THE CLUSTER OF THE MOVIE INDUSTRY IN RIO DE JANEIRO AND ITS SOURCES OF GROWTH

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ABSTRACT

The paper is about the economic geography of the movie industry in Rio de Janeiro, particularly about how this industry is materialized in the metropolitan area in the form of a cluster of firms and skilled labor, which accounts for much of the national production.
The central argument is the discussion of the interdependence between the production of cultural goods and services and space, especially the metropolis, where agglomeration economies foster the concentration of firms and workers of these productive activities.
The objective of the research is to discuss the development of the agglomeration of the movie industry in Rio de Janeiro, whose sources of growth are in a productive territory of the creative economy rooted in the metropolis of Rio de Janeiro. The paper therefore emphasizes the symbiotic relationship between the metropolis and its cultural industries, since while cultural activities are responsible for the promotion of urban development, the city, through its territorial competences, is also crucial for the development of cultural activities.

Keywords: Economic geography of the movie industry; Cluster of the movie industry; Productive territory of the creative economy, Rio de Janeiro

INTRODUCTION

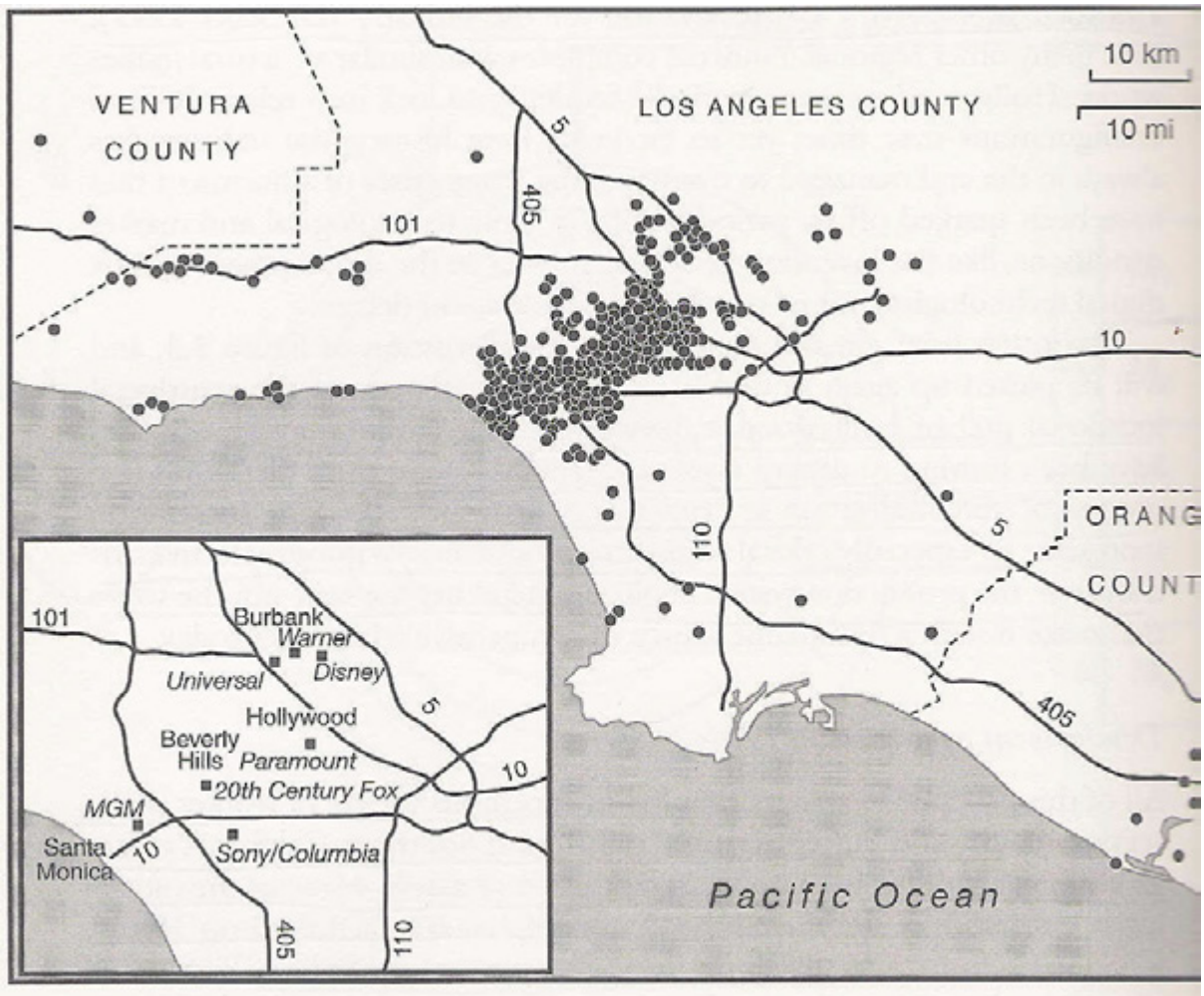
The paper is about the economic geography of the movie industry in Rio de Janeiro, particularly about how this industry is materialized in the metropolitan area in the form of a cluster of firms and skilled labor, which accounts for much of the national production.
The central argument is the discussion of the interdependence between the production of cultural goods and services and space, especially the metropolis, where agglomeration economies foster the concentration of firms and workers of these productive activities.
The objective of the research is to discuss the development of the agglomeration of the movie industry in Rio de Janeiro, whose sources of growth are in a productive territory of the creative economy rooted in the metropolis of Rio de Janeiro. The paper therefore emphasizes the symbiotic relationship between the metropolis and its cultural industries, since while cultural activities are responsible for the promotion of urban development, the city,

through its territorial competences, is also crucial for the development of cultural activities.
The paper is structured in three parts, plus the introduction and conclusion. First of all we emphasize the tendency of clustering of cultural industries; following we will point economic evidence of the existence of an agglomeration of the film industry in the City of Rio de Janeiro, and finally we discuss the interdependence of this conurbation with the territory's productive Rio creative economy.

Economics, culture and the city: the emergence of the economic geography of cultural industries

The paper by Baumol and Bowen (1966) has founded, according to Throsby (2001) and Benhamou (2007), a new field of study within economics, the cultural economy. According Benhamou (2007), at the end of the twentieth century three factors were crucial to a growing appreciation of the studies in this area: the importance of the flow of income and employment in cultural activities, the need to review the cultural decisions, and theoretical evolution in political economy to new fields of studies.
The growing number of firms and workers who are dedicated to produce, manage, display or disclose goods and services originated from the creative mobilization, permeated by symbolic attributes and able to obtain any intellectual property, show a dynamic picture of the cultural sector of the economy. Naturally there are fields producing cultural goods and services that do not have this marketing orientation, becoming, in some cases, in opposition to the capitalist logic of production. In any case, the cultural industries are shaping up in some of the most dynamic productive activities in the world, becoming, in some cases, the central engine of the economy of some cities.
Concomitant with the development of the cultural economy, researchers interested in investigating the crisis of Fordism and its economic, social and spatial consequences approached the geography, since studies on the growing relationship between productive activities and the territory became more common.
Generally, these authors study the concept of territory in an economic perspective, according to which the territory, through its technical networks (objective skills), social networks (subjective skills) and institutional networks, is responsible for the location of economic activity and the level of firms competitiveness. Thus, an activity is territorialized when its effectiveness depends on the location of resources not found in many other places and / or that cannot be easily imitated or created by places that lack them (Storper, 1994).
The firms capability, therefore, of becoming more competitive, depends on the geographical location of production in those territories where the most important resources constitute public goods, such as labor force (know-how), learning and innovation capabilities, as well as relations between local productive agents structured that is structured by the institutional environment.
However, the verification that these activities tend to materialize in the landscape of big cities as agglomerations of specialized firms and skilled labor constituted, in turn, an important evidence about the relevance of the territorial dynamics to cultural industries, thus the field of economic geography of cultural industries was revealed, which has been growing in importance in USA and Europe since the 90s of the last century but is still little explored in Brazil.
These privileged places, pointed out by several research papers are the cities that occupy the highest levels in the urban hierarchy, because, according to Scott (2005), the vast expansion of commercial cultural production that has occurred in recent decades was concentrated in them, which are *locus* of several creative industries as fashion, music, architecture, advertising, graphic arts and film. The cultural industries products are thus attracted to the large urban centers and the most successful are located in global cities, which offer "agglomeration economies and extremely innovative resources" (Sassen, 1998, p. 89).
In the metropolitan area, these firms are located very closely, defining districts. The pattern of location is characterized by a dense clustering of specialized producers surrounded by many firms, some more dispersed, sometimes outside the central area. Maps 1 and 2, which follow, show the tendency of studios agglomeration in Los Angeles and Paris.

Map 1: Agglomeration of film producers in Los Angeles

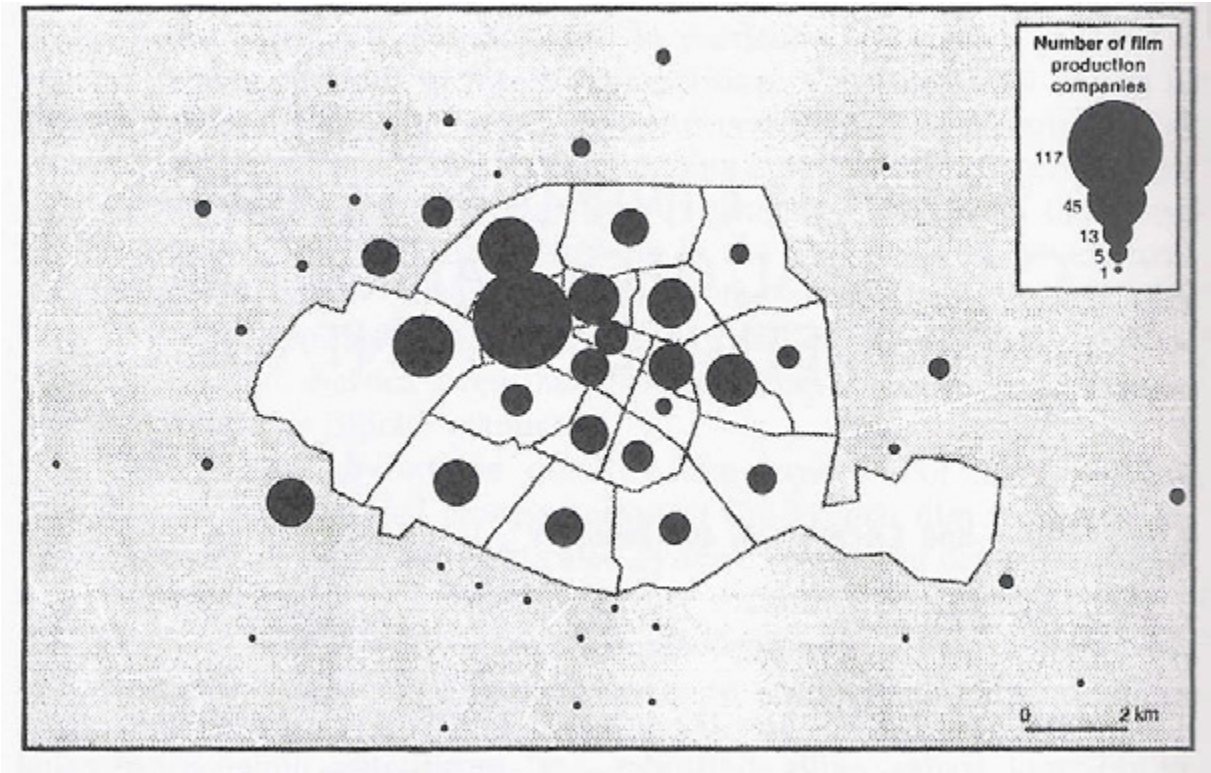


Source: (Scott, 2005, p. 50)

This trend of clustering within this type of city is due to the fact that each unit of production is linked to a network of interactions, from which their survival depends. In sum, firms have incentives to cluster within the city, because the proximity enhances the ability to achieve economies of agglomeration and a virtuous cycle of growth. This trend of clustering within this type of city is due to the fact that each unit of production is linked to a network of interactions, from which their survival depends. In sum, firms have incentives to cluster within the city, because the proximity enhances the ability to achieve economies of agglomeration and a virtuous cycle of growth. Through clustering firms are inserted in the flow of information and innovation that are available anywhere where different complementary producers congregate (Scott, 2005).

In this sense, cities are becoming the main locus of production of cultural goods and services, especially those who occupy the highest levels in the urban hierarchy. So, while cultural industries are able to contribute to the evolution of cities, these, in turn, play a crucial role in the social reproduction of economic systems being essential elements in the formation of competitive advantages, which are built territorially.

Map 2: Agglomeration of film producers in Paris



Source: (Scott, 2000, p. 100)

The papers of Storper and Christopherson (1987), Scott (2005) and Figueiredo Silva (2009) on the film industry suggest that the vertical disintegration and increasing flexibility in production helped to increase the spatial concentration of this economic activity. Likewise, Menger (1993) clarifies that the concentration of artists in Paris connected in a network allows, beyond the economy of mutual support, the establishment of equilibrium conditions between the need of preserving their originality, the information needs on the work of others and the aspiration of a validation of individual work in the context of market competition. In this sense, Scott (2005) says that the global cultural economy evolves toward a locational pattern of multiple agglomerations rooted in large metropolitan areas of the globe.

"Spatial clusters of producers in the modern cultural economy are unlikely to dissolve, at least for the foreseeable future. The extreme prediction of an overall dispersal of formerly agglomerated production activities to isolated locations scattered across the globe is certainly not anywhere close to realization. (...) the modern cultural economy is evolving toward a locational pattern made up of multiple clusters of different sizes and market power rooted in a global mosaic of large metropolitan regions. No matter how limited or far-reaching this trend may turn out to be, it will almost certainly involve some incursions into Hollywood's market power and the growth of at least a small number of alternative sites of audiovisual production with global reach" (Scott, 2005, p. 174).

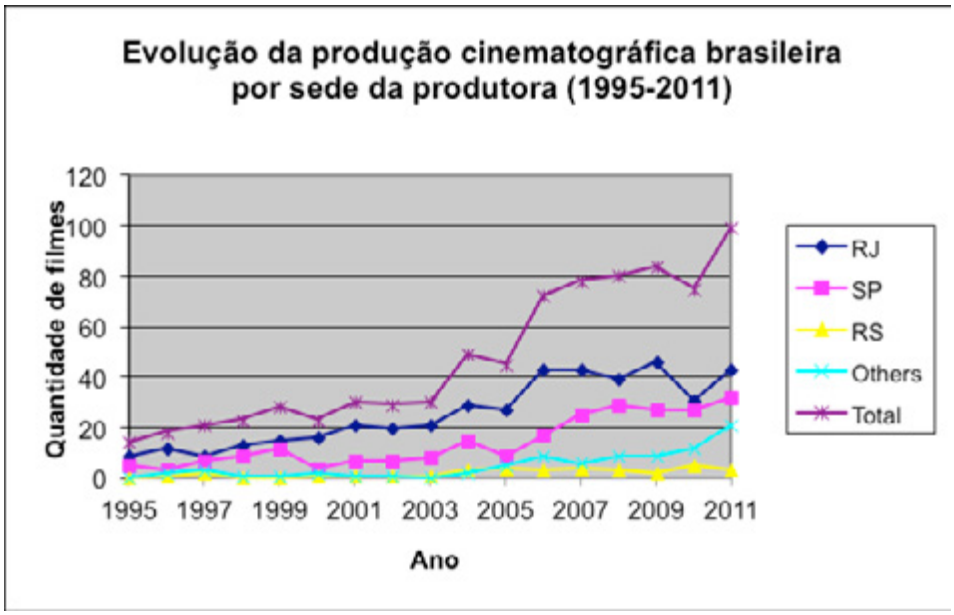
Once given the tendency of cultural industries to materialize in the landscape large cities in the form of agglomeration of firms and skilled labor, the next section will indicate economic evidence about the existence of a productive agglomeration of movie industry in the City of Rio de Janeiro.

Economic evidences of the existence of a cluster of the movie industry in the City of Rio de Janeiro

The productive agglomerations of any activity gain economic notoriety for their production capacity and employment generation capacities. Generally they produce most of the total quantity produced of a given good in the country, as well as on a local scale, take up an important position in the economy through the generation of

jobs, income and tax. The first evidence to be surveyed concerning the existence of a cluster of movie industry in Rio de Janeiro should be related to the importance of Rio de Janeiro's studios in the total films produced in Brazil and to the capacity of this productive activity to generate employment in the city.
Data on the film production were collected on the website of the National Cinema Agency (ANCINE) and consider only feature films, which have been exhibited in any cinema hall. Furthermore, it was established the headquarters of main producer as a criterion to determine the location of production.
Regarding the information about jobs, we chose to work with the data from all sectors of the creative economy, since we believe there are significant interdependencies among these activities, as written in the previous section. We use, for this purpose, the categories proposed in the study developed by Firjan (2008) in which the economic activities of the "creative industries" were classified into 3 groups: core, related and supporting.
The Brazilian filmmaking began in the mid-1990s a phase known as "Resume" which "designates the recovery process of film production in Brazil after one of its most serious crises in the early '90s" (Butcher, 2005 , p. 14).
As we look at Chart 1 below, in the period 1995-2011 there was an increase in the number of films produced in the country, revealing thus the strengthening of the national film industry. Naturally, the consolidation of the film industry should not be seen only by the amount of productions, but also for market share obtained by them, as we shall see later on.

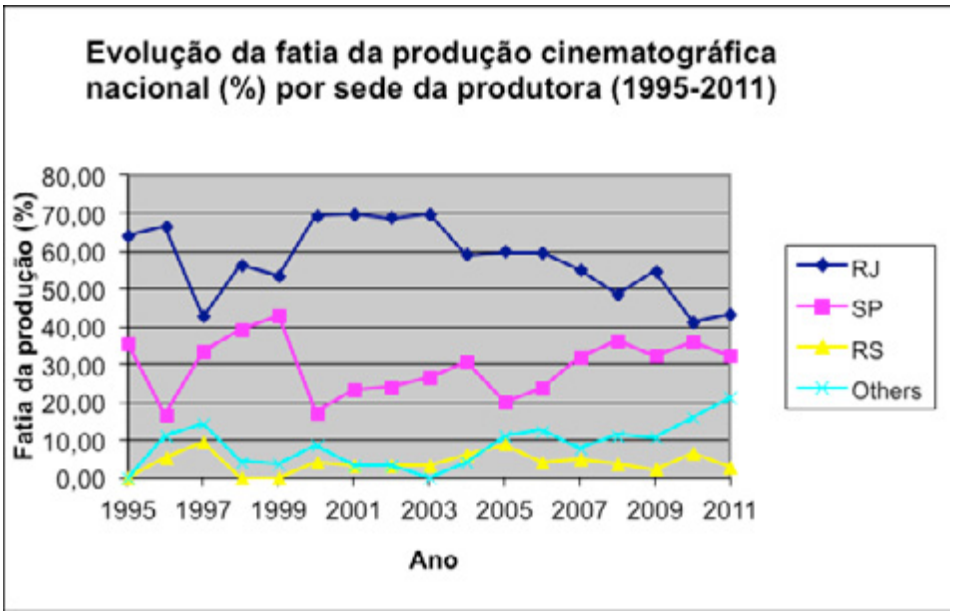
Chart 1: Brazilian film production per film production company's headquarters (1995-2011)



Source: ANCINE, Filmes nacionais lançados entre 1995 e 2011. Chart made up by the authors.

On the same chart, it is clear the primacy of Rio de Janeiro in total films produced in the country, but can notice the increased production of films in Sao Paulo and other cities around the country.
In chart 2 we relativize the data in order to demonstrate that in all the years the Rio de Janeiro was responsible for over 40% of Brazilian film productions, getting rates close to 70% in some years.

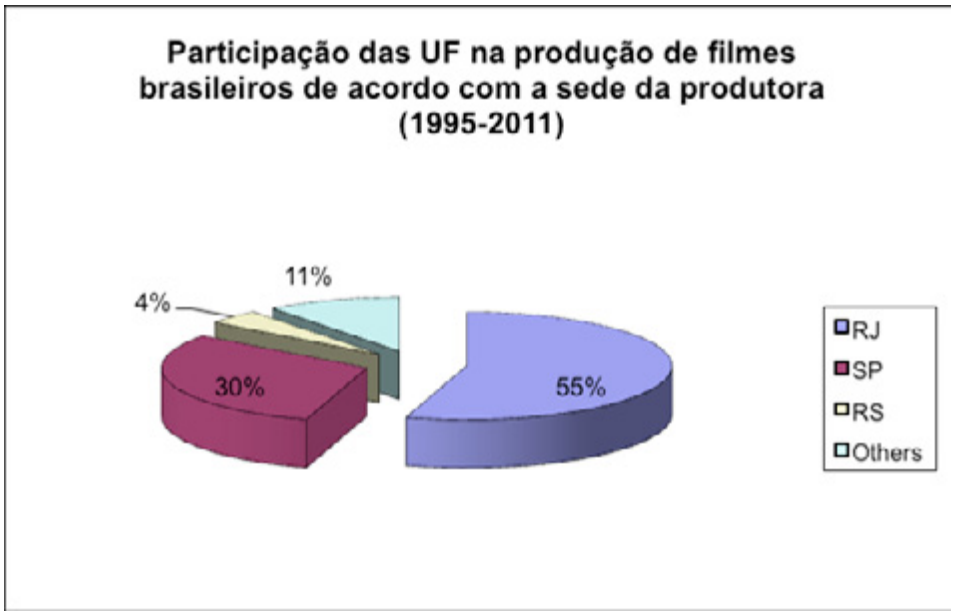
Chart 2: Share of national film production per production company's headquarters (1995-2011)



Source: ANCINE, Filmes nacionais lançados entre 1995 e 2011. Chart made up by the authors.

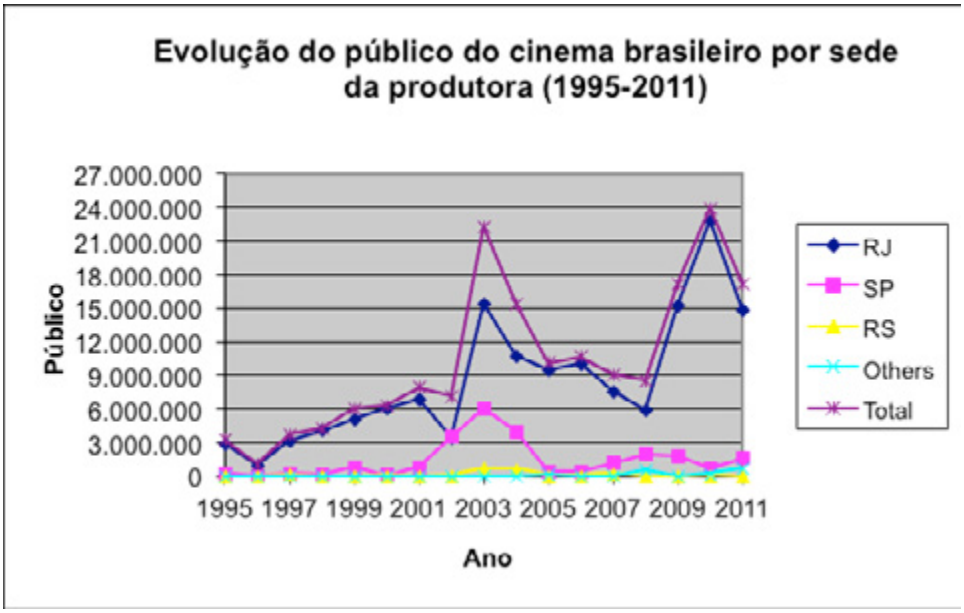
In Chart 3, it confirms the primacy of the Rio's studios in total films produced in Brazil between 1995 and 2011, from 798 productions 437 have been carried out in Rio de Janeiro, 243 in Sao Paulo, 34 in Rio Grande do Sul and 84 other states.
In the other graphs, we confirm the importance of the producers of Rio de Janeiro in total audience and income obtained by the national cinematography.

Chart 3: Share of the states in the total films produced in Brazil per production company's headquarters (1995 -2011)



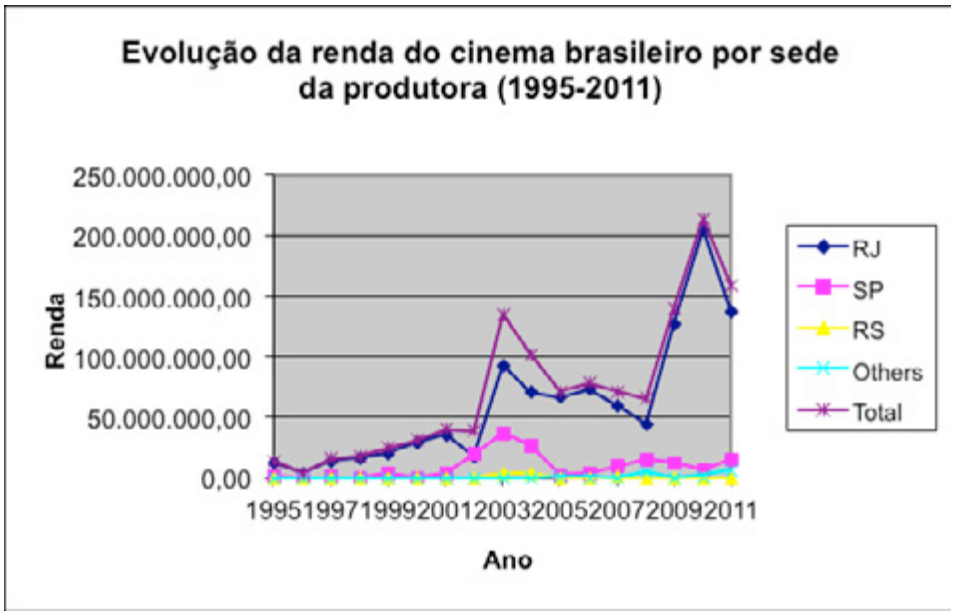
Source: ANCINE, Filmes nacionais lançados entre 1995 e 2011. Chart made up by the authors.

Chart 4: Brazilian cinema audience per production company's headquarters (1995-2011).



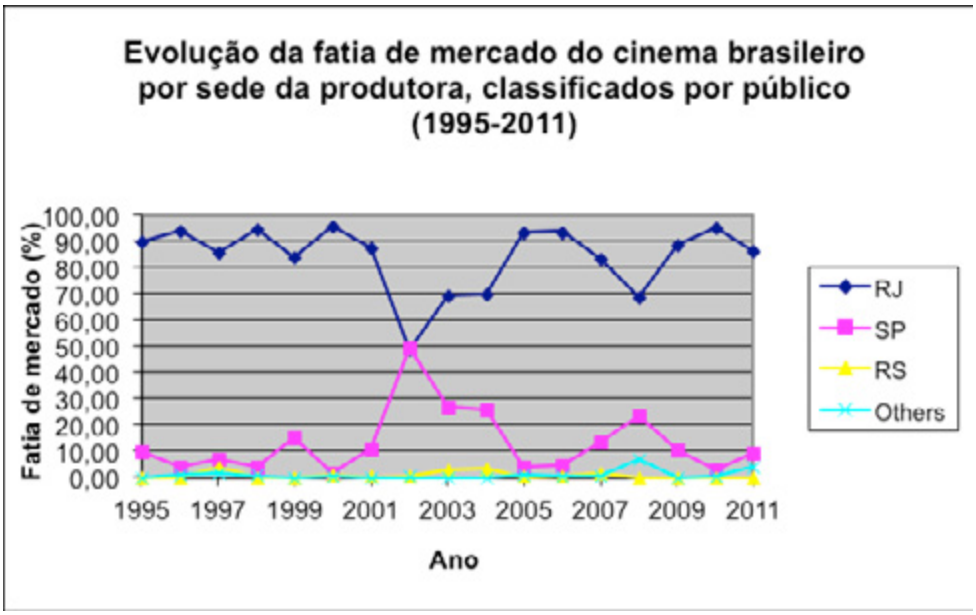
Source: ANCINE, Filmes nacionais lançados entre 1995 e 2011. Chart made up by the authors.

Chart 5: Brazilian cinema income per production company's headquarters (1995-2011)



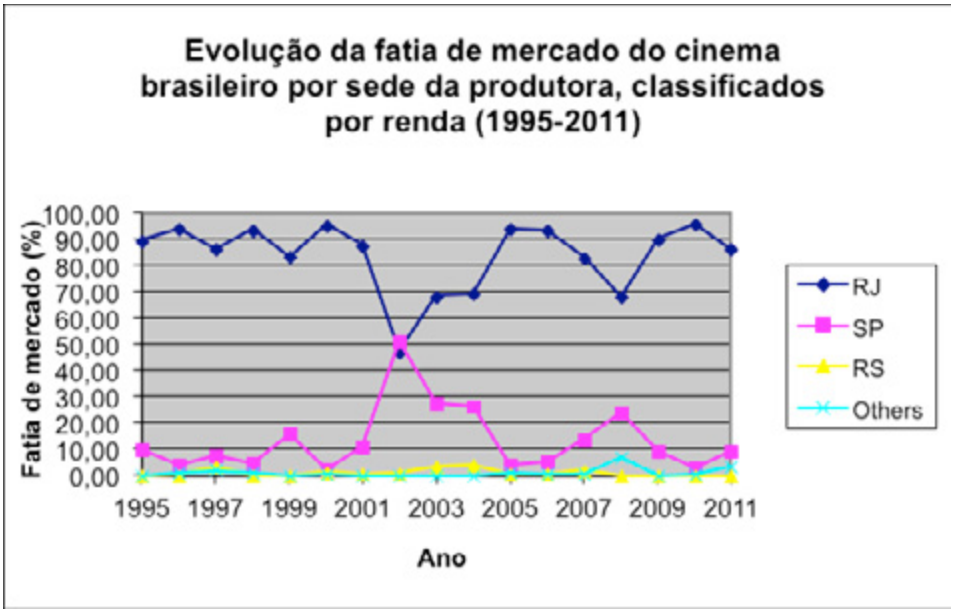
Source: ANCINE, Filmes nacionais lançados entre 1995 e 2011. Chart made up by the authors.

Chart 6: Market share evolution in Brazilian cinema in terms of the audience per production company's headquarters (1995-2011)



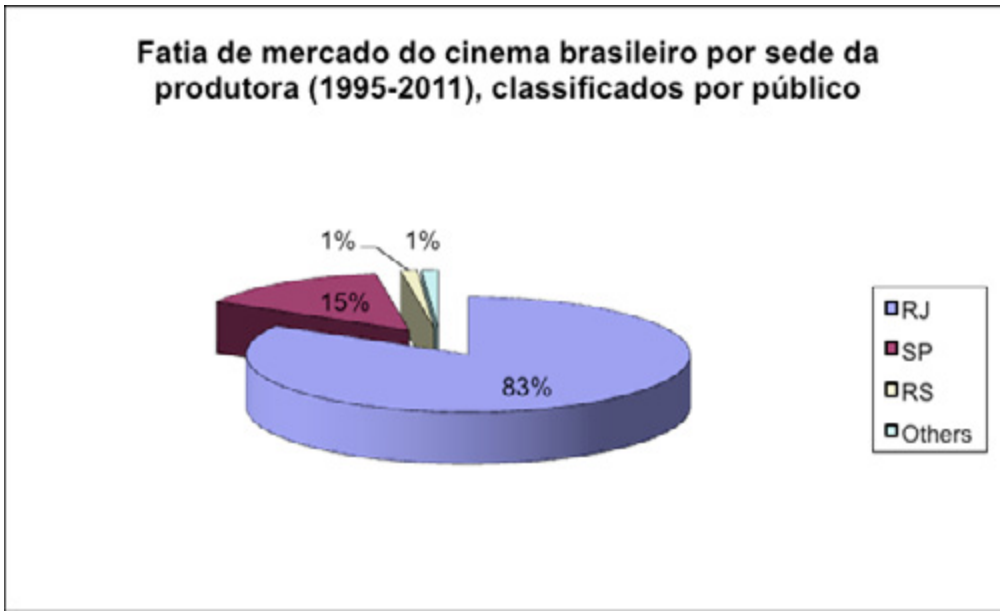
Source: ANCINE, Filmes nacionais lançados entre 1995 e 2011. Chart made up by the authors.

Chart 7: Market share evolution in Brazilian cinema in terms of the income per production company's headquarters (1995-2011).



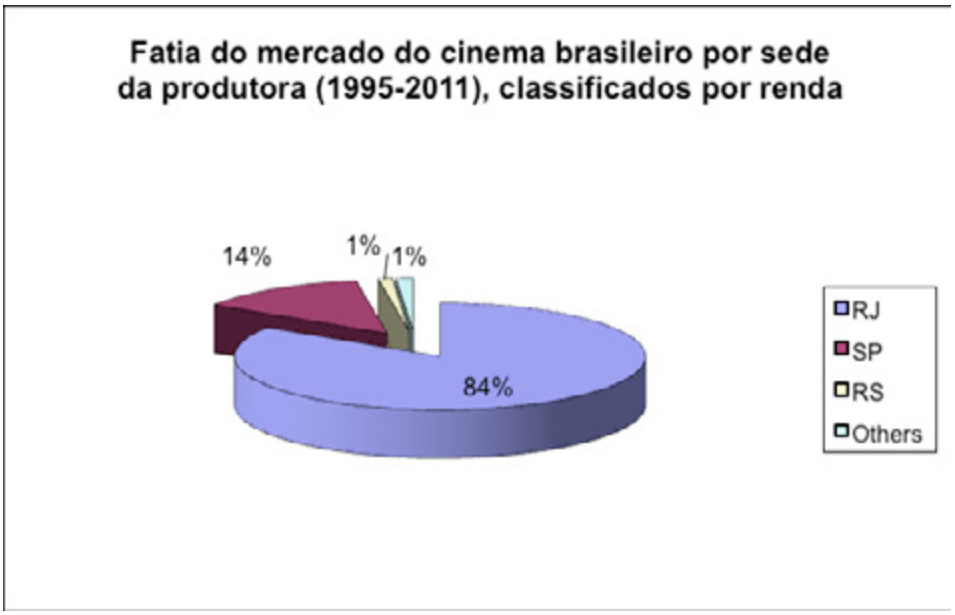
Source: ANCINE, Filmes nacionais lançados entre 1995 e 2011. Chart made up by the authors.

Chart 8: Market share in Brazilian cinema in terms of the audience per production company's headquarters (1995-2011)



Source: ANCINE, Filmes nacionais lançados entre 1995 e 2011. Chart made up by the authors.

Chart 9: Market share in Brazilian cinema in terms of income per production company's headquarters (1995-2011)



Source: ANCINE, Filmes nacionais lançados entre 1995 e 2011. Chart made up by the authors.

With all the information given so far, there is no doubt about the importance of the studios in Rio in the Brazilian film industry and we can conclude that while other states in Brazil are still struggling to consolidate the existence of productive activity, the Rio de Janeiro is at a later stage which consists in consolidating the audience for their films. Thus, although the last years of the period analyzed show a smaller share of Rio de Janeiro in total films produced in the country, we see a significant increase in the commercial success of the Rio de Janeiro's films. However, the primacy of the City of Rio de Janeiro is even more evident if we consider the hegemonic role held by Globo Filmes, created as a department of TV Globo in 1997, but only from 2000 onwards have a strong performance in the Brazilian film market.

Butcher (2006) describes how Globo Filmes is associated with several producers, stressing that the main goal is not to finance the production, but the offering of space to disseminate the film in the media, that is, Globo Filmes is not involved directly with the production but plays a central role in marketing the film to provide a national framework for disseminate it on television.

The result of this strategy is, beyond the leverage of national cinema and the imposition of a standard, an impressive market concentration in the films in which Globo Filmes participates.

In the next section, where we examine the importance of the creative economy productive territory for the agglomeration of the film industry in Rio de Janeiro, we will discuss the importance of Globo Filmes, however, the observation of its hegemony associated with the graphs above are sufficient to demonstrate the importance of Rio de Janeiro's studios in the national film industry.

As written in the first lines of this section, the agglomerations are also perceived in its concreteness through the number of jobs they generate and the importance they have in the economy. Thus we present in table 1 below the importance of the creative economy in generating jobs and income in Rio de Janeiro.

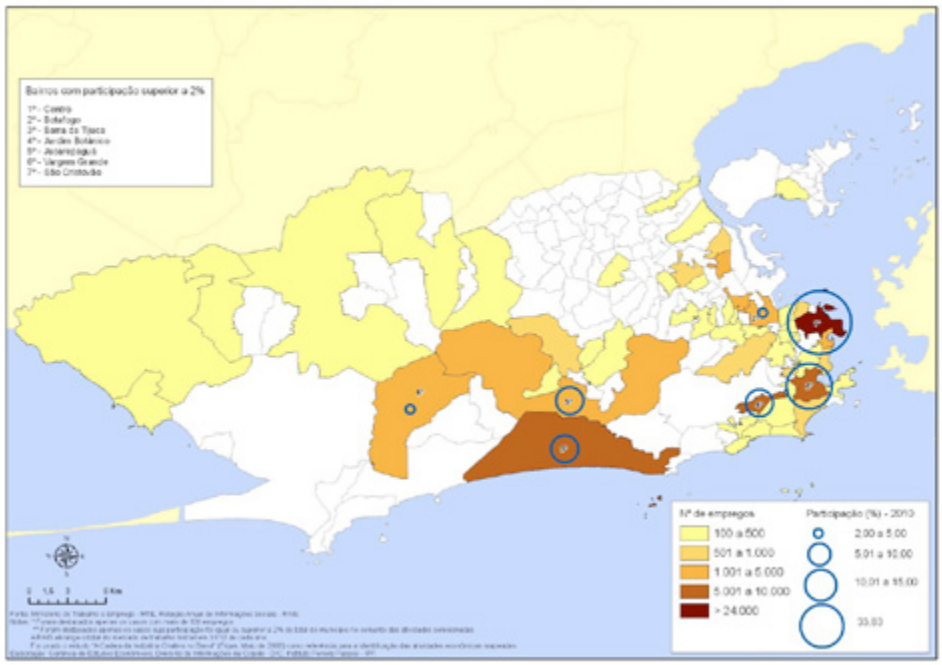
Table 1: Formal jobs, wage and average wage, according to the categories of core and related creative economy - City of Rio de Janeiro - 2010

Category	Jobs		Wage		Average wage
	Quantity	Share %	Amount	Share %	
Total	2.338.581	100,0%	R$ 4.992.189.194,42	100,0%	R$ 2.134,71
Núcleo	73.219	3,1%	R$ 248.374.583,60	5,0%	R$ 3.392,21
Relacionadas	174.990	7,5%	R$ 229.965.501,60	4,6%	R$ 1.314,16

Source: MEDEIROS JR, H.; GRAND JR., J.; FIGUEIREDO, J. L. (2011b)

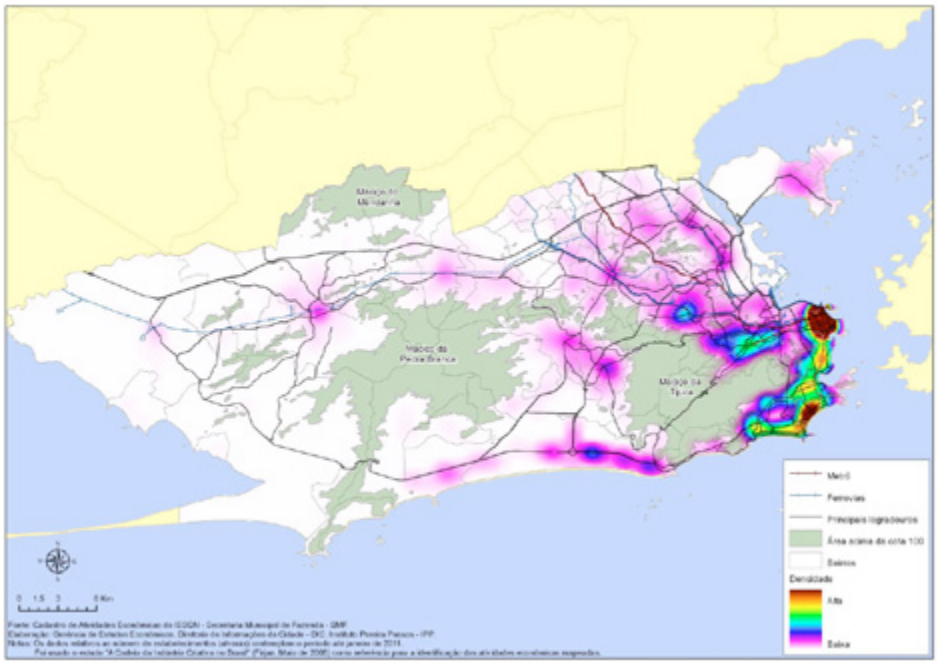
The activities that compose the creative economy accounted for about 10% of the jobs created and wages produced in 2010, revealing a considerable share of this segment in the Rio's economy. Moreover, the core activities of the creative economy accounts for about 4% of the entire GDP of the city, while in Brazil the average is 2.5% The data mapping employment and establishments for the core category showed the existence of agglomerations in certain areas of the city, allowing the identification of spatial patterns of the creative economy in Rio de Janeiro.

Map 3: Spatial distribution of formal employment and participation percentage for the “core activities” of the creative economy - City of Rio de Janeiro – 2010



Source: MEDEIROS JR, H.; GRAND JR., J. and FIGUEIREDO, J. L. (2011a)

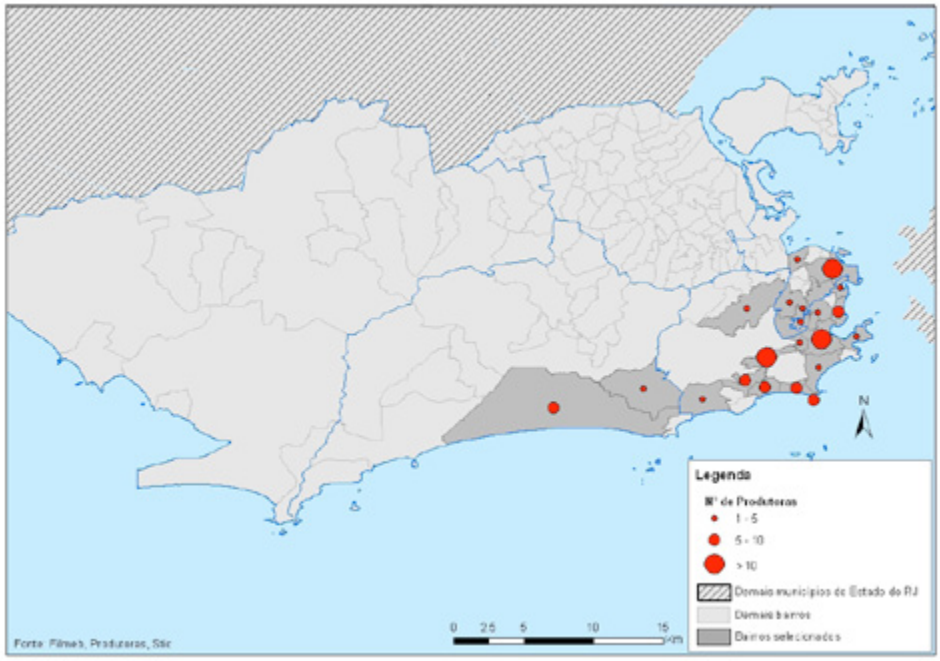
Map 4: Spatial distribution of establishments of creative economy’s core - City of Rio de Janeiro – 2011



Source: MEDEIROS JR, H.; GRAND JR., J. and FIGUEIREDO, J. L. (2011a)

Whereas the purpose of this paper is to discuss the development of the agglomeration of the film industry in Rio de Janeiro, whose sources of growth are in a productive territory of the creative economy rooted in the metropolis of Rio de Janeiro, now we can highlight the locational map of the studios.

Map 5: Location of the studios in the city of Rio de Janeiro



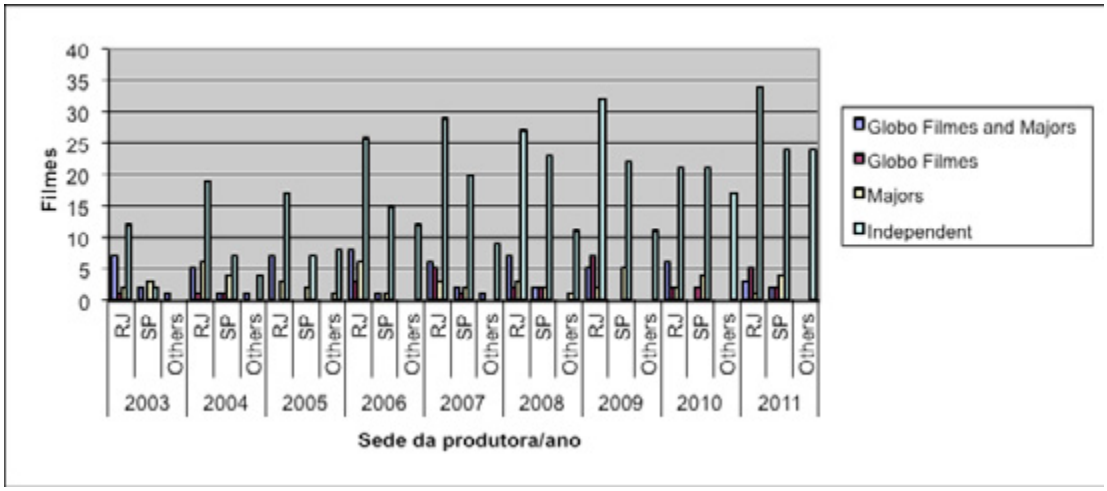
Source: FIGUEIREDO SILVA, J. L. (2009)

According to the map above, the spatialization of the studios in Rio de Janeiro reveals an agglomeration strongly associated with other creative activities. This fact combined with productive dynamic graphs presented previously strengthens the hypothesis that exists in Rio de Janeiro a cluster of movie film industry, which takes advantage of the advantages that are built and territorially derived from agglomeration economies and of a positive feedback of the production system located within a productive territory of the creative economy.

Production system of the movie industry and the productive territory of creative economy

A certain productive clusters of a cultural industry is not able to grow detached from other productive clusters of other cultural industries. Thus, we can state that the productive clusters are embedded in a larger structure with other productive clusters, all of which are interconnected.
First of all we clarify that the productive system of Brazilian film industry is composed of two subsystems that are complementary: a hegemonic and one independent. Due to the domain of the film market exercised by Globo Filmes and the extensive control that the majors have on the distribution, we established that when one of these elements is integrated with a particular project, this will be considered as part of the hegemonic subsystem. Otherwise, projects that do not count with the participation of these companies will be considered independent.

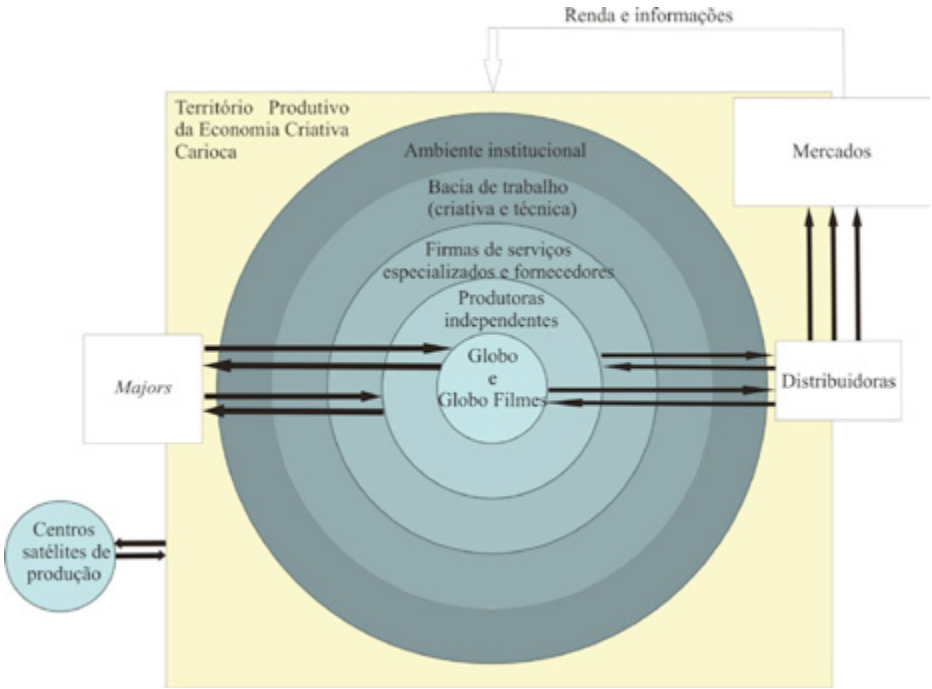
Chart 10: Film production in subsystems of the Brazilian film industry (2003-2011), per production company's headquarters



Source: ANCINE. Filmes nacionais lançados entre 1995 e 2011 and site of Globo Filmes. Chart made up by the authors.

Based on the understanding of the national film industry organization in two subsystems, we can advance in the discussion about the relationship between them and the Rio de Janeiro's productive territory of creative economy, which, as emphasized in countless moments is the main objective of this study. Accordingly, we summarize the internal and external relations of the productive territory of creative economy in Rio de Janeiro promoted by its cluster of movie industry in Figure 1. This scheme was heavily based on other proposed by Leriche and Scott (2005) and Scott (2005), which in turn, derived from contemporary theory about regional development and therefore allows us to discuss the territorialization of productive activity starting from economies of agglomeration and proximity effects.
In our construction, we define the inclusion of Globo and Globo Filmes in the heart of the scheme, since its influence media is a vital element in the constitution of the hegemonic subsystem of the national film industry, another important clarification before we move to effectively analysis of the scheme is that the structures that are partially inserted into productive territory of the creative economy represents a spatial pattern of firms that are located in Rio de Janeiro but also in São Paulo, besides the markets that are not restricted to production site.

Figure 1: Scheme of internal and external relations of the productive territory of creative economy of Rio de Janeiro promoted by its cluster of movie industry.



Source: FIGUEIREDO SILVA, J. L. (2009)

At the heart of Brazilian film production system, and specifically of the production complex located in Rio de Janeiro, is Globo and Globo Filmes, which associates with different producers for the realization of a project, whose production requires a range of specialized services from script to final edit. The production process takes place, therefore, through networks of interactions among all these stakeholders, confirming once again the deverticalization of production. Yet it is worth repeating that Globo retains its ability to verticalize production.
The independent producers sometimes associate with Globo Filmesand sometimes carry out projects in partnership with other independents. However, production strategy adopted is extremely deverticalized and therefore rely heavily on the circle subsequent of the scheme, which corresponds to different firms of specialized services and suppliers of inputs to the realization of the project.
These first three circles in association with the majors and with the distributors, based or not in Rio de Janeiro, represent a series of overlapping production networks at various levels of deverticalization.
Other two circles that define the film production complex is the basin of work (creative and technical) and institutional environment, which, according to Leriche and Scott (2005), are configured in the main sources of increasing returns and competitive advantages of a productive complex site.

The first of these corresponds to a large number of different individuals according to their abilities, sensibilities and techniques, which can be subdivided into a group of creative workers demanded by the productive activity and another of those that offer more technical support needed for production. This basin is constantly renewed by the various educational courses and professional training and by attracting external professionals, which are captured by the magnetic field of productive clusters and productive territory, encouraging skilled immigration, whether artists or technicians.
The institutional environment is responsible for the dissemination of trust necessary for productive interactions between agents, consisting of a series of representative organizations of workers and firms, as well as national agencies. The development trajectory of the productive system as a whole depends crucially on the stability of rules, norms and trust generated in the institutional environment. It determines the confidence necessary for productive interaction among agents, promoting the process of territorialization of knowledge and skills.
In this perspective, Storper (1997) points out the need for a new vision about public policy and says that it is not enough to ensure physical infrastructure and technical, because the systems of norms, rules and conventions, for stimulating interactions, become up, though less visible, public goods of great importance.

The Rio de Janeiro's productive territory of creative economy, with its geographical and historical peculiarities, emerges in part by the processes described and represented by circles of the scheme, which are imbricated within it (Leriche and Scott, 2005). However, while that feeds it all, it offers itself as a resource for the various cultural industries, among them the film. So while on the one hand, the cluster of movie industry strengthens the development of the productive territory of the creative economy, it attaches to the former because of the synergies arising from the proximity of other culture and creative industries such as fashion, carnival, music, multimedia. Therefore, the concentration of Brazilian film production in Rio de Janeiro, suggesting the existence of a cluster of film industry within that city, is not the result of chance but is the result of a history of successive combinations of social, technical and institutional arrangements, that in the past they had configured some roles to the city that today enhance new roles.

Rio de Janeiro, more than any city in Brazil, is a kaleidoscope, where every part of its mosaic combines its uniqueness with each other, forming a metropolis where everything is mixed. For cultural industries products, which are characterized by intensive use of creativity, this cultural richness is a great source of resources, because, according to Hartley (2005), although everyone is a creative person, creativity, as a public good, does not emerge through individuals but in places where such individuals find markets, infrastructure, capital, stimulus. We believe, therefore, that the city of Rio de Janeiro is configured as a creative city with extensive cultural wealth, which is confirmed by the variety of museums, cultural centers, universities, cinemas, theaters within its limits, thereby fostering its ability to produce cultural goods.

Outside the limits of the productive territory creative economy, there are other centers that interact in various ways with the cluster of Rio de Janeiro. First there is a significant flow of interactions outside-in seeking for partnerships with the studios in Rio de Janeiro, with Globo Filmes, with specialized services firms and other suppliers and distributors specialized in the marketing of national film, there is also the possibility of contracting the various creative and technical professionals residing in Rio de Janeiro.

The other possible direction of the flow of external interactions is inside-out, in which case it is the pursuit of scenarios, for some services and supplies (specifically post-production and equipment) and the reduction of production costs. In any one case, there is no lost of the creative force, which remains concentrated in Rio de Janeiro.

The last point of the scheme is to explain the distribution and marketing of films, which is in charge of distribution, among which are included the majors. In this point lies the greatest weakness of the national film industry, since only two distributors, located in Rio de Janeiro, are intended solely for the Brazilian product. The largest share of control of this stage is in the arms of multinationals, which have as main objective the marketing of films produced in Hollywood. In this sense, the marketing of the film is a national struggle for their own market space invaded. The distribution companies, just as the studios, resort to the productive territory of the creative economy in search of other firms and skilled workers that meet their needs for a good release of the film.

The description schema presented above allowed us to understand how the cluster of movie industry in Rio de Janeiro is nourished of the resources offered by the productive territory of the creative economy where production is circumscribed. Every explanation refers to positive externalities inherent to the agglomeration, which are nourished and strengthened by the productive territory, which thus reinforces and territorialize the competitive advantages. These, in turn, can be recognized by increasing returns of scale and scope and by economies of agglomeration. But what are the main advantages found by producers within the productive territory of creative economy in Rio de Janeiro?

In a questionnaire sent by email to the producers we list some location factors to indicate the degree of their importance. In a questionnaire sent by email to the producers we list a list of location factors to indicate the degree of their importance, being 1, unimportant; 2, somewhat important; 3, important; 4, very important, and 5, crucial. The following table is the questionnaire with the calculated average of the 21 responses we obtained for each factor. The table is self-explanatory and shows the appreciation that the producers attributed to factors associated directly with the productive territory of the creative economy and the economies of agglomeration, as can be seen in some items like, "Qualification of technical labor", " Offering of artists and creative labor", "Proximity to other firms involved in the supply chain", "Proximity to Globo Filmes", "Research centers, education and training" and "Existence of public policies that encourage the development of film industry in the city".

Table 2: Results of research on the locational factors most valued by producers located in the City of Rio de Janeiro

						Average
Low cost of technical labor	5	4	3	2	1	**2**
Qualification of technical labor	5	4	3	2	1	**3,9**
Offering of artists and creative labor	5	4	3	2	1	**4**
Proximity to other firms involved in the supply chain	5	4	3	2	1	**3,9**
Proximity to ANCINE	5	4	3	2	1	**2,8**
Proximity to BNDES	5	4	3	2	1	**2,3**
Proximity to Globo Filmes	5	4	3	2	1	**2,8**
Proximity to companies that invest in film	5	4	3	2	1	**1,7**
Proximity to customers	5	4	3	2	1	**2,9**
Transport system and telecommunication	5	4	3	2	1	**2,7**
Wheater in Rio de Janeiro	5	4	3	2	1	**3,6**
Landscape of Rio de Janeiro	5	4	3	2	1	**4,1**
Cultural environment of the city	5	4	3	2	1	**4,1**
Urban infrasctructure	5	4	3	2	1	**3,4**
Quality of life	5	4	3	2	1	**4,3**
Research centers, education and training	5	4	3	2	1	**3,6**
“Existence of public policies that encourage the development of film industry in the city	5	4	3	2	1	**3**
State tax incentives	5	4	3	2	1	**2,9**
Municipal tax incentives	5	4	3	2	1	**1,7**
Urban costs	5	4	3	2	1	**1,6**

CONCLUSIONS

Through the argument that the cultural and creative activities contribute to the metropolitan development at the same time they depend on the specific territorial resources existing in these spaces, we studied the economic geography of the movie industry in the City of Rio de Janeiro, aiming to investigate the existence and development of a cluster movie industry in the City of Rio de Janeiro, whose sources of growth were based in a productive territory of the creative economy rooted in metropolitan limits. In order to achieve the proposed objective we used the conceptual tools of two disciplines that are highly valued at the time: cultural economy and economic geography.

A first conclusion notes that the movie industry is located preferentially in large cities of the world, forming dense clusters of firms and skilled workers, who are united by strong functional interdependencies and externalities. In fact, these agglomerations develop their roots in the productive territory of creative economy existing in these cities, where obtains the specific territorial resources crucial to their development trajectories.

The productive territories of creative economy are the sources of competitiveness for firms through the qualification and diversification of their basin of work which meets all creative and technical production demands during the process of a film, and also through their institutional environment, which provide a reliable and supportive framework for interactions between the various productive agents.

In this sense, it engenders a process of positive feedback, since the provision of these resources attract firms and workers, thus reinforcing the development of the agglomeration and the productive territory, increasing the generation of economies of agglomeration and the effects of proximity. Thus, the development of firms, of clusters of the film industry, of productive territory of creative economy and of the metropolitan economy are directly associated in a symbiotic way.

The research revealed that the symbiotic relationships noted above occur in the City of Rio de Janeiro and in this way we understand that there are opportunities for the City to expand the development of cultural and creative activities by fostering economies of agglomeration existing within its productive territory of creative economy.

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