FILM COMMISSIONS IN ITALY: ARE THEY STARTING A SECOND LIFE?

Key words:
movie production, creative industries, innovation, territorial marketing, organization.

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ABSTRACT

The organizational change of Film Commissions in Italy from service agencies to drive for the cinema supply chain is the fruit of the ongoing evolution from a state-control industry to a new kind of industrial cooperation at territorial level. This research prove both the increasing leading role of FCs in Italy in order to improve the system competitiveness and their active contribution as a drive to strengthen the feature film supply chain.

INTRODUCTION

There has been a major change of Film Commissions (FCs) in Italy: they are turning from service agencies into drive for the cinema supply chain. Such a change is the fruit of the ongoing evolution from a state-control industry to a new kind of industrial cooperation and solidarity. It is a matter of fact that on the one hand the state intervention policies to support cinema have been diminishing in the past few years with a significant decrease of government expenditure on culture, on the other hand some people have been organizing new forms of horizontal subsidiarity to support cultural activities in general and cinema industry in particular (Rushton 2008; Salvemini - Delmestri 2000).

In absence of any adequate policies of national intervention, Italy is witnessing the creation of new territorial developed economies which increase the competitiveness of the cultural system and attract investments on its territory (Cappetta et aliis 2010).

However the territorial origins of a culture and of cultural production goods and services do not follow standard models, but after a chance starting up they organize themselves around the agglomeration economies system (Scott 2005). The multimedia supply chain, cinema and technological innovations have a long history of knowledge and experience accumulation just like historical towns and cultural districts (Santagata 2010): this is the reason why the background conditions in which companies operate are an important determinant of their competitiveness (Viesti 2005).

We can also say that the role played by local authorities to promote developing strategies is that of meta-organizers and therefore we can investigate the organizational tools on which territories play in practical terms in order to increase their competitiveness (Palmi 2010). Film Commissions are getting more and more important for the multimedia sector and for the feature film industry above all, as they have been set up very recently, shortly before a decade ago.

FCs are traditionally considered as territorial attraction agencies that act by making the territorial potentialities operate systematically in order to locally attract cinema and audiovisual productions, and through them, to promote the territory as well. Therefore, on the one hand they aim at benefiting from the production economically, on the other hand they try to get the advantages tied to the territory image promotion, thanks to the ability of audiovisual products to function as tourist attraction factors. At the present time, however, these agencies are becoming also Cinema financial backers, thanks to national and international funds designed for productions, with indirect and sometimes direct enterprise risk taking.

RESEARCH AIM AND HYPOTHESES

The aim of this paper is to prove both the increasing leading role of FC in Italy in order to improve the system competitiveness and their active contribution as a drive to strengthen the feature film supply chain.
All that is possible because now, in addition to their traditional function, FCs act also as financial backers

through the Film Funds managed by FCs themselves. That kind of financing supports the productions which are able to make a film through the cooperation of an actor triad: the State – FC – producer. For this reason we can wonder whether at the present time, thanks to the ongoing changes, FCs are starting a second life.
The focus is on Italy and the research starts from a general view of FCs in a historical projection from their creation to these days. Later on, the most innovative aspects will be introduced with regard to particular structures, coordination mechanisms, reputation and relationships, autonomous functioning and alliances. The following working hypotheses, whose fundamental action in the formation of cultural processes this research aims to prove, can be schematically summarized.

H1) The role of Film Commissions as a drive for the cinema supply chain in a specific territory, thanks to a good reputation for the creation of shared value;

H2) The importance of the ability to plan adequate organizational models and coordination mechanisms, with regard to context specificity;

H3) The use of Film Funds and promotion and support tools (e.g. festivals) for the creation of value, development and approval;

H 4) The Film Commissions' undertaking an indirect enterprise risk as they actually are Cinema financial backers.

The methodology is the in-depth analysis of the Country case thanks to the empirical facts of single territorial contexts (Yin 1994). The aim is to prove the enunciated hypotheses of the preface.

HISTORICAL BACKGROUND

There are not real and complete historical reconstructions about the origin and first developments of FCs (Salvemini 2009). What has been traditionally passed down is that this kind of structures first appeared in the U.S.A., above all in California and in the West, in the 1940s. As a consequence of the boom in movie productions, in the U.S.A. there was an urgent need for a public structure that could act as an interface between production enterprises and local authorities in order to offer quick solutions and assistance to audiovisual productions by handling the administration paperwork tied to the shooting in the territory. For this reason the first FCs were born. After some time and thanks to the acquired experience, FCs began to play the role of actual agencies that promoted the territory, as they foresaw the possible tourist and economic advantages linked to their activity. Since then, FCs have offered free services to production companies, trying to promote, both economically (by reducing production costs) and artistically (by suggesting ideal locations), the production in the territory in their respective governmental jurisdictions. FCs' tasks are therefore complex, as well as the tools and strategies to carry them out. Their main goal, however, is to attract both national and international audiovisual productions, by helping them find useful locations on their territories and offering favourable conditions to shoot and a pleasant stay for troupes and crews in local spots. When these institutions began to increase, first in the U.S.A. and the Anglo-Saxon world and then all over the world, the *Association of Film Commissioners International (AFCI)* was founded in 1975 to serve the growing needs of film and television production. The AFCI was initially formed by a small group of film commissioners who wanted to share information and learn from one another's experiences. Since then, the AFCI has expanded into a worldwide network of more than 300 commissions representing about forty countries in six continents.

As for Europe, England was the first country where FCs were created in the late 1980s; it was followed by France in the early 1990s and later on by other countries. At the end of the 1990s also Italy understood the importance of FCs' presence thanks to the impulse of some institutions like "Italia Cinema", (an agency that promotes Italian cinema abroad), which invited Regions to set up this new kind of structures.
The birth of the first FC in Italy dates back to the end of the 1990s, as the FC of Emilia Romagna Region was founded in 1997. Since then, and above all in the last decade, about 20 other commissions were set up and 16 are now members of the network called *Italian Film Commissions*.

FCs traditionally play four main roles: promotion, assistance, training and enhancement of local professional figures (Salvemini 2009). Promotion is the main activity involving territorial marketing (McIntosh et aliis 2002). In the most structured Commissions promotion becomes a real territory sale, where territory is packaged as a product that productions can exploit, and its characteristics are like the ones marketing requires for products and services: product, packaging, pricing and communication. At the present time the tools promotion uses are spread throughout every FC all over the world and are fairly uniform: entry in major film, TV and advertising festivals and markets at both national and international level; familiarization trip organization for possible territory users such as producers, organizers and location managers. The assistance role is Commissions' most specific

activity realized when the territory use is optimized in all its components by the productions that decide to use it for the shooting. It ranges from the assistance in the first outing phase and finding locations to the creation of a single office for the issue of any permission, all the liaison activity with the different local authorities and institutions during the pre-production and production phases. In some cases assistance also provides productions with agreements that the FC has drawn up with service suppliers. As for training, FCs are increasingly working for it in different ways and they also deal with the retraining of audiovisual sector local professionals who are considered a decisive element for territory competition, in order to attract exogenous investments in the sector. The training activities consist of professional courses, seminars and workshops which are all structured both as access courses to different cinema crafts and professions and as specialization courses. Finally, one FCs' usual activities is the enhancement of local professional figures. In this case the ratio involves the development of groups of local professionals and service companies both as competition element (so that productions do not have to take on secondment technicians belonging to other production centres) and as limitation element of "leakage", that is the value share that productions could spend in the territory but goes to external productive factors. The enhancement of local professional figures is carried out through the production guide which is a sort of directory created by the FCs to benefit external productions (Salvemini 2009).

SAMPLE AND METHODOLOGY

The sample is made up of the 16 FCs that are members of the *Italian Film Commissions* network: Apulia Film Commission (AFC), BLS Film Fund & Commission, CF Bologna, FC Regione Campania, Roma Lazio FC, FC Torino Piemonte, FC Vallée d'Aoste, Calabria FC, Friuli Venezia Giulia FC, Genova Liguria FC, Lombardia FC, Marche FC, Toscana FC, Sardegna FC, Trentino FC, Vicenza FC.
The approach that was used is based on the typical methods of the Multiple Case-Study, which seemed to be consistent with the exploratory nature of this research (Eisenhardt 1989; Yin 1994). For each surveyed case,

and through a semi-structured questionnaire, interviews were held to the top management (president and/or chief executive and/or management secretary), besides interviewing the President and the Secretary of the *Italian Film Commission*. The chosen measurement scale unit is the Country, so the single FCs' experiences were led back to unity, describing however the most interesting peculiarities of the national survey. All the useful data were gathered in a summarizing Chart which allows to compare the single agencies and their main coordination mechanisms, resources, structures and processes: legal status, membership to institutions, presence of networks, structure data (Board of directors, members, appointments, number of partners), resources (financial resources, quotas, film fund, financing tranches) and every useful information aiming at representing the services' supply process.

THE ITALIAN CASE

After fifteen years since the beginning of the first experiences, a few years ago the Italian survey of FCs was still fragmentary enough, especially with regard to the legal status. In order to fill the gap between Italy and other countries quickly, the ways chosen in the different territorial realities were very different from one another. However, as for their legal status, in the past few years FCs tried to converge with the same kind of Region-controlled Foundation model, even if they are still divided into six different typologies. The composition of FCs is as follows: offices which form part of local authorities (1); region-controlled foundations (11); cultural associations which operate in agreement with local authorities (1); public-private mixed associations (1); stock companies (1); syndicated companies (1).

In 2001 a Coordinating Authority of the Italian FCs was founded and the sample FCs are part of it. The path to reach this association form was long and complex and, in 2002, it could benefit from the support of the Ministero per i Beni e le Attività culturali (Ministry of cultural Heritage and Activities) whose deed of orientations for the Cinecittà Holding's activities included support for FCs and set up a small fund for "the implementation of coordination activities".

The main purpose of the Coordinating Authority is to plan and create common or coordinated marketing tools, particularly devoted to foreign interlocutors, which give information about the possibilities of free assistance in Italy and respect the peculiarities of the single territories at the same time. What often spurred Italian territorial authorities to create a FC of their own was the will to promote the territory and increase the

value of the existing cultural heritage, thus arousing the interest in sector of the audiovisual media. Later on, on the basis of the gained experience and the studies carried out by foreigners above all, they understood that the presence of troupes on their territories was not only a cultural value but also a noteworthy economic advantage: suffice it to think of the expenses productions have to bear for board and lodging, the increase of the local audiovisual enterprises' turnover, the increased demand for professionals and skilled workers living in the territory, and finally the cine-tourism development.

The strategies FCs carried out to achieve their goals are different according to the different characteristics of the territory where they operate: some aim at boosting tourism by suggesting possible locations in not very well-known areas of their territory (Apulia FC, BLS Film Fund & Commission, Friuli FC); others, as they already enjoy a well-established international fame, mainly deal with counter activities in order to favour and support the various audiovisual production steps in the territory (FC Roma Lazio, FC Bologna).

Finally, because of incidental circumstances, there are some realities that have staked on FCs as a tool for the economic reconversion of their own territory (FC Torino e Piemonte). Consequently, some FCs stimulated their activity as much as they could, by providing financial incentives or production supporting funds, and aiming at attracting more and more film and television projects (Friuli Venezia Giulia FC was the first to set up a Film Fund in 2003).

FCS' EVOLUTION TENDENCIES

From what has been described so far, we infer that the goals for which several institutions created FCs – support and improvement for local economy, tourist promotion, territorial marketing, cultural promotion – are all referable to fields in which Regions have been planning strategies, development destinations and backgrounds for a long time, acting as meta-organizers in the territory through top-down actions that integrate with bottom-up boosts. Actually, these are subjects for which the Italian Constitution assigns Regions a central role, on the basis of reference leading principles and a suitable national coordinating authority. The latest regional laws show how there is an increasing awareness, and probably an actual will, to play a direct role in the FCs' creation or growth.[1]

In addition to regional centrality, a second remarkable aspect concerning the need of a common destination is the centrality of cultural policies. In the United States, where cinema has been a strong industrial and economic reality for many decades, FCs are organized as cross structures with steady connections inside the departments for culture, tourism and economic promotion. Conversely, in Italy FCs usually depend only on departments for culture. As cultural policies don't often benefit from the same economic available funds and attention enjoyed by other sectors, this can be a major hindrance. It is certainly true that without a strong coordination with the policies for the economic and tourist development of territories, the FCs' activities would be marginal or paralyzed; what is therefore urgent and desirable is the convergence of regional policies for culture, tourism and economy towards actions aimed at supporting the audiovisual media supply chain. Moreover, the outlook, knowledge and tools through which FCs must refer to audiovisual productions are those concerning production and cultural promotion. As far as all that is concerned, it is better to tell something about the efforts Regions are making to seek and adjust efficacious criteria and tools for the selective financing of cultural productions, in order to increase also the spin-offs and positive effects for the overall territorial system, in addition to the intrinsic cultural value of the project. For the same reason, Regions and their coordinating authority took on precise commitments for the creation and consolidation of the *Osservatori dello Spettacolo e della Cultura* (= Show Business and Culture Observatories) which are and will become more and more the fundamental tools to monitor and understand the social and economic importance of cultural investments, and are useful for FCs as well.

Therefore, if on the one hand the regional level is certainly the most suitable to regulate the FCs' activity and functions, on the other hand it is important to underline the coordination exigencies on a national level. The confrontation between State and Regions that may happen in the near future about the new system law for cinema and audiovisual media will be an important occasion to define FCs' role better, thus giving special emphasis and stimulus on their work in order to relaunch the government intervention in favour of cinema and audiovisual productions. Also, it would be important to define a minimum service package that FCs undertake to offer, identifying, at the same time, quality standards for promotional and informative tools in order to guarantee national and international productions competitive locations and qualified operators. Actually, the opportunity and need to promote their territory excellent talents urged numerous FCs to differentiate and expand their mission.

Another important tool to qualify the work of Regions and FCs is the study of the productions' direct and indirect economic impacts on the territory. According to a monitoring research of the ANICA- *Associazione*

1 Among the most remarkable legislative measures: law of Regione Autonoma Friuli-Venezia Giulia 6 novembre 2006, n. 21; law of Regione Liguria 3 maggio 2006, n. 10; law of Regione Autonoma Sardegna 20 settembre 2006, n. 15; law of Regione Lazio 28 aprile 2006, n. 4.

Nazionale delle Industrie Cinematografiche (= National Association of Cinema Industries)[2], from 2003 to 2010 Regions allocated 116 million Euros in favour of cinema and audiovisual activities. In 4 years' time (2006-2009) financial resources quintupled. In 2009 the budget almost reached 30 million Euros (29.6), whose 40% is estimated to be in support of cinema. Recently, the more and more present intervention of Regions to financially support this sector has been playing also an important substitute role compared to the progressive cutbacks in national public resources.[3] Actually, Film Funds are conceived of as spending accelerators in the territory and are set up for three kind of reasons: cultural, social and about the economic growth linked both with direct employment aspect – through the recruitment of local workers – and with the indirect one – thanks to the subsequent spin-offs for the supporting local activities and for the tourist sector (Di Cesare – Rech, 2007). So far, the only FC that has systematically measured its own performances as regards the expense spin-offs in the territory (direct spin-offs) has been the AFC: the average for the years 2007-2011 has been 6.1[4].

The ongoing trend shows more and more FCs that play the role of administrator of regional funds supporting local cinema and audiovisual productions. The funds are used to promote creativity and talents living in the regional territory but also to generically attract "external" audiovisual production. Territorial marketing and support for creativity do not necessarily clash and are, however, two different themes which presuppose suitable strategies and specific criteria for the evaluation of projects and results. As regards the search for new talents and the enhancement of cultural heritage and identities, which are fields where you cannot measure, but indirectly, the competitive ability of territories, it is desirable that both the search and the sharing of the best practices should be set up in a short time. This promotion of the territory is realized also thanks to festivals, promotion and support tools for the creation of value, development and consent, which reflect positive effects in terms of direct spin-off of consumption in the territories. In every region where you can find the Italian FCs there are film festivals, sometimes more than one, that are supported and sponsored by FCs. In some cases, as in Piedmont and Apulia Regions, their FCs are directly in charge of the festivals' organization and management. The case of the Bif&st (Bari International Film Festival), which is organized by the AFC, has got remarkable performances. In five years' time (2009-2013) it has reached an audience of 70,000 people and succeeds in involving the whole city with remarkable direct and indirect expense spin-offs[5]. This first research about the Italian FCs brings out the fact that the Film Fund tool holds a prominent position. Between 2003 and 2013, 10 out of 16 FCs have got one and in some cases in addition to the national one there is also a Fund supporting international productions (it is the case of the AFC that created it in May 2012).

STRUCTURES AND PROCESSES

The FCs in Italy show a certain uniformity as far as structures are concerned, and converge with an easy and functional hierarchic model, with few hierarchic levels and few roles (cf. Chart). The FCs that are internally larger are organized by projects. The organizational structure is composed of a part of the current, continuous and permanent "production" structured through functions, and of another temporary part. The project-structure seems to suit the sector, as there are several different projects: single non-repetitive activities aimed at achieving a goal in a certain period of time and carried out by using the combined effort of a resource pool (Tosi- Pilati, 2008). The projects are unique in nature; they can actually be similar but never the same because there is always something different: the goals, the realization times, the project team composition, the project leader, the users. In an organization that works by using projects individuals are assigned to one or more project teams, which are set up and stay until the end of the project. An exception is the AFC that has got a divisional structure, in addition to some organizational aspects which, in general, are particularly interesting and it is better to highlight.
Born in 2004[6] but operative since 2007, the AFC is a Foundation with five founder members: the Apulia Region, the cities of Bari, Brindisi and Lecce, and the Lecce Province, which became part of it after ending the previous experience of the *Salento Film Fund*. The governance is based on four structures: (1) a Board of Directors, composed of the five founder members' representatives; (2) the Partners' Meeting that meet twice a year to make strategic decisions; (3) the Auditors' College, composed of three members; (4) the Director and his/her office staff. From the structural point of view, it has got an interesting divisional form with two cineport hubs, next to

2 ANICA research project, "*Mappatura degli strumenti di sostegno regionale al cinema*". The first presentation entitled "*Evoluzione dei fondi regionali per il cinema e l'audiovisivo: vincoli ed opportunità*" took place on the occasion of the *Mostra del Cinema* in Venice on 8th September 2010.
3 The allocation of the *Fondo Unico per lo Spettacolo (FUS)* (= Sole Fund for the Show Business) in 2011, on the same level of the previous year's one, is equal to 90 million Euros per year, available as (internal and external) tax credit until 2013.
4 Cf. Fondazione Rosselli, *Il sostegno alla filiera audiovisiva in Puglia: per una analisi di impatto di Apulia Film Fund (2007-2010)* in *www.fondazionerosselli.it.*
5 Cfr. www.apuliafilmcommission.it .
6 By the Legge Regionale (= Regional Law) n. 6/2004.

the supply chain's clusters of Bari and Lecce. They gave up the function specialization criterion and adopted the geographical areas specialization criterion (Tosi- Pilati, 2008).
The structural advantages of the divisional macrostructure are: the possibility to identify a single person in charge for each province (geographical area) and the ease with which you can have different and suitable behaviours targeted at each productive or territorial reality. Limitations can be the increase of resources that carry out the same functions, thus increasing costs as well, the possible communication difficulties between the different departments, that tend to behave like autonomous firms. As regards the AFC, the typical negative effects of the divisional structure do not occur because the headquarters in Bari (the regional capital where there are also the FC's administrative headquarters) combine a series of centrally managed functions, such as administration, human resources management and the products and services departments.

At the present time, 5 people working in it have a permanent contract, and are helped by 35 collaborators[7]. Among the goals every FC shares there are: (1) promoting the artistic, environmental and cultural heritage, together with the professional and technical talents present in the territory in order to attract national and international cinema and audiovisual productions; (2) providing assistance to get authorizations, permissions and contracts to shoot films in Apulia; (3) promoting coordination activities with other Italian and foreign FCs to favour cooperation forms, like co-productions in the film and audiovisual industry. For instance, the AFC lays emphasis on the collaboration with the countries bordering the Mediterranean Sea; moreover, in the AFC's statute there are the aims (4) to support the production and distribution of cinema and audiovisual works realized in the region, both through the creation of a Film Fund and through the promotion of the products made in Apulia during the most important national and international film festivals, but also to participate in the creation of resources and professionals in the sector.

The statute provides also (5) the possibility to produce directly: the first positive experiment of this kind was the realization of the feature film "*La nave dolce*" directed by Daniele Vicari in 2012[8], included in the project called "*Progetto Memoria*".

The activities of the first part of its life, 2007-2011, aimed at promoting and diffuse the brand and the information concerning what the AFC was doing, through both the creation of a web portal and
the opening of communication channels with the towns in the territory, and of the regional office for the European representation in Brussels; the creation of a database with the information about the best Apulian locations, the specialized technicians available in the territory (realization of a production guide); the realization of a cinema-tourist guide book about Apulia; the participation in the main Italian and international film festivals (Venice, Berlin, Cannes) where the Apulian productions were promoted; the passage of the regulations to set up the Apulia Film Fund.
The AFC activated easy and clear processes, usually standardized and based on precise criteria in order to measure the quality of the productions to finance. The allocation of grants – aimed at supporting the production and post-production costs in order to attract direct and indirect investments in the audiovisual sector – has actually been one of its most remarkable activities. In the first part of the FC's life there was the definition of a series of specific requirements to get the grant: the 30% of the hired staff had to be living in Apulia and the sum spent on the Apulian territory had to be at least the equivalent of 150% of the grant. The financial resources for that fund figured up at something more than a million Euros for an overall financing of 22 film projects (5 for the first session with a contribution of 230,000 Euros and 17 for the second session). Among the other realized activities it is worth remembering the *Apulia Audiovisual Workshops*, that is seminar workshops with professors and students coming from all over Europe, and the *Progetto Memoria*, which supported short films and documentaries focused on places and characters of the regional history, the management of *Circuiti d'autore* (seasons of authorial films), and something else.

From the focus on the AFC and as regards processes, we can deduce that there are common features in the surveyed FCs. The difficulty in standardizing is typical of the service supply process, commonly regarded as non-static, which highly varies depending on the situations. Moreover, the process is contextual: the service is enjoyed by the customer only where and when it is produced (just in time production). There is no chance to "substitute" the faulty service, as it can be done with products, when it is possible to keep the finished goods away for a while and to check their quality later, and if in case, to replace them. This kind of process makes control activities barely useful, except in the final stage: quality must be produced by the operators directly and their chiefs cannot prevent a "faulty" product from arriving at the user; this remark stresses the importance of the human

7 They work mainly for the organization of Bari International Film Festival (Bif&st).
8 Coproduced with Indigo Film, Rai Cinema and Skan- dal Production.

resources that have been used. Another characteristic of this kind of processes is the customer's participation in the supply process, thus affecting the result considerably. The customer does not perceive only the quality of the final supplied service but also the quality of the whole supply process (quality of the process an d not only of the product). Finally, the role played by human resources is vitally important because the quality of a service highly depends on the supplier's professionalism. Also from this point of view, the AFC enjoys a good reputation. A quality indicator can be the way employees and collaborators are hired: public notice with a selection based on professionalism and technical skills. The same selection process by public notice is used also by the FCs Marche, Sardegna, BLS Südtirol and Bologna FC. As for the other procedures, the hiring is direct (cf. chart).

CONCLUSIONS

FCs traditionally play four main roles: promotion, assistance, training and enhancement of local professional figures (Salvemini 2009). In Italy there has recently been an organizational change of FCs in line with the policies of government intervention in support of Cinema have been reduced (tax shelter was removed, too), what is increasing are the forms of horizontal subsidiarity in support of the film industry (Rushton 2008). In the absence of adequate policies of national intervention, there is the rise of new economies created at the regional level which increase the competitiveness of the cultural system and attract new investments in the territory. In this process, the role of FCs extends and, through the regional financing and the set-up of special Film Funds, they play a new leading role of drivers for the productions in a triad of actors composed of *State – FC and (private) Producers.* This process is emerging so powerfully that we can reasonably assume that FCs are starting a second life.

Promotion is still the main activity involving territorial marketing (McIntosh et aliis 2002). In the most structured Commissions promotion becomes a real territory sale, where territory is packaged as a product that productions can exploit, and its characteristics are like the ones marketing mix requires (for example in Torino FC, BLS Südtirol, Friuli Venezia Giulia FC, AFC). It is carried out with tools that are now spread all over the world: participations in film festivals, direct marketing, familiarization trip organization for producers and managers. The assistance role is Commissions' most specific activity realized when the territory use is optimized in all its components.
As for training, FC are increasingly working for it in different ways and they also deal with the retraining of audiovisual sector local professionals (with professional courses, seminars and workshops). Finally, one of FC' usual activities is the enhancement of local professional figures. In this case the ratio involves the development of groups of local professionals and service companies both as competition element (so that productions do not have to take on secondment technicians belonging to other production centres) and as limitation element of leakage, that is the value share that productions could spend on the territory but goes to external productive factors. The enhancement of local professional figures is carried out through the production guide, and this research proved that every FC realized it (cf. Chart) In addition to these traditional functions, there is now the financial backer one that is carried out through the Film Funds managed by FC, as it has been fully explained. This research proved both the increasing leading role of Film Commissions in Italy in order to improve the system competitiveness and their active contribution as a drive to strengthen the feature film supply chain.

In particular, the following working hypotheses listed in the introduction were accurately verified:

H 1) The role of Film Commissions as a drive for the cinema supply chain in a specific territory, thanks to a good reputation for the creation of shared value.
It was possible to notice how, after a decade since the start of their first experiences in Italy, FCs have now taken a prominent role for the development of the cinema supply chain thanks to the reputation they have been able to earn (Joris Ebbers – Nachoem Wijnberg 2012). That has happened also to the AFC which, in six years' time since its creation, has been able to attract more than 133 productions, with funds for almost 6.800.000 euro.

H 2) The importance of the ability to plan adequate organizational models and coordination mechanisms, with regard to context specificity;
It was possible to prove the effectiveness of easy functional structures as project structures. As regards the AFC it was verified the usefulness of a divisional structure oriented around two cineport hubs focused on the productive supply chains' clusters of the two most important cities of Apulia Region (Bari, its capital, and Lecce, in the Salento area);

H 3) The use of Film Funds and promotion and support tools for the creation of value, development and approval;
We analysed the prominence Film Funds achieved, above all in the regions that were not used to attracting productions. It is remarkable, for instance, that Roma and Lazio FCs do not have a Film Fund as they traditionally have well-known locations that are required also at the international level. Therefore, they do not need to attract

productions through a financial support. However, this situation often compels productions, even the Roman ones, to ask for support elsewhere: they address to the FCs provided with financial support in addition to all the other kinds of support. We verified also the importance of film festivals in the territory aimed at creating value, development and approval. Moreover, it was briefly underlined the positive impact of Bari film festival called Bif&est, organized by the AFC.

H 4) The Film Commissions' undertaking an indirect enterprise risk as they actually are Cinema financial backers. When the criteria to get funds are based on the artistic and technical quality and on the real sustainability of productions, and when fund are allocated in a fast and clear way, on the one hand production is supported, on the other hand, by making a choice, FCs undertake an indirect enterprise risk. This is the case of the AFC which, in only six years' time since its creation and thanks to its own indirect financing support, succeeded in producing:

YEARS	PRODUCTIONS	THEATRICAL	FILM TV	SHORT FILM	DOCUMENTARY	OTHER
2007	10	4	1	2	3	-
2008	18	5	-	7	5	1
2009	36	13	2	5	15	1
2010	19	5	3	3	7	1
2011	22	8	2	2	9	1
2012	28	11	2	7	6	2

There are also FCs whose statute provides the possibility to undertake the enterprise risk directly, as the AFC did in 2012: it produced its first film project, a documentary, which was linked to the "*Progetto Memoria*" and had a strong impact on the territorial community, as it deals with an important historical event that affected not only the region, but also Italy and Europe. In this way we proved the last hypothesis: the FCs' indirect, or even direct, participation in the enterprise risk is launching them in a new life in which they are becoming the new Cinema factories (Hadida, 2010).

SESSION H1
PROMOTION AND ADVERTISING

CHART

	Apulia FC	BLS Sud Tirol	FC Bologna	FC Regione Campania	Roma Lazio FC	FC Torino Piemonte	FC Vallée d'Aoste	Calabria FC	Friuli Venezia Giulia FC
Operative start	2007	2010	2000	2005	2007	2000	2010	2012	set up in 2000 - film fund since 2003
Legal status									
	Foundation	Ltd. / Inc.	Film library	In-house company	Foundation	Foundation	Foundation	Foundation	Cultural association
Membership in institutions									
	Eufcn, Cineregio	Eufcn, Afci	/	Eufcn	Eufcn, Afci	Eufcn	/	/	Eufcn, Casa del Cinema di Trieste
Company structure									
Board of Directors	yes	yes	no	no	yes	yes	yes	no	no
Members	5	3		1	9	5	3		
Allowance	2	3		1	no	no	1		
Appointed assignements	Region President; AFC President; Partners meeting: Board of directors; Board of directors: Director	Provincial Council: President and Director			Board of Directors: Director; Board of Directors: President	Board of Directors: Director, President and Vice-Pres.	Board of Directors		
Financial resourses	**1.400.000**			**600.000**	**690.000**	**3.000.000**	**350.000**	**350.000**	**1.100.000**
Number of associates	26			1	6	2		1	9
Quota	0,15€/ 0,20€ per inhabitant			100%	43,50% Region Authority; 29% Roma; 14.50%Prov.; 4.3% Prov. Rieti, Frosinone and Viterbo	no fixed quota		100% Region Authority	fixed quota
Balance sheet management	online	CCIAA		CCIAA		CCIAA	CCIAA		
Fund									
Support Fund	yes	yes	Film library	no	no	yes	yes	yes	yes
Fund typology	grant	grant				grant; investiment fund	grant	grant	grant
Fund amount	**2.550.000**	**5.000.000**				**250.000**	**150.000**	**450.000**	**870.000**
Tranche	2 funds per desk; 2 funds with 3 fixed terms	3				2/3	2	2	3
% Local workers							not defined	20%	20%
Shooting days minimum number								30% outdoor shots	variable
% Investiment in the territory		150%				120%	150% - 120% documentaries and directors' first movies	200%	150%
Activities									
% Film typologies	35% feature films; 34% docum.; 20% short films; 8% TV series; 4% other.	45% feature films; 35% docum.;20% TV series.	5% feature films; 30% spots; 30% docum.; 30% short films; 5% TV series	20% feature films; 10% spots; 22% docum.; 20% short films; 10% TV series; 18% other	50% feature films; 7% spots; 20% docum.; 5% short films; 15% TV series	20% feature films; 25% spots; 40% docum.; 10% short films; 5% TV series	25% feature films; 55% docum.; 20% TV series & spots	80% feature films; 5% docum.; 3% short films; 2% TV series; 10% other	30% feature films; 29% spots; 10%docum.; 1% short films; 30% TV series
Foreign productions	yes	yes	yes	yes	yes	yes	yes	no	yes
Film Festivals									
Collateral activities	yes	yes	yes		yes	yes	yes	yes	no
Cineport	yes	no	no	no	no	yes	no	no	yes
E.C. announcements of competition	yes		yes	yes	no	yes	no	yes	no
Human resources									
Permanent employees	5	3	1	2	3	10	1	0	3
Collaborators	35	2	1	2		2	2	8	2
Contracts	cocopro	fixed term	consultants	consultants		cocopro	Consultations and draft assignements	consultants, collaborators	consultants
Men	14	0		2		5	2	6	3
Women	23	5	2	1	3	5	2	2	2

SESSION H1
PROMOTION AND ADVERTISING

Average age	35/45	25/35	35/45	45/55	35/45	25/35	35/45	35/45	35/45
Kind of hiring	public competition	public competition	public competition	direct hiring	direct hiring, secondments, draft assignements	direct hiring	direct hiring and draft assignements	direct hiring	direct hiring
Promotion and Communication									
Portal	yes	yes	yes	yes	yes	yes	yes	yes	yes
Newsletter	yes	yes	no	yes	yes	no	yes	no	no
Social network	yes	yes	no	no	no		yes	no	yes
Press office	yes	yes	yes	no	yes	yes	no	no	no
Production guide	yes	yes	yes	yes	yes	yes	yes	yes	yes

Source: Palmi - Salvemini on FCs and IFC data

	Genova Liguria FC	**Lombardia FC**	**Marche FC**	**Toscana FC**	**Sardegna FC**	**Trentino FC**	**Vicenza FC**	
	2007	**2000**	**2009**	**2010**	**2012**	**2011**	**set up in 2000 - film fund since 2003**	
Legal status								
	Foundation	Foundation		Foundation	Foundation	Public Office	Separate Management Consortium	
Membership in institutions								
	Eufcn	Eufcn	/	/	Eufcn, Cineregio, Afci	Eufcn, Cineregio	/	
Company structure								
Board of directors	yes	yes	yes	yes	yes	yes	yes	
Members	5	4	5	5		8	5	
Allowance	no	no	no	no	no	no	no	
Appointed assignements	Board of Directors: Director; Region: President	Region: President; President and Board of Directors: Director	Partners: President; Board of Directors: Director	Regional Council: President; Board of Directors: Director	Regional Council: President and Board of Directors	Provincial Council: President	Board of Directors: Director; Members Meeting: President	**Financial resources total amount**
Financial resources	**280.000**		**300.000**			**1.200.000**	**200.000**	**9.470.000,00**
Number of associates	11		3		1		40	
Quota			300.000 Region Authority				fixed quota + regional contributions	
Balance management							CCIAA	
Fund								
Support Fund	no	no	yes	yes	yes	yes	yes	
Fund typology			grant	investments.; grant	grant	grant		**Fund total**
Fund amount			**100.000**	**2.200.000**	**400.000**	**1.000.000**		**12.970.000,00**
Tranche						30% 50% 20%		
% Local workers						20% film; 2 docum. Unities		
Shooting days minimum number								
% Investiment in the territory			150%	100/150%		120% doc; 150% feature films	variable	
Activities								

% Film typologies	20% feature films, 20% spots; 20% docum.; 20% short films; 10% TV series; 10% other	25% feature films, 5% spots; 20% docum.; 25 short films; 10% TV series; 10% TV programmes; 5% other	12% feature fulms; 50% docum.; 22% short films; 16% TV series	15% feature films; 25% spots; 30% docum.; 10% short films; 20% TV series	25% feature films; 15% short films; 20% docum.; 15% videoclips; 15% spots; 10% other	46%feature films; 23% docum.; 19% TV programmes; 8% TV fiction series; 4% animated films	50% feature films; 10% spots; 10% docum.; 20% short films; 10% TV series	
Foreign productions	yes		yes	yes	yes	yes	yes	
Collateral activities	yes		yes	yes	yes	yes	yes	
Cineport	yes	yes	no	no	no	no	no	
E.C. announcements of competition	yes	no	no	no	yes	no	no	
Human resources								
Permanent employees	2	4	3	5	0	0	3	
Collaborators	4	1	9	1	1	3	2	
Contracts	consultants, cocopro		fixed term; cocopro	fixed term	cocopro;fixed term; consultants	consultants	cocopro	
Men	3	2	3	0	0	1	0	
Women	3	2	9	6	1	2	2	
Average age	35/45	35/45	35/45	35/45	35/45	25/35	35/45	
Kind of hiring	direct hiring	direct hiring, secondments, draft assignements	public competition; direct hiring	direct hiring	public notice	direct hiring	direct hiring	
Promotion and Communication								
Portal	yes	yes	yes	yes	yes	yes	yes	
Newsletter	no	yes	no	yes	no	no	yes	
Social network	yes	no	yes	yes	no	yes	yes	
Press office	no	yes	no	yes	no	yes	yes	
Production guide	yes	yes	yes	yes	yes	yes	yes	

Source: Palmi - Salvemini on FCs and IFC data.

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