| California's American Indian & Indigenous Film Festival | Los Angeles Film Festival | San Francisco International Film Festival |
| Cambria Film Festival | Los Angeles International Children's Film Festival | San Francisco Jewish Film Festival |
| Catalina Film Festival | Los Angeles Television Festival | San Francisco Silent Film Festival |
| Cinequest – San Jose Film Festival | Malibu International Film Festival | San Luis Obispo International Film Festival |
| COLCOA French Film Festival | Marina del Rey Film Festival | San Pedro International Film Festival |
| Culver City | Mendocino Film Festival | Santa Barbara International Film Festival |
| DaVinci International Film Festival | Mill Valley Film Festival | Santa Monica International Film Festival |
| DigiFest Temecula | New Media Film Festival | Silicon Beach Film Festival |
| DocLands Documentary Film Festival | NewFilmmakers Los Angeles (NFMLA) | Sonoma International Film Festival |
| DTLA Film Festival | Newport Beach Film Festival | Sundial Film Festival |
| East Bay International Jewish Film Festival | Ojai Film Festival | Tahoe Adventure Film Festival |
| Etheria Film Night | Outfest | Tahoe Film Festival |
| FilmOut San Diego LGBT Film Festival | Palm Springs International Film Festival | Topanga Film Festival |
| Fresno Reel Pride Film Festival | Pan African Film & Arts Festival | United Nations Association Film Festival |
| Golden State Film Festival | Pasadena International Film Festival | |

Figure 7. Film festivals in Los Angeles from [<https://filmla.com/>], (May 2024).

Los Angeles is renowned for its prestigious film schools, such as the University of Southern California's School of Cinematic Arts and the American Film Institute. These institutions provide aspiring filmmakers with comprehensive education and hands-on training, nurturing the next generation of industry professionals. The list of educational bodies is a long list of educational institutes that prepare the professional labor pool of the industry in LA. Some of the most important of these educational bodies are:

- UCLA School of Theater, Film, and Television
- USC School of Cinematic Arts
- The Los Angeles Film School
- Film Connection
- Film Institute
- Loyola Marymount University (LMU) School of Film and Television

5. Marketing and Promotion

Film LA and CFC are the bodies that are also mentioned in the next part, and they have the responsibilities of attracting new productions. In 2019, Film LA introduced a new marketing strategy with the goal of promoting sustainable filming in Los Angeles. Activities considered for this strategy were:

- Enhance Regional Awareness of Filming's Economic, Civic and Cultural Benefits
- Educate and Remind Filmmakers and Film Hosts of their Good Neighbor Responsibilities
- Broaden Network of On-Location Filming Hosts to Include New Communities and Properties
- Establish Regular Opportunities for Community-Inclusive Problem Solving
- Support Film Industry Efforts to Further Diversity, Inclusion, Innovation and Community Investment

6. Collaboration and Networking

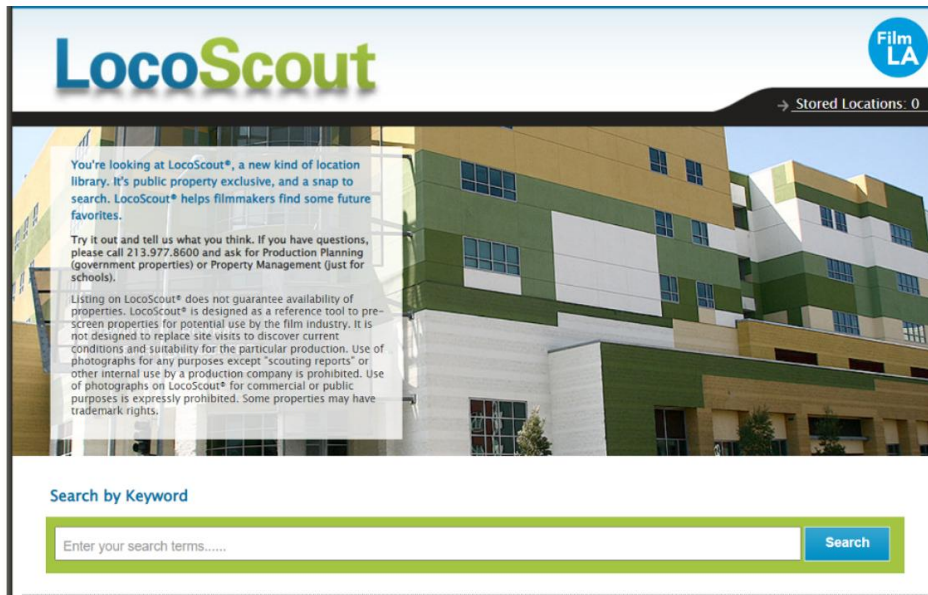


Figure 8. Location scouting portal in Los Angeles from [https://filmla.com/], (May 2024).

LocoScout is a platform provided by Film LA to provide service in the field of location finding.

Film LA is a not-for-profit public benefit organization and the official film office of the City and County of Los Angeles, among an ever-increasing roster of local municipalities. Film LA streamlines and enhances the on-location filmmaking process for communities and content creators to ensure the Greater Los Angeles economy continues to thrive. Film LA's production planning service represents our concerted effort to promote information-sharing in the Los Angeles film production community. Our knowledgeable production planning personnel advise production companies on the rules and procedures that may apply within the various jurisdictions we serve and help filmmakers navigate a range of pre-permit locations. The California Film Commission supports a production-friendly environment to retain and grow production jobs and economic activity statewide, enhancing California's position as the leading location for all forms of media content creation nationally and globally.

FilmLA services



PRODUCTION PLANNING

Advance planning helps filmmakers understand neighborhood concerns and/or filming restrictions and pre-empts conflict, ultimately reducing production cost and complexity. [Learn More](#)



NEIGHBORHOOD NOTIFICATION

FilmLA performs uniform, consistent notification to communities to ensure that residents and businesses are well-informed in advance of filming activity. [Learn More](#)



COMMUNITY RELATIONS

FilmLA's job is to facilitate on-location filming in a way that minimizes inconvenience to communities. We proactively establish an open rapport with local neighborhoods and coordinate permits with their concerns in mind. [Learn More](#)



ON-LOCATION MONITORING

FilmLA Monitors are our eyes and ears on the street and are assigned to sensitive filming locations to provide community members and production companies with aid throughout the filming day. [Learn More](#)



ECONOMIC RESEARCH

FilmLA is expert in matters related to filming and its economic, civic and cultural benefits for the region. Our data and reports are regularly cited by government representatives, economists, and members of the media. [Learn More](#)

Figure 9. FilmLA services from [https://filmla.com/], (May 2024).

Look into partnerships between the film industry, local businesses, educational institutions, and other stakeholders to foster collaboration and growth.

3.5. PARIS

1. Financial Incentives and Grants

The CNC intervenes in support of cinema from several angles: on the one hand, providing financial aid, from the Compte de Soutien (approximately 500 million euros for 2008), on the other hand, by participating in the funding of the structures dedicated to supporting cinematographic and audiovisual activities, like Fémis (École Nationale Supérieure de l'Image et du Son) and Unifrance, the organization in charge of promoting French cinema abroad. Automatic support is the oldest system in the Compte de Soutien. Particularly important in terms of funds, it benefits mostly the players in the sector who have already had some commercial success. There are 3 types of Automatic support: Automatic aid for production, Automatic support for distribution & Automatic support for exploitation. The second part of the support is selective aid. It was subsequently created to adjust part of the effects of automatic aid. Its main purpose is not commercial profitability but to maintain an offer that market conditions alone would not make possible. There are 3 types of Selective support: Selective support for production, Selective support for distribution & Selective support for exploitation. The TRIP (Tax Rebate for International Productions) is selectively granted by the Centre national du cinéma et de l'image animée, TV, and the moving image to the French production services company. The TRIP amounts to 30% (or 40%, if the French VFX expenses are more than €2M) of the qualifying expenditures incurred in France and can total a maximum of €30 million per project. The projects have to include elements related to the French or European culture, heritage, and territory. The tax rebate amounts to 30% (or 40%, if the French VFX expenses are more than €2M) of the following pre-tax expenses:

- Salaries and wages paid to French or EU writers, actors (up to the minimum set in collective bargaining agreements), direction and production staff (wages and incidentals) including the related social contributions.
- Expenditures incurred to specialized companies for technical goods and services.
- Transportation, travel and catering expenditures
- Depreciation expenses.

The TRIP is selectively granted by the CNC (Centre National du Cinema) to the French production services company that is in charge of compliance with a contract entered into With a non-French production company, both supplying the artistic and technical means for making the feature film or TV project concerned, on one hand, and managing the material operations for its making and monitoring its proper execution, on the other hand. The tax rebate can be granted to projects that incur €250,000 or 50% of their world budgets in French expenditures and, for a live action work, have at least 5 days of shooting in France. It can total a maximum of €30 million per project. The approved works must include elements related to French culture, heritage, and territory, according to a cultural test specific to each genre (live action or animation).

The approval gives the right to the tax rebate at the end of each fiscal year. If the amount of the tax rebate exceeds the corporate income tax due for this year, the difference will be paid by the French State. It is possible to discount the rebate at a financial institution, under certain conditions provided for by the law. The date when the CNC receives the application file will be the starting date for taking eligible expenses into consideration. These are limited companies (sociétés anonymes) whose sole activity is to fund cinematographic or audiovisual works, approved by the Ministry of Culture and Communication. Persons subscribing to the SOFICA's capital can deduct the corresponding payments from the income tax. The SOFICA helped collect 65 million euros in 2008. Other funds are also available by CNC, like ACM distribution or ACM co-production fund, and the Fund for co-writing international TV drama series.

2. Infrastructure and Facilities

Focus on the availability and quality of film studios, sound stages, post-production facilities, and other infrastructure necessary for filmmaking. Paris Region is the leading location for film productions in France, thanks to the exceptional concentration of assets on its territory: 90 % of the technical infrastructure, many recognized schools and the majority of qualified technicians in the sector are based in Paris Region.⁶ 700 companies in the film and audiovisual industry are located in Paris Region and 85,000 m² of film sets. 5,473 production and post-production companies were located in the Paris Region in 2018, which represents 70 % of the existing companies in the sector in France. These companies include the largest producers of audiovisual and cinematographic content, as well as the best animation, post-production, and visual effects studios. Thanks to this dynamic entrepreneurial fabric, Paris Region now produces films and series that are recognized worldwide.

3. Regulations and Permits

No filming authorization covers the whole of France. Each filming location must be subject to a specific authorization. In some cases, it is simply a matter of obtaining a written agreement in principle, without the need for a fee. In other cases, you must pay a fee, the amount of which depends both on the nature of the project and the duration of the shooting. This cost will be specified at the time of the authorization request by the organization/owner requesting. In order to obtain authorization to film in a specific location as quickly as possible, it is recommended that you first prepare a file with as much information as you have to hand. This file can generally be sent by email or completed online, if possible in French (otherwise in English). It generally includes the following elements.

Project title–Name of the director–Production company–Type of project (short film, fiction, feature film, documentary, reality TV, clip, broadcast shows, etc. –Estimated budget–Dates (and times if possible) of shoot–Number of days planned–Certificate of insurance for the shoot–Precise description of the scenes to take place in the location in question–Extract from the script or synopsis related to the filming location (complete script in some cases) – Number of technicians–Description of the equipment used (lighting, generator sets, crane, dolly, tracking shot, etc.) –Number of vehicles–Sometimes you are asked to show a request for rental of equipment and/or services. Paris Film (City of Paris film office) is the office in charge of receiving film shoots in Paris. It is the City of Paris' single point of entry for submitting requests for filming permits for fiction (films, series, short films, web series), advertising films, advertising shoots, artistic photos, documentaries and music videos, in public space sites located within the boundaries of the City of Paris and managed by the City. Any filming or shooting in the streets of Paris requires authorization. There are two types of authorizations according to the shooting

For a small crew of less than 10 people with light equipment, planning to film in the streets and bridges only: The prior declaration of filming on the public highway.

If the filming is planned with a total team of less than 10 people with light technical equipment, such as a shoulder camera, in the streets and/or on bridges only, without parking vehicles, it will be necessary to file a request for prior declaration of filming on the public highway. The deadline for submitting the request is one week before the shooting. Any request made less than one week before the shooting is likely to be rejected. Prior declarations are not subject to the payment of a fee. They must be accompanied by a commitment from the production to respect the sanitary rules for filming, otherwise they will be rejected.

For all other requests, whatever the configuration of the team: AGATE Authorization

For all other requests, whatever the configuration of the team, if you wish to shoot in a garden, a park, a wood (Boulogne and Vincennes), canals, riverbanks, cemeteries, markets, schools, museums, etc., you must obtain an authorization and pay fees for occupying the public domain for parking and for shooting. To do this, you must submit a request in the Film Paris digital application AGATE. These authorizations are also adapted for any particular request:

- reserve parking spaces for your technical vehicles.
 - turning a waterfall.
 - requesting an intermittent shutdown or neutralization of traffic in a street.
 - requesting the removal of street furniture.
 - use of washers, a lighting modification.
 - organize a rouling.
 - filming with police uniforms, silk-screened cars, fake weapons, game vehicles, with a drone.
-

Its missions are to:

ENGAGE the Image industry through the organization of professional meetings and collaborative initiatives.

PROMOTE the Paris region ecosystem to national and international production companies in order to increase the number of projects in the region.

SUPPORT French and foreign productions wishing to develop their projects in one of the richest ecosystems in the world.

Thanks to its in-depth knowledge of the film and audiovisual sectors and its close ties with industry players and the region, Film Paris Region has privileged access to:

- Financing solutions suitable for all types of projects
- Experienced executive producers
- An exceptional range of sets, from the most iconic to the most alternative
- Dedicated service providers throughout the film production process
- Top-notch technical teams and renowned talent
- International VFX and post production companies

Another commission is "Paris Film ". Within the Cinema Mission Paris Film, the office is in charge of film shoots in Paris. It is the single point of entry for the City of Paris to submit shooting authorization requests for fiction (feature films, series, short films, web series), commercials, documentaries, and video clips in the public area in Paris. In 2019, more than 1,000 filming requests were processed, representing more than 5,000 days of filming in Paris. The Ficam (Federation of Industries of Cinema, Audiovisual and Multimedia), presided over by Didier Diaz, is a professional organization gathering 150 companies, the activities of which cover the whole range of image and sound technical know-how. Proactive, the Ficam represents, promotes, and defends the national and international interests of the Technical and Creation Industries. The works of the FICAM gave birth in these last few years to various measures in favor of technical industries, especially within the framework of technological evolutions and innovation. UNIFRANCE Founded in 1949 as an association under the 1901 French Associations Act, and operating under the supervision of French state authorities, notably the CNC (Centre National du Cinéma et de l'Image Animée), Unifrance is the organization responsible for promoting French film and TV content worldwide. Based in Paris, Unifrance has around fifty staff members, as well as representatives in the United States, China, and Japan. Today, the association brings together over 1,000 professionals in the French cinema and television sectors (including producers, artists, talent agents, and sales companies), who work together to promote French films and television content to audiences, industry professionals, and foreign media.

4. Cultural and Artistic Events

Look into partnerships between the film industry, local businesses, educational institutions, and other stakeholders to foster collaboration and growth.

4. Cultural and Artistic Events

Going European is a training program supported by CNC, which is designed for authors involved in co-writing international series. This training aims to support five author pairs per year, a total of thirty professionals throughout the program, all involved in international co-writing projects. Paris has always been one of the main hubs of the film industry in Europe, and for that, they have important and high-quality educational bodies. Some of the most important of them are:

- CineStudio - Paris School of Film and Media
- La Fémis
- Paris Film Academy
- New York Film Academy Paris
- Ecole Nationale Supérieure Louis-Lumière

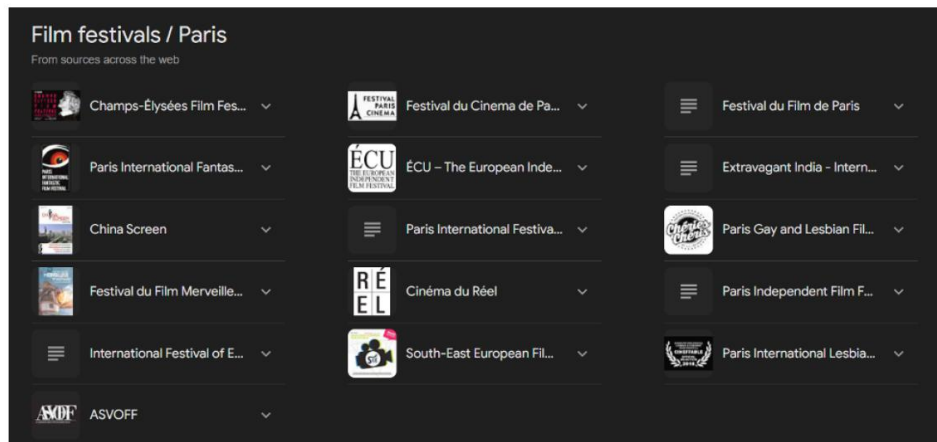


Figure 10. Film festivals in Paris from [different websites], (May 2024).

There is no specific document or source covering this topic so the only source that I could get the data about film festivals in Paris was google.

5. Marketing and Promotion

The Paris Region Film Commission was created in 2004. In 2019, it became part of Choose Paris Region, Paris Region's international attractiveness and promotion agency, under the brand name Film Paris Region.

The French National Centre of Cinema (CNC) is responsible for the international promotion of France as a filming destination. Film France, the national film commission, now part of the CNC, is the one-stop shop for foreign productions and individuals preparing to film in France:

- Finding out everything a foreign production needs to know about basing their project in France.
- Facilitating location scout, shoots, animation, VFX and post production work in France.
- Connecting production with expertise: a strong local network of 32 local film commissions and the industry.
- Advice on production-related regulations and permits, including visas.
- Providing expertise on the Tax Rebate for International Productions (TRIP) and assessing projects' eligibility.
- Working with government and industry to ensure France remains one of the best places to produce film and television.

CNC is present at events such as the Cannes Film Festival, the Berlinale, the Annecy Film Festival, as well as other festivals and markets throughout the world every year. They also have a representative office in Los Angeles and are supported by the French diplomatic network around the globe. All the French film commissions are under the supervision of the CNC. Each region has its own film commission. These are the services provided by Film France, one of the bodies of the CNC.

— PLAN YOUR PRODUCTION

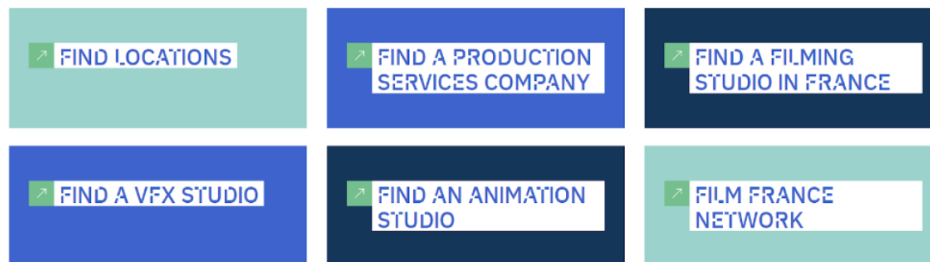


Figure 11. Production planning platform in Paris from [<https://www.filmfrance.net/en/plan-your-production/>], (May 2024).

There is a platform provided named Film France Location which helps the productions find their suitable location for shooting.

3.6. POTSDAM

1. Financial Incentives and Grants

The investment bank of the state of Brandenburg (ILB) is also strongly committed to the media sector. Among other things, it provides interim loans for film and television productions. The Brandenburg Economic Development Agency (WFBB) offers further information on the topic of settlement and funding. The industry is also supported by the Media Connect network and funded by the state of Brandenburg. Both place great value on networking and collaboration with other industries. Funding is provided for audiovisual film and media productions in all stages of production and exploitation, including film exhibition. Funding will also be provided for innovative audiovisual content and other measures to strengthen the media industry. The Medienboard funds projects in the following categories:

- Funding of script and project development,
- Funding for the production of films,
- Funding for the production of films by young talents,
- Funding for the production of television and VoD films and serial formats,
- Funding of distribution measures for theatrical films,
- Funding for cinemas,
- Funding for innovative audiovisual content
- Funding of other measures

The German Federal Film Fund (DFFF) provides a 20% cash rebate on eligible German production costs for feature films, documentaries, and high-end series. To qualify, the project must pass a cultural test and meet certain criteria. Here are the key requirements:

- **Cultural Test:** The project must score a minimum number of points in the cultural test. Points are awarded based on factors such as the nationality of the director, scriptwriter, and main cast, as well as the film's content and setting.
- **Eligible Costs:** The production costs incurred in Germany must be eligible. These include costs related to pre-production, production, and post-production.
- **Minimum Spend:** The minimum spend in Germany is €150,000 for feature films and €50,000 per episode for high-end series.
- **Application Process:** Filmmakers need to submit an application to the German Federal Film Fund, providing details about the project, budget, and financing plan.

CANADA GERMANY DIGITAL MEDIA INCENTIVE: MBB and Canada Media Fund are jointly funding German-Canadian co-developments and productions in terms of digital content. Projects eligible for submission: games, virtual/augmented/mixed-reality experiences, multi-platform projects, and web series.

GERMAN-TURKISH CO-PRODUCTION DEVELOPMENT FUND: To encourage cooperation between German and Turkish film professionals the Medienboard, MOIN Filmförderung Hamburg Schleswig-Holstein and Meetings on the Bridge, the co- production exchange of the Istanbul Film Festival, established the German-Turkish Co- Production Development Fund.

BERLIN ARTIST-IN-RESIDENCY (BERLIN AIR):The artist-in-residence programmes offer selected filmmakers the opportunity to gather international experience and make industry contacts. The fellowship covers travel costs, accommodation and includes a monthly allowance.

GERMAN-POLISH FILM FUND (DPFF):Through the DPFF, MBB, German Federal Film Board (FFA) and Mitteldeutsche Medienförderung MDM in partnership with the Polish Film Institute are campaigning for more cooperation between Polish and German producers.

| overview | |
|--|--|
| Interim financing for film productions is film financing that ensures liquidity during the production of film productions. | |
| funding recipient | Film and TV producers |
| Funding topics | Interim financing of film and TV productions, broadcasting guaranties |
| Funding type | Guarantee, loan |
| Funding provider | Investment Bank of the State of Brandenburg (ILB) and Investment Bank Berlin (IBB) |
| Source of funds | ILB and IBB |

Figure 12. Federal fundings in Potsdam from [<https://www.ffa.de/ffa-english.html>], (May 2024).

2. Infrastructure and Facilities

Focus on the availability and quality of film studios, sound stages, post-production facilities, and other infrastructure necessary for filmmaking.

In Potsdam, 130 companies offer their services in the film trades: VFX, costume, make-up, scenography, set construction, film music, etc. Many actors and actresses live in the city or in the surrounding area. Large production companies, post-production companies, and the internationally renowned German Film Orchestra Babelsberg are based in Potsdam. The "Neue Berliner Straße" - one of the largest and most modern outdoor sets for film, TV, and advertising shoots in Europe - was inaugurated in 2016. This major project by Studio Babelsberg AG was realized in cooperation with the company's Art Department. Opened in 2018, the first volumetric studio in mainland Europe was MediaTech Hub's first flagship project. 193 filming permits were issued for locations outside of the studios in 2020, and 243 in 2021. At Volucap, an on-site innovation with 40 cameras enables hologram-like representations of real people, which then appear as computer-generated models. The Revolving Stage by Dark Bay is unique in the world, and the LED wall has a shooting area of 450 square feet, which allows filming of real sets from all angles. The Metropolitan Backlot Neue Berliner Straße – one of Europe's most extensive and modern backlots for feature film, TV, and commercial productions – was opened in 2016.

3. Regulations and Permits

Film commission of Berlin Brandenburg is the body in charge of permits. They provide detailed information about permission of many subjects such as animals, children, streets, highways, rivers, etc.

4. Cultural and Artistic Events

The Potsdam Film Museum reflects 100 years of German film history. The Filmpark Babelsberg, founded in 1993, with the Metropolis Hall that now belongs to it, is a success story: a film adventure park that is unique in this form in our country and is visited by several hundred thousand guests every year. The film university's Sehsüchte international film festival is now the largest student film festival in Europe. Other film festivals such as Moving History (festival of historical films), the Jewish Film Festival Berlin & Brandenburg, and the Brandenburg Festival of Environmental and Nature Films are held in Potsdam. In Potsdam, film history and current media technologies are researched in a network of numerous educational institutions. The city is an outstanding knowledge base for film practice, film cultural heritage, and new film technologies. The core of this is the internationally recognized Babelsberg KONRAD WOLF Film University, the oldest film school in Germany, with its scientific, technological, and artistic research. Here, young talents learn the craft of film.

There is also the Brandenburg Center for Media Studies (ZEM). And young talent is also catered for: there is a kindergarten and a high school with a film focus. In 2007, the Children's Film University was established for children, and from there teenagers can continue their film education at the Babelsberg Film High School

5. Marketing and Promotion

The Berlin Brandenburg Film Commission is the first point of contact for national and international filmmakers in the capital region and helps to arrange filming permits and locations as well as contacts to the regional film industry. Their service is available to all creative people from film, TV, advertising, and video production, intending to make the Berlin-Brandenburg region more film-friendly. The Berlin Brandenburg Film Commission is a department of Medienboard Berlin-Brandenburg GmbH. When looking for suitable locations, filming permits, and equipment, national and international filmmakers can find competent contacts at the Berlin Brandenburg Film Commission (BBFC)

6. Collaboration and Networking

Look into partnerships between the film industry, local businesses, educational institutions, and other stakeholders to foster collaboration and growth. The location marketing division is responsible for national and international presentation and profiling. Film Commission Berlin Brandenburg provides free service and information about filming in Berlin-Brandenburg for a film-friendly region. The Creative Europe Desk Berlin-Brandenburg is one of 4 MEDIA information offices in Germany and offers all information about MEDIA funding and support with applications in Brussels.

GERMAN-TURKISH CO- CO-PRODUCTION DEVELOPMENT FUND: To encourage cooperation between German and Turkish film professionals, the Medienboard, MOIN Filmförderung Hamburg Schleswig-Holstein and Meetings on the Bridge, the co-production exchange of the Istanbul Film Festival, established the German-Turkish Co-Production Development Fund.

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3.7. DUBAI

1. Financial Incentives and Grants

Dubai, similar to the rest of the Middle East, still lacks a formal incentive structure. Its attempts to reduce production costs by offering soft incentives such as covering travel expenses, accommodation, location fees, and fees for production resources are insufficient. Although these soft incentives can reach levels of up to 20% of the production's cost, they are granted on a case-by-case basis and are variable due to seasonal restrictions and the absence of a formalized incentive system.

2. Infrastructure and Facilities

Focus on the availability and quality of film studios, sound stages, post-production facilities, and other infrastructure necessary for filmmaking. Dubai Studio City is the regional hub for film and television production. The entertainment ecosystem features state-of-the-art infrastructure and purpose-built facilities, including the largest sound stages in the Middle East that have supported major cinema projects, including *Star Trek Beyond* and *Mission: Impossible Ghost Protocol*. The region's largest media, entertainment, and broadcasting hub meets your creative needs by offering the largest sound stages in the region, outstanding production services, backlots, sets, water tanks, production offices, recording studios, and much more.

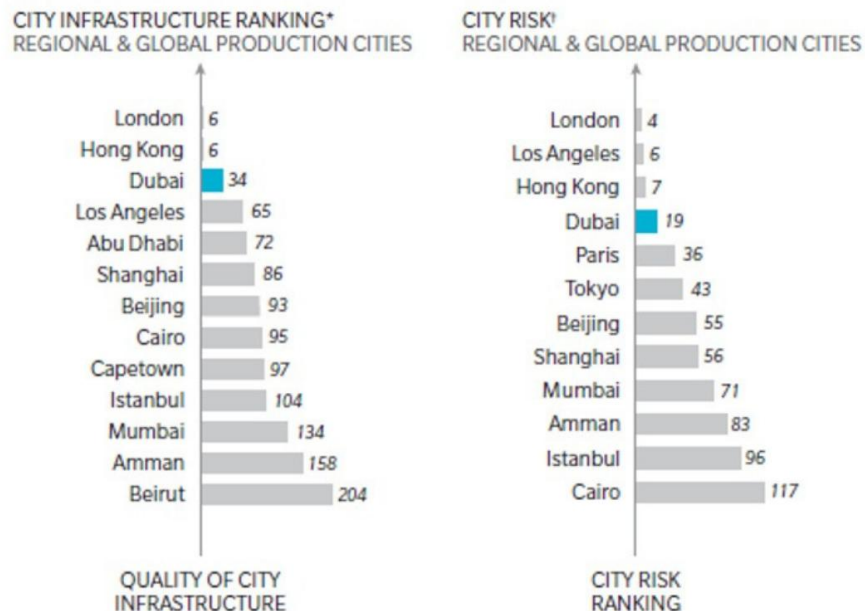


Figure 13. Infrastructure in Dubai from [<https://dubaistudiocity.ae/>], (May 2024).

One of the soundstages measures 15,000 square feet, and the other two are 25,000 square feet each. They are built to international standards and come fully equipped with workshops, production offices, warehouses, dressing rooms, and water tanks. Each soundstage offers top-level production infrastructure never before seen in the region, thereby complementing the attractive outdoor locations and enabling a full range of year-round shooting preferences. The complex also boasts a three-million-square-foot backlot that provides the opportunity for set building and outdoor action scenes that can be used for Film and TV production alike. Also, the boutique studios in Dubai Studio City and other studios throughout the Emirate typically range in size from 1,000 to 3,000 square feet, making them ideal for smaller, daily TV productions, but not suited for feature films or complex TV sets. In terms of its city infrastructure, Dubai offers some of the most advanced public transportation, accommodation, and airport connectivity in the world.

3. Regulations and Permits

DFTC is the sole authority responsible for issuing all filming permits in Dubai and liaises with various private and government location owners to obtain necessary aerial and ground approvals. For all movie and television filming in any government or private location, script approval must be received before applying for a filming permit. Arabic productions must submit a full script in Arabic. All other productions must submit full scripts in English. The entire script should be submitted, even if only a sequence is filmed in Dubai. For films and TV series, the final approved script must include the itinerary of scene shots and each location or scene intended for filming.

The screenshot shows the 'Script Approval Form' on the Dubai Film and TV Commission website. The form is titled 'Script Approval Form' and includes a 'Script Details' section. The 'Registration Category' is set to 'Company'. The 'Name in English' field is empty. The 'Name in Arabic' field is empty. The 'Email' field is empty. The 'Mobile' field is empty with a '+971' prefix. The 'Landline' field is empty with a '+971' prefix. The 'Place of Registration' field is empty with a 'SELECT A REGISTRATION' button. The 'Reason for Submission' field is empty. The form is set against a blue background with the Dubai Film and TV Commission logo in the top right corner.

Figure 14. Application for script approval for individual and international companies in Dubai from [<https://www.filmdubai.gov.ae/s/applyforscript>], (May 2024).

No further amendments shall be permitted once the final script is submitted with the application form to DFTC. Arabic scripts should be submitted in Arabic. All other languages should be translated into English. The Company shall not film any scenes projecting disrespect to social perspectives, culture, and values of the United Arab Emirates. The Company shall not film any scenes that may reflect unethically or negatively upon any economic, political, or ideological issues. You may cancel a request for script approval after submission, but it is not possible to adjust an already-submitted request unless specifically asked by the Commission to do so. Script approval takes up to 25 business days to be issued. The UAE working week is Monday to Friday. Weekends and public holidays are not business days. DFTC will contact you as soon as an approval has been granted. DFTC strictly ensures the confidentiality of each script. DFTC is developing an automated system that will link government agencies and private parties, making it easier for filming applications to be processed. There is a non-refundable processing fee of AED520 per application. A single application can include permit requests for multiple days and locations.

Permit Fees Index

| Production Type | Commissioning Entity | Location Fees (AED) | Permit Duration |
|---|---|---------------------|-----------------|
| Scripted Long-Form Films, TV series, documentaries | UAE licensed production company or UAE licensed broadcaster | 2,500 | up to 30 days |

Figure 15. Permit fees for filming in Dubai from [<https://www.filmdubai.gov.ae/s/site/how-to-film-in-dubai/permit-fees>], (May 2024).

4. Cultural and Artistic Events

Dubai hosts several notable film festivals throughout the year, each with its unique focus and atmosphere. Some of these film festivals are the Dubai International Film Festival (DUBIFF) as one of the most prestigious film festivals in the region, it celebrates international and regional cinema; Al Marmoom: Film in the Desert Festival which is held at the Al Marmoom Desert Conservation Reserve, this festival offers a unique outdoor cinema experience paired with workshops, panel discussions, and activities for all ages; AI Film Festival Dubai (AIFF) which focuses on films integrating AI techniques. It features categories such as Best Film, Best Director, Audience Choice, and AI Choice awards. Some other notable film festivals are META Film Fest, Children's International Film Festival, and Diorama International Film Festival. Although the policy of the government and the city has always been on importing the workforce from other countries but since the majority of the population is aged less than 25, improving film education institutions has been one of the plans of the government. These institutions offer a range of programs designed to equip students with the necessary skills and knowledge to succeed in the film industry.

Here is a list of notable film education institutes and universities in Dubai:

- SAE Institute Dubai: Offers a Bachelor of Film degree covering various aspects of filmmaking, including production, editing, and screenwriting. Known for its hands-on approach and industry-focused curriculum.
 - Amity University Dubai: Provides a BA in Film and Television Production, as well as a BA in Journalism and Mass Communication. The university is located in Dubai International Academic City and emphasizes practical experience and industry connections.
 - Middlesex University Dubai: Offers a BA Honors Film program that includes courses in filmmaking, screenwriting, and film research. The program is designed to prepare students for various roles in the film industry.
 - Raindance Film School Dubai: Part of the Raindance organization, it offers short courses to master's degrees focused on independent filmmaking, including screenwriting, production, and directing.
 - Manipal Academy of Higher Education (MAHE) Dubai: Offers a BA in Film Studies and Television Production, combining theory and practice with specializations in areas such as screen acting, sound design, and editing & VFX.
 - Manhattan Film Academy Dubai: Provides courses in various aspects of filmmaking including screenwriting, directing, cinematography, and production. It is known for its international environment and quality education.
 - Dublin Business School (DBS) in Dubai: DBS offers media-related courses, including film and television production. Students can gain practical skills and theoretical knowledge in this field.
-

5. Marketing and Promotion

The Dubai Film and TV Commission (DFTC) is committed to establishing Dubai and the UAE as the premier filming destination for domestic and international production. It assists with the production of film, television, corporate videos, advertisements, online content, and much more. It was created in May 2012 by Executive Decree No.16 of His Highness Sheikh Hamdan bin Mohammed bin Rashid Al Maktoum, Dubai Crown Prince and Chairman of the Executive Council. The mandate was amended by Decree No.50 of 2014, appointing DFTC as the sole authority for issuing filming permits in Dubai. The Commission is mandated to support greater media production in Dubai and promote Dubai as a filming and production location locally, regionally, and internationally. It assists productions in Dubai by serving as a one-stop shop for producers, film crews, and filmmakers to ensure that filming in Dubai is seamless and attractive.

7. Collaboration and Networking

Look into partnerships between the film industry, local businesses, educational institutions, and other stakeholders to foster collaboration and growth. Dubai still has challenges in its access to production talent, particularly for above-the-line positions. Given the size of its current Film and TV industry, Dubai has so far been able to manage with the talent available. However, as Dubai looks to continue its growth, the lack of local freelancers will become a more pressing issue. For mid- to large-budget film productions, the supporting production talent, including lighting, costume, and make-up crew, is ideally hired from the local market. Although freelance visas are currently offered, the time it takes (as well as the cost) may make it potentially cumbersome for production companies to quickly and efficiently hire talent. The city and government entities need to focus on creating specialized immigration or work permit systems that allow the regulated immigration of certain categories of workers. DFTC was created in May 2012 with a mandate to increase local production and attract international production across all media sectors, in accordance with Dubai's 2015 Strategic Plan. The advent of DFTC has led to significant progress in organizing and streamlining the production process, reducing any bureaucratic difficulties that were previously experienced. DFTC serves as a one-stop shop for all production companies in Dubai and ensures they are able to access the required production resources in a timely and cost-effective manner. DFTC has already made a significant impact on the production industry. It has helped Dubai expand beyond TV commercials, establishing a solid pipeline of films and TV series from around the globe, including the United States, Europe, and India. UAE-founded Starzplay provides premium content to over 1.8 million subscribers in 20 countries, including blockbuster movies, exclusive TV shows, kids' content, and Arabic series. It is the region's top streaming platform.

EXHIBIT 7: NONE OF THE MIDDLE EAST HUBS YET MEET GLOBAL STANDARDS ACROSS ALL FACTORS

KEY REQUIREMENTS FOR PRODUCTION ECOSYSTEM*

| REQUIREMENTS | | DUBAI | ABU DHABI | BEIRUT | AMMAN | CAIRO | CASABLANCA | |
|-----------------------|--|-------|-----------|--------|-------|-------|------------|---------------------------|
| IMPLICIT REQUIREMENTS | 1. Locations | | | | | | | |
| | 2. Production Infrastructure and support | | | | | | | Best globally |
| EXPLICIT REQUIREMENTS | 3. Incentives and Investment returns | | | | | | | Best regionally |
| | 4. City Infrastructure and safety | | | | | | | Regional average |
| | 5. Access to talent | | | | | | | Requires some improvement |

* Ecosystems typically extend beyond the individual city highlighted to other areas of the country.

Figure 16. Production Market Report from (Oliver Wyman, 2013, p. 17), (May 2024).

3.8. BUSAN

1. Financial Incentives and Grants

These incentives are provided by FilmKorea; a governmental body through the region. For Busan, there are two types of incentives which are handled by the BFC.

Location Scouting Support

The program provides scouting teams, including foreign directors, assistant directors, producers, cinematographers/art directors, and location managers for international feature films, documentaries, and series. In-kind support for accommodation expenses (6 nights for location managers, 30 nights for directors and production designers) is provided.

Location in-kind incentives

The program offers production expenditure with a minimum of 20 million KRW to a maximum of 40 million KRW on international feature films, TV, or web series on the condition of shooting for more than 7 days in Busan. Among production expenditure, accommodation, fuel, and meals are paid directly by BFC, and filming location rentals are refunded in cash. Alongside regional incentives, there are national incentives that are available.

National Incentive - KOFIC Location Incentive

The Korean Film Council offers to support up to 25% of the expenses spent in Korea for International co-production films (feature film, documentaries) which fulfill the legal standard, and films, series and documentaries developed and produced by a foreign production company, in which the allocation of foreign capital in the production cost exceeds 80%. KOFIC offers up to 25% cash rebate on production expenditures for Korean filmmakers and companies. The grant amount shall be determined by taking into account the remaining grant program budget on the date of the application. International co-production films (feature film, documentaries) that fulfill the legal standard. Legal Standard: At least 20% of the total co-production budget for 2 countries, 10% of the co-production budget for 3 countries. Films, series, and documentaries developed and produced by a foreign production company, in which the allocation of foreign capital in the production cost exceeds 80%. Shooting must be completed within the year. Priority for co-production films and works eligible for grant settlement within the year. Eligible applicants are corporations organized and registered as a business in Korea meeting the following requirements: (1) A film producer or a video producer recognized under the Promotion of the Motion Pictures and Video Products Act.

(2) For international co-production films, fulfill the legal standard, and must be a company that has signed with a foreign production company on a co-production agreement. (3) For foreign audio-visual works, there must be a company that has signed with a foreign production company on a production service agreement, and thereby provides services necessary for the in-Korea production of a foreign audio-visual project and operates and manages the relevant financial account for the production. This company must not be a Korean subsidiary of or a Korean company invested in by a foreign production company. Provided that, the aforesaid foreign production company shall not be a Korean company's overseas branch or owned more than 50% by a Korean company, its foreign subsidiary, or a Korean person.

Asian Project Market (APM) is the first launched co-production platform in Asia that offers emerging filmmakers the opportunity to meet international leading film professionals. After launching in 1998 as the Pusan Promotion Plan (PPP), it has grown into the biggest and most important pre-market in Asia. In 2011, it was renamed as the Asian Project Market and has been successfully delivering its role as a cradle of creativity. Each year, APM discovers fresh feature film projects ranging from big-scale commercial ones to low-budget indies to link them with global film investors, producers, and distributors. Numerous APM projects have already made it through to completion and received positive responses from both film festivals and international audiences. As such, APM continues to earn greater interest from filmmakers around the world.

Asian Cinema Fund

Post-production Fund provides post-production services to a select number of Asian independent feature-length fiction film projects. At the state-of-the-art facilities in Korea, the selected projects receive the following to complete their films: DI, sound mixing, English subtitle spotting, and D-Cinema packaging services. Upon completion, the selected projects are required to make their world premieres at the Busan International Film Festival, where they find opportunities to continue their travel to the rest of the world and gain further recognition for their artistic and promising talents in filmmaking.

The Asian Network of Documentary (AND) Fund is a loose coalition of film festival organizers committed to supporting the production and distribution of Asian documentaries. Its members collaborate to build and strengthen the network among Asian documentary filmmakers, while the administration and oversight of AND are being managed by BIFF. During the Busan International Film Festival, AND holds various programs, including the AND Clinics and one-on-one meetings. AND programs introduce useful knowledge to Asian filmmakers to polish up their projects, enhance their practical skills, and broaden insights into documentary markets. AND also organizes several showcases to present films that were completed with the support of AND funds. In cooperation with international documentary film festivals, AND expands its opportunity and seeks new distribution networks for documentary films.

KFCIN Location Scouting Tour Support

Korea Film Commissions & Industry Network runs the Location Scouting Tour Support Program, which aims to attract foreign-based film productions to shoot on locations in Korea. This program provides a part of the travel cost for location scouting and information on the film-making circumstances for foreign directors, producers, cinematographers, production designers, or location managers of international projects planning to shoot in Korea. The grant consists of Round-trip airline tickets for up to two people (economy class), Accommodation for up to 6 nights (up to KRW 200,000 per day/per person), and Domestic Transportation (domestic flight, train, rental car, etc.). Eligibility: Producers or production companies of any nationality with: Production companies of foreign films planning to shoot in Korea for more than 6 nights except public holiday— feature films, documentaries, and television programs (including but not limited to television films, mini- series, series, sitcoms, infotainment, and television shows such as reality shows, variety shows, and other shows similar thereto) (film, hereinbefore and hereinafter) with a minimum running time of 60 minutes are eligible to apply. The above benefits apply only to the visits of directors, assistant directors, producers, cinematographers, production designers, and location managers of foreign films. In the end credits of the film, the logos of KFCIN must be inserted under the headline, "This film was supported by" or "Supported by" in the format designated by KFCIN. After the film has been completed, a high definition video (2K or more) of the final version, still photos in print quality, and a promotional poster must be sent to KFCIN, which shall use them for non-commercial purposes only, including for research and business promotions. The applicant must respond faithfully to the written inquiries made by KFCIN by providing written responses.

2. Infrastructure and Facilities

Focus on the availability and quality of film studios, sound stages, post-production facilities, and other infrastructure necessary for filmmaking. Busan Visual Industry Center, which was built in 2013 and expanded in 2017 is well equipped with multi-purpose facilities such as creative space available for creation and business, Film and video enterprise office, production office, screening room, and conference hall, and convenient facilities such as canteen, fitness gym and a daycare center. Also, the Game Rating and Administration Committee, the Korea Media Rating Board, and Busan Cultural Contents Finance Centers are located in the same building for an efficient work process between industrial and administrative sectors, therefore, solidifying its cluster of the film and video industries. Also, the center is running a business that supports offshore companies in Busan through incentives.

The Busan Visual Industry Center which is at the core of the film and video industry in the Cultural Industries Promotion district at Centum will extend its industrial competitiveness by broadening its functions and roles by creating an innovative film and video environment, inviting creative labor and production companies, networking with local related organizations, and providing education and support to tenant companies and creators. Busan Cinema Studios, located at the Haeundae Suyeong Bay Yachting Center, opened with an area of 250 grounds in 2001 and expanded to 500 grounds in 2004. The studios are equipped with the best sound stage in the country, a completely soundproof space for digital and special effects shooting. The facility has two studios, which have about 850 and 1700 m² of surface with complete facilities for film production. The complex is also equipped with all the welfare amenities like heating and AC facilities, storage rooms, a modern ventilation system, a big parking lot, etc. Busan Cinema Studios - Digital Bay runs a virtual studio optimized for film and video productions, and its various state-of-the-art virtual production technologies improve the utilization of the studio, which in turn, provides a new dimension to film productions that go beyond the limits of location filming. Situated on the second floor of Busan Cinema Studios with a total area of 100 square feet, Color Bay is equipped with a color grading room, 2 editing rooms, and 1 meeting room, which enables monitoring filmed materials filmed at the virtual studio on a daily basis (including regular image recordings). In addition, it provides a one-stop post-production environment, securing the space for the screening facilities that could be directly connected to the crew screening. The Busan Post-Production Center was established in 2009. It is equipped to handle a full range of post production works such as Visual Effect(VFX), Digital Intermediate(DI), Digital Restoration(DR), D-cinema, Multi-conversion and Animation Production, which make it possible to combine works such as CGI, 3D Post-production with each other via the in-house system. Busan Cinema Studios - Digital Bay is equipped with the latest digital filming equipment for on-set previsualization, including a pre-visual system, motion control cameras, and cranes such as Techno-Jib, ARRI ALEXA SXT, ALEXA Mini, and Master Prime. In addition, top-class services such as visual production technology support, facility and equipment rental, and operating support are offered.

3. Regulations and Permits

In the case of filming in public places, you need to undergo an approval process with the authority having jurisdiction and the regional film commission. Following the process below is recommended.

- **Selection of Filming Locations**

The production company can ask the film commission for recommendations and resources on locations. When provided with the details of the scene's content, scale, schedule, production design, and desired conditions for the surrounding areas, the Film Commission can recommend the best fit location.

- **Location Site Survey**

If a site survey is needed, it is recommended that the film commission negotiate the overall process with the authority having jurisdiction in advance and accompany the production company on the site survey. It is beneficial to have general consultations on the shooting. If a location has already been chosen, the above steps can be skipped.

- **Requesting Shooting Assistance**

Put in the request two weeks prior to the shooting date. The approval process normally takes around 2 weeks, but depending on the nature and scale of the shooting and characteristics of the location, it may differ. Relatively simple support measures, such as temporary roadside parking, can take less time, while road closures or building a temporary set on public land may require much more time. If the shooting is expected to be big and complex, it is recommended that you discuss the issues sufficiently ahead of time.

- **Necessary Documents when Requesting Shooting Assistance**

Required Documents: registration form for shooting assistance, personal information collection and usage consent form, scenario (or synopsis), production plan, list of staff members, location categorization table, movie/show programs, and advertisement production permit (for students or independent producers, this document is not required)

Depending on the details of the shooting, following additional documents may be needed.

-In case support with parking is needed, submission of an onsite parking plan is required including the number of cars, types, time and the exact location.

-In case the shooting requires large scale roadblocks, submit a map that marks the exact locations of the roadblock and a vehicle and safety management plan.

- For an ambulance to stand by onsite in case of emergency, submit the details including the reason and expected times. - For children or youth cast members, submit the copy of the employment permit certificate one day prior to the shooting day. - When using firearm or sword props, submit the copy of the possession permit at least one day prior to the shooting. - When filming a scene using explosives exceeding a certain scale, submit a copy of the license of the person in charge of managing explosives and security as well as the person's personal information.

- **Document Review by the Film Commission**

After reviewing the submitted documents, scale and timeline of the shooting, administrations units to request cooperation from, and possibility of civil complaints and response measures, the film commission will ask the production company for any missing documents. When all the necessary documents are submitted, only then the process period starts.

- **Pre-meeting to Discuss Overall Shooting Plan**

After reviewing the documents and receiving answers from local authorities on cooperative measures, the film commission and the production company will discuss the overall shooting plan including parking, electricity, plans for roadblocks, onsite organization plan, and ways to prevent and alleviate civil complaints.

- **Filming Site Presence**

In principle, the person in charge from the administrative agency having jurisdiction and a staff from the film commission is to be present during the shooting. However, it is unrealistic for them to be present during the entire shooting from beginning to end. Nevertheless in the case of shootings with high risk of civil complaints or that need clean-up afterwards, aforementioned personnel must be present at the filming site. The production company bears responsibility for all that occurs as a result of shooting in its entirety unless there exist causes attributable to the agency or the film commission. This not only includes the responsibility for what occurs on-site but also all civil and criminal responsibility pertaining to the shooting.

4. Cultural and Artistic Events

Busan Asian Film School (AFiS) is located in Asia's first UNESCO-designated City of Film, Busan. Over time, the development of the city's film industry and filmmaking infrastructure has led to various cultural and economic benefits for both Korea and Asia. This educational facility has been created to foster the development of the global film industry for the benefit of professionals and filmmakers from all over the world. Launched in March 2017, the International Film Business Academy at AFiS has graduated 41 alumni from 21 countries to date, while an additional 18 fellows from 16 countries are currently enrolled in this year's program, learning practical knowledge about the international film business. Encompassing Film Project Development, Storytelling, Budgeting, Financing, Marketing, and Distribution, the curriculum of the International Film Business Academy has been designed to cultivate film producers who will be prepared for planning and producing international film co-productions. The Cinema & Transmedia Institute at Dong-Eui University (DCTI: former Visual Media Center), established in 2005, aims to expand the horizons of cinema studies through research combining art, humanities, and technology. Its main research fields are documentary and experimental cinema as well as newly emerging transmedia strategies such as interactive cinema and VR·AR·MR. Asian Film Academy is an educational program hosted by Busan International Film Festival, Busan Film Commission, and GKL Foundation to foster young Asian talents and build their networks throughout Asia. Over the past 13 years, 313 alumni from 32 countries have been standing out in the filmmaking field all over Asia and in prestigious festivals throughout the world. Film and Arts Academy offers various courses on film production. They have film education programs that continuously develop and offer film-related courses for citizens of Busan. They offer film theory courses and film practice courses every year.

Busan, South Korea, is known for its vibrant film culture and hosts several film festivals throughout the year. Here is a complete list of the main film festivals held in Busan:

- Busan International Film Festival (BIFF): One of Asia's most significant film festivals that was founded in 1996, BIFF showcases new films and emerging directors from around the world, especially focusing on Asian cinema.
- Busan Short Film Festival (BSFF): Founded in 1980 and formerly known as the Korean Short Film Festival, BSFF is a festival dedicated to short films, featuring a variety of genres and styles from both domestic and international filmmakers.
- Busan International Kids and Youth Film Festival (BIKY): Founded in 2006, focuses on films for children and teenagers, aiming to inspire young audiences and promote education through cinema.

-
- Busan Intercity Film Festival (BIFF): Founded in 2015, promotes cultural exchange by featuring films from Busan's sister and friendly cities, enhancing mutual understanding and cooperation.
 - Busan Sea & Sea International Film Festival (BSSIFF): Founded in 2018, focuses on maritime films, highlighting the relationship between humans and the sea, including documentaries and feature films.
 - Busan International Film Festival World Cinema Fund (BIFF WCF): Founded in 2006, although not a traditional festival, it supports the development and production of international films, especially those from developing countries.
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5. Marketing and Promotion

As an established hub for Asian cinema, Busan City of Film is working to increase its existing network and extend its international relations. The team is making considerable effort to build new partnerships around the world and within the Creative Cities Network, in order to develop a range of engaging cooperative projects. To lure more foreign productions and international co-production films to Busan, the Busan Film Commission provides the following services to all production teams visiting the city without charge. Busan Museum of Movies (BOM) is a cinematic experience hall where you can see, feel, and enjoy everything about movies. Each year, the Busan International Film Festival is held in Busan, a city perfect for filming great movies. Now, it offers a space that allows people to enjoy various experience-based content related to filming.

6. Collaboration and Networking

Look into partnerships between the film industry, local businesses, educational institutions, and other stakeholders to foster collaboration and growth. Busan City of Film is led by Busan Film Commission, the first film commission in Asia, and works to attract companies in the visual film and media industries to the city including developing new policies and initiatives. These fundamental changes offer greater support across the industry in Busan, ensuring supply of film production amenities, support for entrepreneurial activities and a stronger infrastructure. The main connection-maker and the glue to the different sticks of the film industry in Busan is BFC. Local and foreign feature films, TV series, music videos, and commercial films productions (short films and school works not applicable), which support applications have been submitted to Busan Film Commission.

Main duties of the BFC are:

- Filming location tips and provision of photos and video materials of locations
- Rental car services support during location scouting
- Location scouting
- Details of incentive program
- Information provision on local producers, equipment rental companies and Busan Movie Database (BMDB)
- Local information provision on accommodation, transportation and medical facilities, etc.
- Support to obtain location permits from government offices or related organizations
- Support for road closure and prevention of complaints
- Special effects permit support (explosion, gunshots, etc.)
- Issuance of temporary on-street parking permits (limited to filming locations only)
- Rental of maximum 10 units of walkie-talkie per team for use on locations
- Rental of safety equipment for filming on public roads (light stick, standing signboard, safety vest, traffic cones, etc.)

BFC is also a member of AFCNet. AFCNet is a network of professional film commissions established with official sanction from the governments and local governments in Asian regions. It shares information on location, regulations, and customs clearance for each nation in Asia through the established networks between film support agencies centered on Asia. It is Asia's best non-profit international organization with 55 members from 19 countries (as of 2021) to contribute to the balanced growth of the film industry in Asia by promoting improvements and supplementing the system.

Korea Film Commissions & Industry Network (KFCIN)

Since the first film commission was founded in 1999 to offer production support services, film commissions across Korea have developed close ties to align their operations and support systems. Emphasizing expanded support and networking, a joint committee of six film commissions under the name Korea Film Commission was founded in 2004. The association rebranded itself as the Korea Film Commissions & Industry Network (KFCIN) in 2011, expanding membership to include the Korean Film Producers Association (KFPA), the Korea Drama Production Association (KODA), the Producers Guild of Korea (PGK), and the Federation of Korean Movie Workers' Union (FKMWU). With the goals of inspiring regional and national economic growth by attracting domestic and international film productions, providing production-related support, showcasing local attractions through audio-visual content, and promoting balanced development of the Korean feature film and audio-visual industry through vigorous regional exchange, the Korea Film Commissions & Industry Network has made significant efforts to establish a strong brand for the domestic audio-visual industry.

Since 2015, the network has expanded its operations to market Korea as a filming location internationally and acts as the major inbound contact point representing all regional film commissions. As of 2024, KFCIN comprises 15 regional film commissions: Seoul, Incheon, Gyeonggi, Gangwon, Chuncheon, Chungnam, Jecheon, Cheongju, Daejeon, Jeonju, Jeonnam, Gwangju, Gyeongnam, Busan, and Jeju.



3.9. CAPE TOWN

1. Financial Incentives and Grants

The South African government offers a package of attractive incentives to promote the local film and television production and post-production industries. This is in recognition of the valuable contribution these industries have made to the national economy. A variety of film and TV incentives are available to both local and foreign production houses. Through these programmes, the government aims to give the industry a boost and enrich South Africa's reputation as a film-friendly destination.

Foreign Film and Television Production and Post-Production Incentive (Foreign Film)

25% incentive of Qualifying South African Production Expenditure (QSAPE) for those shooting on location in South Africa (capped at R50 million).
Additional 5% incentive of QSAPE for those shooting and conducting post-production in South Africa, and using the services of a black-owned service company.

SA Film & TV Production and Co-production (SA Film) 35% rebate on Qualifying South African Production Expenditure (QSAPE). Additional 5% for productions hiring at least 30% of black South African citizens as HODs and procuring at least 30% of QSAPE from 51% South African black-owned entities. Capped at R50 million per project.

South African Film and Television Production Incentive (SA Film)

35% rebate on Qualifying South African Production Expenditure (QSAPE). An additional 5% for productions hiring at least 30% of black South African citizens as HODs and procuring at least 30% of QSAPE from 51% South African black-owned entities. Capped at R50 million per project.

The South African Emerging Black Filmmakers Incentive (SA Emerging Black Film):

50% rebate on Qualifying South African Production Expenditure (QSAPE). The costs for the purchase of key production equipment may qualify as once-off, to a maximum cost-sharing incentive of R2 million.

To make it easier to qualify for the various film incentives on offer in South Africa, all official co-productions featuring a local partner will qualify for the benefits and assistance available.

Also there are some funding opportunities provided by nfvf

| | | | |
|--|---|---|--|
| Funding Overview and Criteria The NFVF provides funding for film and video-related productions. | Production Funding Learn more about funding for films in production. | Development Funding Learn more about funding for films and television concepts in development. | Education and Training Funding Find out more about national and international bursaries, grants for training providers and our in-house training programmes. |
| Marketing and Distribution Learn more about funding for marketing and distribution of South African films. | Festival Hosting Provides opportunities for filmmakers to increase their distribution channels. | Festival Attendance The NFVF provides funding to filmmakers to attend screenings of their work. | Funding Approvals Information on Funding Approvals. |

Figure 17. Available fundings in Cape Town from [<https://www.nfvf.co.za/>], (May 2024).

2. Infrastructure and Facilities

Focus on the availability and quality of film studios, sound stages, post-production facilities, and other infrastructure necessary for filmmaking. Cape Town is home to some of the best film studios in Africa, which have brought a variety of well-loved international productions to the big and small screen. You can find a diverse choice of highly skilled creative studio teams to meet your filming requirements. Here is a list of studios in Cape Town: Cape Town Film Studios - Silverline Studios - Atlantic Studios - Cape Island Studios - Salt River Film Studios - Magnitude Studios and Post - Roodebloem Studios - G Studios - Buchanan Studios - Photo Hire Studios - Almost Famous Studio - The Media Hive - Bello Studio - Mothership Studios

3. Regulations and Permits

If you're preparing for a film project in the iconic city of Cape Town, the City helps to make the process hassle-free by fast-tracking access to the required film permits. For creative shooting in Cape Town, a film permit is required for all film-related activity, including: Commercials - Feature films - Documentaries - Micro-shoots - Music videos - Short films - Stills photography - Student projects - TV films and productions - TV pilots or series A film permit is not needed when filming: A wedding ceremony - A private celebration - Current affairs or news for immediate release

The City of Cape Town Film Permit Office (CTFPO) provides permission for shoots in Cape Town, and can also advise when permissions are needed from other authorities. The City's online application system is easy and efficient:

- Visit the online film permit system.
- Make sure that you are registered as a user on the system.

-
- Complete each step of the booking process, providing as much information and detail as possible.
 - Submit your application. The City will log and process the booking, and then contact you and any other relevant parties.
 - Once your booking is confirmed, the CTFPO will set the conditions of the permit, and assist you with coordinating all filming approvals.
 - You will receive your permit/s from the City via email.

Cape Town film production agencies offer full-service post-production facilities, from media management services on set to offline cutting rooms. Our top agencies offer a wide array of post-production services, including:

- | | |
|--------------------|--------------------------------|
| • Picture editing | • Dubbing |
| • Color grading | • Sound mixing |
| • Color correction | • Titles, credits and graphics |
| • Visual effects | • Trailers |
| • Sound editing | • Distribution materials |
| • Securing music | |

A skilled professional team will handle every stage of your project, all the way through to delivery masters, for the local and international marketplace.

4. Cultural and Artistic Events

Casting agencies in Cape Town offer a wealth of professional talent to choose from, whether you're looking for character actors to bring a script to life or models for cutting-edge commercials and lifestyle shoots. Film Cape Town also collaborates with local film casting agencies specializing in talent with specific skills, for shoots that involve on-screen sports, cookery, dancing, swimming, horse riding, and more. Film education institutions offer various programs and courses tailored to different aspects of film production, from theoretical studies to hands-on training. Some of them are :

- AFDA (The South African School of Motion Picture Medium and Live Performance)
 - Cape Peninsula University of Technology (CPUT) - Film and Video Technology Department
 - CityVarsity School of Media and Creative Arts
 - UCT (University of Cape Town) - Centre for Film and Media Studies
 - SAE Institute South Africa
 - AFDA Film School Cape Town
-

Also, there some annual festivals held in Cape Town

Cape Town is home to several film festivals that celebrate a wide range of genres and themes. Here are some of the notable film festivals held in Cape Town. These festivals provide a vibrant cultural experience for film enthusiasts and offer a platform for filmmakers to showcase their work to diverse audiences. Here is a list:

- Cape Town International Film Market and Festival (CTIFMF): This festival showcases a diverse selection of international and local films and includes workshops, panel discussions, and networking opportunities for filmmakers.
 - Encounters South African International Documentary Festival: Focused on documentary films, this festival features a mix of local and international documentaries, along with Q&A sessions and panel discussions.
 - Cape Town International Animation Festival (CTIAF): Dedicated to animation, this festival includes screenings of animated films, workshops, and masterclasses led by industry professionals.
 - South African HorrorFest: This festival is for horror enthusiasts, featuring horror films from around the world, including short films, features, and classic horror screenings.
 - Out in Africa South African Gay and Lesbian Film Festival: Celebrating LGBTQ+ cinema, this festival showcases films that explore LGBTQ+ themes and stories, promoting diversity and inclusivity.
 - Silwerskerm Film Festival: Organized by KykNET, this festival focuses on Afrikaans-language films, featuring premieres, panel discussions, and awards for the best films and performances.
 - Cape Town Eco Film Festival: Dedicated to environmental issues, this festival screens documentaries and films that address ecological concerns and sustainability.
 - Shnit International Shortfilmfestival: A global festival with a local edition in Cape Town, showcasing short films from around the world and providing a platform for emerging filmmakers.
-

5. Marketing and Promotion

The Draft Film Policy, 2021 will replace the City's Film Policy and Protocol, 2004 and seeks to:

- attract, drive and support film activity in Cape Town;
- position the city as a significant film destination, attracting local and international productions;
- build a resilient, sustainable and inclusive film industry;
- harness the value chain and inherent potential of film production to unlock and enhance the economic and societal benefits that may be derived from increased filming activity in the city;
- guide the City in managing and regulating film-related activities in an efficient, effective, consistent and sustainable manner, thereby providing reassurance to residents, role players and stakeholders.

In 2020, CCT Film Strategy was published by the municipality. The report consists of analysis and recommendations for action in the city for a better and more sustainable film industry. In that report, one of the main pillars was marketing and promotion, which, based on the studies and the SWOT analysis of the city, is one of the weaknesses of the city. There have been recommendations for activities, but there is no assessment of the report to see the result.

6. Collaboration and Networking

Look into partnerships between the film industry, local businesses, educational institutions, and other stakeholders to foster collaboration and growth. Film Cape Town is a joint initiative between the City of Cape Town and the Cape Town film industry. It's a focused project, designed to make the most of the City's amazing film locations, diverse talent pool, and world-class infrastructure to create a thriving and sustainable industry that's the crown jewel of the continent. The Draft Filming By-law aims to empower the City of Cape Town's Film Permit Office (FPO) to better manage and regulate filming activities within the metro. The Events and Film Department, in consultation with the Safety and Security Portfolio Committee, has drafted the document to ensure Cape Town's management and regulation of filming is in line with international standards. When the council adopted the City's Film Policy in 2022, it sought to position Cape Town as a globally competitive film destination renowned for the quality and variety of its world-class locations and facilities, and paved the way for the amendments to the Filming By-law.

There are associations active in the film industry that help with collaborations among different sectors. Some of them are: National Association of Location Agents (NALA), Commercial Producers Association (CPASA), Animation SA, Independent Producers' Organisation (IPO), National Association of Model Agencies (NAMA), etc. The National Film and Video Foundation (NFVF) was created to ensure the equitable growth of South Africa's film and video industry, providing:

- Funding for the development, production, marketing, and distribution of films.
- Training and development of filmmakers.
- Commissioning research and producing industry statistics to provide both the public
- and stakeholders with valuable insights into the South African film industry

3.10. SYDNEY

1. Financial Incentives and Grants

The financial incentives are one of the important tools for the provincial government in the film industry. It consists of various forms of support, from funding to tax rebates. Each program has its own guidelines with complete data about the eligibility criteria, the process, and the amount of incentive. By far, NSW has one of the best and diversified funding systems among the studied cities.

| Funding Category | | Whether it's film, TV, digital games, animation, visual effects or post-production, NSW offers grants, incentives and rebates to help deliver high-value jobs and contribute to the NSW economy. NSW also supports industry and audience development programs to create a thriving sector. Programs support local initiatives to enhance the cultural life of residents and visitors to the state. |
|--|--|--|
| <input type="checkbox"/> Development Funding | | |
| <input type="checkbox"/> PDV & Digital Games | | |
| <input type="checkbox"/> Production Funding | | |
| <input type="checkbox"/> Production Incentive | | |
| <input type="checkbox"/> Industry & Audience Development | | |
| <input type="checkbox"/> Career Development | | |
| <input type="checkbox"/> Travel Funding | | |
| <input type="checkbox"/> Location Scouting | | |

One of the examples of this incentive program is the Production Finance program, which provides finance to eligible Australian feature film, TV drama, narrative comedy, documentary, and interactive screen entertainment projects that are to be produced or post-produced in NSW. Productions will usually be fully financed at the time of application, with the exception of contributions being sought from Screen NSW and other state, federal, or international agencies. Also, Screen NSW will consider a limited number of applications for post-production funding for productions that meet Screen NSW's eligibility criteria. Productions that have already completed their shoot need to submit at least a full assembly. The assessment process consists of Development and Production team members assessing projects across our entire suite of development and production programs. For shortlisted Production Finance applications, they may commission an external budget assessment and/or other assessments. External reports inform our decision-making, but they don't determine the outcome.

External reports inform our decision-making, but they don't determine the outcome. External assessors have substantial experience in producing, developing, or commissioning in the genres in which NSW invests, and they all sign confidentiality agreements. Applications for Production Finance that are declined cannot be resubmitted to future funding rounds unless there is a significant change to the proposal. Shortlisted applications are presented to the Film and Television Industry Advisory Committee for decision. The timeline for funding decisions for Production Finance applications is currently expected to take 6-8 weeks from the funding round deadline. If successful, the applicant must enter into and abide by the terms of an agreement with Screen NSW, which will include the funding's deliverables and acquittal requirements. The Regional Filming Fund offsets costs associated with shooting in regional areas of NSW. Regional NSW is defined as all areas in NSW outside the Sydney Metro area. The funding amount is up to \$175,000. Applicants may request up to 35% of the budgeted NSW Regional Spend. NSW Regional Spend is the total of the below-the-line shooting expenses directly associated with filming and undertaking post-production in regional NSW. Eligible NSW Regional Spend expenses are limited to: Location fees- Travel (for cast and crew traveling from other parts of NSW)- Accommodation- Per diems- Local suppliers & services (e.g., construction contractors, security, traffic control, etc.)- Catering- Salaries for regionally based cast and crew. Regional spend does not include any above-the-line expenses (including development expenses), indirect costs, company overheads, or contingency. Support is provided as a grant. The maximum grant per production is \$175,000. The application will be competitively assessed against the following criteria:

- The level, nature and quality of the proposed NSW and Regional Spend
- The track record, including the financial track record, and experience of the applicant and any Key Creatives
- The quality of the creative materials
- The potential of the project to reach its target market(s).

Screen NSW may also consider the diversity of productions and regions supported under the program. Screen Investment team members assess projects across our entire suite of development and production programs. Shortlisted applications are presented to the Film and Television Industry Advisory Committee for recommendation to the Secretary, who is the final decision maker. The timeline for funding decisions for Regional Filming Fund applications is currently expected to take up to 3 months from application submission.

2. Infrastructure and Facilities

Focus on the availability and quality of film studios, sound stages, post-production facilities, and other infrastructure necessary for filmmaking.

New South Wales is the leading Australian state for production and post-production VFX. Our state-of-the-art studios, purpose-built sound stages, and construction workshops are complemented by a highly skilled, experienced workforce. NSW is a hub of creative and technical innovation. Sydney is Australia's major screen production center, internationally recognised for its world-class studios, post and VFX facilities, including Marvel Studios and Disney-owned visual effects company, Industrial Light & Magic (ILM), acclaimed cast and crew. Disney Studios Australia is the largest integrated screen production center in the southern hemisphere. It occupies a 32-acre site in Moore Park, just minutes from the Sydney CBD. Designed to cater to every scale of production, this world-class facility has a diverse landscape of purpose-built studios and sound stages. It includes an interior tank, heritage buildings, and a backlot for exterior filming. There are a total of 15,000 square meters (160,000 sqft) in stages, ranging in size from 208 to 4,000 sqm (2,236 – 42,000 sqft). The stages are equipped to industry standards. They include air conditioning, soundproofing, lighting grids, and large access doors. The stages are supported by production offices, construction workshops, art and costume craft shops, dressing rooms, and screening theaters. There is storage, parking, and 24-hour security. Spectrum Films, as a post-production company, AI Films Pty Ltd, and Brilliant Films are also noteworthy for the Sydney film infrastructure. Sydney Film School, University of Sydney, Australian Film, Television & Radio School are the film education bodies in Sydney. They provide technical and theoretical courses like film studies, which prepare Australian and international students for the industrial and academic activities in the film industry. Via their courses, they prepare youth as a big talent pool for companies in Sydney and other hubs around the world.

3.Regulations and Permits

| | |
|--|--|
| <ul style="list-style-type: none"> ● Search all contacts ● Location Authorities ● Metro Sydney Councils ● Regional Councils ● Regional Filming Contacts ● First Nations Contacts | <p>Location filming around NSW may require permits from the authorities responsible for the land you wish to film on. The Premier's Memorandum "Making NSW Film Friendly" certifies that Ministers, Chief Executive Officers and Film Contact Officers will continue to ensure that:</p> <p>there is a cooperative attitude in dealing with filming requests</p> <p>applications for access are processed promptly</p> <p>access to locations is supported wherever possible and should not be unreasonably withheld</p> <p>clear reasons for refusal should be provided and alternative arrangements for sites offered if possible</p> <p>fees are kept to a minimum and should only reflect costs</p> <p>agencies should permit filming activities and/or make locations and facilities available for filmmakers where possible, taking into account public amenity, safety, security and other operational requirements. Requests for agency services should receive a positive response wherever possible.</p> <p>where filming access, services or approvals cannot reasonably be given, the filmmaker should be advised as early as possible of this response, reasons given for it, and alternatives suggested if possible.</p> |
|--|--|

The Local Government Filming Protocol is designed to reduce red tape, energize the state's screen industry, and encourage more filmmakers to shoot their productions in New South Wales. The protocol makes it easier for filmmakers to work on locations around the state by giving all Councils one set of rules for processing approvals. The new system works both ways, with the Government having also established a Code of Conduct for the screen industry, designed to ensure that filming is sensitive to community needs.

4. Cultural and Artistic Events

Sydney is proud to be home to a diverse array of film festivals that showcase the city, as well as the stories and storytellers of Australia. To name just a selection: Sydney Film Festival- French Film Festival- Flickerfest International Short Film Festival- Irish Film Festival- Lebanese Film Festival- Polish Film Festival- Queer Screen Film Festival- SWANA Film Festival.

5. Marketing and Promotion

Screen Australia represents Australia's screen industry internationally, including at festivals, markets, and major awards. There is a platform available on the website so that international productions can go through it, applying for production in Australia.

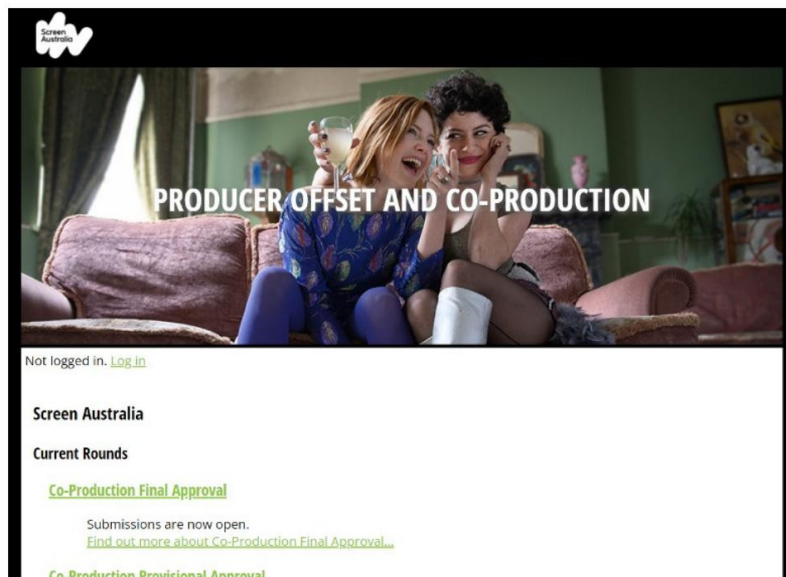


Figure 18. Production promotion in Sydney from [https://www.screenaustralia.gov.au/], (May 2024).

Since the inception of the official co-production program in Australia in 1986, formal arrangements have been signed with 14 countries, 214 official co-production titles with total budgets of \$2.066 billion have either been completed or have commenced production (as at 1 November 2023). France (35), the UK (51), and Canada (73) have had agreements with Australia for more than 20 years and represent the highest level of activity. There have been 23 co-productions with New Zealand, 13 with Germany, 10 with Ireland, seven with China, and six with Singapore. Some treaties, such as those with Italy and Israel, while having been in place for several years, have yet to produce significant levels of production. As yet, there have been no co-productions with South Africa, Korea, or Malaysia. The most recent agreement was signed with India in March 2023. Agreements between Governments specify how projects can be 'co-produced' between partner countries. These agreements are in the form of either a Treaty or a Memorandum of Understanding (MOU). There are differences between the two, but to administer the Co-production Program and apply for co-production status, the practical effect is minimal. In these guidelines, we use the general term 'Arrangements' to refer to these agreements. A project made under a co-production Arrangement between two countries is treated as a national project of those countries and can access all relevant benefits attached to being a 'national film'. Each country that is party to an Arrangement nominates a 'Competent Authority' to administer the Co-production Program. Screen Australia is Australia's Competent Authority, and the other Competent Authorities are listed on the Partner Countries webpage. Competent Authorities work together and must jointly approve projects for them to be eligible as co-productions.

6. Collaboration and Networking

Look into partnerships between the film industry, local businesses, educational institutions, and other stakeholders to foster collaboration and growth. There are different players in NSW for the NSW industry. Screen Australia is a Federal Government agency charged with supporting Australian screen development, production, and promotion. Screen Australia was established under the Screen Australia Act 2008 and from 1 July 2008 took over the functions and appropriations of its predecessor agencies, the Australian Film Commission (AFC), the Film Finance Corporation Australia (FFC), and Film Australia Limited. Screen Australia supports the development, production, promotion, and distribution of Australian narrative (drama) and documentary screen content. The agency invests directly in Australian film, television, online titles, and games. It also administers the Producer Offset tax incentive for Australian screen stories. The agency also offers sector-building programs such as Enterprise, initiatives including Gender Matters, and funding through Screen Australia's First Nations Department.

As NSW's film agency, Screen NSW supports our screen industry through a vast range of initiatives and promotes NSW as a premier filmmaking destination. Screen NSW champions creative innovation and economic sustainability for the state's content creators and digital storytellers. As a NSW Government agency, they lead industry change to foster local content for a global audience, no matter the size of the screen. From ground-breaking storytelling to cutting-edge digital games and post-production VFX, they help develop the people and places that make NSW the premier screen destination in Australia. Location incentives, filming grants, and industry rebates attract major international investment and boost local production, which is under the control of Screen NSW. Ausfilm connects the international film community with Australia's screen incentives, talent, and facilities. Ausfilm is a unique partnership between private industry and government. The partnership comprises Australia's federal and state governments, the major studio complexes, production service providers, and leading post, visual effects, and sound/music studios. Ausfilm's head office is based in Sydney, and our subsidiary organization, Ausfilm USA Inc., is based in Los Angeles.

3.11. SANTOS

1. Financial Incentives and Grants

Are there any tax credits, subsidies, grants, and financial support provided by the city or government to encourage film production and related activities?

2. Infrastructure and Facilities

Focus on the availability and quality of film studios, sound stages, post-production facilities, and other infrastructure necessary for filmmaking.

3. Regulations and Permits

How easy is it to obtain permits for location shooting, film sets, road closures, and other regulatory aspects affecting film production?

4. Cultural and Artistic Events

Are there any initiatives that promote local talent, film festivals, film education, and cultural events related to the film industry?

5. Marketing and Promotion

Are there any strategies for promoting the city as a film-friendly destination, film commissions, and efforts to attract international film projects?

6. Collaboration and Networking

Look into partnerships between the film industry, local businesses, educational institutions, and other stakeholders to foster collaboration and growth.

Santos is the only city on the UNESCO film creative city list that represents South America. I have gone through a lot of searches on this city and used sources like the UCCN website and other ways to search. There is a film commission in Santos, but there is no specific website dedicated to it. What I got from my searches is that they have applied to be a city in the network, and they got accepted. The following is the text on the website of the municipality of Santos, which is about the film commission.

"The Santos Film Commission, created by the Municipality of Santos in 2005, by Decree No. 4,522/2005, to be a facilitator and provide technical and logistical support to the film industry, awakened the City of Santos to its vocation as a "SCENARIO CITY". But it was in 2007 that the city was nationally recognized for its beautiful historical settings when several Rede Globo soap operas and mini-series, feature and short films, documentaries, music videos, and advertising films were filmed here. Since then, Santos has never stopped receiving major productions. And it was because of this effervescence in the audiovisual sector, with full support from the Municipality of Santos, that in December 2015, the city of Santos received the UNESCO Seal of Creative City in Cinema. And to better serve the audiovisual market, in 2017, the Santos Film Commission was incorporated into the organizational structure of the Municipality of Santos, becoming a coordinator of the Municipal Secretariat of Culture. The Santos Film Commission, in addition to serving large productions that choose the city as their setting, offers all infrastructure to local filmmakers, to Academic Productions of University Cinema Courses, to productions covered by FACULT, LEI ALDIR BLANC, PROAC and other local notices, as well as well as production companies from Santos that participate in several Film Festivals, such as Curta Santos e Santos and Santos Film Fest." It seems like the film commission in Santos is a commission just with the name in place, not itself and its activities. Consequently, I could not find any form of data that could help me to answer my questions to present it here. I believe that having Santos here as an example is good for a better understanding of the difference between cities and countries and how they deal with the concept of the creative city.

3.12. Key Insights of the Policy-Mapping

So far, I have reviewed the film industry policy landscape of ten cities. These cities offer a variety of governance, economic regimes, creative city agendas, and geographical diversity. In this section, I look at the key insights that can be gleaned from holding side by side these different contexts and creative dynamics.

Financial incentives are clearly an important and common feature of these targeted policies. In terms of financial incentives, some of the cities have more muscular interventions in tax regimes, with tax rebates, tax credits, etc., which are available at both provincial and city scales. A good example of this is the tax regime in New York, where incentives are made available by New York State and New York City. Based on the statistics provided by the Mayor's Office of Media and Entertainment (MOME), since the first introduction of the tax credits in 2004, the number of jobs created in the industry has experienced a steady +3% annual rate, with a minor decline in 2009 created by the big economic recession, which shows the effectiveness of these kinds of initiatives.

However, some cities handle financial incentives in a different manner. Sydney is a good example of this. First, the form of governance is important to notice because in Australia city authorities have less power compared to other parts of the world. The body in charge is the state, and in the case of Sydney, NSW (New South Wales) is the ultimate authority. The availability of data, the legislation of incentives, and the distribution are also spread throughout the state, not in a specific city. Most of the financial incentives are in the form of grants and funds in different categories. Although there

are tax rebates available, the main focus of NSW is on funds and grants, in contrast with New York, which is fiscus tax based.

MOTION PICTURE & VIDEO PRODUCTION JOBS OVER TIME (2001–2019)

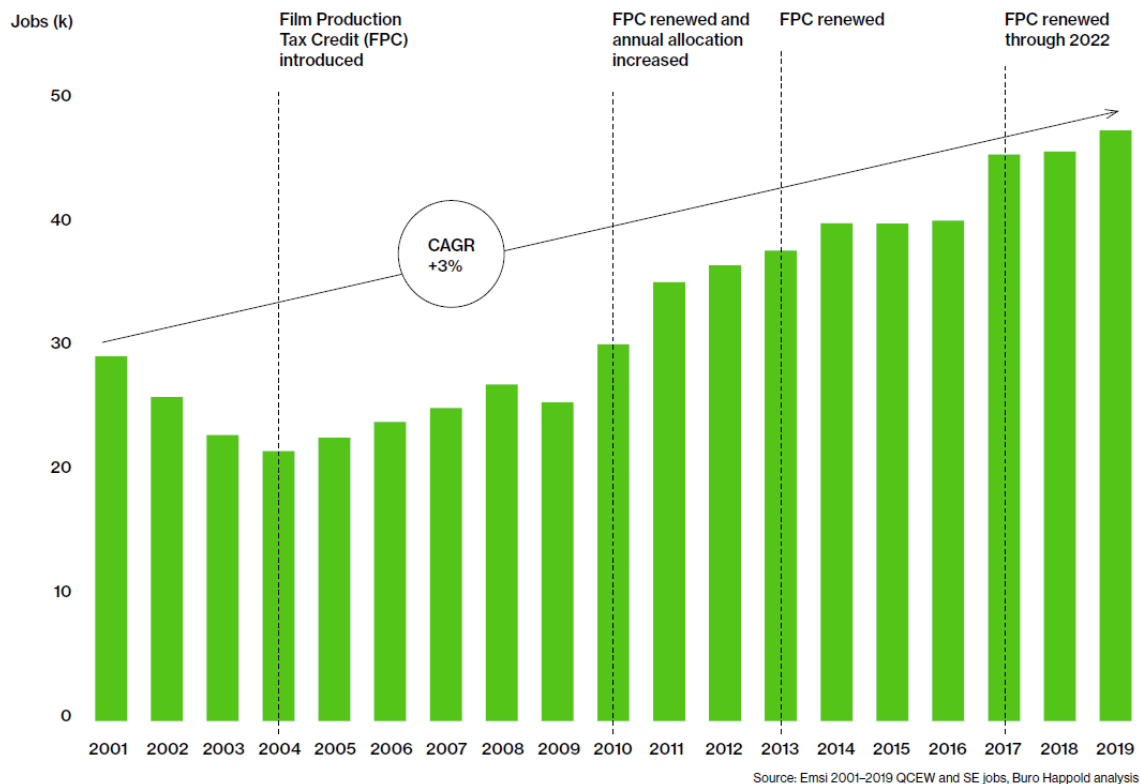


Figure 19. Motion picture & video production jobs over time (2001-2019) in New York (May 2024)

What is clear is that in either of the regimes, there is a process of selection for projects, and in those processes, the focus is on productions that are somehow related to that city, whether by the context of the production or by the place of the production.

Another point of similarity across some of the cases is that financial incentives do not cover all expenses. Mostly, they cover basic expenses like the rent of vehicles, equipment, food expenses, wages of extras, etc., but not the salaries of main actors.

However, there are differences in the details of how these incentives are distributed and allocated. These differences show that the way policymakers look at the film industry is different according to their different contexts. The form of financial incentive, the way of awarding them, and the governance system that specifies the governmental body in charge of these incentives are some of the important points to consider. Other useful examples in this matter are Dubai and Paris. In Paris and France, CNC, as a part of the Ministry of Culture, oversees the financial incentives. The difference is that CNC works as a national center for cinema, which is a different actor compared to New York where a part of the mayor's office is responsible for the industry. Dubai is an outlier, as it does have a film commission, which is a governmental body, but does not have a firm financial incentive program.

An important point that can be noticed concerns the applicability of the notion of urban entrepreneurialism developed by David Harvey, who posits that post-industrial cities move from managerialism to entrepreneurialism (Harvey, 1989). It means that, as explained in Chapter 2, cities are becoming less dependent on the central government and more dependent on themselves. However, this neoliberal trend does not seem completely applicable. Based on the cities that have been reviewed here, both central and local governments play an important and undeniable role in forming the creative city into action. Film commission, fiscal policies, permissions, and other forms of support included in my policy taxonomy are supported, affected, and in place by local and national governments alike. Consequently, with this noticeable presence of the governments at different levels to enable the shift to entrepreneurialism, the dimension

of state “managerialism” is present. This means that not only the presence of the governments is not decreased, but also this presence has been more evident and effective.

Another important criterion that I used to map the policy environment in the cities is the cinematic infrastructure and facilities available in each case. The presence of infrastructure is an important and vital point for each industry. In the case of the film industry, these facilities are very crucial to the industry. If we divide the process of filmmaking into three phases of pre-production, production, and post-production, all of the post-production and a considerable amount of the production need important infrastructure and facilities like soundstages, VFX, etc. which are difficult to move from one place to another and are the backbone of the industry in action. In the reviewed cities, the presence of infrastructure proves to be an important element in the industry. Some cities are even completely dependent on these facilities. The best example is Potsdam. Studio Babelsberg is one of the oldest film studios in Europe. Some important historic productions of masterpieces took place in this studio, such as Fritz Lang’s *Metropolis*. The reason why this studio is located in Potsdam and not in Berlin is that roll films used to be dangerous and flammable, therefore the studio was built outside of Berlin for safety measures, and Potsdam was chosen since it was close by. Throughout history, the studio has been updated and has hosted important movies. Right now, Potsdam is an active member of the UCCN of film and is in active collaboration with other film creative cities. Babelsberg Studio makes Potsdam an interesting destination for film production and is a great example to show the importance of infrastructure. Another city that has been important in terms of facilities is Sydney. Sydney has been investing in post-production facilities and is now one of the main hubs in the world. There are

several post-production companies that are active in Sydney and are working on national and international projects. New South Wales is Australia's top state for VFX production and post-production. It boasts cutting-edge studios, specialized sound stages, and construction workshops, all supported by a highly skilled and experienced workforce. NSW stands out as a center of creative and technical innovation. Sydney, the country's main screen production hub, is globally renowned for its premier studios and VFX facilities, such as Marvel Studios and Disney's Industrial Light & Magic (ILM). This is the main characteristic of this city, which, alongside promotional and marketing plans with the help of financial incentives, has helped the industry to become a hub in the world. An interesting facet of this analysis is that Harvey's emphasis on the spaces of consumption being the main pillar for urban entrepreneurialism is somehow challenged by the fact that the creative economy of the film industry, however driven by urban entrepreneurialism, needs both places of consumption *and* production. The industry itself has an independent cycle in which the need for production is derived from the consumption of the products. So, the critical role of production alongside consumption completes the cycle for the creative economy and cannot be denied.

In the case of permissions and regulations for the industry, each city has its unique approach, although the shared goal is to reduce the red tape and expenses necessary to gain shooting permissions. In Sydney, the Local Government's Film Protocol is the program that simplifies the process within the legal boundaries in NSW. In Cape Town, the City of Cape Town Film Permit Office (CTFPO) is the governmental body responsible for filming permits. They have a clear list of the activities that need to obtain the permit and a clear procedure for that. However, the procedure seems to take

more time and effort in London. Film London, Borough Film Service, and Transport for London are the organizations that one needs to contact for the permits, and there is a procedure that shows how to obtain the permit in London. Next-generation permit coordination platform is provided by FilmLA, where all the processes can be done online and in the fastest way possible. One of the most important ways of supporting and promoting the film industry is via the facilitation of the permission issuing procedure. It facilitates film production in the city, and, in turn, contributes to the city's branding or rebranding, which are important goals and results of urban entrepreneurialism.

Cultural and artistic events are one of the main actions that can physically attract people in industry to be present in a city. Film education, cultural events, and festivals are the best places for networking through the industry and raising the level of knowledge among people. Cities have different approaches to that, but two factors are important to consider: the financial capability of the city and the historical context. For example, a city like New York has been an important hub for this. Several major film festivals like Tribeca are held there, and throughout the history of the industry the city has hosted numerous workshops, events, etc., which makes the city an important hub in the world. Educational bodies too, like AFI, NYU, Columbia University, and NY Film School yearly attract a lot of students, passionate experts, and important people in the industry, which leads to a rich pool of talent in the city. Although NY has an important role, LA and its film festivals cannot be ignored in the American context. The Academy of Motion Picture Arts and Sciences holds important festivals of cinema and TV every year. Oscar's ceremony is the most watched film festival in the world, and the Emmys is the most important TV festival in the eyes of the experts and cinephiles. Considering

the rest of the world, London and Paris, as the financial hubs of the industry in Europe, have been active in this category. London has the BFI, which is an important body in the industry and holds important ceremonies and actively participates in film education. Also, the London Film School is one of the best in the world, and a lot of alumni have graduated from it. Although there are some examples like Potsdam, film education is an exceptional aspect of the city. With Konrad Wolf Film University and Babelsberg Film High School, Potsdam is a pioneer in film education in Europe. In other words, a key insight for understanding the film industry's place in creative city policy lies in recognizing that support operates on both the demand side, through festivals, public screenings, and other consumption-driven events that position the city as a spectacle site, and the supply side, including investment in film education, production facilities, and workforce development. This dual focus both reflects and complicates Harvey's thesis on urban entrepreneurialism, which emphasizes the city's shift toward place-marketing and consumption. While entrepreneurial strategies often prioritize the city as a stage for cultural consumption, this dissertation suggests that sustainable engagement with the film industry also requires structural support for content creation and talent development.

consumed.

Marketing & Promotion and Collaboration & Networking are the next two criteria that were used in the review of the cities. Although in the beginning of the analysis, these two are separated but following the completion of the analysis, I found out most of the cities combine these two as a duty of a governmental body. So, the collaboration and networking work on two scales of national and supra-national, and both are duties of a single entity. For example, in Los Angeles, FilmLA is the body in charge of

marketing and collaboration. Their website is designed to simultaneously provide services for industry, connect the experts in the industry, and promote the industry in its own way. It is somehow the same case in New York. The Office of Film, Theatre & Broadcasting (OFTB), a division of MOME, is responsible for networking and collaboration, while MOME is also responsible for international promotion and collaborations of the New York film industry. London works in the same way as New York. The body in charge of networking and collaboration is London Filming Partnership (LFP), which is a division of Film London, which is responsible for marketing and promotion. In Busan, the Busan City of Film is striving to expand its current network and enhance international relations. The team is dedicated to forming new partnerships globally and within the Creative Cities Network to develop a variety of engaging collaborative projects. To attract more foreign productions and international co-productions to Busan, the Busan Film Commission offers a range of free services to all visiting production teams under the provision of the Busan Film Commission, which is also responsible for the enhancement of collaboration nationwide in South Korea. However, in Dubai, the Dubai Film and TV Commission (DFTC) was created in 2012 with a mandate to increase local production and attract international production across all media sectors, following Dubai's 2015 Strategic Plan. So DFTC is the body to control, enhance, and manage the national and supra-national collaboration and networking. Networking is central to the idea of city branding. Deindustrialization made the cities, citizens, and local governments realize that the way the city is presented and known is important. Brands affect the perceptions and decisions regarding the city, whether it is a decision about being a travel destination or a business investment location. Also, the

way that cities have been seen needs to change because in most cities, the new identity and picture were not exactly in line with the previous picture. Consequently, networking, which is a part of city branding plans, goes under the umbrella of urban entrepreneurialism as part of the broader marketing strategies through which cities promote their creativeness.

After careful consideration of the policies in different cities, one of the questions that may come to mind is whether it is necessary to be a part of a network like the UNESCO Creative Cities Network of film to be a film creative city, or to have a successful film industry in the city? Another question is whether urban regeneration can be understood through the combined lenses of the creative city and urban entrepreneurialism. In other words, are these two concepts theoretically complementary? To answer the first question, even before the creation of any kind of network, some cities were, in terms of today's common literature, "film creative". Cities like New York, Los Angeles, London, and Paris are the most important cinematic hubs in the world that are not members of UCCN. Unsurprisingly, these cities have been the financial hubs in their countries and continents way before any other city and are continuing to reign the industry even now. A city like Potsdam has been the technical hub for many years, even though the city has been enjoying the membership of the UCCN because of the international collaborations. Membership of any kind of network does not necessarily lead to any kind of creativity or success, as a city like Santos can prove to be a film-creative city just in the name.

To answer the second question, I have tried to correlate the concepts in the literature review to give an idea about how theoretical dynamics work, but there is an interesting

point. Not every city that has a successful film industry is a film creative city, and moreover, not every film creative city follows the path to urban entrepreneurialism ideas and goals. For the first claim, New York is a proper example. On the website of the World Cities Culture Forum, New York is described as “as a hub for the creative industries, encompassing fashion, design, art, and advertising”. This does not mention anything about the film industry, but the role of the city as an international hub for the film industry is undeniable. In other words, a city does not need to be a film creative city to be an important player in the world of cinema.

Moreover, not every film creative city fits the definition of urban entrepreneurialism. In the first part of this dissertation, I discussed the urban recession of the 70s and 80s and the idea of urban entrepreneurialism in relation to these crises. The example of Glasgow, however, is very different from the case of Potsdam in Germany. Potsdam has been a film city for many decades, even before the emergence of urban entrepreneurialism. Potsdam has tried to expand its industry as the industry started to get bigger and had considerable developments worldwide, but it was never used to face any kind of recession or to overcome the negative outcomes of industrialization. As mentioned by Dr. Lisa Nawrocki, head of the UNESCO CREATIVE CITY OF FILM POTSDAM Office, the city became a cinematic hub way before due to the flammability danger of the film rolls. It was dangerous to keep those films in Berlin, so they decided to choose somewhere close but outside of the city, so the start of the industry was there. Consequently, the industry that emerged in the city in the Fordist era was the film industry itself, and it could survive the deindustrialization. Although not every film-creative city fits into the urban entrepreneurialism agenda, there are existing projects and

cities that started from the urban entrepreneurialism agenda and used creative industry concepts to lead the city into new directions to attract these industries for their urban regeneration process (as mentioned before, Glasgow is a good example).

In the next section, I examine a city that took a different stance towards the film industry. Although it was a national hub for the film industry, it was dissolved in the city due to various reasons, and another industry took over the city. That city is Turin, the city that everyone remembers with a name: F.I.A.T (Fabbrica Italiana Automobili Torino).

Chapter 4. Turin as a film city

4.1. Turin as a film city and its historical significance in Italian cinema

The main case study of this research is Turin (Torino, in Italian). A city in the Northwestern region of Italy, which is close to borders with France and Switzerland, it is the capital of the Piedmont (Piemonte, in Italian) region. The metropolitan area has a population equal to 2.203.353 as of 2024, while the city itself hosts 846.926 people as of 2024 (Citypopulation, n.d.). Population trends show that the city itself has been shrinking in terms of population from 1981 to 2024. However, the metropolitan area has shown more resistance to a sharp decline, because of suburbanization processes. Population trends matter because one of the effects of post-Fordism has been precisely urban population decline in industrial cities. Turin was indeed one of the industrial hubs

in Italy. However, the city has experienced a unique trajectory in the matter of industrialization. As Vanolo (2015, p. 2) describes it:

Different from other cities who experienced industrialisation by the end of XIX century, industrial growth in Turin was quite slow until the First World War, and then extremely fast with the growth of FIAT car manufacturing and the consequent growth of a system of small and medium enterprises working as suppliers for FIAT.

Turin has been one of those one-company cities in which the dependency on FIAT started from the First World War and then increased in a way that much of the city's economy depended on it. As Vanolo (2015) puts it, by 1970, about 80% of industrial workers in Turin were working in car manufacturing or related value chains. The industry was so promising that a lot of Italians from other parts of the country decided to migrate to Turin to work as industrial workers (Vanolo, 2015). However, the good days of the Fordist era gave way to the harsh days of the post-Fordist era, in which the crisis led FIAT to a shift consisting of the relocation of the production plants to other places in Italy and other parts of the world. This shift had a deep impact on the city in different ways. One of them was indeed the population, as mentioned above. The company was big enough to be a national concern, and the government tried to intervene in the crisis, but the underlying conditions were global, and deindustrialization seemed inevitable. The reasons for this change are not the topic of this dissertation. What matters about this work is what happened in the post-Fordist era.

Fast-forwarding to the 1980s, the city experienced a rapid and large-scale process of deindustrialization. It was important for the city to find ways to deal with it. The first reaction of the central government was to use incentives and financial help to prevent huge pressures on the company and the economy of the city, but, as Vanolo (2015, p.2) recognizes, “unwise business strategies on FIAT’s part” and other reasons could not stop or even slow the process down. Consequently, city and regional authorities had to think of an alternative. They wanted the city to be more economically capable of adapting to changing economic conditions, an idea that is now known as the “resilience” of a system. In other words, at the beginning of the 80s, policymakers started looking for alternative pathways for the city to increase its resilience and substitute the one-factory town trajectory.

Between the late 1980s and early 1990s, four urban visions were discussed by local policymakers and cultural foundations: *Mito*, which aimed to foster economic synergies with Milan; *Gemito*, a similar concept that included Genoa; *Pianura Meccatronica*, focusing on developing a region specialized in mechanical and electronic industries; and *Torino Technocity*, envisioning an ICT industrial city. These visions highlighted the city’s need to explore new manufacturing roles. However, following a significant industrial crisis in the late 1990s, new aspirations emerged, focusing on non-manufacturing sectors. Local agencies began efforts to attract businesses, promote entrepreneurship in high-skilled service sectors like R&D and ICT, and draw tourists and cultural events. This shift was formalized with the 2000 strategic plan, *Torino Internazionale*, which aimed to transition the city towards a knowledge-based society (Vanolo, 2015).

Another factor that affected the city was the 1990s political crisis in Italy, which resulted in the introduction of a new law that changed the paradigm of city management. Mayors were now chosen directly by the votes of the local citizens, and that shift was specifically effective in Turin with the election of Valentino Castellani as the first people-chosen mayor of the city. As the new mayor and with an academic background, Castellani resorted to several policies linked to an entrepreneurial urban agenda. Although this process happened a decade later than in other European cities, Turin policymakers believed that city branding, and competition could be a new field for urban revitalization and could work as a “New Deal” for urban management. Additionally, the European Union played a role by providing new educational opportunities and financial resources through urban renewal, as well as economic and social programs. Innovative industrial activities, such as the electronics and communication sector, started to appear in Turin as a part of the knowledge-based economy plan (Caruso et al., 2019).

Turin's Strategic Plan (Torino Internazionale, 2000) was built on the goals of the Masterplan and became Italy's first strategic planning tool, inspired by European cities like Barcelona, Glasgow, and Lyon. It sparked conversations about Turin's identity and future during a time of serious social and industrial decline. Developed through local dialogue and cooperation, particularly around the new mayor, the plan encouraged city-wide engagement. It served as a framework for both ongoing and future recovery initiatives, supported by a voluntary alliance across various sectors. Key priorities included economic recovery driven by culture and tourism, with the 2006 Winter Olympics as a notable example. The plan aimed to strengthen Turin's European role, enhance competitiveness and innovation, and improve quality of life. The continuity of these

efforts was bolstered by political stability, with mayors like Valentino Castellani and his two center-left successors playing key roles. During the 2000s, Chiamparino served two terms as mayor of Turin (2001–2006, 2006–2011). His administration emphasized territorial marketing and the 2006 Winter Olympics, a key event influencing Turin's strategic choices. The Olympics spurred rapid urban development, including the construction of the Spina subway line, new infrastructure, and Olympic facilities designed by notable architects. The local government focused on enhancing competitiveness, restructuring, and addressing the decline of Participatory Local Development Action (Progetto Speciale Periferie: azioni di sviluppo locale partecipato PSP), while also initiating a second strategic plan. However, attention to peripheral areas diminished as funding decreased, with initial projects targeting the most troubled neighborhoods and weaker interventions planned. As a result, in 2007, the Urban Regeneration Sector (a division of the Turin City Council) replaced PSP, focusing on managing existing initiatives and participating in European networks (Caruso et al., 2019).

After delving into post-industrial Turin, another important element should be examined: the history of the cinema industry in the city. Although everyone these days may know the city by its car manufacturing heritage, Turin has historically played an important role in the cinema industry. Turin is the birthplace of cinema in Italy because of its proximity to France and the influence of the Lumière brothers. In 1898, the first Cinematografico Splendor was opened by Michele Sala on Via Roma (Brunetta, 2009). This was only the beginning. Although films were produced in other cities in Italy, the first companies were established in Rome and Turin in 1905 (Thompson & Bordwell, 1994). Productions increased in Turin because of industrialization in a way that Brunetta (2009) describes

as “a Klondike Gold Rush”. In the beginning, Turin was one of four capitals of cinema in Italy, alongside Rome, Milan, and Naples. Yet, Turin, as “the laboratory for the new Italy,” “became the pacesetter for the expansion of cinema, taking part in an endeavor-like that of the automobile-that would shape the twentieth century” (Brunetta, 2009, p. 23). In 1912, Turin was the first city in terms of the number of productions with 569 films; above Rome with 420 films and Milan with 120 films.

However, the consequences of the First World War dramatically changed everything, with the number of productions being barely 4 in 1925. With the rise of fascism and its control over the country, people in charge believed that importing American productions would make more sense (Brunetta, 2009). In 1938, about 70% of the tickets sold in Italian cinemas were for American movies. Another effect of fascism was Mussolini putting his weight behind the rise of CineCitta, as a centralized production hub in Rome (Vanolo, 2015).

Despite this crisis, Turin kept an important place in cinematic discourse. The city's first Italian cinema museum was founded in 1956, and by the 1960s, a number of specialized film reviews had emerged. Many associations, forums, and festivals have remained active, and numerous documentaries have focused on the lives and cultures of factory workers. Although the local film production system eventually “collapsed” (Vanolo, 2015, p.5), the cinematic culture persisted, demonstrating its resilience and adaptability. In response to FIAT's crisis in the late 1990s and the need to diversify the city's economy, local policymakers revisited cinema as a potential growth avenue. To aid this effort, the publicly funded Film Commission Torino Piemonte was created in 2000,

providing resources and support to filmmakers. Since then, more than 700 productions have been drawn to the city, stimulating the growth of small and medium-sized companies as well as independent professionals in the field. Around 5,100 people are now directly employed in Turin's film industry. The development of Turin's film sector highlights the complex nature of resilience in social systems. Urban life is shaped by many factors, including economic structures, industrial organization, cultures, and identities. During times of crisis, social and individual energies often shift from one sector to another, much like capital moves between different circuits. Cinema evolved from being a capital-focused industry to a cultural domain, eventually re-emerging as a sector of economic significance. Thus, resilience in social phenomena requires not only resistance and adaptability but also the ability to integrate various facets of urban life. Despite being economically overlooked for decades, Turin's cinema sector has shown a remarkable ability to navigate through different spheres (Vanolo, 2015).

What is interesting in this case is that although scholars like Vanolo or websites of the film commission in Turin are talking about the figures and numbers which demonstrate that Turin has been working in the field of cinema and using it as a tool for cultural planning and urban regeneration, there are still questions to be asked. One of them is why -considering the background, history, and scale of current activities- Rome is the film creative city in UCCN, and Turin is a creative city of "design". Although scholars (Vanolo, 2015), (Governa in the interviews) argue that the local policy makers believed that focusing on industrial production was not going to help the city overcome its problems in the 90s, industrial design was chosen as the field of creativity in Turin. A parallel question is why, despite Turin being the creative city of design in

UCCN, major design events are held annually and internationally known in Milan, but not in Turin? Another question is the same process has happened in other parts of the world, like in Glasgow, Scotland, or in the Ruhr Region, Germany but have these cities experienced greater success compared to Turin? In other words, the role of cinema in Turin's postindustrial policies and transformations remains to be explored. To do so, in the remainder of this chapter, I review the current policy landscape in the city, using the same taxonomy developed for the case analysis in Chapter 3, and present some of the empirical findings resulting from my interviews with experts and stakeholders in the field.

4.2. Turin's Film Industry

1. Financial Incentives and Grants

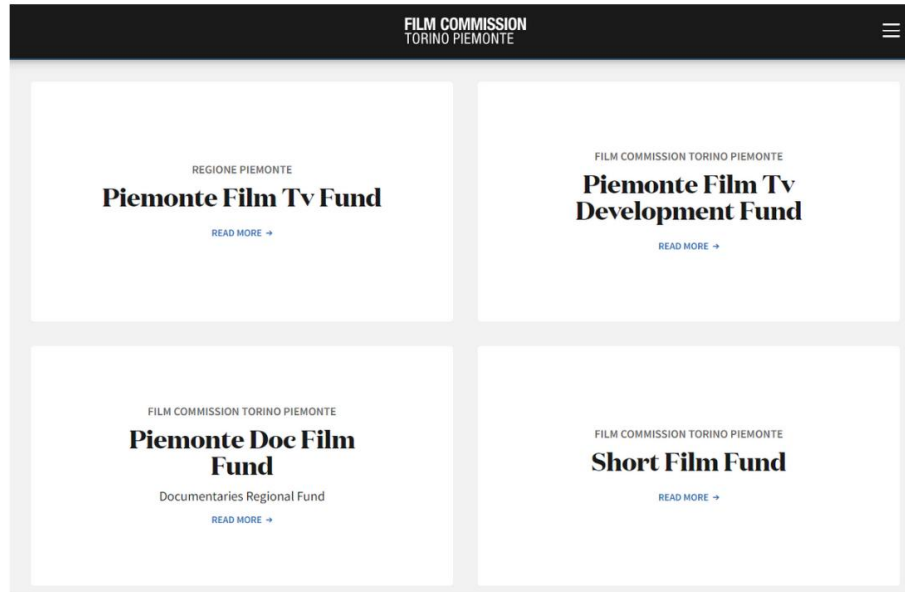


Figure 20. Financial incentives in Turin from [https://www.fctp.it/], (May 2024).

Detailed info can be found on the Regione Piemonte website about Piemonte Film Tv Fund, a funding scheme launched in 2018 providing from 2023 4 million euros every year to support production in Regione Piemonte of feature films, TV movies and TV series, with a maximum of 400,000 euros per single project. Since this fund is provided by the Provincial government, the application and the process should be done completely via their website, and the criteria, process, and timeline are out of the control of the Film Commission. But the rest of the funds are provided by the film commission

Piemonte Doc Film Fund is one of a kind and the first kind of fund specifically dedicated to documentaries in Italy. Established in 2007, this fund supports a variety of activities, from international collaboration to local coordination, with a focus on the industrial background of the city. What is important in this case is that international applicants require a Piemonte-based company as a partner/co-producer to be considered for the fund.

2. Infrastructure and Facilities

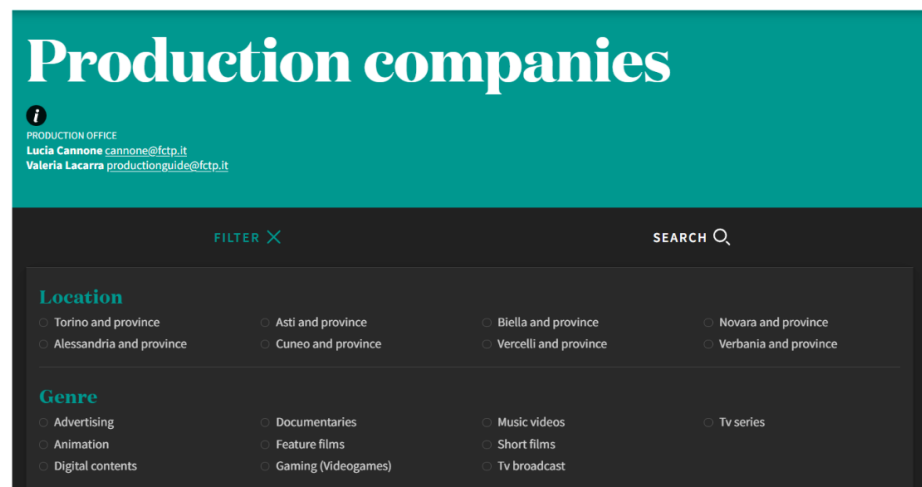


Figure 21. Directory of the production companies in Turin from [https://www.fctp.it/], (May 2024).

Torino Film Commission supports productions by offering facilities and logistic support to pre-production and during shooting time, through a series of services, ranging from screenplay first analysis and location scouting to granting of all required permits by council and province administration offices for the duration of the shooting, to the film preview on either territory or at festivals, in the event of its being selected. There is a database of 150 companies on the Torino Film Commission website that are divided based on their field of work, and their basic information, like their address, email, and phone number, is provided.

3. Regulations and Permits

All film/audiovisual production companies choosing Piemonte and its territory for their productions - feature films, TV movies or TV series, documentary film, short films, TV formats, music videos, ADVs, corporate film, etc - have access to the assistance for Public Land Occupancy permits (granted free in Torino and throughout Piemonte with fees reductions) provided by Torino Film Commission.

4. Cultural and Artistic Events

Production Days are industry events started by Film Commission Torino Piemonte following a series of projects made since 2008 (as Piemonte Doc Meeting, Piemonte Brand Meeting, New Media Days, In.Di.Days). **TFI Torino Film Industry**, started in 2018, encompasses since 2018 the **Production Days** events, **Torino Short Film Market**, organized by Centro Nazionale del Cortometraggio, as well as some masterclasses and events organized by **TorinoFilmLab**: gathering together a selection of pitch sessions, panels and workshops scheduled (to be held in streaming in the 2020 edition)

After its successful second edition in 2019 (800 accredited participants - a 100% increase from last year - and 500 one-to-one meetings during the 5 days event), TFI Torino Film Industry is held again during the days of the well-established and prestigious Torino Film festival and open to all national and international audiovisual operators and working professionals.

Developed by Film Commission Torino Piemonte – networking both Torino Short Film Market full calendar and an events section by TorinoFilmLab – the TFI Torino Film Industry project is sponsored by Museo Nazionale del Cinema, Regione Piemonte and Città di Torino with the support of Compagnia di San Paolo which, within its “Culture objective”, regards cinema as an identity element characterizing both city and territory; a driver enhancing and positioning Torino’s cultural offer and production from a perspective of both attractiveness and economic, social and cultural development.

TFI Torino Film Industry online activities are made available in full on the platform by “b.square”, located in Torino and specialized in B2B management, as well as a supplier of all major international festivals. Streaming events are supplied by Consorzio Top-IX, located in Torino, as well, listing major collaborations with the audiovisual and European cinema sectors.

The Torino Film Festival was established in 1982 as the International Youth Film Festival, presenting itself from the start as a metropolitan festival that is linked on one hand to critical thinking, and on the other to the evolution of film language. It was founded by Gianni Rondolino and Ansano Giannarelli, who together run the first edition of the festival. Particular attention was given to retrospectives, which were always of a high level and accompanied by important amounts of in-depth study, and to creativity, with a section dedicated to technologically avant-garde independent cinema. With an unprecedented audience in Italy, the festival's backbone was the liveliness of film classes at the University (where Rondolino held a professorship), combined with the relationship with the public produced by cinematic associationism (AIACE, the Movie Club), from which Rondolino’s most trusted collaborators came.

5. Marketing and Promotion

Film Commission Torino Piemonte carries out ongoing international promotion and marketing activities, through advertisements, premieres, events, screenings, publications, attending all main international film festivals and markets, and building partnerships with projects both in Italy and abroad.

6. Collaboration and Networking

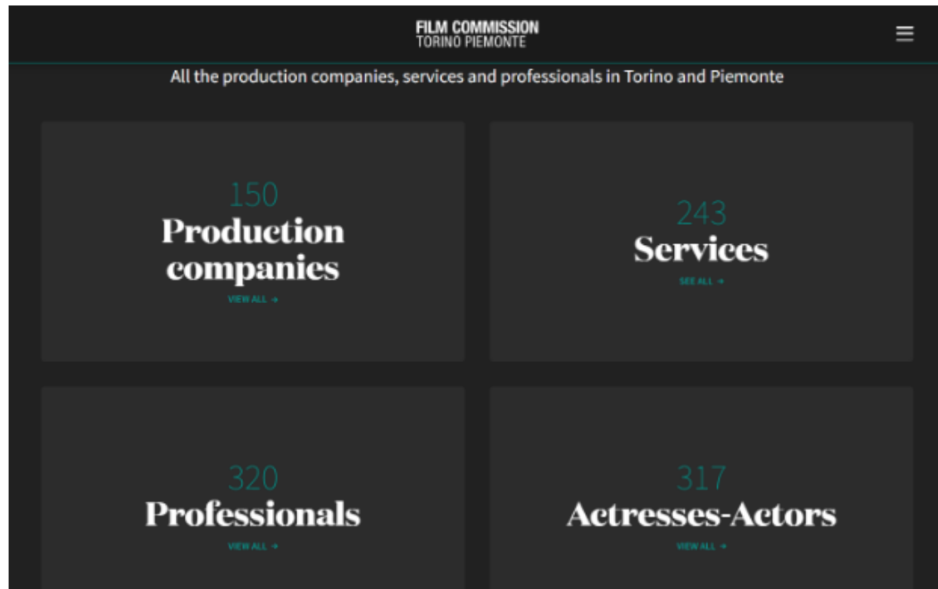


Figure 22. Networking figures in Turin from [<https://www.fctp.it/>], (May 2024).

Film Commission Torino Piemonte (FCTP) is a non-profit Foundation, established and financially supported by Regione Piemonte and Torino city council. Active since September 2000, Film Commission Torino Piemonte aims to promote the Piedmont region and its capital city, Torino as a preeminent location and working site for film, television and audiovisual productions, attracting to the area Italian and foreign productions and supporting the local film and television industry, therefore creating new working opportunities for professionals involved in this sector.

Film Commission Torino Piemonte's main activity is to support all film and television production companies choosing Piedmont and its territory to produce their projects via promoting local services, professionals, and locations

4.3. Interviews with Experts & Scholars about Turin

I have been living in Turin for more than two years, and this motivated the first sparks of my interest in the questions of this dissertation. Living in this city also provided me with the presence of experts and scholars in different fields who have been studying and, more importantly, have had first-hand experience of the creative sector in Turin. I have tried to use this privilege for my work to give depth to my argument. I have interviewed University researchers in the fields of urban studies, geography, cinema engineering, and economics alongside people in charge of the film commission in Turin. In the interviews, I tried to cover as many topics as I could, but here I am summarizing insights based on a qualitative tracing of five themes of analysis: 1. The effects of entrepreneurial urbanism in Turin, 2. The Application of the creative city discourse in the city and policymaking agenda, 3. Marketing and city-branding of Turin, 4. The role of cinema in facing the post-industrial decline and industry's infrastructures and incentives 5. Public and Private Partnerships (PPPs). These five themes were used for the qualitative coding and analysis of the interviews.

As discussed in Chapter 2 of this dissertation, the processes of deindustrialization and the transition to the post-Fordist era were the primary drivers behind entrepreneurial approaches in Western societies. Concentrating on this matter, Prof. Francesca Governa, a Turin-based urban geographer, believes that “devolution” was a key event in this transition. While several responsibilities were devolved from the central government to both regional and local governments, there was also a decrease in funding, which obliged local governments to embrace an entrepreneurial approach. In the case of Turin, the

presence and support from the European Union were a big help. With the turn of the century, the “regionalization” of Europe focused on areas that were earmarked under “Objective II”. They were all areas affected by deindustrialization, and Turin was included in this framework. This EU designation allowed Turin to access specific funding streams aimed at post-industrial urban transformation. As a result, the city's development in the post-Fordist era has been significantly shaped by entrepreneurial urban strategies. However, as Governa points out, it is important to adopt a critical perspective on these transformations. One key aspect of this critique is the scalar dimension: cultural activities promoted under entrepreneurial policies are often shaped by global or supra-local dynamics, rather than being rooted in the local context. This raises questions about the extent to which such initiatives genuinely reflect or benefit local cultural needs.

Regarding the story of Turin, in the first phase of deindustrialization, Governa believed there was no urban regeneration in Turin. Instead, there was somehow the shock and the effort to make sense of the big deindustrialization of the city, and this happened more or less during the 80s. The local elite felt the need to recognize that something was changing, and it was not neutral or natural. So, starting from the 80s, there has always been a search for new development programs or what is called “a new urban identity” in order to overcome the legacy of the industrial past. In the meantime, there were big changes at the national level, including direct elections of mayors. It was in 1993, when Valentino Castellani was elected as the mayor of Turin. He was a professor at the Politecnico di Torino, so the network of universities and the public sector is an evident component of this transition.

Governa remarks that Castellani was the mayor during the period of deindustrialization who was able to define something new in terms of urban regeneration. During the second period of his office, the Special Periphery Project (PSP) was defined. The peripheral or disadvantaged areas were, for the first time, conceptualized not merely as bounded neighborhoods but in a more fragmented and nuanced manner, addressing disparities and divisions that extended beyond mere streets or district boundaries to a highly localized scale. Within this framework, the PSP sought innovative approaches for the renewal of deprived urban neighborhoods, integrating physical interventions with economic and social activities. Emphasis was notably placed on educational institutions and the support mechanisms for children, highlighting the program's multifaceted focus on both physical and social dimensions.

However, this project faced an abrupt halt, the reasons for which remain unclear, although political factors are a likely explanation. Subsequent strategic plans emerged, yet none succeeded in establishing a cohesive vision or a comprehensive trajectory for the city's development. Governa points out the notable disjunction between these plans, with no evident alignment or interaction between the strategic plan that seeks competitiveness and urban regeneration plans, e.g., PSP, which focuses on social integration and cohesion.

Regarding Turin's entrepreneurial story, Dr. Erica Mangione, a scholar who has been working on some specific aspects of the knowledge-based economy, especially the matter of studentification of Turin, and the issues and phenomena related to that, offered additional reflections on the effects of the strategic plan (Piano Strategico) in place since 2000. The plan marked an official, entrepreneurial shift to a knowledge-based economy.

Around 2000, the city started to develop a strategic plan. The city had three strategic plans: the first in 2000, then in 2006, and 2016. This was a process that the policymakers of the city started, a kind of urban coalition where the city's two universities, the University of Turin and Polytechnic of Turin, and also the bank foundation and some private entities in the economy of the city were involved. Together, they identified this kind of path to the knowledge-based economy with a specific focus on universities. The aim of these universities is to attract more international students, and the student population was identified as something strategic. However, in recent decades or after 2016, the city and this urban coalition stopped to somehow clarify their strategy, so actually at this moment the city doesn't really have a clear strategy for urban development. To make the universities relevant actors in the local economic context was a goal, and they became relevant in various ways, such as politics. Somehow, now the two universities are involved in many political decisions and relevant decisions for the city. Naturally, this plan has faced several challenges, and the case of Turin illustrates the city's difficulties in effectively managing certain aspects of its implementation. As Mangione argues, the challenges stem not only from limited financial support from the state but also from a broader lack of administrative capacity and governance competence.

Regarding the application of the creative city discourse in the city and policymaking agenda, different scholars had comments. This is one of the points in the interviews that all the interviewees, regardless of their field of work, talked about or at least mentioned. Consequently, it is important to have a clear view of what they think. Following the discussion on entrepreneurial strategies in Turin, the analysis now turns to the creative city discourse, which represents a key dimension of these entrepreneurial

approaches. Also, Dr. Bertacchini, who is an associate professor in department of Economics and Statistics at University of Turin and one of the co-authors of *Atmosfera Creativa*, explains that Piedmont has been one of the first regions in developing regional policies for movies as a means of creative industries in Italy, and that has been effective in some ways. However, Governa thinks that there is too much pressure on culture-led planning, as if through culture we can do almost everything, and that is not the case. As Governa (Interview, 03/10/2024) notes:

while creative industries hold significant value, it is a little bit too much to expect cultural activities to do everything.

She also argues that there are some contradictions to the European Capital of Culture program. The fact that this European regeneration plan affects only a few parts of the city, and other parts that are the hardest to manage were completely forgotten, can be explored as one of the drivers of uneven development.

Paolo Manera, the director of the Torino Piemonte Film Commission, has his own story as a citizen. He thinks that these plans completely reshaped some parts of the city. This change was very effective in the transformation of the center. One example of this transformation was the restriction of car access in certain areas and the restoration of previously neglected spaces. As Manera described in the interview (02/10/2024), what was once “a very dark place” was turned into a vibrant, tourist-centered platform, where ancient palaces were renovated and reopened to the public. Then there was the opening of several new restaurants and bars, and all these were significant changes. However, not all effects were positive. Usually, there is a rise in the number of the clubs and

movie theaters and other leisure venues. So, places in some neighborhoods became fashionable and prices skyrocketed. These neighborhoods are full of places that are open only at night. However, some of these neighborhoods become a sort of ghost town during the day.

One question that may pop up is what were the actual plans in place? Governa mentioned some examples of the plans and policies that were put into action. At that time (turn of the century), this idea of the Winter Olympic Games, promoting tourism and, of course, the Torino Piemonte Film Commission seemed to be a sort of solution. The Winter Olympic Games of 2006 were seen as an opportunity by the Strategic Plan, Castellani, and other political and institutional actors. In terms of urban creativity, there is this history of the Torino Piemonte Film Commission, which was established according to national frameworks because it was opened simultaneously with other film commissions in other regions and Italian cities. So, it was also a national plan. Contrary to what was believed, the promise of tourism, the Winter Olympic Games, and culture, which were a sort of new axis for the development in Turin, became a dream. These ideas had some effects, but it couldn't be imagined that this is the new identity of this city, and the data showed that the city continued to have problems. Another reason for the unsuccessful plans by Governa was believed to be who oversees implementing these visions, and also who has the money and the power.

To be more accurate on the matter of the film industry and its expansion, Manera says that as he entered the Torino Piemonte Film Commission, it was a moment at which they felt the need to work not only as an incoming agency, attracting big production companies, but also in support of local producers. An ecosystem was created

in which the film commission office and now other places are full of events and formal and informal meetings. But the interesting point that he mentions is about the rise in the number of students from abroad, and this changed a lot of things.

To explore studentification as a form of creative industry and knowledge-based economic development promoted by the city, my interview with Dr. Erica Mangione offers valuable insights into its underlying dynamics. She worked on a project with other scholars on this matter, and her insights into the current plan enlightened several aspects of the policies in place. She believes that since the city was coming out of this long period of identity loss, there was a need to find a new identity, a new image of the city, and the two universities were already relevant institutions. This urban coalition decided to invest in the university and in the so-called “knowledge economy.” Since then, the city has built its strategy and urban development around a segment of the creative industries that is more closely linked to knowledge production and the role of universities. The idea of becoming a “university city” to attract students from abroad, especially good, high-level students, or to attract tourists from abroad, from other countries, has been constantly on the agenda. Consequently, the two universities have registered increased influence in local agendas. This role for the academic sector aligned to the strategic plans. Regarding the success of this plan, Mangione is ambivalent: data on student population shows that Turin is one of the few cities in Italy that has kept a positive trend in the last 20 years, but there have also been challenges and drawbacks.

On the one hand, Mangione acknowledges that a key goal of the plan is to attract wealthier students and appeal to the creative class. However, she also notes that the city

and the Piedmont region have made significant efforts to uphold the “right to study.” As a result, students from a variety of socio-economic backgrounds continue to access higher education, helping to preserve social diversity within the student population. There are also some other sectors such as the research and development of the local industry, the start-ups, and the incubator of the polytechnic that have been developed, and that is a good outcome of the strategy. OGR and numerous co-working spaces were established in the city, where we can see people who work here for a bit but then move to another city. Moreover, cultural tourism has gradually increased compared to other cities, contributing to the knowledge economy by supporting the cultural sector and attracting visitors.

On the other hand, there are some challenges and disadvantages to this plan. The first challenge is that at a certain point, people in charge stop making their agenda clear, or identifying new objectives. Another problem is the students’ impact on some neighborhoods of the city where they concentrate. This is especially evident around university campuses, which significantly impacts the rental market. Their presence attracts powerful development companies investing in student housing; these actors can substantially reshape parts of the city. This is where the challenges for the rental market and, ultimately, the process of gentrification start. If there is no regulation on rents, housing prices in certain areas can rise sharply due to student housing demand, making it difficult for other residents to afford to live there. Additionally, concerns about the visible presence of students in the streets at night, which contributes to tensions in the area, is evident. Finally, while the student population is contributing to many economic activities, and also making the city more vibrant and livelier, the arrival of students has

not been managed and planned in the right way. When students finish their studies, they have difficulty finding jobs, especially international students. They also struggle to integrate into the city. Therefore, most students study in Turin and then go abroad. What has recently been demonstrated as treating students as tourists is more of a consequence of mismanagement than a choice. There is a severe lack of planning for the long-term stay of students, which is crucial to face the demographic crisis in Turin.

Finally, a point mentioned by Mangione was that nighttime activities have become more focused on alcohol and drinking, while the availability of cultural options for those going out at night has declined. There have been some actions, but still, it is not the same city in the nighttime activities and the cultural offerings during the night as they were 10 years ago. This is an aspect of the life of people that has not been considered in the knowledge economy, so a recommendation is to consider this. Another point is that she believes that there is somehow a gap in the literature of studentification about students as aggressive gentrifiers and producers of some transformations in the city. This phenomenon can be studied in depth since these effects are important and cannot be ignored.

Another expert and scholar whom I interviewed is Dr. Laura Martini, working as the general manager at Torino Stratosferica, one of the important actors in the city. This company has been active since 2014 and is active in the field of urban projects and branding. They have been important partners and stakeholders to the city. Just recently, at the time of the interview, they held a form of festival named Utopian Hours in which they invited different experts from different parts of the world and had professional

discussions and meetings regarding different topics in the city; specifically, city branding and urban regeneration. In terms of creative city discourse in the city, she believes that there has been a lot of work done in the past years. She has been involved in lots of them, and she is also a scholar and studies. Based on her experience, the city has a long way to go and there should be more activities but, with the financial crisis, lack of unity and integration among citizens for being critical and demanding in terms of the quality of urban life for citizens and lack of power and financial support of the public authority, it is hard to go with the full pace towards the urban regeneration. Also, she believes there is a lack of connection between different sectors like the film industry and the city officials, which has been made up in the last 5 years, which is a good sign to witness more integration of different parts of the city.

In the creative city discourse, branding and marketing are important tools as connections and relations to the outside are an important aspect of city competition and urban entrepreneurialism. Regarding the story of branding in Turin, the city has been active since then, and now the coalition is working on a specific city branding strategy for the city. For example, the city is organizing this meeting with private agencies and many associations in the city, and whoever wants to participate in this event, in which they are going to present their will to develop a city branding strategy and to choose an agency to oversee thinking about the city branding. The city is explicitly going in that direction and has decided to do a lot also related to the need to be attractive in terms of tourism. Some examples of activities are many different and large events that the city is continuously trying to attract, like the ATP finals, etc. One of the relevant third sector actors is Torino Stratosferica, which has been mentioned before. They are

holding events and doing projects in the city that are explicitly related to the city's branding. These third sector parties like Torino Stratosferica are the main hand of the city in the field of city branding, and they are active in different ways.

One important point is whether the plans for the city were successful or not. Martini believes that the city has a long way to go in this manner, but there have been big changes in recent years. These changes could be observed not only by experts but also by citizens. There are more international events and consequently more international people in the city, which is a big change compared to old Turin. In this manner, Dr. Bertacchini also believes that the rebranding has worked, but there is a problem. There has been a flow of tourists to the city, and they see a city that is enjoyable without any great problems of overtourism. Also, the students find Turin not only cheaper, but also a place where it is much easier to enjoy all the amenities of the city compared to Milan, Bologna, and Rome, and this is a success. So, the city has completely changed its image, but these changes in the last 20 years are not completely reflected in the economic conditions. He believes a reason for this might be the geographical location of Turin, which is located on the edge of the high-speed train line in Italy. If this network of high-speed trains expands towards France, it could change the equation.

An important point is also the film industry's marketing. It is crucial to be a part of the international discourse about the film industry, and this requires a strong marketing strategy. In this sense, the director of the film commission says that there are an average of seven articles in magazines and newspapers every day, and there are cars and trucks all over the city, which directly affect the branding. However, Dr. Tatiana Mazali, a

scholar of new media and cinema, believes that the marketing and distribution phase of the cinema industry in Turin should be enhanced, and there is a lack of distribution in this matter. Another key point raised by Bertacchini is that Piedmont's investment attraction policy is not focused on tourism promotion. As a result, the film industry and production in Turin do not follow a touristic approach.

Since marketing and networking are important strategies, there have been international programs like UCCN, which was mentioned and explained before in the second chapter. This is an important aspect for Turin because this city is a UNESCO Creative City of Industrial Design. In this manner, Dr. Bertacchini explains that this program, in general, means that a city may participate, identifying one of its cultural and creative attitudes. But then it is also a test to establish a kind of commitment to work in this area. The outcome is that some cities try to, especially ones that have just one identity, to use the UNESCO brand of the Creative City program in order to magnify that brand and identity. Other cities that do not have a very strong international identity use this in order to find one. It may also be a city that wants to invest in a new field. Of course, that city must prove that you have the capabilities to do so. The fact that Turin was selected as a creative city in industrial design was promoted and nominated by some local stakeholders. There is doubt about the authorities' role in this process, but the domination of some local relevant stakeholders cannot be denied. Because there is still the cultural and economic legacy from industrial history, and actors relevant to this legacy are not allowing the shift. Another thing pointed out by Paolo Manera, which was interesting and also unexpected, which shows the divide and lack of network in the city, is that it is the first time he has considered these aspects. No one he has worked

with has ever talked about this concept of the UNESCO Creative City Network of Cinema. He always heard about UNESCO cultural heritage, but nothing about this concept. This also questions the legitimacy and inclusivity of the process in Turin's proposal of membership in the UCCN program.

Finally, Turin is a city that has a lot of potential in the matter of marketing, city branding, and promotion. Paolo Manera believes that some of his colleagues coming for international productions to Turin comment that this city is a hidden gem, and he strongly thinks that Turin is still underrepresented internationally. Confirming this idea, Dr. Bertacchini also says that people who come to Turin find the city surprisingly attractive. This positive international perception creates expectations for stakeholders to be more proactive in leveraging the city's potential.

Why is cinema worth investing in the city? The answer to this question was provided by the film commission's director. He believes that this industry is cheaper, faster, and better than other strategic assets. Some territories, year after year, came to the point that investing in cinema could have a fast return with money, and these years, with the challenges in the economic management and development of the cities, this point gains more value than ever. To have an idea of the industry in Turin, Dr. Bertacchini did some research, and the result is that employment statistics at the national level show that Turin is the third hub of the sector in Italy. As he used the data in 1971 and 2001, comparing the two-census data, the index of specialization moved from 0.65 to 1.72. So, in terms of the number of jobs, it has always become quite high. The reason

for this success, as he puts it, has been attracting movies via logistics. For example, due to the traffic and the organizational challenges, shooting in Turin is easier than in Rome.

Infrastructure is one of the most important aspects of industry. For this reason, it cannot be missed in the scholars' and experts' discourses. There can be hard and soft infrastructure for industry. An important one for Turin is the National Museum of Cinema. It is the biggest and most important cinema museum in the country and plays an important role in preserving the culture of cinema while also overseeing different events. In the education field, there is a major in cinema engineering that nurtures a talent pool of experts for the city. Another important point about soft infrastructure in Turin is the Torino Piemonte Film Commission. It is one of the most important assets of the city and was established in 2000. It is claimed to be the biggest and most active film commission in Italy by its director. He also provided some details regarding the funds, which are an important part of their duty to take care of. These funds are provided by the European Union, the region, the city management, and Compagnia di San Paolo, which is a private foundation of the city's most important bank. They started with a documentary film fund because the documentary was one of the possible vocations of the industry in the city. Then they opened a short film fund, and now they have a film development fund to support the writing and development of the first and second feature films. These funding schemes are not just a way to co-finance or to put a logo, but also, they're a way to give direction to the market. Alongside funding, there are other activities by the film commission. Thanks to one of the employers that is working in creating a network, going one by one to every little village to create a protocol, the film commission has signed agreements to define some frameworks for working together

with other municipalities and to have better conditions and more diversity for productions to become a production family and in some ways, more attractive in the industry. The three main focuses of the film commission, as put by its director, are film funds, events, and services.

Another important aspect about Turin is the Torino Film Festival (TFF). The evolution of the Torino Film Festival is an important aspect because it started as Festival del cinema Giovane and was not mainstream. For example, no movies and participants from the US were there. The festival was held in different places back then in smaller movie theaters with few people participating, who were cinephiles and critics. This old form had some advantages, specifically for young filmmakers. The Academy award winner and director Alexander Payne is one of the examples of these young filmmakers. This festival also had some effects on urban fabric. As Governa puts it, the locations of the Torino Film Festival are now mainly in the center and in places that are already known. There is no idea how to use the Torino Film Festival in a way to spread culture in the city. This is an interesting point because in the old format of the festival, it was exactly the opposite. So, nowadays during the festival, several cinemas in central Turin such as Cinema Massimo, serve as key venues for the event.

There are two important points regarding the film industry in Turin, explained by Dr. Bertacchini. The first is the matter of clustering. In his book with other authors, *Atmosfera Creativa*, they wanted to understand the dynamics of the industry for attracting the productions, and the interesting point was that until 2013, there was still no jump towards a consolidation of a cluster in the industry. There was no perception of a

cluster yet. So, there were no producers here. So, they were still attracting only productions to shoot here, without creating a virtual circle for developing the whole production in Turin. So, the lack of vision and lack of virtual circle was known to be the reason. The second story is regarding a plan that did not work and was a kind of defeat for the industry in the city. The city invested a lot in the Cine Porto, which is close to San Giorgio Canavese. The idea was that to be attractive, there was also the need for a hard technological infrastructure, and they invested in that. This investment was one of the unsuccessful stories of the cluster in Turin. One of the reasons, based on the experience of other examples, was that this technology-oriented approach may have been too early for the cluster.

The industry, like every other industry in the city, has had its outcomes, challenges, strengths, and weaknesses. Paolo Manera stated that in Turin there are about 200 independent production companies; 15 of them can have international production. This also has a direct effect on the number of productions and the productions supported by the film commission, which caused a boost in the industry. Meanwhile, a challenge to the idea of Dr. Bertacchini comes from the political perspective. There are people in the film commission that represent the political powers of the city, but the challenge in the field of arts is to find the optimal arm's length to give independence between the cultural sector and the political or bureaucratic field.

An important outcome of the industry is, as Manera puts it, “the urban effect of the industry”. For example, once upon a time, the neighborhood in which the facilities and offices of the film production are located, Aurora and its neighboring area, Vanchiglia, were very depressed neighborhoods. Thanks to the film commission and the university

campus, there are now several film studios, bars, restaurants, and facilities. Investors and business owners found very cheap basements, offices, and stores that they rented. Also, the proximity to the city center made it more attractive, and overall, the neighborhood is now revitalized. However, this can also have negative consequences, such as triggering processes of gentrification, as discussed by authors like Zukin (1987) and could be explored further in future studies.

Strengths and weaknesses of every industry should be determined to plan and work on them for further advancements. Bertacchini recognized two strengths and one weakness for the city's industry. The first strength is that it's rare to find, at least in Italy, a place that puts together many different institutional actors like, a cinema festival, other festivals, etc., and Turin is one of those few cities that has all of these. The second strength, as mentioned before, is the attractiveness for shooting compared to other hubs in Italy, like Rome and Milan. However, the weakness is that there is no virtual cycle between stakeholders. This virtual cycle may be emerging more from niche segments of the film market -such as commentaries and short films- which still represent a weakness within the broader industry.

There are some final notes about the film industry in Turin. Governa believes that it is important to keep the cinema as an important part of the city. There has always been this discourse in Turin that the city has been the capital of different creative industries like fashion and cinema. It is believed that these industries started their path in Turin in Italy, but there has been no action to keep these industries in the city and make something out of them. Since there is this tradition of cinema in the city, it needs to be always reused, revitalized, and revalorized to be kept alive and flourishing. Another

important point by Mazali regards the new industries and digitalization of the film industry. There should be a wider perspective on the film industry since digitalization has changed the dynamics of it. There should be a lens to consider these technological advancements in cinema and the presence of other industries in order to have a better understanding of the contemporary dynamics of the film industry.

Public and Private Partnerships (PPPs) are the final theme emerging out of the interviews. PPPs are the outcomes of the neoliberal policies of the governments and are important because they affect various fields. They are effective on social dynamics, economic developments, and community projects. In my interviews, there were some important points regarding the history of PPPs in Turin, the comparison of the network with Milan, some stakeholders in the city, specifically in the film industry, and finally, the exceptional case of a private partner and its dynamic with public authority.

Turin has always been an important city for private entities to establish partnerships with the public authority. As Governa mentioned, in the Fordist era in this city, the main actor was FIAT. She also says that the network involved in defining the strategic plan at the beginning of the century, for the first time, consisted of other public and private actors that tried to coordinate with each other. However, nowadays there are fewer Important actors in Turin. If we look at Milan and Turin, which various scholars have tried to compare, the context and also the competition that these two cities seek are completely different. In Milan, one finds a complex network of actors. In Turin, the network is small and poor. There are only few players engaged: the Piedmont Region, the Municipality of Turin, two universities in the city, and two major bank foundations, Fondazione Cassa di Risparmio (CRT) and Compagnia di San Paolo. These stakeholders

have been the core of the partnerships in the city. They have spearheaded different projects with different outcomes. One of them, mentioned by Bertacchini, is the Cine Porto project which, in general, combines public funds with private and foundation grants. In order to set up this kind of big project, there was an undeniable need for a private actor to be able to deal with challenges. Regarding private stakeholders, Bertacchini explained that the two major bank foundations can invest in medium-term strategies to promote the territory. The interesting point is that even if they are private actors, most of the time, they are considered institutional actors. This is unique to Turin. Mangione explains that one of these foundations, Compagna di San Paolo, which is the main private actor in Turin, is a totally private entity. It is a foundation established by a legacy bank, Intesa San Paolo, in Turin. The bank is obliged by the law to spend a part of their annual profit in the city, and they do this through the foundation. So, they are not public entities but private bodies active in public projects and they behave like a public body. The bank and the foundation have become crucial actors in the city due to the weak status of its political leaders. The political leadership in Turin has experienced a prolonged period of crisis, one that arguably continues, marked by difficulties in managing the city's social, demographic, and economic challenges. In this context of weakened public authority, Compagnia di San Paolo has emerged as a significant actor. It plays a major role in supporting the third sector by funding numerous associations that now provide welfare services traditionally handled by the municipal government. Probably without the Compagnia di San Paolo, the city would be in a huge crisis. If one day the president of the foundation decides to invest in a different sector, the welfare system will totally go down. So, they are fundamental to the city. Governa

believes that in Torino, the private sector has always been the pivot of the network. In the past, it was FIAT, which in 10 years completely disappeared as an actor in the urban network, and now it is Compagna di San Paolo, which is stronger and more rooted in the city. Also, if you look at the people in charge now, the chief of Compagna di San Paolo was a former rector of Politecnico. Also, the mayor of Turin was a professor at the Politecnico. It's not by chance that the mayor, the rector, and the president of Compagna, three of the most important actors in Torino, are related to Politecnico. This shows the importance of university. Politecnico was a school related to FIAT. During the 19th century, there was a strong relationship between FIAT and Politecnico for various reasons. This was the period in which mechanical engineering was really booming at the Politecnico. So, it is a kind of organization that is an important part of the story.

The same actors are active in the film industry in Turin. The municipality and the government of the region are together as founders and financial supporters of the film commission. That is the reason that the name of this entity is Torino Piemonte Film Commission. "Then we receive some other money from the two bank foundations. Compagna di San Paolo and, for some projects, Fondazione CRT. We also receive some other money from the Chamber of Commerce of Turin," Manera said. Bertacchini believes that in the Piedmont model of partnerships, the private is important. But the public is the one that can create the public conditions, like governance framework, that may be effective to give the opportunity to the private operators to flourish, to experiment, and to try, as in many other settings. So, considering the dynamics, although

the private sector is a vital component for the city, the public sector also matters from a governance perspective.

4.4. Insights

Via these interviews, some dynamics of the city have been revealed. As discussed at the outset of this chapter, Turin elites, as the city was affected by a post-industrial crisis, tried to utilize the creative city discourse as a form of entrepreneurial urban strategy to revitalize its economic and spatial fabric. This started with a strategic plan in which the aims are not mentioned clearly. Through a knowledge-based economy, and specifically attracting the student population, the strategic plan has been integrated within the policymaking agenda. This led to a strengthening of Public-Private Partnerships (PPPs) in both number and effectiveness, making them a more prominent institutional and political feature of the city compared to the past, to challenges like gentrification and housing crisis. It seems like the city's strategy has not been chosen wisely because the thin upper layer that is attracting students is achieved, but with a small observation as a citizen and a discussion with experts, the foundational challenges, like demographic crisis, seem to remain unsolved. The film industry has been experiencing different statuses. The city is considering it as an asset recently, and it is on the way to development, but the key point is that to be a successful part of the city's strategy, there is a need for a deeper understanding of the dynamics in the city and the industry.

The main reason to delve deeper into the matter is that Turin did not consider the film industry as a part of its urban regeneration agenda. Although cinema has been present in the city (culturally and industrially), this presence has not been embraced,

revitalized, and counted on until just recently. The reason for this absence is the lack of communication and integration between the stakeholders and authorities. Most of the people involved in the film industry of Turin had no idea why the city had not considered the potential of the film industry in its urban revitalization and neoliberal policymaking agenda. There has been no curiosity between people in city governance and the film industry about a bold presence in each other's affairs. There have been bold activities like the Turin Film Industry or the National Museum of Cinema, as a monumental asset to the city. However, thinking about the film industry as an urban revitalization asset is something that was never considered by either of the stakeholders. Instead of the film industry, Turin has utilized a knowledge-based approach which emphasizes research and development, attraction of tech businesses, and studentification of the city by attracting international students and giving leverage to higher education institutions. But it did not invest properly in a creative industry, cinema, that was more "industrial" than others.

As for the theoretical framework, Turin's case shows that the creative city discourse may not be the solution for facing recession based on the current framework, policies, and practices. The discourse is people centric; meaning that it is utilized for what Harvey puts as a response to the recession. Also, there is a scalar challenge discussed by Governa. The level at which the policies and plans are implemented is not synchronized with the challenges that should be faced. The challenges are at the local and regional level, while the creative policies work if they are implemented on a broader scale regarding the networking and the vast financial pool of the industry on a global scale. In chapter 2, this problem of the incompatible scale of clustering creative activities with

the district economy was also detailed. It emphasizes the complex nature of creative clusters, which consist of various endogenous resources that go beyond traditional interpretations of district economies (Branzati, 2015).

The nature of creative industries and urban entrepreneurialism has always been integrated with neoliberal policies and governance by scholars. Harvey's paper (1989) also emphasizes the movement from "managerialism to entrepreneurialism". The neoliberal doctrine in policy making and project is obviously witnessed via a change of priorities in policy making, leveraging public-private partnership and privatization. However, policy mapping of the cities with an active film industry has shown that the role of the state and regulation is undeniable. Via tax rebates, permits, regulations and incentives, the public authority plays an active and important role in the creative policy-making agenda and consequently, in entrepreneurial urbanism. In policy mapping, cities like Dubai prove the important presence and role of the state as a vital component of the creative industries and urban entrepreneurialism discourse. Perhaps a different understanding of the state is necessary when it comes to creative city policies, one that encompasses its capacity to invest directly rather than just indirectly.

What can also be understood via the comparison of the policy-mappings and the main case study, Turin, is that other cities have been more active in the film industry. The financial incentives have been named differently, distributed, and used in different cities. Also, the agencies in charge and the political involvement are rather different in each and every case. This also applies to other aspects like marketing, permits and regulations, and networking. What comes to mind after going through all these reviews is that what is lacking in Turin is the will of the people in the city, like city officials,

experts in the industry, and even audiences, to pay more attention and have a more comprehensive plan for the industry. As mentioned by some experts in the interviews, there has been no communication and discussion between planners, authorities, and industry for a better use and presence of the industry in the city. Also, the industry itself should plan better to sustain its life cycle and dynamics. Research and Development is a key factor in this sense, which is lacking fundamentally in the film industry of Turin due to what Turin's film commission director says to be "a lack of funds". One last point in the comparison that catches the eye is the challenge of identity. Identity in the industry is a goal that all the cities in policy mapping were involved in pursuing or sustaining. Lack of identity is what the city has been facing since the deindustrialization and seems to be present also in the film industry.

Another important theme emerging from the discourse around the creative city is the commodification of culture, which also surfaces in the case of Torino. While not always explicitly addressed by interviewees, the broader cultural strategy of the city reveals traces of this trend. Following the decline of its industrial base, Torino turned toward cultural and creative industries, including film, as a means of economic revitalization and image rebranding. In doing so, cultural production and heritage have increasingly been framed as marketable assets. This shift aligns with urban entrepreneurialism, where neoliberal urban policies encourage privatization and the creation of competitive city images. In Torino, this process has led to a version of culture that is often curated, branded, and consumed in ways that serve economic goals, attracting tourists, investors, and temporary creative professionals. As a result, culture becomes an intangible commodity shaped by market logic, which influences both its accessibility and its societal meaning.

One of the important downsides of urban entrepreneurialism is regarding the transformation of cities into enterprises which can be seen through the neoliberal nature of entrepreneurial urban policy. In Turin's film industry, the emphasis and role of privatization and reduced public expenditure is undeniable with CRT and Compagnia di San Paolo as the private bodies being the main supporters of the industry. The criticism of the extent of risk undertaken by local governments and the increased use of urban land for private gain is incorrect. Additionally, the evident disparities in power distribution between the public and private sectors have a direct impact on the political dynamics of the city and resembles the city as an enterprise controlled by these private bodies political, economic and social decisions.

Another perspective on Turin's film industry can be understood through the lens of district economies. As a creative industry, film production relies heavily on human capital and talent, the kind of concentration Richard Florida refers to as "the cluster." By combining the concept of district economies with the specific features of creative industries, factors such as spatial concentration, specialized suppliers, informal networks, social ties and proximity among firms emerge as key drivers of positive externalities, efficiency, and innovation within creative clusters.

In Turin, this spatial concentration is evident both in the clustering of offices and studios in the Aurora neighborhood, supported by the Torino Piemonte Film Commission, and in the presence of cultural events like the Turin Film Festival in the city center. Another crucial factor is the role of social ties, which in Turin's case, can be understood in terms of social belonging. Historically, the local film community was not seen as part of the city's economic or cultural core. In the 1980s, groups of students and critics

gathered informally, often dismissed by a city still dominated by the automobile industry. This grassroots movement gave rise to the Turin Young Film Festival, which later evolved into its current form.

Even today, there is a lingering perception that the film industry and its creative cluster are not fully recognized as legitimate contributors to social change and economic revitalization which might be a perception shaped by Turin's legacy as an industrial city under the dominance of FIAT. This may result in Turin being less socially attractive both for outsiders considering moving and settling in the city, and for locals seeking to develop and nurture their creative work within it.

The city's historical attitude toward the film industry combined with the often-exclusionary nature of creative clusters poses a challenge for Turin. Ugo Rossi discusses how creative clusters can exclude local citizens. However, in Turin, the situation is somewhat reversed: the film creative cluster itself is perceived as an outsider, lacking grassroots connections within the city. This represents a unique phenomenon, contrasting with the typical assumption that creative clusters emerge organically from local contexts.

Conclusion

This dissertation was born out of a personal passion for cinema, which evolved into an empirical exploration of its intersection with urban governance and development. This study has demonstrated that the film industry plays a significant yet under-analyzed role in the creative city discourse. By examining ten international case studies and conducting in-depth research on Turin, including expert interviews and policy review, this study has shown that film too is increasingly used by cities as a strategic tool for urban regeneration, cultural branding, and economic diversification. Specifically, this dissertation has shown that the creative city mantra engages the cinema industry in diverse ways, from tax breaks to the creation of governmental bodies such as film commissions, the development of production infrastructure, targeted location marketing, and the organization of festivals and industry events. Policy mapping shows that these measures are frequently integrated into wider cultural strategies, aiming not only to attract productions but also to stimulate local employment, foster creative clusters, and enhance the city's global cultural image. The case of Turin, explored in Chapter 4, however, offers a specific example of how cinema became integrated into a city's trajectory in the post-industrial era. The Turin case also indicates that while cities often invoke creative city narratives, these are not always matched by consistent or inclusive implementation, especially concerning the film industry.

In the case of Turin, the city has actively embraced creative city principles in response to its post-industrial transformation. Turin's strategies to reposition itself as a cultural and cinematic hub, through festivals, institutional support, international networks (such as UCCN), and infrastructural investments, reflect an entrepreneurial approach to urban development. These efforts have been shaped by a combination of public-private initiatives and global cultural narratives. Yet, interviews with local experts and stakeholders revealed a degree of ambiguity between symbolic policies and actual long-term cultural planning. While Turin has succeeded in cultivating a film-friendly environment, the prioritization of city branding and the "student city" strategy overshadowed deeper engagement with this creative industry at the level of policy strategy. The interviews were also informative in that they revealed a relative lack of awareness and information, which is an outcome of the disconnect between cinema stakeholders and different sectors on all sides. The city's case illustrates both the potential and the limitations of using film as a lever for creative urbanism.

Ultimately, the key argument of this dissertation is that cinema should be recognized not only as a cultural product but also as a strategic component of urban entrepreneurialism. One that warrants deeper, more context-sensitive analysis, even when, as the case of Turin shows, the integration of filmmaking in the city's agenda has been ambivalent and inconsistent. The research contributes to urban studies and cultural planning by offering an empirically grounded case that moves beyond generalizations of the creative city and situates film within broader political-economic dynamics of post-industrial cities. In doing so, it calls for greater attention to how local contexts shape

the outcomes of global urban strategies, to further study how sectors like the film industry can simultaneously serve economic goals and cultural expression.

Possible policy implications and avenues for future research include developing more inclusive and participatory cultural policies that balance economic aims with cultural value, creating evaluation mechanisms to assess the long-term impact of creative industries, particularly film, on local communities, conducting comparative research on less globally visible film cities to uncover alternative models of cultural planning and investigating the socio-spatial consequences of creative city strategies, such as gentrification and exclusion, particularly concerning creative labor and access to cultural production.

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