Social Inclusion and

THE FUTURE OF WORK

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CONTENTS

Chapter 6

Film Industry International for the Future of Work and Social Inclusion

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Film Industry International for the Future of Work and Social Inclusion

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INTRODUCTION

The global economic environment is progressively making us rise the question of the importance of value creation to adapt to the new reality. It also shows that the future of work is increasingly determined by the climate change and not only by the technological advances. (Burch, 2010).

Meanwhile, the covid19 pandemics teaches us that the transcendental changes in human history do not necessarily lie nor in economy, neither in technology. In this sense, the future of work is addressed as a great challenge. While there is huge uncertainty regarding the future that humanity, it is a great challenge to envisage employment or other meaningful living and fulfilment ways for people.

This places greater emphasis on learning from more complex and less competitive economic sectors, as their cases have shown ways in which economic agents develop their ability to adapt (Amin, & Cohendet, 1999; Berkhout, Hertin, & Gann, 2006; Dervitsiotis, 2006; Pike, Dawley, & Tomaney, 2010).

Nowadays, it is impossible to address social inclusion and the future of work (Pearce & Randel, 2004) while ignoring this adaptive capacity. What is more, there are sectors which can be considered native of future of work, as the ways they are operating since their very beginning are subject to the current conditions assigned to the future of work.

This is very true for artistic and cultural sectors, as well as care or house services. Furthermore, especially the cinematographic industry, represents an art which itself was made possible due to the technological advancements of last centuries. Furthermore, it is deeply affected by recent technological innovations and the growing globalization.

Cinematography, like all elements of art and culture, has been subjected to transformation processes, just to mention the evolution from the product towards the service (e.g. in the sense of transition from DVDs to streaming services acquisition). Processes that have involved the destruction of considerable part of jobs and gains for artists and the emergence of new activities (Nichols, 1988; Benjamin & Jennings, 2010).

The present analysis should convince the reader that cooperation — creation of value to and through sharing it (Sáez & Cabanelas, 1997)— is a fundamental principle in economic activities in the face of the world crisis, both due to the great depression and the global pandemic. (Grigoryev, 2020).

Covid-19 has the potential to destroy individual livelihoods, businesses, industries and entire economies (Grigoryev, 2020; Laing, 2020). The primary impact on the sector has been a dramatic contraction in demand as industrial production, and construction (Laing, 2020).

Creating value to share is a strategic principle that companies in difficult environments have used to maintain their position in the markets, benefiting local development (González & Martin, 2013; González, Cabanelas & Cabanelas, 2016).

Creating value in order to share it, is a strategic principle that companies in difficult environments have used to maintain their position in the markets, benefiting also local development (González & Martin, 2013; González, Cabanelas & Cabanelas, 2016).

In this way, the authors of this chapter consider that the creation of value to share it (Sáez & Cabanelas, 1997; Vives, 2012), is fundamental for a future of work that guarantees greater well-being and inclusion for those who have remained marginalized by the system. The analysis of the film industry and the results achieved in terms of cooperation are developed and studied through the lens of this idea.

> "People who have the knowledge and skill needed to perform the job well and who value opportunities for growth and learning will be internally motivated to perform such jobs, which over time should result in greater overall job satisfaction and higher quality work outcomes." (Oldham & Hackman, 2010, p. 465)

Starting from the international trade liberalization, the film industry struggles between liberalization and protection of culture. On the one hand, the film industry in the free international trade environment is an industry that sells and allows profits generation.

On another hand, the film industry as a cultural expression requires protection against free-of-charge trade or piracy (Fuentes, 2011). Two contradictory situations. Despite this debate, the internationalization of this industry has not been hindered.

Formal use of the term Creative Industries is quite recent (1994), marking the digital era of cultural industries and creativity (Moore, 2014). The film industry is part of the cultural and creative industries (Beck, 2005; Moore, 2014).

It contributes massively to the world economy. The cinematographic industry is a key factor in the digital economy. This industry creates millions of jobs, enhances the attractiveness of cities, and improves the quality of life, both in high- and low-income countries (Unesco, 2015). For these reasons, there are several questions that arise. What is the future of work in the film industry? What about social inclusion in the international business cooperation in the movie industry?

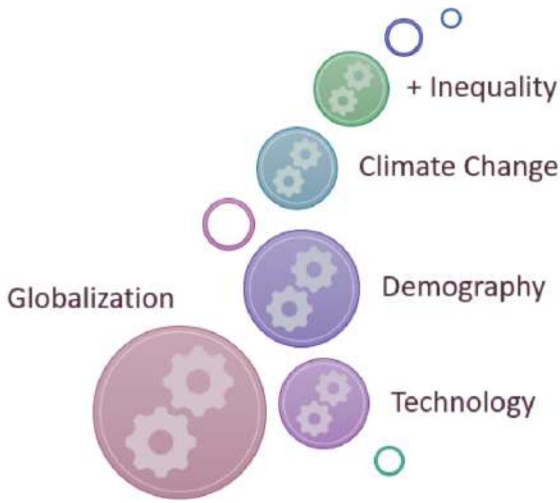
FUTURE OF WORK AND SOCIAL INCLUSION IN THE INTERNATIONAL BUSINESS COOPERATION NETWORK

The subject matter of future of work concerns above all, but not exclusively, the reconfiguration of socio-ecological dynamics of the labor market (figure 1) that emerges from current trends such as (Kubus, 2020):

- Globalization, understood as the acceleration of exchanges, in terms of time, but also space. It implies a greater number of interconnections, but not but not necessarily their higher quality.
- Demographic change, i.e. the reversed age pyramid of population, with a large part of it in advanced age, especially in developed countries. This demography changes both the vision of the individual's working life, as well as the demand for jobs and care. It also affects the availability of pensions, hardly sustainable with the reversed age pyramid and current tax regimes, especially when related to matters of tax evasion of large capitals or transnational companies.
- Technology is the revolution that has been considered the most, in two terms. First, because of the employee's own ability to adjust to the new reality of the labor market. Second, through the automation a large part of jobs, which implies (supposedly) creative destruction of an important part of jobs.

- Climate change, which affects the different countries and social strata unevenly, accelerating migration flows.
- Inequality or peripheralization, in terms of means of production with the predominant role of capital, as compared to labor and land. Lately, some include data with a relational disposition towards capital because they provide the energy / learning for artificial intelligence.

Figure 1. Future of Work - Impact Factors

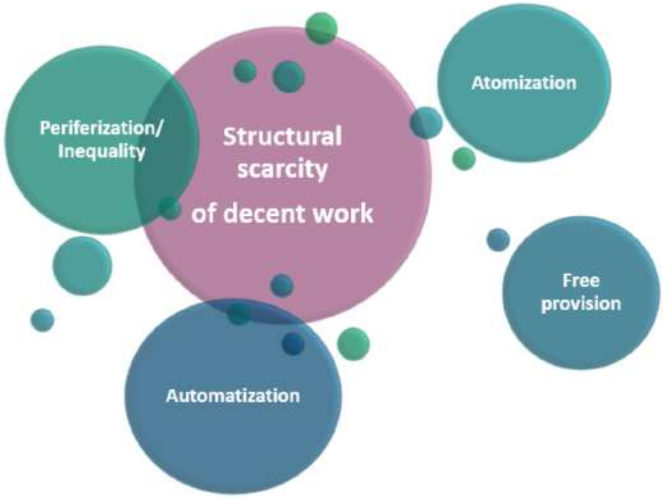


Source: Own elaboration (CID-N).

The conditions of the labor market in the global scenario have the following characteristics: a structural scarcity of decent work, robotization and automation, atomization, and many times expected free provision of value, for instance when contributed collectively, as is the case with open source platforms (Figure 2).

The world scenario in terms of future of work presents challenges that require economic agents to have a long-term vision, focused on creating value. This vision could allow turning threats into opportunities and weaknesses into strengths.

Figure 2. Future of Work – Work Conditions



Source: Own elaboration (CID-N).

It is a scenario that fosters international collaboration between companies. The long-term collaboration between companies from different regions is conceived as an international business link (Lafer, 1973; Abdenur & de Souza, 2013; Bueno & Saraví, 1997; Tabares et al., 2014; Yoguel & Bercovich, 1994; González, 2007; Quiñones et al., 2019).

Companies establish international cooperation links in search of greater competitiveness through market expansion and cost reduction (Liendo and Martínez, 2001; Donovan et al., 2004; Tkachuk, 2004; Kulfas, 2009; Velásquez, 2004; Galdeano-Gómez, 2016; Yoon et al., 2018; Prashantham, & Birkinshaw, 2019).

Cultural, geographic, and legal barriers become almost nil when agents from different regions interact under the cooperation mechanism (Asia, Europe, Eastern Europe or Latin America).

This does not mean that these barriers disappear. It rather implies that the agents who have decided to cooperate strive to overcome them in an attempt to link up and achieve synergies. So that, these synergies can translate into new resources, improved capacities, and, finally, competitive advantages in constant transformation.

Synergies that translate into new resources, better capacities, and, finally, competitive advantages in constant transformation. The cooperation is essential for the new reality, when would require radical change of widely shared managerial values. We summarized those constraining values as follows:

> "The increasing popularity of self-managing teams, re-engineering, and sundry other organizational innovations, coupled with the increased flexibility in work arrangements made possible by advances in information technology, has expanded considerably the scope, challenge, and autonomy of front-line work. Professional jobs, on the other hand, appear to be shrinking, which is perverse because professionals are the people we rely on to make wise decisions in uncertain circumstances." (Oldham & Hackman, 2010, p. 467)

The creation of cooperative links fosters the creation of value. Regarding future of work, remuneration and benefits must be associated with the creation of value in society. Unfortunately, and when it comes to capital, many times it is not focused on the contribution to the real economy.

Originally paid work does not have to be linked to value creation. Thus, work by itself does not guarantee social inclusion. On the other hand, the work that results from cooperation strategies, creating value to share it, fosters social inclusion.

Paid work does not have to be necessarily linked to value creation, there are so called absurd jobs (Kubus, 2020). What is more, work by itself does not guarantee social inclusion for workers. From another perspective, the work that results from cooperation strategies, creating value to share it, is more prone to fosters social inclusion and thereby contributes to building a more humane future of work.

The logic of the network cooperation system is characterized by the following points:

1. The cooperation mechanism tends to be the binding factor.
2. Agents have learned to see failure and opportunism as part of learning; and thus, it does not stop them in the search for new collaborators.
3. The economic agents involved are convinced that cooperation further increases benefits and offers them new competences.
4. They have in place a permanent negotiation process.
5. They consider the counterparty as partners that help them achieve their objectives and generate synergies.

These are the characteristics of the international business cooperation network, the object of this analysis. Together with the international business cooperation network, social cohesion is articulated around the work that establishes the network of connections and interrelations. This is an important question that allows for determination of the status of people in society, in addition satisfying their basic needs.

It brings along a sense of identity, belonging and purpose, but workplace can also be a trap, causing exclusion (also due to lack of work), and trap the person, both physically and emotionally. The work in the context of the business cooperation network encourages inclusion rather than labor exclusion.

Additionally, international support programs such as Al-Invest, free trade, and global value chains were factors that triggered these international networks led by smaller (Liendo & Martínez, 2001; García & Moreno, 2007; Perego & Marteau, 2007; Luna, 2009; Capó-Vicedo et al., 2009; Ferraro & Stumpo, 2010; Pla-Barber & Escribá, 2010; Moncayo, 2010; Fernández % Revilla, 2010; Albizu et al., 2011 ; Fernández-Jardón, 2012).

Companies operating in the film industry have exhibited very specific behavior in the face of the existence of international business cooperation networks. Their strategies are different from those of other sectors (environmental, agro-industrial, automotive, artisanal, and textile). These strategies focus on a minimum number of opportunities that have had to be reinforced with public policies and regional agreements.

This leads to questioning. What strategies have been followed by companies located in the film industry in the face of international business cooperation ties? What they are looking for in view of the possibility of becoming a part of an international business cooperation network?

The answers to these questions make it easier to respond the inquiry stated at the beginning of the document. What is the future of work in the film industry? Is there social inclusion in the international business cooperation corresponding to the cinematographic industry?

INTERNATIONAL COOPERATION IN THE FILM INDUSTRY AND FUTURE OF WORK. DISCUSSION OF RESULTS

The film industry emerged in the United States. It started as an industry when cinema is considered from a business and a product perspective. Production, distribution, and exhibition are essential for the film industry. What started as art, soon also became a digital age business (Cousins, 2005; Sadoul, 1977). Furthermore, it continues to embrace the complex articulation of various forms of work - artisan, technical, artistic-creative (Bulloni & Del Bono, 2019).

The film industry has a different characteristic for each region. The United States is the first consumer market of digital content. Europe is number one in advertising. Latin America and the Caribbean are characterized by their television consumption. Africa and the Middle East represent fast-growing markets. In Asia, the cinema occupies a second place because in the first position are video games. (UNESCO, 2015).

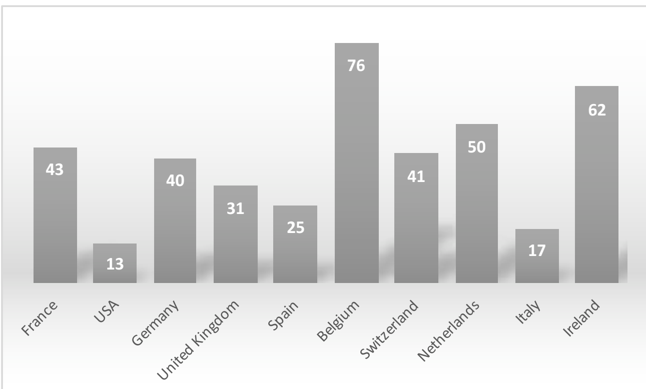
Table 1 shows the main European states that are co-producers of feature films for the years 2012 and 2013, along with the United States. France, the United States and the United Kingdom maintain the highest participation in this type of business relationship in absolute numbers.

Table 1. Main countries co-producers of feature films, 2012 and 2013

Countries	**Nº co-productions**		**Nº feature films**	
	2012	2013	2012	2013
France	129	116	279	270
USA	115	94	738*	738*
United Kingdom	84	88	326	223
Germany	82	74	220	241
Spain	56	57	182	231
Belgium	48**	53**	55**	70**
Netherlands	39	42	79	103
Switzerland	39	34	93	68
Italy	37	29	166	167
Ireland	26	21	38	34

Source: UNESCO (2016).

Graph 1. Percentage of co-production by country with respect to the total production of feature films in 2013



Source: Own elaboration (UNESCO, 2016).

However, when comparing the number of co-productions with the total number of feature films produced, significant changes can be noticed (Graph 1). The United States produces more than seven hundred feature films a year. Thus, compared to the total, the percentage of US co-productions is low, barely over 10 percent. On the other hand, the European States such as Belgium, Ireland, and the Netherlands, which in absolute numbers have few productions, maintain a high level in what respects to the percentage of their co-productions. There are states in which the film industry depends more on this type of business ties.

The statistical data presented in 2017 by the European Audiovisual Observatory refers exclusively to the European States. These data present very similar results to those of UNESCO in 2016, although they include Spain. In absolute terms, the States of the European Union with the highest number of co-productions in the 2007-2016 period are France (556), Spain (460), Germany (411), and Switzerland (221). (European Audiovisual Observatory, 2017)..

Asian co-productions show strong regionalism, converging in collaboration between Hong Kong and China (68.5%). This intersection is also observed between Great Britain and the United States, as well as between Spain and Argentina. However, in the Asian case, the result is more evident. Regarding the European States, only Germany registers co-productions with China. In the same way, in the film industry there are no Latin American companies that have been linked with China. (Table 2).

Table 2. Co-production of China with other regions (2002-2012)

Country	**Nº co-productions**	%*
Hong Kong, China	293	68.5%
Taiwan, China	50	11.7%
USA	37	8.6%
Japan	21	4.9%
United Kingdom	18	4.2%
Korea	11	2.6%
Germany	7	1.63%
Singapore	6	1.4%
Australia	5	1.2%
Canada	5	1.2%

Source: MPA (2016).

Technological advancement and the internationalization of the media have led to the globalised film industry. This industry has become fragmented, it is becoming increasingly more plural and multiculturalist (Lipovetsky, & Serroy, 2009).

An inherent characteristic of this industry is diversity, seen from three perspectives: sources, supply, and the exposure of audiences (UNESCO, 2016).

- Sources: diversity of producers and distributors of content, and in the workforce hired by the acting companies (UNESCO, 2016).
- In the featured films: diversity of film genres; demographic diversity - racial, ethnic and gender characteristics of the people involved in the full-length movies - and diversity of ideas - points of view of different social, political and cultural perspectives - presented in the feature films exhibited (UNESCO, 2016).
- Audience exposure: diversity of horizontal exposure - related to the distribution of audiences through the available films at any given time - and diversity of vertical exposure - related to the diversity of content consumed by a particular individual or social group over time (UNESCO, 2016).

The diversity of this industry hinders its internationalization, even when there are regional agreements with policies that encourage distribution between different countries. Such is the case of Mercosur, as well as of the agreement between the European Union and Mercosur. (Fuentes, 2011; Moguillansky, 2010). Due to the obstacle of diversity, co-production is the key form of cooperation for internationalization in the film industry.

While in other sectors the most favorable form of cooperation is representation/presence and sales abroad, for the film industry these two forms are unfavorable.

Co-production is how companies in the film industry cooperate for internationalization. It has spread since the commercial opening of the last century. It is almost always carried out between companies that share a historical, cultural, or linguistic background (UNESCO, 2016). For example, the circulation of Ibero-American cinema both within the region and in the EU is not very significant, with the exception of the co-production feature film (García, 2010).

Unfortunately, co-production is not one of the decisive links in the value chain in the film industry. The decisive links in the value chain are both distribution and exhibition (González, 2019). Hence the importance of subsidy and financing mechanisms throughout regional or national policies (Amiot-Guillouet, 2019).

Some governments have promoted co-production with other countries through international programs. One of them is the *Ibermedia Programme*, created in 1996, for the Ibero-American space (UNESCO, 2016). Among the Ibero-

American countries, the three that grant the most funds to the film sector are Mexico, Brazil and Argentina, with subsidies, tax incentives, promotion plans and screen quotas being the most widely used mechanisms (García, 2010).

The co-productions are transnational, with narratives aimed at a global audience. Co-production implies the hiring of workers from different countries, thus obtaining multinational recognition. Co-production promotes social inclusion because it encourages job creation for people with different backgrounds. It also promotes and make available the access to and understanding of different, in many cases marginalized cultures and subcultures.

In this way, benefits are obtained in all the countries that intervene in production, increasing fundraising, while ensuring marketing and screen quota for each of the countries involved in the co-production (González, 2019).

Brazil and Argentina are an example of this. Both countries have decades of experience in regulating and promoting cinema. These two countries have a series of co-production and cooperation agreements. The agreements between Brazil and Argentina multiplied ties and strengthened film integration for both countries, despite language differences (González, 2019). These agreements fostered multicultural and inclusive work. Multiculturalism and inclusion are correct responses to the challenges of the future of the job and collective intelligence development.

Information was obtained on the events organized by the Nafin Eurocenter[1] in the period 2002-2009 (16 meetings with a total of 2,724 participating companies). One of these events was for the Film Industry (172 companies from different countries). Companies that had disappeared by 2019 were eliminated. Only companies that maintain links with companies from other regions were investigated.

When the objective is to obtain as much information as possible about a certain problem or phenomenon, a representative case or a random sample may not be the most appropriate strategy (Flyvbjerg, 2006). Studying 172 cases facilitates the identification of atypical or extreme cases. These types of cases reveal more information because they activate more actors and more basic mechanisms in the situation under study.

From an understanding- as well as an action-oriented perspective, it is often more important to clarify the root causes of a given problem and its consequences than to describe the symptoms of the problem and how often they occur.

Random samples that emphasize representativeness rarely produce this kind of knowledge. It is more appropriate to select some cases due to their

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[1] Nacional Financiera and European Union Trust created on June 1st, 1995

validity (Flyvbjerg, 2006: 45). In this study, these are 172 cases. Although it should be mentioned that this type of research is usually slower and more expensive.

Regarding 172 companies that are the object of this study, these correspond to Spain, France, Germany, Mexico, Argentina, Brazil, and Uruguay. The strategies of these companies have been oriented mostly towards co-production (83%), with special emphasis on financing (Table 3).

Table 3. Cooperation in the film industry within the framework of Al-Invest

Co-production	Distribution	Others	Co-production linked to distribution
143	56	16	39
83.13%	32.55%	9.3%	22.67%

Source: Own elaboration based on the result achieved in the project.

22.67 percent link co-production with the distribution. The rest associate co-production with financing, omitting the benefit of co-production brought by the presence in various consumer markets. There are nine percent of companies that overlook the possibility of establishing cooperation links through co-production and focus on very different forms of linkage which are shown in the table below (Table 4).

Table 4. Other interests to link

Author / screenwriter looking to sell original feature film script
Sale or exchange of material is offered. As well as files for use.
Offered the artistic and technical realization of the NANO series of microprograms in 3D animation of 12 chapters, lasting 3 to 5 minutes.
It offers comprehensive soundtrack recording services (music, effects, dubbing, etc.).
Technology transfer.
Marketing.

Source: Own elaboration based on the result achieved in the project.

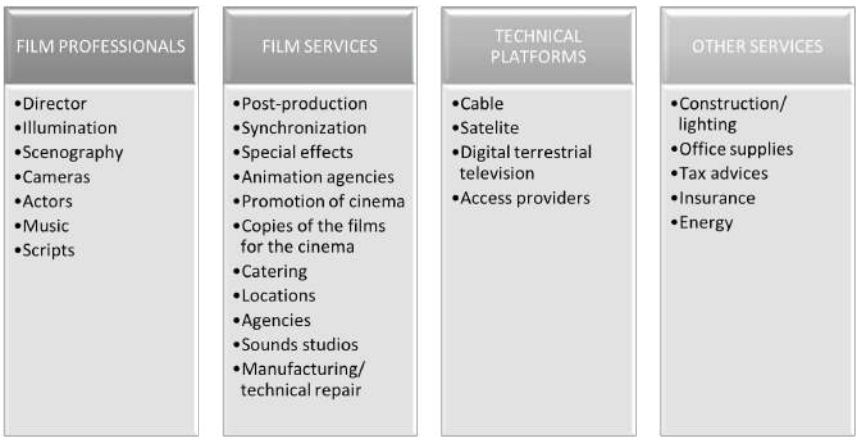
An important element to deepen the analysis of the future of work and social inclusion in co-productions is the intermediate demand. Careers in project networks of the film industry, local networks with international networks (Scott, 1984; Jones, 1996).

> "Career patterns are changing. As fewer people attach their long-term fortunes to the fates of a single organization, more and more people follow a free agent route. The free agent scrambles, bee-like, from opportunity to opportunity without regard to boundaries. While this career scramble is new to most industries, it has been common to the film industry." (Jones & DeFillippi, 1996).

The film industry operates with subcontracting. The production model was changed to the flexible independent system with cross-border co-production (Szeto & Chen, 2013). This subcontracting is defined as intermediate demand. Intermediate demand is the link for a better understanding of business cooperation and the future of work (Graph 2).

In many case, there is an asymmetry of decision-making powers between the buyer (s) and the subcontractors (De Propris & Hypponen, 2008). In other cases, the situation shows more details. The social networks of the industry in Hong Kong and relationships at multiple scales – across national boundaries, within local settings, and on production sets – were examined, revealing their critical role in contributing to the health of the film industry (Kong, 2005).

Graph 2. Intermediate demand for services in the film industry



Source: Own elaboration.

The risks faced at various steps of the production, marketing, and distribution process are ameliorated by trust relations, built up through time between social actors in spontaneous ways (Kong, 2005).

CONCLUSIONS

What strategies have companies in the film industry followed in face of international business cooperation links? Co-production. What are they looking for in view of taking part in an international business cooperation network? Based on the 172 cases presented, they search for financing and distribution.

Companies in the film industry show a very specific behaviour facing the existence of international business cooperation networks. Their strategies focus on a minimum of opportunities that have had to be reinforced with public policies and regional agreements. Since co-production is not part of the decisive links in the value chain, a high percentage of participating companies directly associate the need for financing with co-production.

The Intellectual Property Rights require an adjustment due to the new conditions brought by technology and globalization, thus we should welcome the recent enforcement of the World Intellectual Property Organization (WIPO) Beijing Treaty on Protection of Audiovisual Performances, however a lot of work is still pending for their implementation by different geographical areas and countries.

Business cooperation as a strategic principle for value creation can contribute to greater social inclusion and diversity. Concerning the future of work, it is envisaged that greater cooperation, leads to creation of jobs, better adaptation of work to new realities, and greater well-being at work. This last statement is open to new lines of research that facilitate and deepen the study of the future of work and business cooperation in sectors negatively impacted by changes in the environment and new scenarios.

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