

ENRICO NICOSIA

FILM INDUCED TOURISM AS A MECHANISM FOR TERRITORIAL DEVELOPMENT?

THE ROLE OF MARCHE'S *FILMOGENIA* IN ITALIAN CINEMA

Introduction - The analysis of Film Induced Tourism is very complex because it incorporates interdisciplinary aspects of sociological, psychological, anthropological, geographical and economic inquiry as well as characteristics of destination marketing, community development and strategic planning. This paper aims to investigate the phenomenon to understand whether it is possible to consider it as an opportunity for territorial development, a new yellow brick road for tourist destinations (Lizotte, Grenier, 2011), in an historic period of revalorization of tourism due mainly to a progressive maturation of the visitor who, attacked by the effects of globalization, wants to recover their identity, rebelling against growing homogenization. Film Induced Tourism offers many advantages and potential opportunities, as it can allow you to raise not only the cultural level, but also the economic and social levels, of both local communities and visitors. The first part of this work focuses on a review of international literature and the chosen methodology finds footing in the deepening theoretical studies of tourism geography, with the application of models by Butler to the phenomenon under study. The second part introduces the case study, which aims to capture a picture of the film-tourism phenomenon in Marche.

Pioneering studies on the subject have been made by Cohen (1986) and Butler (1990), and later by Riley, Baker and Van Doren (1998). Investigations in the field proceeded slowly, with Sue Beeton, a scholar at the University of La Trobe (Melbourne), providing a significant contribution with her work *Film Induced Tourism* (2005).

Film Induced Tourism is defined by the Scottish Tourism Board as <<the business of attracting visitors through the portrayal of a place or a place's storylines in film, video and television>> (1991). Beeton, like Buchmann et al. (2010, p. 233), defines it as <<visitation to sites where movies and TV programmes are filmed as well as to tour production studios, including movie-related theme parks . . . what is of interest is the tourist activity associated with the film industry>> (Beeton 2005, p. 9). Grenier notes that <<film tourism also includes celebrity worship. Similarly, deceased film

personalities, like those of the worlds of music and politics, still arouse public interest, and in particular the fans here want to collect tombstone icons, especially when (the celebrities) have been taken away prematurely - Marilyn Monroe, James Dean, George Reeves, Farrah Fawcett, et cetera>> (Grenier, 2011, p. 80).

Also it is undoubtedly interesting to note that both Butler (1990) and Beeton (2006) reveal traces of the origins of the phenomenon in travel diaries and postcards from the time of the Grand Tour, and the descriptions, images and photographs of the places made popular by novelists during the Romantic period. Travel and cinema, like travel and literature, are activities that allow people to escape from routine activities, allowing them to plunge into new realities and contexts and thus broaden their knowledge and horizons. Francis de Croisset argued that reading was the journey of those who cannot take a train. And if the reader could take a train? In this case, two wonderful verbs such as “traveling” and “reading” unite harmoniously, to eventually constitute what is called “literary tourism”. For a reader-cinephile-traveler, an experience of this kind can only be extremely challenging. Film tourism, which has many similarities with literary tourism, combines an interest in the vision of the places with a passion for travel.

The concept of Italian film tourism differs somewhat from that of the Anglo-Saxon Movie or Film Induced Tourism and, though inspired by it, refers to the relationship between film products and tourist products, which can occur in the search for information on a location as well as in the viewing of a film, as well as in the purchase of a tourist product.

The neologism ‘film tourism’ was created in Italy in 2003 by Michelangelo Messina, artistic director of the Ischia Film Festival, an international festival dedicated exclusively to film locations. The phenomenon was studied initially by di Cesare (2007) and Provenzano (2007), who defines it as that particular type of tourism stimulated and led by the vision of the places that cinema puts on screen so as to become a cultural phenomenon that now attracts more and more attention from the media, sociologists and tour operators.

In Italy, discussion of film tourism began when an influx of visitors starting to arrive on film locations became important opportunities for the revival of the tourism sector in those places in which film or TV series were set, as happened in Piedmont on Aglié, thanks to the television series, *Elisa di Rivombrosa*, a Gubbio in Umbria with nine seasons of the series *Don Matteo*, a Ragusa, Scicli e Modica with the episodes of *Commissario Montalbano*, and recently in Cilento, in Castellabate, after the success of *Benvenuti al Sud* (2010) (Celata, 2009; Bagnoli, 2011; Nicosia, 2011). But if it appeared first

as a practice limited to movie lovers, today it seems to have taken on new dimensions, which require careful sociological consideration and a behavioral survey that goes beyond the purely economic interests of tour operators (Aitken e Zonn, 1994; Bruno , 2006; Provenzano, 2007; Grenier, 2011; Nicosia, 2012).

The life cycle of a film tourism destination: an application of the Bulter model to “Vigàta of Montalbano” - A film location can become a film tourist destination both with the application of territorial marketing policies, and through a systematic and strategic approach. The success of these destinations is closely linked and influenced by phenomena that are typical to the form, especially when it is in a more mature phase of its life cycle (Busby, Klug, 2001; Lizotte, Grenier, 2011; Tuclea, Nistoreanu, 2011; Pollice, 2012). In an examination of film tourism, it is possible to use Butler’s model of the life cycle of a tourist destination, in which he notes that, referring to the theory related to the life cycle of a product, even for a resort town and in our case film tourism, you can individuate and graphically represent an S-shaped curve which depicts the various stages (1980).

Six phases of development, with various components of supply and demand, comprise the model, which evinces various configurations of space tourism, diverse imagistic needs, and different exploitations of resources. The first phase is where the exploratory tourist movement comes from a small number of tourists who discover the location. Within film tourism, we try to apply the model to one of the most noted cases of film tourism experienced in Italy and in the world, triggered by episodes of *Commissario Montalbano*, inspired by the novels of the writer Andrea Camilleri. This character has indeed stimulated a considerable flow of film tourists towards the quadrilateral formed by Modica, Ragusa, Scicli and Vigàta (fictional name of Porto Empedocle) (Clausi et al., 2007; Nicosia, 2011; www.commissariomontalbano.org). Italian and foreign film tourists, particularly Scandinavians, since 1999 (the year in which the first two episodes were broadcast), vacation in these places. The offerings lacked any form of organization, except for some spontaneous initiatives that offered basic services for visitors. The second phase of the pattern is that of involvement. In it, the resident population in the town sees the economic potential of tourism and provides the first forms of organization to the offer. During this phase, operations of territorial promotion increase and consolidate around a principle of seasonality. In places involved in the Montalbano phenomenon, this phase took place in the early 2000s, when the province of Ragusa recorded a significant increase of tourists and visitors over the past (v. Tab. 1-2-3).

Tab. 1: Time series of arrivals, presences and average stay in the province of Ragusa (1998-2012).

| Year | Arrivals | Presences | Average stay |
|------|----------|-----------|--------------|
| 1998 | 149.194 | 612.710 | 4,1 |
| 1999 | 157.710 | 669.678 | 4,2 |
| 2000 | 172.297 | 766.658 | 4,4 |
| 2001 | 186.900 | 792.713 | 4,2 |
| 2002 | 184.335 | 792.633 | 4,3 |
| 2003 | 187.664 | 815.418 | 4,3 |
| 2004 | 197.714 | 873.837 | 4,4 |
| 2005 | 212.234 | 885.100 | 4,2 |
| 2006 | 222.049 | 927.814 | 4,2 |
| 2007 | 213.494 | 870.023 | 4,1 |
| 2008 | 210.888 | 863.756 | 4,2 |
| 2009 | 202.543 | 813.547 | 4,1 |
| 2010 | 189.698 | 728.677 | 3,8 |
| 2011 | 199.669 | 757.841 | 3,8 |
| 2012 | 208.319 | 816.438 | 3,9 |

Source: Osservatorio Turistico Regionale – U.O.B. “Analisi e Statistica”.

The third stage is that of development. This is the stage that characterizes the future of tourism for a location. In this stage of the model the interest is strong enough to go beyond local initiatives and can stimulate the participation of external organizations also. Promotional activities mirror in increasingly large-scale the number of tourists and visitors, which in peak season reaches peaks so high as to greatly exceed the number of residents. From the point of view of employment, this has an important impact: the local workforce is no longer sufficient, and movements of commuters and

migrants within the entire region are strongly evident. This phase in the province of Ragusa has developed over the years 2004-2005 when the development process has provided a real and substantial impact on the area, attracting even foreign capital, especially from British and Scandinavian investors, who helped redevelop entire areas and districts of Ragusa, Modica and Scicli (Tab. 2-3).

Tab. 2: Type of accommodation in the province of Ragusa in the years 2000, 2005 and 2010.

| Accommodation | N° Exercises in 2000 | N° Exercises in 2005 | N° Exercises in 2010 | Δ (2000-2010) |
|---------------------------------|----------------------|----------------------|----------------------|----------------------|
| Hotels 4-5 stars | 2 | 4 | 37 | + 35 |
| Hotels 3 stars | 15 | 18 | 32 | + 17 |
| Hotels 1-2 stars | 14 | 16 | 10 | - 4 |
| Tourist residence | 2 | 6 | 10 | + 8 |
| Hotel industry | 33 | 44 | 89 | + 56 |
| Camping and holiday villages | 1 | 8 | 11 | + 10 |
| Landlord | 0 | 7 | 101 | + 101 |
| Farmhouses | 9 | 19 | 26 | + 17 |
| B&B | 0 | 69 | 206 | + 206 |
| Other exercises | 3 | 3 | 5 | - 2 |
| Non-hotel industry | 13 | 106 | 349 | + 332 |
| Offer Total Accomodation | 46 | 150 | 438 | + 392 |

Source: Osservatorio Turistico Regionale – U.O.B. “Analisi e Statistica”.

Tab. 3: N° of beds available in accommodation in the province of Ragusa in the years 2000, 2005 and 2010.

| Accommodation | N° of beds in 2000 | N° of beds in 2005 | N° of beds in 2010 | Δ (2000-2010) |
|---------------------------------|--------------------|--------------------|--------------------|-------------------------|
| Hotels 4-5 stars | 238 | 1.058 | 2.842 | + 2.604 |
| Hotels 3 stars | 3.994 | 4.569 | 5.503 | + 1.509 |
| Hotels 1-2 stars | 417 | 490 | 247 | - 170 |
| Tourist residence | 775 | 975 | 1.201 | + 426 |
| Hotel industry | 5.424 | 7.092 | 9.793 | + 4.369 |
| Camping and holiday villages | 46 | 4.301 | 2.560 | + 2.514 |
| Landlord | 0 | 50 | 1.106 | + 1.106 |
| Farmhouses | 144 | 246 | 524 | + 380 |
| B&B | 0 | 357 | 1.232 | + 1.232 |
| Other exercises | 62 | 62 | 107 | + 45 |
| Non-hotel industry | 252 | 5.016 | 5.529 | + 5.277 |
| Offer Total Accomodation | 5.676 | 12.108 | 15.322 | + 9.646 |

Source: Osservatorio Turistico Regionale – U.O.B. “Analisi e Statistica”.

The fourth stage is that of consolidation, where the number of arrivals continues to increase and tourism activities act as a driving force for the entire local economy. At this level, however, the territorial impact begins to show the first signs of degeneration, as the growth rate begins to decline thus promoting the adoption of incentives for the extension of the tourist season while congestion and environmental degradation tend to alienate the more profitable segments of demand. Everything in the province of Ragusa was recorded in the years 2006-2009 when, after reaching a pinnacle in terms of arrivals, number of tourists, and visitors, began a decline that was met by new initiatives undertaken by local actors to try to enhance the offerings.

The fifth step is that of stagnation in which excessive pressure leads to overflows of the threshold's load capacity.

The sixth stage of the model is that of decline, marked by the loss of competitiveness on the part of the target with respect to new areas. The level of tourist arrivals lowers and then drastically decreases. At this point, local governments and private actors will try to convert and renew the image of the resort with a range of new activities, attractions and incentives that can bring new life to the economic and social fabric.

The Montalbano sites still do not show signs of a phase of decline. In fact, while lacking a proven correlation between tourist data and television production, in Ragusa, where many scenes were shot, tourists have increased over 50%, especially arrivals from Scandinavia, Germany and Great Britain (Nicosia, 2011; Rocca, 2013).

The last phase of the Butler model, also not yet found in the Montalbano tourist sites, is that of rejuvenation, in which tourist attractions recover by uniting the traditional offerings with complementary activities of an artificial nature such as casinos, amusement parks, and golf courses.

The image and the role of the Marche landscape in Italian cinema - As in literature by Goethe, Stendhal, Montaigne, Montesquieu, and especially Leopardi, cinema has shown the magnificent scenery of Marche, describing it and using it to convey many different meanings, adapting and transforming the venues to the needs of the film's story: now fabulist, now adventurous, now historical.

One goal of this work is to try to bring out the real film tourist potential of Marche. Among the various elements of the Marche region, the landscape is one that undoubtedly plays a dominant role and has a high strategic value. Landscape, in the history of Italian cinema, is essential and recurrent in every film. For over a century, cinema has incorporated a huge number of landscapes from all parts of the Earth and has used them to represent reality.

Landscape should be studied as an experience and not as an autonomous object. Such an analysis means to examine the relationship between characters and space. At the basis of this report there is, on the one hand, the character, and on the other, the camera, but behind this there is another perspective: that of the spectator. The landscape scenes in film become the space of action favored by the directors, but at the same time places are huge, in which the film's characters try hard not to get lost. The landscape is also history, the sum of incessant stratified events (Bignardi, 1994; Turri, 1998; 2000; Fornara, 2001; Bernardi, 2002; Corna Pellegrini, 2003). Events have marked the evolution of Marche's landscape and that of the entire region with a strong identity that is enriched

with the many economic and cultural activities that have made it a model of resourcefulness and heterogeneity (Palmucci, 2012, p. 50). The land is marked from east to west by beautiful valleys, rivers, streams, hills, countryside, mountains, and beautiful old towns and medieval villages that make for a unique landscape. It is full of meaningful elements such as spectacular fields of sunflowers and where town and country are welded in a relation that, while not averse to the dominating forms of the urban context, is defined according to a substantial interdependence, which assigns to the rural world the function of producing primary goods while from the city walls escape capital and intelligence designed to develop the land (Pongetti, 2011, p. 289). The Marche landscape has undergone, since the fourteenth century, the influence of the changes produced by sharecropping, the agrarian structure predominant in central Italy from the Middle Ages to the sixties of the last century, which has shaped physical and human characteristics (Desplanques, 1977; Anselmi et alii, 1978; Anselmi, 1985). The rural landscape and the agrarian structure of sharecropping have played a vital role in the cultural identity of Marche, leaving traces and tangible signs that are present not only in literary descriptions but also in cinematic representations¹.



Fig. 1 - View of the Marche landscape. Photo by the author.

So landscape is one of the elements that lead film productions to choose a place, a city, as the setting for their films. Although the landscapes of cinema are screenscapes and therefore not always real and objective, they are also not always protagonists of the stories for which they are the background and are sometimes mediated by the director to become the object that he wants to convey to the public by altering perception (Shoat and Stam, 1996).

The history of cinema is full of anecdotes about the more-or-less accidental reasons that produced directors and producers in a given region, and this of course is also true for brands. Over 130 films since 1908 were filmed using the territory, the city and the landscape of Marche, more or less consciously. Centers such as Sernano and Cagli, thanks to targeted promotional policies offered to local cinema, have become a kind of soundstage and natural point of reference for foreign productions, (for example *Paesaggio nella nebbia* (1987) by Angelopoulos or *Hudson Hawk* (1990) by Lehmann), who first used the architectural and monumental landscapes of the Marche region as an alternative to the cities of Rome, Florence, Naples and Venice. In some cases the Marche region has also been used by filmmakers to reinvent geographic reality. This is the case of those movies that, while not explicitly representing Marche, borrow it in order to create a sort of ideal geography (Brunetta, 1993; Conti, 1999, pp.17-20; Martini, 2005).

Marche is often seen as borderland and barrier, as flat barren, desolate and inhospitable, where no one would want to live. Many movies demonstrate this: *I Delfini* (1960) by Maselli, *Spartacus* (1960) by Kubrick, *Un poliziotto scomodo* (1979) and *Il marchese del grillo* (1982) by Monicelli. But over the last twenty years, Italian cinema has discovered new dimensions of expression, suggesting that film is “on the road” and looking for new routes. Directors like Salvatores in *Turnè* (1990), Tornatore in *Stanno tutti bene* (1990) or Veronese in *Viola bacia tutti* (1998) seem inclined to a rediscovery of the Italian province understood as a natural reservoir of authentic stories, unique landscapes and lifelike characters ready to explore new scenic routes that are able to best express the mood of the characters. These new perspectives of Italian cinema seem to coincide with the rediscovery of the Marche landscape as a borderland in the key of on the road (Olivucci, 1999, pp. 9-15).

Today, in addition, we are in the presence of a return to the country and a rediscovery of the sharecropping landscape. All of this is also evident from the creation and dissemination of place names such as Marcheshire², as was the case for the Chianti and Umbria, to exalt the values of the rural landscape of central Italy. <<Senza dubbio questi nuovi coronimi possono costituire un brand

e un veicolo per la valorizzazione delle tipicità, a condizione che i contenuti locali vengano potenziati e sostanzati con azioni di governance che troppo spesso sembrano invece>> (Pongetti , 2013, p . 81).

The film tourism offerings of Marche: a sample filmogenic itinerary - Among the most effective tools for promoting territorial itineraries can be understood today as a response to global tourism since it emerged in the natural and cultural features that are held in the local communities of a specific area. The film tourism itineraries of Marche contain a particular item to be leveraged and aimed, which is the *filmogenia*, a term coined by Anna Olivucci, director of the Marche Film Commission, which represents the ability of a territory, understood in its broadest sense more or less homogeneous in language, culture and tradition, to express cultural patterns, narratives, urban and rural landscapes and stories of individuals who, over time, have been reflected in the art film³.

The term *filmogenia* seems comparable to a noun form of photogenic with which it has similarities. In fact, the Devoto-Oli dictionary defines the latter term as the natural disposition to give a good yield in photography and cinematography and apt to do well in photogenic images or films (Devoto, Oli, 2013). At this point it is clear that, by extension, from the noun *filmogenia* you might get *filmogenico*, although until recently the word was never used.

Conti underlines how the term *filmogenia* <<non si intende solo un'attitudine alla semplice esplorazione delle superfici degli oggetti, delle loro qualità esteriori, [...] ma questo neologismo si struttura, in riferimento ad una dimensione spazio-temporale che le è propria a partire dai sedimenti di segni lasciati nel corso del tempo, dal fluire degli avvenimenti storici, in un territorio, in una regione, in una cultura: un crogiuolo di fatti [...] e narrazioni, da cui il cinema ha attinto a piene mani >> (www.marchemovie.com).

Today, the *filmogenia* of Marche could also be promoted with film tourist maps that are present in the region. You can also consult these maps online on the website of the Marche Film Commission⁴ (see Nicosia, 2015), where there is a Location Guide, a list of movies and commercials filmed within the region and a portal that contains a substantial database. The film itineraries allow potential tourists to travel to the region and admire the resources.

A sample filmogenic film tourism itinerary of Marche is one that goes from Conero to Sibillini for 290 kilometers, including inside the towns of Portonovo, Castelfidardo, Loreto, Macerata, Tolentino, Caldarola, Cessapalombo, Sarnano, Piobbico, Moresco, Fermo, Civitanova Marche and

Montecosaro. The starting point of the tour is the Conero Riviera bathed by the waters of the Adriatic, where one can find the impressive sailing ship of the movie *Il Giustiziere del mare* (1962) by Paolella (1962). Some scenes of the film were also shot in the eighteenth-century Torre di Guardia. Conero, between the late seventies and early eighties of the last century, has hosted, even the movie sets of Rosato, such as *Le mani di una donna sola* (1979), as well as *Ciao cialtroni* (1980) by Rossini, specifically in the beach where the Napoleonic Fort and the Romanesque church of Santa Maria di Portonovo stand. The tour also includes Loreto, the default location for the film by De Sica, *La porta del cielo*, shot in 1944; but the focus of the tour is represented by Macerata and in particular by its historic center, which hosted the events of the film *Panni sporchi* by Monicelli (1998). Some scenes of the movie were filmed in Tolentino, which owns one of the most important shrines of central Italy, la Chiesa di San Nicola. Sarnano, has instead been the location to film *Chiavi in mano* by Laurenti (1996), but its historic center has been transformed into a film set for many other films. Other fascinating centers of Marche that we find along the route are Moresco and Fermo, which represent intermediate stages before arriving in Civitanova Marche. Last but not least, we have Montecosaro, which hosted the filming of *Il grande Fausto* by Sironi (1995), dedicated precisely to Fausto Coppi. But we can not neglect the fundamental role in the cinematic history of the region played by the capital, which has been the backdrop for several film productions, from family dramas like the *La Stanza del Figlio* (2001) by Nanni Moretti, the uniquely Italian police drama *Il Sapore del vendetta* (1968) by Coll. Ancona is a city that has a special charm even if only three films in particular have tried to enhance it by showing its real potential: *Ossessione*, filmed in 1943 by Luchino Visconti, who used the project to engage a popular city and province realistically, an aesthetic approach that was foreign to the customs of the cinema of the era; *La prima notte di quiete* (1973) by Valerio Zullini, filmed in *Villa La Favorita* and *Un'anima divisa in due* (1992) by Silvio Soldini. In the films are shot some environments that are characteristic of the city, such as the cathedral, the *Guasco* district and the *La Fiera di San Ciriaco*, realistic and authentic places through which the film is inserted into the vein of the neorealist filmography. These are the products that allow you to trace a film tourism route which remains entirely within the boundaries of the city of Ancona, enhancing the most filmogenic areas (Olivucci, Conti, 1999; Martini, 2005; www.marchecinema.cultura.marche.it).

*The response by Marche to film-induced tourism: an empirical survey*⁵ - This section analyzes the phenomenon of Film Induced Tourism in Marche. The survey, summarized below, was conducted in the summer

of 2013 by a group of volunteers coordinated by the author⁶, by administering a questionnaire to tourists and visitors who have attended some of the most famous places of Marche: the beaches of Numana and Sirolo, Senigallia, Porto San Giorgio, Fermo, Macerata, San Ginesio and Gradara, characterized by different levels of notoriety and by a close link with the cinema thanks to one or more films that were shot there.

The survey - Before moving on to describe the results of the survey, I provide a presentation of those who participated, offering a brief socio-demographic profile. The survey represents the perspectives of 200 tourists and visitors.

20% of the sample is represented by foreign tourists while most are tourists or visitors who live in areas in geographical proximity to the places in which the surveys were carried out, with over 70% being from the provinces of Marche (Fig. 2). Nearly 30% of the sample belongs to the age group between 16 and 30 years, while those over 30 account for nearly 25%; those over 50-60 make up the rest. With regard to the gender distribution, there is a virtual balance between men and women (101 males and 99 females), while, with regard to marital status, more than half of the sample said they were single compared to 35% who were married.

Origin of the respondents

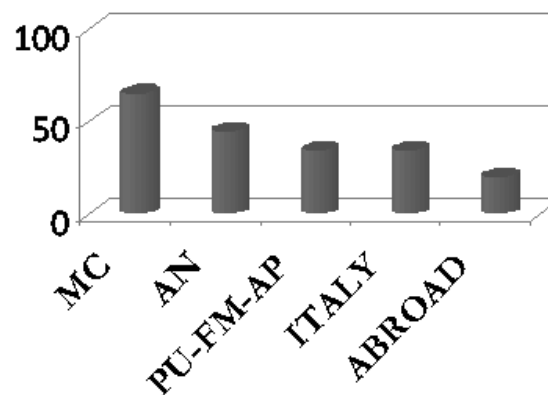


Fig. 2 – Origin of the respondents. Source: Elaboration by the author.

Just under half of respondents work as employees, 26% are still pursuing their education, and 15% are self-employed as contractors or freelancers, with a weaker presence of retirees (10%) and those who are employed in other sectors or who are unemployed (2%). All respondents completed the survey by providing information on their habits related to the use of film products (both film and television or DVD). They were asked to indicate the number of hours that are dedicated weekly to watching films, television (series, specials, et cetera) and their level of emotional involvement in them. It was found that about 40% stop at four hours of viewing per week on average while 30% can spend up to eight. The percentage of those who spend more than 12 hours a week on average in these activities is very low. Of this time, the amount spent at the cinema is very little. Those who report zero hours per week at the cinema, mainly those over 60, constituted nearly 50% of respondents. In particular men spend fewer hours watching movies and television than do women. From the point of view of emotional involvement, about 40%, mostly women between 31 and 45, indicated a modest involvement, while for men aged 31 to over 60 we found an involvement that ranged from none to elevated. For individuals between 16 and 30 years old, of both sexes, interest was low.

Among the factors that contribute to emotionally engaged viewers in watching a program, the responses show that the story, the plot and the psychology of the characters have a significant relation to places and environments.

Furthermore respondents were asked if they regularly read film magazines or film columns contained in magazines or newspapers. It emerged that magazines are read infrequently, while there is greater interest in newspaper columns. In any case, the percentage of respondents who read about films in any form of publication is higher among women.

The consumption behavior of the holiday - The next section of the questionnaire was dedicated to information about the experience of engaging participants in the locality in which the survey was conducted, distinguishing between overnight holidays and day trips, then moving to the mode of travel, to companions, and to lodging choices.

70% of respondents are visitors, the remainder (about 30%) is represented by tourists on vacation (for between 5 and 10 days). Out of all respondents, almost 50% indicated that they travel regularly

on business and/or for familial reasons. A low percentage of respondents relied on organized trips, while traveling with friends found greater consensus in younger age groups (Fig. 3).

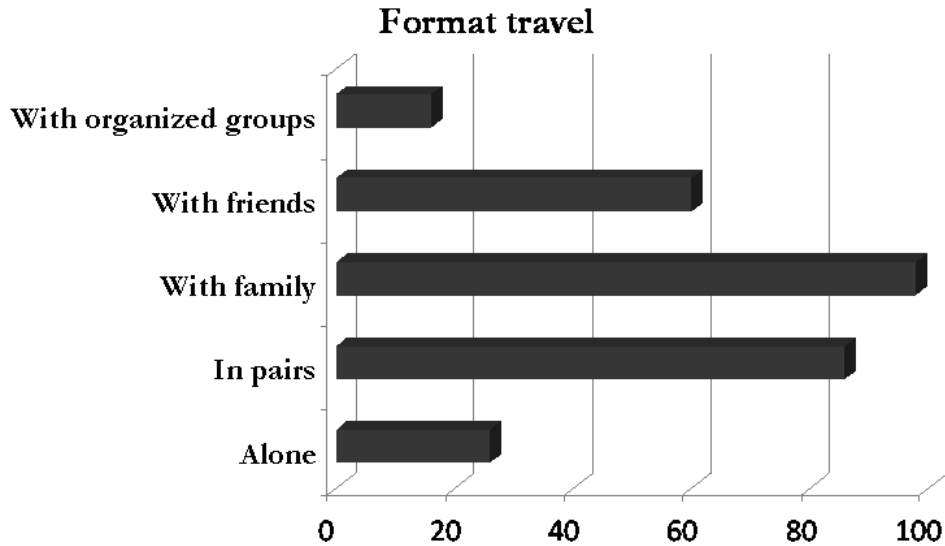


Fig. 3 - Various formats travel. Source: Elaboration by the author.

Film and holiday resorts - The central part of the questionnaire refers to the relationship between tourist-viewer, film and location, to try to understand the links.

A first question concerning this aspect aims to bring out the ability of respondents to remember and quote in a timely way one or more titles of films set in that area or in other areas of Marche (Fig. 4).

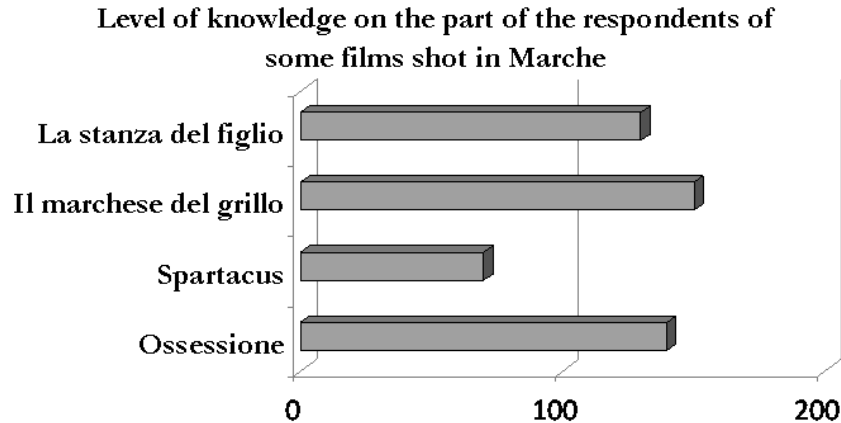


Fig. 4 - Level of knowledge on the part of the respondents of some films shot in Marche. Source: Elaboration by the author.

The answers given to this question were generally positive; in fact 60% of the 200 respondents had heard mention of one or more movie titles.

The next question concerns the knowledge of cinematic examples in which there is a tight link between the city and the film (Fig. 5). The figure shown is predictable because the majority of the responses noted the relation of city to film Berlin - *Wir Kinder vom Bahnhof Zoo* and Philadelphia - *Rocky*. The percentage dropped for Dubai - *Mission: Impossible - Ghost Protocol* and especially Beijing - *Shiqi sui de dabùn che*.

42% of the interviewees also did not know any of the four locations indicated in the movies (Banhoff Zoo (Berlin); Burj Khalifa (Dubai); Hutong (Beijing); Philadelphia Museum of Art (Philadelphia)), while the remaining 58% who knew at least one location said, for the most part, that they would consider visiting the location of a movie if they happened to be in that city. Only a few, however, would choose to go to one of four cities specifically to visit one of the four locations. It must be emphasized that 25% of respondents (almost all men over 60 years old) said they did not want to see any film location despite being in the city for other reasons.

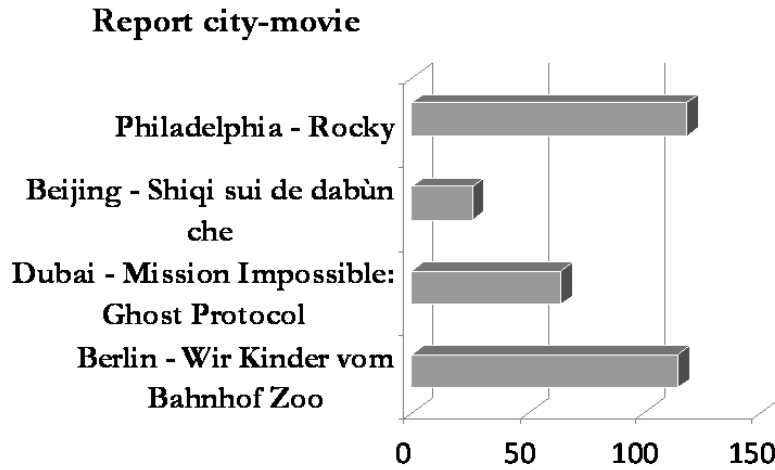


Fig. 5 - Level of knowledge on the part of respondents on the shooting of the film in question in the cities mentioned. Source: Elaboration by the author.

It is crucial to point out that the ability to remember and report a specific title was not in any way stimulated by the survey staff through the submission of a predetermined list. In fact, the intent of the survey is to collect the most spontaneous answers possible, to gain a clear idea of what could be loud and clear, in the mind of the respondent, the link between a movie and a territory.

The reasons why tourists visit film locations - Now we come to the heart of the survey and to the questions pertaining to the motivations to stay in a holiday resort. The specially formulated questions, asking respondents if they had ever undertaken, in Italy or abroad, travels or excursions that included visits to places used as film sets, and if they were in those places because they had previously seen them represented in a film.

To the question, about 70% of the respondents answered never and only 3% said often, with the latter response coming exclusively from non-Italians. Interestingly, the answers to this question were found to be different depending on the places where the interviews were conducted, rewarding the choice of method that divided the respondents according to the places where they were encountered. If in regular tourist areas there was a substantial prevalence of no, in filmogenic areas there were more behavior-oriented forms of Film Induced Tourism: the percentage of no in these cases fell to

60%. Beyond this we tried to understand if those who had answered affirmatively to the previous question had actually visited the specific locations represented within the film or films mentioned, to verify the presence or absence of internal consistency to the process of acquisition and consumption. The answers do not permit the assertion of the general presence of such consistency, being distributed fairly equally between yes and no. The tourist, while encouraged to visit the place by a precise motivation, once there will not necessarily choose to live their experience, translating motivational choices to fruition, thus fulfilling the original need to travel.

The interest among the respondents to participate in excursions and trips to film-tourist destinations in Marche instead stood on the order of 50%.

As places that can become a symbol for a possible film set in the Marche (Fig. 6) the choices of subjects fall mainly on Gradara Castel, the historic center of Urbino, the medieval villages and Fiastra. Interestingly, those who indicated the desire to mark other, reported that a very charming and fascinating location was not included on the list that we supplied: the Sibillini Mountains.

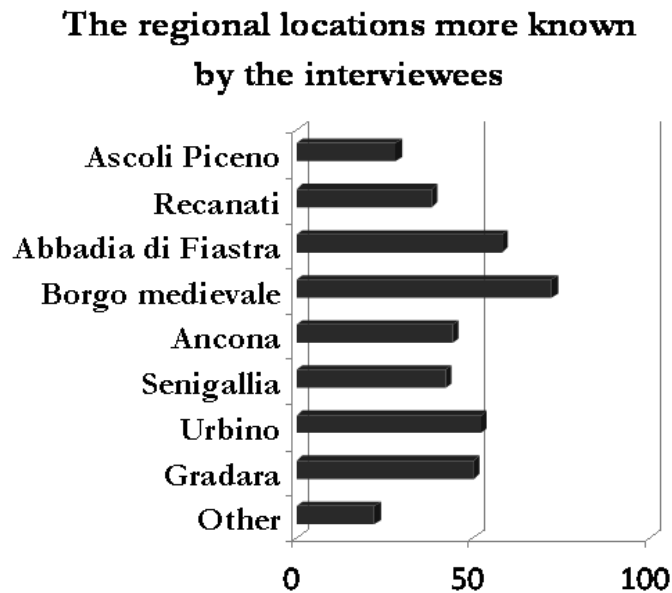


Fig. 6 - The regional locations known by most respondents. Source: Elaboration by the author.

Almost all of the subjects felt that it is useful to combine a trip with film tourism (Fig. 7) and other tourist proposals, with a prevalence of responses focusing on food and wine, as well as music events,

performances and festivals, demonstrating an interest in other resources present in the region. While over 95% believe that a film can increase interest in the region, most believe that a film alone is not enough and that it requires the participation of big stars to give it greater visibility.

Other activities that interviewees would pair with Movie Induced Tourism

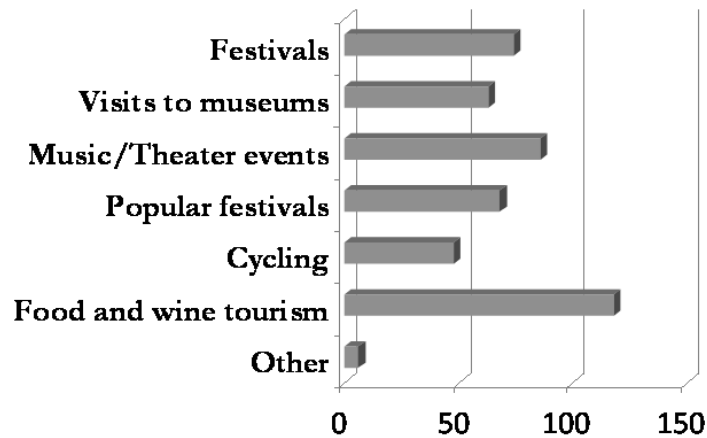


Fig. 7 - Other activities that interviewees would pair with Movie Induced Tourism. Source: Elaboration by the author.

Finally going specifically to the question “Do you know what Film Induced Tourism is?”, There was a balance between positive and negative responses: with a clear predominance of no for women between 16 and 30 and for men over 60. A large proportion of the sample (80%) believed that the viewing of a film set in a place could be decisive or suggestive to visiting that place. The remaining 20% did not considered a major film to be relevant to their choice of a tourist destination.

Concluding remarks - It is appropriate to note the significant results that emerged from the sample survey conducted with regard to tourist demand as centered in nine locations in Marche, and to offer some suggestions in the light of these results. First, there is a good understanding of film productions set in the Marche region. Although not many productions over the years have chosen Marche for their setting, for the most famous films, the bond and its association between film locations and places is real, and comes almost immediately to mind of among users-tourists. Despite that, a large proportion of the sample, which consists mainly of tourists and visitors to Marche,

claims not to be affected in their travel choices by works seen in the cinema or on television. Only a meager 4% claimed to be in Marche “really” thanks to the film, and 6% “also” for this reason, while 13% visited, unknowingly, some places in the film while not coming for this precise reason. Mostly, we found percentage values that are for the most part the fruit of spontaneous choices, and that show a modest interest in the places of cinema, but which indicate that the phenomenon of film tourism in Marche has not yet taken off (step 0 of the Butler model), even if there is a remarkable potential that may undergo further significant increases if it is conducted in a specific promotional campaign that aims to promoting more of the territory and its relationship with productions made in it, as was the case for the film by Pupi Avati, *Il cuore grande delle ragazze* (2011), which generated an indirect income for the region. The director, in fact, has promoted the film and then the appeal of the Marche region to Russia, creating real promotional opportunities in this thriving market.

The responses recorded from visitors engaged at locations that were identified and considered to be potential film tourism destinations, although knowledge of the phenomenon under study in the sample of respondents was not a high, lead undoubtedly to an understanding of how opportunities are significant for those locations (for example, Gradara, Portonovo, San Ginesio, the Abbadia . . .), that can see in film productions an extraordinary tool of promotion and enhancement capable of contributing to diversifying an already variegated tourist offering. In fact, the survey revealed a significant factor; i.e., an average interest on the part of the respondents to the enjoyment of the film-tourist routes and a propensity to combine a stay on site during the practice of other forms of tourism (cultural, gastronomic, cycling, ecotourism) in addition to the film. A direct consequence of the findings is certainly the need to start real forms of synergy between the film and tourist industries to provide more information on those films, shot in Marche, which convey a positive image, classical or innovative, of the territory which may affect the choices of the tourist/visitor causing them to prefer this area to others.

Among the actions to be put into practice, there are not only those designed to stimulate purchasing tourism decisions related to films, but also those that aim to guide the use of the territory, valuing the tangible and intangible resources through information which will associate them with film shot in Marche.

To this end the Marche Film Commission, which thanks to the dynamic character, is able to attract filmmakers and productions by encouraging them, will help to carry out the shooting in their own

territory, by offering incentives and sponsorships. Today, the Marche Film Commission is looking to invest in audiovisual production, not only for promotional purposes, but also for the multiplier effect on income that it is able to generate. In fact, film and television crews staying in a city, residing in hotels and frequenting local bars and restaurants, engage indigenous labor and produce positive economic effects.

The main goal, upon which the regional government, the local Film Commission and private investors, will have to work, is to become a center of hospitality brands, differentiating the tourist product, stimulating dynamics of seasonal adjustment, and increase attendance from foreign markets. The image that we would propose is that of a local system that operates as an integrated tourist district that can be transformed continuously in relation to changes in demand.

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Film Induced Tourism as a mechanism for territorial development? The role of Marche's filmogenia in Italian cinema

This paper addresses the correlation between the power of movies and television series as a motivational and image-making tool and the attractiveness of tourism destinations. In light of this relationship, the research analyses the phenomenon of Film Induced Tourism in the Marche region. This phenomenon has been recognized and reported, but very few comprehensive studies of it have been published. The evidence that has been put forward to date has been mostly anecdotal, pointing

towards the capacity of popular films and television series to attract tourists, in the form of enthusiastic fans. Despite the fact that statistics directly concerning the impact that films have had on tourism are limited, there are some countries such as the United Kingdom that have an increasing interest in studying and developing Film Induced Tourism. As for the Marche region, unfortunately, as far as can be seen from the survey conducted, high knowledge of the phenomenon under study is not apparent in the sample of interviewees.

University of Macerata, Department of Education, Cultural Heritage and Tourism
enrico.nicosia@unimc.it

Notes

¹ Per es. *Il sole negli occhi* (1953) by Pietrangeli, *Serafino* (1968) by Germi, *Fratello Sole sorella Luna* (1972) by Zeffirelli, *Il giovane favoloso* (2014) by Martone.

² On 22 May 2005, Christopher Solomon published in the *New York Times* an article entitled <<Is This The Next Tuscany ?>>, in which he highlighted the peculiarities of the landscape of the Marche. This paper was taken up by many Italian newspapers, including *Repubblica*, in which E. Audiso's article "Marcheshire: le colline sottovoce" (July 17, 2005 p . 30) wrote: <<But today, new national and international border areas, destinations of a community of travelers who decided that their Italy is this here: the hills of the Adriatic. He notes also even the *New York Times* that talks about how as Marcheshire the new Tuscany: run, drink and buy. If you want to be among those who explore lands that will be. New and old arrivals: there are some who return to their native wild village wild to try to put down roots>> .

³ Seminar, Film and Tourism: expectations and actions of local operators, which took place in Macerata March 14, 2012.

⁴ Among the various tasks of the Marche Film Commission, there is the primary function of accommodating the work of collecting preliminary information for any film, and especially to provide assistance during filming. A second task is that of 'site serving', that is to organizing the

logistical arrangements for the film and television crew, and the facilitization of administrative procedures and contacts with local institutions.

⁵ The survey uses a model from a research group led by F. di Cesare, for a study carried out in 2005, *The Film Production Tourism and Territories*, which involved the regional contexts of Piedmont and Campania.

⁶ Special thanks to the students in the 2012/2013 Cultural Geography Program in Science of Tourism, Department of Education, Cultural Heritage and Tourism, University of Macerata, who helped in the administration of the questionnaires.
