

SUPPLEMENTI
S

La città di celluloido
tra vocazione turistica
ed esperienze creative

04

IL CAPITALE CULTURALE

Studies on the Value of Cultural Heritage

JOURNAL OF THE SECTION OF CULTURAL HERITAGE

Department of Education, Cultural Heritage and Tourism
University of Macerata

Il Capitale culturale

Studies on the Value of Cultural Heritage
Supplementi 4, 2016

ISSN 2039-2362 (online)
ISBN 978-88-6056-466-5

© 2016 eum edizioni università di macerata
Registrazione al Roc n. 735551 del 14/12/2010

Direttore

Massimo Montella

Coordinatore editoriale

Francesca Coltrinari

Coordinatore tecnico

Pierluigi Feliciati

Comitato editoriale

Giuseppe Capriotti, Alessio Cavicchi, Mara Cerquetti, Francesca Coltrinari, Patrizia Dragoni, Pierluigi Feliciati, Enrico Nicosia, Francesco Pirani, Mauro Saracco, Emanuela Stortoni

Comitato scientifico - Sezione di beni culturali

Giuseppe Capriotti, Mara Cerquetti, Francesca Coltrinari, Patrizia Dragoni, Pierluigi Feliciati, Maria Teresa Gigliozzi, Valeria Merola, Susanne Adina Meyer, Massimo Montella, Umberto Moscatelli, Sabina Pavone, Francesco Pirani, Mauro Saracco, Michela Scolaro, Emanuela Stortoni, Federico Valacchi, Carmen Vitale

Comitato scientifico

Michela Addis, Tommy D. Andersson, Alberto Mario Banti, Carla Barbati, Sergio Barile, Nadia Barrella, Marisa Borraccini, Rossella Caffo, Ileana Chirassi Colombo, Rosanna Cioffi, Caterina Cirelli, Alan Clarke, Claudine Cohen, Gian Luigi Corinto, Lucia Corrain, Giuseppe Cruciani, Girolamo Cusimano, Fiorella Dallari, Stefano Della Torre, Maria del Mar Gonzalez Chacon, Maurizio De Vita, Michela Di Macco, Fabio Donato, Rolando Dondarini, Andrea Emiliani, Gaetano Maria Golinelli, Xavier Greffe, Alberto Grohmann, Susan Hazan, Joel Heuillon, Emanuele Invernizzi, Lutz Klinkhammer, Federico

Marazzi, Fabio Mariano, Aldo M. Morace, Raffaella Morselli, Olena Motuzenko, Giuliano Pinto, Marco Pizzo, Edouard Pommier, Carlo Pongetti, Adriano Prospero, Angelo R. Pupino, Bernardino Quattrociochi, Mauro Renna, Orietta Rossi Pinelli, Roberto Sani, Girolamo Sciallo, Mislav Simunic, Simonetta Stopponi, Michele Tamma, Frank Vermeulen, Stefano Vitali

Web

<http://riviste.unimc.it/index.php/cap-cult>

e-mail

icc@unimc.it

Editore

eum edizioni università di macerata, Centro direzionale, via Carducci 63/a - 62100 Macerata
tel (39) 733 258 6081
fax (39) 733 258 6086
<http://eum.unimc.it>
info.ceum@unimc.it

Layout editor

Cinzia De Santis

Progetto grafico

+crocevia / studio grafico



Rivista accreditata AIDEA

Rivista riconosciuta CUNSTA

Rivista riconosciuta SISMED

Rivista indicizzata WOS

Alla mia Maestra

La città di celluloidi tra vocazione turistica ed esperienze creative

Atti della giornata di studio (Macerata, 26
marzo 2015)*

a cura di Enrico Nicosia

* Tutti i contributi di questo volume sono stati sottoposti ad una revisione tra pari (Peer Review) basata su una iniziale selezione da parte del Comitato Scientifico della Giornata di studio e su una successiva valutazione da parte di due revisori anonimi.

Contributi introduttivi

A Film Production Tourism ‘Club di Prodotto’ to enhance territory competitiveness and cultural identity. ‘I Sassi di Matera’, a strategic niche in a global market*

Francesco Citarella **,
Francesca Sorrentini ***

Abstract

The first section of our study pivots on the theory that a Club di Prodotto (CdP), by promoting a unique tourist package in terms of territory specifics, constitutes an excellent opportunity for creating *tout court*, tourist destinations (as opposed to mere resorts). In

* Sections 1-5 are the work of Francesco Citarella, while sections 6-10 are the work of Francesca Sorrentini.

** Francesco Citarella, Full Professor of Macroeconomics and the Global Tourism Market, Scientific Coordinator of OPSAT (Observatory for Sustainable Development and Territory Planning), University of Salerno, Faculty of Economics, Department of Information and Electrical Engineering and Applied Mathematics (DIEM), via Giovanni Paolo II, 132, 84084 Fisciano (Salerno), e-mail: f.citarella@unisa.it.

*** Francesca Sorrentini, Researcher in Economic Geography and Tourism, University of Naples “Federico II”, Department of Economic Sciences and Statistics, via Cinthia, 26 (Monte Sant’Angelo), 80126 Napoli, e-mail: sorrenti@unina.it.

particular, the Film Production Tourism CdP represents a common denominator in the process of expanding tourist initiatives and local development given that tourism and accessory activities concur in creating socio-economic growth and enhanced quality of life. In short, the close relation between the private nature of the CdP association and the public sphere guarantees an innovative offer based on systemic and synergic scale intervention.

The second section of our research analyzes the links between the Lucan region territory, film production tourism and initiatives required for local development. In this context, the area of *'I Sassi di Matera'* for example, by virtue of its natural and cultural resources, is privileged by many film producers as a setting for their films. Our analysis has highlighted that planning and coordinated initiatives are essential for creating destinations that derive long term benefits from such policies. Moreover, by virtue of its relevant methodology, the advantages stemming from the creation of a Film Production Tourism CdP i.e. a distinct, integrated offer with a focus on potential strong points and uniqueness, would undoubtedly promote the image of Basilicata Region and its geographical specifics in order to respond to growing demand.

L'intento della prima parte dello studio di ricerca è sostenere la tesi che il Club di Prodotto (CdP), promuovendo un pacchetto d'offerta unico nel suo genere e coerente con le peculiarità territoriali, costituisce un'opportunità che le realtà a vocazione turistica dovrebbero cogliere per differenziarsi e proporsi quale destinazione piuttosto che località. In particolare, il CdP Cineturismo rappresenta il comune denominatore tra gli obiettivi di espansione delle iniziative turistiche e quelli di sviluppo locale, poiché l'offerta del comparto e le attività indotte concorrono alla crescita socio-economica e al miglioramento della qualità del vivere ricercata. In sintesi, emerge la stretta relazione tra il carattere privatistico del raggruppamento e la sfera pubblica per implementare un'offerta innovativa, strutturata sul set di azioni, dal carattere sistemico e sinergico.

La seconda parte dello studio di ricerca valuta i legami tra le caratteristiche del territorio lucano e il Cineturismo e le azioni per contribuire alla diffusione dello sviluppo locale, in particolare dei Sassi di Matera per le sue risorse naturali e culturali, che sono alla base delle scelte dei produttori cinematografici. L'analisi ha evidenziato la necessità di attuare interventi coordinati e pianificati, al fine di creare una destinazione che possa beneficiare a lungo degli effetti positivi generati dalla divulgazione dei filmati. Sulla base della metodologia esposta, notevoli sono i vantaggi derivanti dall'istituzione del CdP Cineturismo per promuovere l'immagine della Basilicata e delle sue specificità geografiche e per rispondere alle accresciute e diversificate esigenze della domanda, predisponendo un'offerta distintiva integrata, focalizzata sui punti di forza e di unicità.

1. *Introduction*

Tourism, complex, crosscutting and with a sharp impact on economic, social and leisure time issues is a decisive opportunity for growth in Italy notwithstanding the effects of the global crisis. The many facets of tourism including the satisfying of tourist demand and the wide array of economic

variables, renders this segment of goods, services and personal experiences¹ an extremely structured sector. Consequently if territorial vocation is a tool by means of which stakeholders can plan and devise optimal models of enhancement, analyses of the geographical specifics of an area are useful to identify the potential of the destinations and to define policies of development and growth, given that competitiveness is determined by material (infrastructure) and immaterial resources (synergies between networks of tourism enterprise, local culture and the growth of collateral industries).

The paradigm of contemporary tourism maps areas seemingly lacking in clear identity, a global village i.e. destinations bereft of any complicity between traveller and place, in other words, the stereotype of mass flows. This results in uniformity as concerns relations, emotions and experiences with the global village tending to distance itself from the opportunities of self awareness or self discovery. At the same time, a holiday is the opportunity for acquiring knowledge about new cultures, creating relations and encountering other lifestyles and environments, e.g. visiting destinations after seeing them in television fiction programmes or films. In particular, relations created as a result of the mix of films, tourism and territory enable the conveying of a place's historical memory and cultural identity from generation in generation, promote the beauty of its landscapes and scenery and enhance and communicate the historico-architectural characteristics of its buildings and prestigious monuments. Consequently, growth processes are triggered and the quality of life of the local residents is improved by virtue of strategic goals, set on the regeneration and recovery of tangible and intangible values intrinsic to the tourism supply chain².

In a global scenario, the success of an enterprise or a destination lies in the strategic combination of the numerous factors tourists take into account. Narrowing distances, i.e. access to once remote places, becomes an opportunity for creating offers based on the assets making up the identity or *milieu* of a territory in terms of the intrinsic potential of diversification from predominant cultural models at global scale. However, unique attractions and the transformation of locations used as film or television fiction settings into tourist destinations does not necessarily imply a competitive capacity of the place, given that certain resources are marketable only in the short term unless integrated and enhanced by the distinctive elements that define a tourist product as a superb destination (shared objectives, value system, desired destination, packaging, distribution and marketing, image and communication etc.). Consequently, quality performance, impacting positively on the territory, increments tourist destination attractiveness. In other words, putting in place

¹ Candela 2010, p. 21.

² In short, prerogatives linked to film production tourism i.e. transforming the scenes of a film set of a specific geographical context into a destination, the main push factors (i.e. perceived needs leading to demand for specific goods) interact with the pull factors constituent of the offer presented.

targeted strategies in selected markets or niche segments results in competitive advantage, responding to the complexity and specifics of demand for special destinations and accentuates consumer perception of differentiation. At the same time, head-on contrast with competitors is also avoided.

2. Film production tourism, a strategic niche in the competitive global market

Notwithstanding the recession, cultural tourism in Europe which accounts for nearly 40% of EU tourist flows in 2014, has produced, together with the creative industry³, employment and innovation to the extent that the Council of Europe, with its Programme ‘European Cultural Itineraries’ has selected 29 theme, religious and spiritual itineraries for enhancement by virtue of the capacity that films and TV productions have for fostering visibility in various geographical scenarios⁴. Consequently, with the EU 2014-2020 Programme, opportunities and challenges await the cultural and creative sector in terms of heritage management, the future of the audiovisual sector, the launching of the single digital market and funding for cultural tourism. The EU Council of Ministers of Culture has also defined a series of priorities for 2015-2018, to encourage synergies between tourism and culture to develop competitive advantage in local communities from cultural heritage and cultural-creative sectors and the promotion of cultural diversity and external relations, films, tourism, mobility and intercultural dialogue.

Given that in the European perspective, film tourism has a concurring role in territory enhancement and the spreading of cultural content, specific interests and a more sophisticated kind of tourism experience (stays in locations utilized as film and television production settings, farms, farm houses and ancient castles), food tasting (agrifood products) sessions, enjoying cultural resources or productions on a limited scale for more discerning tourists, is tantamount to more responsible enjoyment of collective goods, attributing them the label of sustainable tourism, niche segments that create customer loyalty and strengthen host-guest

³ Various countries have staked on their respective cultural industries, given the considerable advantages ensured in terms of spill-over effects on employment, cultural heritage, consumer interests, economic growth, exports and tourism. In the case of film tourism other ripple effects (benefit marketing, merchandising and branding), as well as fostering cultural diversity and greater awareness of national and European identity (See Fondazione Symbola, Unioncamere, 2015).

⁴ Besides Creative Europe, programmes coordinated independently (Erasmus+, Horizon 2020, Cosme) and those coordinated at national and regional scale, considerable resources have been allocated for culture, creativity, the audiovisual sector and education. However, as concerns cultural tourism, financial support is concentrated on projects and services for cultural and industrial itineraries.

relations⁵. In this respect, film production tourism linked to specific demand is of great interest. The segment requires targeted planning and organization and responsibility by operators in terms of sharing with consumers the relative passion and knowhow associated with unique, stimulating experiences⁶, rather than mere communication of an area's characteristics and benefits. Consequently, planning and promotional strategies are essential for going beyond acquiring lasting competitive advantage given that film or television productions while creating local development usually stimulate diverse specialist services non-ascribable exclusively to the tourism sector with incentives to small businesses and a contribution to the communication and enhancement of the local context.

The model of State intervention has introduced innovative initiatives for local development, i.e. tax credits that constitute a form of funding for film productions⁷, with non-negligible advantages in terms of system efficiency above all concerning the sector's capacity to attract investments, through its website '*La Bussola del Cinema – Come girare film in Italia*'. Areas in Italy which are less familiar thus become more visible and enhanced with access facilitated to State and Regional funding to boost film and other audiovisual productions in support of producers and distributors. Such initiatives include funding for locations indicated by the Directorate-General Cinema – Ministry of Cultural Heritage, Activities and Tourism in collaboration with the Association of Italian Film Commissions and Cineconomy.com – '*Fondazione Ente dello Spettacolo*'.

However, greater integration of public policies, above all in a regional context would be essential to ensure that local identity becomes a productive factor and that the State, local Authorities and Institutions become effective actors in the process, supported by academic and professional knowhow. In recent years Regions (such as Lazio, Piedmont, Friuli Venezia Giulia, Apulia, Tuscany and Alto Adige) and local Authorities thanks to the Reform of the '*Titolo V*' of the Italian Constitution, have funded numerous initiatives for film production tourism, using a portion of the local territory development allocated resources to attract creative enterprises in the sector and for developing professionalism at local scale, coordinated by the Italian Film Commission⁸.

⁵ Quite easily managed and linked with demand for new experience, is the desire to visit a geographical context – as opposed to a place – boosted by the viewing of a film or TV production that can be enjoyed all year round.

⁶ In contrast, unprofitable or even harmful initiatives can be put in place; a case in point is that of participation in guided tours of the places selected as sets for the shooting of the film *Un passo dal cielo*, organized by the Associazione Turistica Valle di Braies (Alto Adige).

⁷ Recently, the incentive was extended to the entire audiovisual sector including TV fiction and website productions. These grants have gradually replaced traditional targeted funding coordinated by the Ministry of Cultural Heritage, Activities and Tourism provided by the Fondo Unico dello Spettacolo.

⁸ Many instances of cooperation have been set up between the State, Ministries, local Councils, the Film Commission and production companies – encouraged by the positive dynamics of local scenarios – in terms of best practice and bottom-up development.

Further advantages derive from flexible technology in planning film production tourism initiatives in which the authenticity of the places blends with the film or TV settings representations, enabling the devising of creative-cultural itineraries for the promotion of urban spaces, historic centres and urban retail districts. The design and development of innovative information systems combining the geographical specifics of a territory and films produced there in order to promote film-induced tourism, represent interesting prospects for the local Authorities, where lesser known tourist destinations will benefit as well as larger cities which are characterized by a film production tradition but not capable of generating spontaneously activities or partial activities, theme related segments etc., associated with film production that favour integration of the film production heritage with the already existent tourist offer⁹.

Exploiting the potential of an integrated tourism supply chain enables the creation of an informative-consultational-strategic productive network. This involves private and public sector actors operating in various contexts of the segment, i.e. engaged in the launching of a specific product (film production tourism) or territorial system (film and television production sets) thus facilitating inter-enterprise relations – relative to the complementary needs for services provided by partners for integration on a vertical scale – and the communication of identity and a coordinated image of the territory¹⁰, i.e. synergic processes to enable operators to consolidate and improve their performance and to invest in the search for added value with respect to other destinations. This results in competitiveness producing a spill-over effect on the local economy with economies of scale, localisation and administration, lower indirect costs, integrated productive process phases, the increment of technical, marketing and financial services and a more rapid diffusion of technology and effective quality control systems.

The spill-over effects in socio-economic terms are significant, albeit not quite so easy to measure. However, assessment should be from a medium term perspective taking into account factors such as the reinforcing of local professional skills and competence, adequate territorial infrastructure to support the film production chain (centres, cineports, districts), investments for extra-regional productions in particular geographical contexts, the promoting and rendering visible local cultural heritage and to increment flows in terms of tourist presences.

⁹ Original tourist itineraries based on territory specifics (such as enogastronomic products or the type of retail shop shown in film clips, film genres etc.), utilizing material already predisposed for tours or similar initiatives (narrative texts relative to or scenes in the film), in line with North American film-induced-tourism, in the tradition of territorial marketing.

¹⁰ Territory image, i.e. the total sum of opinions, ideas and impressions expressed relative to a specific area.

3. *A Film Production Tourism CdP for territory enhancement and cultural identity*

A CdP can be defined as a synergic business strategy by means of which an Association of operators act to promote a territory, make constructive decisions and deliver specific services and products. Besides its reflecting mission and declared value system and consequently, territory impact, a series of characteristics can be identified that contribute predominantly to the success of a niche such as film production tourism. Visiting the set of a film or television production highlights the visibility not only of the local territory resources but also the benefits deriving from their enjoyment. Resources include unique attractions addressed to a specific target, within the framework of a self certified quality system that creates added value for visitors by virtue of the fact that the members of the Association enjoy the same brand benefits and conform to the same rules. Therefore, if on the one hand the elements of success are made up of an integrated communication strategy and by a protocol of efficacious, efficient and effectively selective evaluation and control, on the other, such elements will produce a positive ripple effect only in the presence of a strong sense of cohesion and belonging by the members of the Association¹¹.

In short, a Film Production Tourism CdP can catalyse the resources of a geographical area towards a common vision in order to combine input with the unique image of a specific cultural good characterising the territory, guaranteeing that quality standards are met and the environment safeguarded. An innovative product responding to modern trends in the supply system and to the growing specifics of demand, i.e. a unique experience is promised, tourist motivations are enhanced satisfying their desire for quality, the system of territory development¹² is enhanced and safeguarded and local economies are enriched.

Furthermore, creating a Film Production Tourism CdP sets in motion a process of territorial regeneration, i.e. sustaining a certification culture of enterprises in terms of safety, environment and the safeguarding of a particular landscape. Synergies are optimised and impulse given to the use of new technologies for the communication of a specific local product or brand. Thus an integrated quality system, a virtuous circle and competitive market positioning is guaranteed by continuous improving of the process itself.

¹¹ The Association of entrepreneurs engaged in building a successful film production destination structured on film or TV set locations, should not be considered merely a stimulus to the shaping of a general sense of belonging, or to sharing a common brand, but considered a means by which to create a series of relations, cooperation and support with producers of goods and services and the residents. This formula envisages useful offers for discovering attractions that trigger processes of identification of new segments of demand, create needs and attract potential visitors before they themselves desire to visit the place.

¹² Faster and more convenient transport system have reduced distances and a more sophisticated culture of leisure has highlighted the importance of motives for travel. Although global factors and mass consumption have relegated most tourist destinations to the mass categories of tourism, in recent years, unexpected shifts in demand testify the desire for relations of a more exclusive kind.

4. *Organisational planning and modality of the Film Production Tourism CdP*

Designing a successful film tourism destination structured on a location for a film or TV production is an extremely complex process involving networks of partnerships from various sectors for multidisciplinary cooperation – from geography to cultural economics, from literature to anthropology, from sociology to urbanistics, from territorial marketing to practical experience – in order to exploit the advantages deriving from the showing of a film or TV fiction production.

Territory management strategies based on cooperation in a global world represent a useful tool for challenging the rigours of international competition, as an integrated approach can meet tourist expectations by presenting local territories as an all-round involving experience¹³. This is even more relevant in Italy as concerns the Film Production Tourism CdP, where the cultural and landscape heritage, utilized in film and TV productions, is a great opportunity for economic growth as long as competitiveness takes into account the logics of aggregation and strategic alliances.

In this respect, the concept of destination as opposed to location takes on a much wider connotation as it is based on demand. Perceived by tourists as a complex, highly attractive hospitality zone¹⁴, destination, in particular in the case of Film Production Tourism CdP, involves the contribution and interaction of numerous actors to produce a unique offer or service¹⁵. Furthermore the degree of satisfaction, the perception of a destination and tourist opinions during and after their stay are the result of various components of the product-service delivered, the uniformity, coherence and adequacy of which as concerns territory resources, represent the goal of Destination Marketing, i.e. to generate demand and enhance supply¹⁶.

Planning should therefore aim at innovative strategies to direct demand towards new segments of attraction, using sustainable resources, based on shared goals and vision and the definition of a Plan of Territorial Marketing for promoting the specifics of local territory. This would favour cohesion¹⁷

¹³ See Sciarelli 2007, pp. 7-10.

¹⁴ See Martini 2002, pp. 67-111.

¹⁵ When the decision-making process on the part of a client is based on considerations of a socio-cultural nature (i.e. status, attitude and personality and system of values) the specifics of the place (i.e. the cultural, naturalistic-environmental-vocation or leisure time activities; territory image) and economic factors (i.e. price, length of stay, income etc.), and above all oriented by film or TV production locations.

¹⁶ See Sciarelli, Della Corte 2003, pp. 1-23. Besides operative objectives (i.e. defining the brand, compiling a Plan of Marketing, benchmarking standards), Destination Marketing aims above all, to create value for all the stakeholders, to manage long term relations with clients to create loyalty (See Pencarelli 2009, pp. 1-34).

¹⁷ The goal is to create a logical process of intervention and a series of tools available to the

and create value in and for the territory. If in the former case, an optimal environment for enterprise is created offering a widespread sense of wellbeing, security and trust, in the latter, destination appeal is incremented for new residents, businesses and tourists with a resounding domino effect on the value created. Sense of belonging is stimulated as well as the desire to invest, market, produce and promote. This is possible by means of an integrated model of supply that contemplates resource analysis, thus responding to the issues raised by individual or collective local actors¹⁸. Consequently, stakeholder collaboration is an essential element for achieving such objectives whereby the public sphere regulates and promotes growth while the private sector predisposes, distributes and sells the products-services¹⁹.

Planning a holiday destination in short, involves gathering information on the needs and desires of tourists, e.g. their interest in film or TV production locations, with destination potential based on the promise of something real – after having enjoyed the beauty of a landscape²⁰ or the emotion stemming from a cultural event or hospitality enjoyed – and on the process of creation and diffusion of destination appeal in order to create a virtuous circle between the generation of the film images motivating the trip and the tourists' sense of satisfaction of expectations from their stay.

Evidently the natural and cultural resources should be evaluated in parallel given that objective elements derive from the characteristic features of an area while subjective reactions depend on the tourist's observation of them. This does not mean that perception determines the value of a landscape but rather that the capacity to interpret and comprehend it derives from the rapport that visitors create with their surroundings. Such symbiosis is an integral part of the Film Production Tourism CdP value system which is based on the preservation and requalification of local territory specifics, on protecting resources and decision-making in common, thus constituting the foundations of the supply process. Consequently, a tourism product is created by adapting resources to a set target where enterprises joining an Association choose to share promotional

stakeholders, integrating or complementing components with the wider array of policies for local government, within the framework of strategic planning, based on the analysis of the resources and on the cooperation and participation of relevant actors.

¹⁸ Zucchetti 2008, p. 6.

¹⁹ To create optimal conditions for enjoyment of the territory, initiatives relative to tangible and intangible components together with assistance for investors during and after settlement are necessary. For example, the communication of appeal factors takes place by means of the diffusion of perceived positioning not to mention through the advertising and promotion of territory specifics.

²⁰ In recent years, the concept of landscape, revisited and broadened, in the past referred exclusively to places and objects of unquestionable beauty and value (aesthetical, naturalistic and historical), to preserve and enhance, without however, taking into account the geographical context of reference, on the contrary fully perceived in film and TV productions. Consequently, a place should not be considered merely for its exterior virtues but as an evolving organism subject to the impact of natural and human factors over time, as well as that of relations created with individuals, local Communities and *habitat*.

planning and economic strengths by means of a unique, iconic brand²¹. Evidently, success lies in the basic concept of product, made up of an original, distinctive and genuine idea-concept and by a shared vision and mission that confers to the members of the Association ideals, viability and future prospects.

In particular, the constitution of a Film Production Tourism CdP requires initiatives aimed at increasing the perception of a tourist destination by defining the most adequate communication mix for attracting attention both from the outside relative to the potential of the area to highlight its competitive positioning, to provide information relative to its projects and to favour relations between stakeholders at local scale and internally, where sense of belonging should be reinforced by devising a model that reconciliates diverging interests and stimulates participation in decision-making relative to intervention policies. A model of integrated supply would certainly have positive repercussions in terms of creating jobs, income and the protection and safeguarding of natural resources, impacting at the same time, on the variables involved in the defining of extent of regional competitiveness dependent mainly on the highest number of inter-territory differences²². Furthermore, the potential of innovating processes and products by using traditional and newly acquired knowledge and benefiting from new forms of communication underpinned by relational marketing would respond to an ever more informed and sophisticated kind of demand, while the possibility of storing, processing and selecting quantities of information would enable the setting up of advanced customer relationship management initiatives, using Social Media Marketing²³ tools to attract visitors and to spark the collective imagination and enhance resources whose specifics and uniqueness concur in constructing a model of integrated supply²⁴.

Human resource management and a corporate culture system also constitute fundamental variables in the image building process of the Film Production Tourism CdP brand or trademark, as on the one hand, professionally trained

²¹ A particular advantage of being part of an Association is also that of belonging to a network of small and medium size enterprises, privileging the specifics of one's own organization in order to win new segments of demand and developing the capacity for team work, accepting and guaranteeing self regulatory norms and benchmarking standards not least by enhancing selected facilities.

²² Montani 2005, p. 241.

²³ The Film Production Tourism CdP through its corporate blog or social networking sites, works on a one-to-one basis, bringing together poster and target. The content posted is interesting and/or amusing and aims at hype and circulation of the same. An example of Social Media Marketing is viral marketing through YouTube or other Video sharing websites, producing contagious effects and therefore guaranteeing that the message reaches the highest number of user-consumers possible.

²⁴ Destination Management Systems thanks to new technology platforms enable Destination Management Companies, tourist operators and marketing channels to form networks and manage information in an integrated and coordinated manner (i.e. cultural goods, performances, events, enogastronomy, artisanship), optimizing the quality of communication and incrementing number of contacts and thus the number of tourists choosing the destinations primarily because of their setting linked with film and TV production sets.

staff have a spill-over effect on the efficacy of external marketing actions and on the other, the values of hospitality are an expression of the resident population and the Institutions. Furthermore, if destinations that are capable of conveying a system of unique values are those with the most appeal, the actors of the segment will necessarily have to plan and devise initiatives that trigger unique emotions, as the characterisation of the sensations experienced and the communication of the distinctive factors of film and TV production locations confer greater competitive advantage on the destination, within a technological, social and cultural scenario that enables visitors to reach the most remote corners of the world²⁵. Through Associations in which the emotional factor predominates, the system of relational management is made up of a close network capable of communicating a unitary image of the various locations, given that their proposals are the result of an integrated tourism offer.

5. Film Production Tourism CdP: a total quality integrated management system for competitive advantage

The link between film or TV production tourism-locations renders tourist perception of a resort as closely linked to the concept of sustainability (also measurable by means of accredited international certification) and quality of life²⁶. Satisfying clients-tourists – more well-informed than ever relative to potential alternatives and attentive to the quality-price ratio, to professionalism and to degree of eco-compatibility – depends on services rendered, but also on the degree of wellbeing perceived and *de facto* experienced. Tourist operators therefore, have to aim for total quality of the process in terms of product-service, environment, health, job security and ethics. Trends are moving towards an integrated quality system²⁷ which envisages optimal performance, and the involvement of all stakeholders in the value chain (in the case of Film Production Tourism CdP, the Association bases its strategic action on an attentive analysis of potential positioning, brand connotation, degree of speciality intended and level of differentiation compared to competitors).

A Film Production Tourism CdP, the expression of various types of activities, privileges a system of quality that represents balanced stability

²⁵ Destination Marketing strategies also borrow from Experience Marketing which uses relational techniques for analysing levels of service and consumer satisfaction relative to the choice of resort in order to delineate motivations and user perceptions – Destination Management support also concerns strategic, organisational and operative decision making by means of which the process of definition, promotion and marketing of products is managed to push balanced flows of sustainable incomings adequate to the economic needs of the operators (Martini 2005, p. 118).

²⁶ See Di Vittorio 2005, pp. 1-159.

²⁷ Salomone *et al.* 2006.

between demand, the needs of the local Community and the safeguarding of resources from the perspective of profits in the short term period. In the long term, wellbeing founded on economic, environmental and social sustainability (i.e. organisational efficiency, credibility, availability, product uniqueness, security, competence and professionalism, respect for the environment and quality-price ratio) also has to be considered. Consequently, the total quality²⁸ of the experience becomes a critical factor for the Association's success also by virtue of the fact that tourists playing their part in terms of performance – given its emotional and personal character – render even more complex the definition of expected and perceived value which if separated from the quality planned and provided, generates client dissatisfaction²⁹. This implies the need for a system that integrates human and material factors and that develops sense of belonging on the part of the Association's members as the foundation for significant relations with tourists-clients. Furthermore, communication relative to aims of eco-compatibility and enhancement of territory specifics increases the perception of a unique experience and the role of domino effect of product image, destination, company and brand and contributes to the shaping of lasting competitive advantage if the standard of service offered is maintained or even improved³⁰.

The motives leading a group of operators to create a Film Production Tourism CdP are based on a system of self-certification approved by means of a Statute and Regulations, in the same way that other forms of attestation reinforces the communication of core client values and eco-compatibility. Consequently, membership of a group, exalting and applying a managerial philosophy, is a choice founded not only on needs of an economic nature but also on the desire to showcase excellence, uniqueness and local identity through a quality brand.

The Association's Charter of Regulations sanctions such commitment and can be considered a preliminary self-assessment tool for verifying the respect of mandatory minimum requisites of the Association in terms of standards of service to benchmark, i.e. the individual company protocol of supply (i.e. quality-enhancement of the resources and competitive advantage). Not only a

²⁸ Quality performance requires a client-centred organisation geared towards continuous improvement of processes and entrepreneurial levels, developed both bottom up with performance measurement by means of indicators or values of accepted conformity and top down (leadership), in which management are responsible for decision-making, guidance and support and the achievement of goals. Therefore, a systemic management approach operating with efficacy (i.e. to respond to client needs) and efficiency (optimal use of resources) is essential.

²⁹ Given that expected quality performance is in reference to the standards that a client considers adequate, the Association will need to address attention to client expectations as projects have to be based on client needs and desires. In other words, planning has to respect performance goals fixed during the phases of the design-production process or in that of service delivery (designed quality).

³⁰ In this sense the Film Production Tourism CdP can be defined as an integrated system of quality that triggers a virtuous circuit through upholding high quality standards of performance, resource enhancement and lasting competitive positioning.

contract, it is also a working manual indicating the commitment to deliver a specific product-service and respecting the standards that guarantee the image of the Association³¹.

Albeit a slight overlapping with the Statute is evident (e.g. issues relative to aims etc.), the Charter of Regulations should be considered a tool of application of the intentions declared in the Statute³² and for the grouping of mature areas of tourism economy where the culture of hospitality is an integral part of the local entrepreneurial system and where the planning capacity of the aggregated supply is greater.

The Statute and Charter of Regulations guarantee the benefits from the differentiation and functional specifics of the Film Production Tourism Cdp. In other words, a brand or trademark evocative of the close relation between organisational mission and territory specifics, resource recovery and enhancement and communication targeted above all at the construction of local identity thanks to film or TV production locations. This also implies the project design for enhancing a marginal territory in order to create a film production-tourist vocation by means of integration dynamics between product promotion and strategic positioning of the destination³³. In particular, the model of the nine

³¹ Despite there being no specific regulations, the analysis of some case studies highlights the presence of common content to include in a Charter of Regulations. Charters generally start with a section dedicated to the value system of the product and contain assumptions, declarations, guidelines and norms that define the commitment of an organisation towards client-stakeholders, behavior criteria and responsibilities (roots in the territory and a culture of belonging, warm relations and a predisposition for human contact, communication of a zest for life together with a genuine product-service offered). The second section concerns members' obligations and duties: modality of membership (i.e. the necessary conditions to meet, financial obligations, regulations for suspending participation or leaving the Association brand). The third is dedicated to the system of quality and represents the core of the document, as it delineates the range of goods-services and the relevant level of quality, respecting coherence with the territory values underpinning the Association and its cultural, productive, landscape and natural environment identity. Basic criteria that the members are expected to satisfy are also set out together with their verification process and policies relative to brand name and logo. Furthermore, as the Association is made up of operators from different sectors of tourism – which renders the definition of common standards for the production-delivery of outputs difficult – the Statute could contemplate indexing specific sections for similar facilities (restaurants, hotels, farms, B&B and sales and production consortia and for the list of agrifood products and typical local dishes, the brand handbook and the deontological code).

³² Generally indicated in the Statute are: constitution and denomination (headquarters, duration, object, functions, operative objectives activity zone, nature of supply); members of the Association (Associates, admission procedures, obligations, withdrawal from membership and exclusion); patrimony and contributions (income, funding, periodic contributions, financial support, penalties); Association Boards (regular-particular-members' assembly, deliberations, appointments, Board deliberations, appointing President, Council of Auditors etc.); miscellaneous regulations (changes to the Statute, transitory and amended regulations).

³³ The risk is that of only a few far-sighted entrepreneurs who exploit opportunities for economic development linked to forms of collective enterprise, in the absence of initiatives for spreading a culture of cooperation and association between private sector operators and public Administrators, above all in those areas which – despite the endowment of a naturalistic, architectural and historico-cultural heritage – have not yet succeeded in expressing their full tourist potential.

cognitive imperatives for an aspiring leader territory³⁴ represents the strategic macro-objective defined in the Action Plan for the divulgation of benchmarked best practices and for information, training, control and monitoring.

The object of the phase of sensibilisation-information is to promote a culture of welcome and hospitality, the enhancement of local identity, providing the necessary information and recognising the specifics of a particular location whereby tourism can contribute to its development³⁵. Increasing the sense of belonging is also extremely pertinent in order to spread best practices of safeguarding resources³⁶, presenting case-studies by means of thematic seminars addressed to privileged targets to highlight how quality offers can become economic initiatives. Only by means of analysing territory audits will it be possible to construct a holistic vision of local systems³⁷, through workshops based on the European Awareness Scenario Workshop³⁸ method to stimulate participation in an aware and sustainable use of the specifics of film and TV production locations³⁹. This bottom up process reveals a shared vision and needs, i.e. ineludible priorities of Public Management⁴⁰. Subsequently the phase of sensibilisation and training has the objective of rendering concrete the results of the previous phase. Programmed residential courses and guided tours are of the more relevant districts are an opportunity for experimenting how to combine local hospitality and quality, to evaluate from best practice, the locations on which planning and projects can be based. The final phase, i.e. sensibilisation-control and monitoring, sums up on the one hand, outcomes of previous activities illustrated by means of seminars, as testament to experiences acquired through guided tours and courses and on the other, initiatives in place and their impact on the territory⁴¹.

³⁴ See Valdani, Ancarani 2000, pp. 29-34.

³⁵ See Salvarani 2005, pp. 98-108.

³⁶ In the areas in which the local economy has not yet reached its maturity stage, a culture of hospitality has to be widespread in the local population, the Institutions and in the younger generations as an element generating value within the quality tourist proposal together with the development and enhancement of the cultural goods (in a vision in which even local enogastronomy becomes a cultural good) and in the environment (Riccioni 2006, p. 128) of the Film-TV production locations.

³⁷ Romano *et al.* 2000, pp. 107-110.

³⁸ The meetings addressed to politico-administrators, economic operators, technico-experts and users-citizens in order to plan scenarios from which to select the most significant issues linked to Film-TV production locations. The final phase envisages the groups discussing key issues in the plenary sessions (See Alessandrini *et al.*, 2006, p. 88).

³⁹ Celant *et al.* 2009, p. 308.

⁴⁰ See Salvarani 2005, p. 109.

⁴¹ This phase includes planning strategies of promotion, communication and enhancement. The former constitute the elements of the marketing communication mix (See Pencarelli 2009, p. 53) and have the purpose of stimulating a more rapid purchase or one more consistent with demand for particular products or services on the part of the guests or enterprises (Kotler *et al.* 2007, p. 713); institutional communication consists in the positioning sought by virtue of the identity, mission, guiding values and legitimacy in terms of economic, social, political and cultural reality (Basile *et al.*

Promotional activities pursue the objective of directing tourists towards the choice of a Film Production Tourism CdP, in order to foster lasting loyalty and to increase and redistribute visits (staggering of demand)⁴² while institutional communication aims at defining the image, the reputation, the identity, the differentiation and positioning of a resort⁴³. In order to use a methodology founded on the cooperation and coordination of the operators who intervene in the process of Destination Management, a Promotion and Communication Plan is fundamental for the purpose of enhancing synergies deriving from the aggregation process and to reinforce the efficacy of the message by introducing a quality-guarantee component in visitor relations⁴⁴. There is also a need to limit an intuitional, non-reasoned and haphazard approach on the part of those charged with defining the content of what they intend to communicate, both as concerns mode and language⁴⁵. Consequently, professional capacity and creativity have to succeed in finding the most efficacious solutions, allocating adequate resources to the film or TV production locations, assessment of which is essential in calculating the effects of the scheme proposed by the Promotion and Communication Plan. The function of the enhancement process is to communicate the reputation and image of the territory, expressed through the Association conveying territory identity, specifics, i.e. factors of attractiveness⁴⁶, on the basis of the initiatives envisaged in the Plan of Enhancement, triggering a virtuous circle of satisfaction-appeal-value to create appeal outside the territory of reference and satisfaction for the clients within, together with added value for the area⁴⁷.

Taking into account the above considerations, a close relation emerges between the private element of the Film Production Tourism CdP (centred on the needs of the marketplace and profit making) and that of the public sphere with its focus on the common weal and the creation of an innovative offer structured upon a series of synergic actions to create growth and local development.

2002, p. 51); enhancement refers to the series of actions for diffusion put in place by stakeholders to increase the value of the tourist product, a foundation element of Film Production Tourism CdP, coherent with the offer as a whole (See Pencarelli 2009, pp. 116-117).

⁴² Basile *et al.* 2002, p. 62.

⁴³ Ivi, p. 54.

⁴⁴ The purpose of a Promotion and Communication Plan is to identify the public-target, to define objectives and strategies, to identify the means necessary, to compile the budget, to plan the promotional mix and to devise and put in place communication and to assess the efficacy of results achieved (Lombardini 2009, pp. 48-49).

⁴⁵ Basile *et al.* 2002, pp. 141-207; Pascucci 2009, p. 149.

⁴⁶ See Montella 2009, p. 75.

⁴⁷ By means of which the Plan of Territorial Marketing (internal and external) is put in place. The former has the purpose of attracting and generating the trust of clients from outside; the latter that of enhancing the marketing of the local heritage and creating loyalty and satisfaction amongst the target users.

6. *Tourism: an important factor for the development of regional territory*

The radical changes in progress in advanced societies today are provoking new trends in tourism consumption and leisure time activities and resulting in a much more complex tourism system as a whole, above all in terms of competitiveness. Short term but frequent trips based on criteria not linked to status or income but rather to a preference for dynamic holiday lifestyles are being favoured while the propagation of modern technologies to support consumption processes also tends to encourage a growing awareness of territory identity. The outcome of routine activities and new cultural experiences and the multiplication of thematic tourism defined by product or target, respond to the demand for the unique opportunities offered by local tourism⁴⁸.

In the context of such a wide array of motivations, the choice of visiting places of interest brought into the limelight by films or TV fiction series suggests consumer behaviour analysis in terms of potential positive relations between cinema, tourism and territory. Prior to the mid 1990s, the cinema exerted little or no effect on promoting tourism, subsequently however, the new trend forged strong links between territory and film productions. With their impressive representations of places, films have become a tool for knowledge acquisition and rediscovery of the resources and places of natural and historico-cultural interest. Film Commission support and funding are also available to producers, i.e. services and resources for incentives for the various productions⁴⁹.

Therefore, the desire for in-depth knowledge of an area on a film spectator's part can also be spurred by various factors: the natural and architectural specifics of the location, which in the meantime, has become a point of attraction and acquired an identity⁵⁰, the process of empathy which is triggered in individuals when stories in which they can identify themselves are recounted, impacting directly or indirectly on their feelings and the greater credibility of the destination by virtue of the notoriety of the actors in the film⁵¹. As only certain features can transform a location into a successful tourist destination, given that the impact of an audiovisual product on decision-making emerges at varying levels of intensity⁵², local operators have to plan promotional strategies on their film website for the destination in order to obtain a holistic effect, i.e. a lasting competitive advantage, which go beyond the mere sum of incidental benefits.

⁴⁸ Landini 2007; Celant 2009; Minguzzi, Solima 2012.

⁴⁹ Nicosia 2012, p. 96.

⁵⁰ Riley, Van Doren 1992; Kim *et al.* 2006.

⁵¹ Connel 2012.

⁵² According to some researchers (di Cesare, Rech 2007) if the phases of tourist decision-making are distinguished by desire, choice of alternatives and final decision, the influence of audiovisual productions tends to diminish, in the sense that it becomes support for more relevant motivations.

As evidenced, the case of Basilicata a genuine melting pot of preserved rich natural resources, picturesque hamlets and unexplored places, has its symbolic strong points of reference in Maratea, the Metapontine Coast and Matera (*I Sassi di Matera* in particular). The attraction of a territory as such, demands perception by the visitor as a structured tourist destination, i.e. capable of offering more than just a simple film production set, but rather, dealing with specific issues to avoid the risk of deluding expectations and creating a hostile climate on the part of the local residents. The audiovisual slot, could thus enhance the Region's visibility and positioning in terms of tourism. Besides attracting visitors and encouraging the return of former tourists, prolonged stays, word of mouth recommendations and place marketing would no doubt have excellent results. Notwithstanding, to achieve a similar circuit demands sustained coordination in terms of production requirements, geographical scenario potential and relevant opportunities for local stakeholders. It is from this perspective that our study proposes the design of a specific Film Production Tourism CdP for this particular area to promote and enhance the settings used as film production locations basically by putting on the network, structures capable of improving both the level of wellbeing of local communities and of responding to the demands of the current tourism market seeking ever more specific and qualified destinations.

7. *Trends in tourism in Basilicata: transformations and perspectives*

Basilicata with its patrimony of characteristic natural and cultural resources⁵³, is a heritage representing past, present and future, but one needing to be protected and enhanced⁵⁴. In global competitive terms, distinguished by unexpected change and by a growing degree of complexity both as concerns tourist demand (diverse and ever more sophisticated needs) and of supply (greater professionalism, inter-firm cooperation in a vertical sense, between suppliers and clients, and in a horizontal sense, between competitors), local Institutions should adopt strategies capable of responding rapidly to market momentum oriented towards the search for new areas to explore or stimuli

⁵³ Historico-cultural elements consist of: archeological, demo-etno-antropological, artistic and natural museums, art galleries, literary and archeological parks, medieval castles, towers, fortresses and manors and their remains, a UNESCO World Heritage Site (*I Sassi di Matera* and the *Parco delle Chiese Rupestri*), the heritage of sacred art (cathedrals, hypogeal churches, frescoes, sculptures paintings, including the frescoes of the Church of *San Donato a Ripacandida*) and not least, appreciable immaterial resources such as festivals, rituals and customs.

⁵⁴ This well structured composite territory comprises 131 Comunes rich in cultural elements, but lacking in well-defined local tourism systems that conform to a geographical and thematic emphasis.

capable of reviving well known destinations⁵⁵.

To assess Basilicata's positioning, efforts made in recent years should be taken into account, i.e. public-private sector investments impacting on market share and determining an increase in number of arrivals to the extent of 300,000 at the end of 1990s to over 500,000 in 2014 bringing up the number of presences in the territory to just over 2 million (tab. 1).

YEAR	ARRIVALS			PRESENCES		
	Italian visitors	Foreign visitors	Total	Italian visitors	Foreign visitors	Total
2000	315,553	38,922	354,475	1,296,549	162,731	1,459,280
2001	351,853	46,179	398,032	1,498,481	214,484	1,712,965
2002	342,587	48,553	391,140	1,478,914	218,206	1,697,120
2003	376,111	51,175	427,286	1,543,922	217,954	1,761,876
2004	388,399	49,864	438,263	1,566,733	212,859	1,779,592
2005	409,228	57,802	467,030	1,731,553	221,597	1,953,150
2006	396,240	54,816	451,056	1,569,443	174,085	1,743,528
2007	394,825	53,721	448,546	1,668,096	188,693	1,856,789
2008	414,571	51,709	466,280	1,681,069	181,304	1,862,373
2009	419,900	47,384	467,284	1,730,434	158,262	1,888,696
2010	440,521	53,307	493,828	1,734,951	155,157	1,890,108
2011	453,628	58,049	511,677	1,809,167	154,307	1,963,474
2012	457,302	60,599	517,901	1,733,720	148,094	1,881,814
2013	462,116	70,550	532,666	1,776,900	172,223	1,949,123
2014	497,535	81,576	579,111	1,885,072	215,011	2,100,083

Tab. 1. No. of arrivals and presences in Basilicata (Source: taken from Apt Basilicata data 2015)

The places to benefit most are the Metapontine area (in particular Nova Siri and Scanzano Jonico), the City of Matera and to a certain extent, geographical scenarios (such as Alto Potentino), where new tourist attractions have been promoted, and resorts in Vulture/Alto Bradano, including Venosa, Melfi and Acerenza. Faltering progress in contrast still distinguishes the areas of Val d'Agri and the Pollino, while stagnation phenomena affect Maratea, Pisticci and Policoro (tab. 2).

⁵⁵ Apt Basilicata 2011a.

YEAR	METAPONTINE		MATERA		VULTURE/ ALTO BRADANO		POLLINO		MARATEA	
	Arrivals	Presences	Arrivals	Presences	Arrivals	Presences	Arrivals	Presences	Arrivals	Presences
2000	116,127	751,45	36,668	88,263	31,590	97,019	42,782	98,506	31,894	145,704
2001	137,038	925,28	40,280	93,892	34,845	110,368	42,417	101,104	36,082	162,876
2002	144,322	1,023,907	40,625	87,946	32,580	84,691	41,090	92,945	38,992	180,374
2003	152,351	1,065,970	46,647	85,883	36,723	85,846	36,721	79,995	45,859	191,358
2004	158,512	1,086,539	54,499	88,852	37,268	85,809	35,447	70,313	45,235	185,944
2005	161,999	1,195,822	60,569	92,314	47,088	126,739	43,442	89,162	44,983	186,516
2006	148,515	1,105,163	76,371	115,925	47,117	107,261	30,475	62,722	43,869	155,220
2007	149,705	1,176,978	67,361	107,601	47,812	108,709	33,293	74,577	42,732	164,143
2008	150,937	1,153,747	76,876	127,037	46,931	103,819	32,641	69,024	46,872	181,865
2009	149,663	1,139,070	81,348	133,329	47,724	112,009	33,824	74,602	47,291	197,102
2010	151,625	1,132,034	100,760	162,196	44,497	97,339	35,674	77,353	47,858	189,269
2011	164,935	1,158,375	115,877	182,044	43,063	102,554	31,770	70,025	46,766	191,223
2012	175,074	1,110,118	118,336	183,259	38,449	83,743	32,760	70,369	48,552	214,271
2013	173,788	1,135,287	131,423	206,687	45,022	118,079	32,135	66,211	48,263	210,189
2014	175,927	1,155,221	153,005	244,847	55,996	163,548	33,536	66,679	49,590	210,832

Tab. 2. No. of tourist arrivals and presences in Basilicata tourist resorts (Source: taken from Apt Basilicata data 2015)

From an analysis of tourist flows, it emerges furthermore (sharply contrasting negative trends in tourism in Italy over recent years) that Basilicata indicates a growth trend regardless of generally lower average length of stays⁵⁶ elsewhere due to limited spending capacity and to new styles of consumer behaviour privileging frequent trips and shorter stays in most holiday resorts. Evidently, organising holidays is frequently conditioned by speedy access to destinations and new information technology (low cost + internet) denoting however in Basilicata only a low rate of internazionalisation (10%)⁵⁷, the main market of reference being that of vicinity with 53% presences all told⁵⁸. Privileged areas are those positioned near regional borders, while inland or hinterland areas lack dynamism and slow down the transformation process of the areas within tourist destinations. The changes in act, the reasons why travellers choose a particular area, traveler demands, desires etc. should all be analysed in depth, in order to attract and stimulate by means of incentives tourist targets that offer the best economic prospects (some people or categories of persons travel more frequently and have a greater spending capacity compared to others)⁵⁹.

⁵⁶ In 2000, average length of stay was 4.12 days compared to 3.84 in 2014.

⁵⁷ Foreign tourists attracted to Matera are, for the most part, French, American, German and British while Italian visitors to Basilicata are mainly from Apulia, Campania, Lazio and Lombardy.

⁵⁸ One of the main critiques consists in the inadequacy of the transport system, taking into account that the destination can only be reached almost exclusively by road (Bitetti 2014).

⁵⁹ Regione Basilicata 2008.

Evidently, Destination Management Organizations (DMO)⁶⁰ need to set clearcut objectives to discover the most coherent tourist segments to satisfy tourists interested in consolidating their experiential enjoyment of the typical local features and resources of a resort linked by now to the new concept of travel. From this point of view, although Basilicata accounts for a highly specialized segment of beach tourism, its attraction in terms of other kinds of tourism potentially able to satisfy tourist expectations and to promote resorts would contribute greatly to the coffers of specific diversified economic initiatives⁶¹.

8. *Film tourism and its geoeconomic implications*

An extremely lucrative segment of tourism in Italy (particularly in the Basilicata Region) today is film production tourism. It is a gauge of consumer satisfaction thanks to generation turnover of producers and authors who deal with subjects of popular interest and to the numerous television fiction programmes distinguished by plots and characters that spectators can identify with, thus impacting their choice of film. Once, consumption depended exclusively on film productions available, nowadays however, spectators hold many more expectations and consumer demand, diverse and specific, is sustained further by the increase in user platforms. Besides the many changes that have taken place, going to the cinema still represents an experiential occasion, an emotional involvement that renders spectators participants in the reconstructed action and climate⁶² to the extent that the public are encouraged to visit the places where the scenes are shot.

Ever since 1949, Basilicata has been the location for over 40 film productions (tab. 3) of various genres (historical, comedies, horror, dramatic screenplays etc.) directed by famous film directors, both national and foreign who by privileging the area for its morphological characteristics, have knowingly or otherwise, contributed to promoting its specific socio-economic scenarios.

⁶⁰ DMO, a specialist organization for territory promotion, delivers services to enhance performance and the competitive capacity of the destination based on in-depth knowledge of a territory's economico-entrepreneurial fabric and natural and/or cultural heritage. Numerous stakeholders including public-private sector Companies are involved in promoting, marketing and governing the tourist influx.

⁶¹ Morgan *et al.* 2003; Presenza 2007; Martini 2010.

⁶² Films as experiential products (See Hirschman, Holbrook 1982; Cooper Martin 1991).

<p><i>Le frisie ignoranti</i>, A. De Leo and P. Loprieno, 2015 <i>Montedoro</i>, A. Fareta, 2015 <i>Noi e la Giulia</i>, E. Leo, 2015 <i>Amore oggi</i>, G. Fontana and G. G. Stasi, 2014 <i>Zio angelo e i tempi moderni</i>, D. Chiariello, 2014 <i>Alberi</i>, M. Frammartino, 2013 <i>Una domenica notte</i>, G. M. Albano, 2013 <i>Il pasticciere</i>, L. Sardiello, 2013 <i>Operazione vacanze</i>, C. Fragasso, 2012 <i>Passannante</i>, S. Colabona, 2011 <i>Un giorno della vita</i>, G. Papasso, 2011 <i>Basilicata Coast to Coast</i>, R. Papaleo, 2010 <i>Mineurs</i>, F. Wetzl, 2007 <i>The Nativity Story</i>, C. Hardwicke, 2006 <i>The Omen Il presagio</i>, J. Moore, 2006 <i>Il Rabdomante</i>, F. Cattani, 2005 <i>The Passion of the Christ</i>, M. Gibson, 2003 <i>Io non ho paura</i>, G. Salvatores, 2002 <i>Ogni lasciato è perso</i>, P. Chiambretti, 2000 <i>Terra Bruciata</i>, F. Segatori, 1999 <i>Del perduto Amore</i>, M. Placido, 1998 <i>L' Uomo delle Stelle</i>, G. Tornatore, 1995 <i>Il sole anche di notte</i>, P. and V. Taviani, 1990</p>	<p><i>King David</i>, B. Beresford, 1985 <i>Tre Fratelli</i>, F. Rosi, 1981 <i>Cristo si è fermato a Eboli</i>, F. Rosi, 1979 <i>Volontari per destinazione ignota</i>, A. Negrin, 1978 <i>L'Albero di Guernica</i>, F. Arrabal, 1975 <i>Qui comincia l'avventura</i>, C. di Palma, 1975 <i>Il tempo dell'inizio</i>, L. Di Gianni, 1974 <i>Allonsanfàn</i>, P. and V. Taviani, 1974 <i>Anno Uno</i>, R. Rossellini, 1974 <i>Il decamerone nero</i>, P. Vivarelli, 1972 <i>Non si sevizia un paperino</i>, L. Fulci, 1972 <i>C'era una Volta</i>, F. Rosi, 1967 <i>Made in Italy</i>, N. Loy, 1965 <i>Il vangelo secondo Matteo</i>, P.P. Pasolini, 1964 <i>Il Demonio</i>, B. Rondi, 1963 <i>Gli anni Ruggenti</i>, L. Zampa, 1962 <i>La Vedovella</i>, S. Siani, 1962 <i>Italia '61</i>, J. Lenica, 1961 <i>Viva l'Italia!</i>, R. Rossellini, 1961 <i>A porte chiuse</i>, D. Risi, 1960 <i>La nonna Sabella</i>, D. Risi, 1957 <i>La Lupa</i>, A. Lattuada, 1953 <i>Le due sorelle</i>, M. Volpe, 1950 <i>Nel Mezzogiorno qualcosa è cambiato</i>, C. Lizzani, 1949</p>
--	---

Tab. 3. The most relevant films shot in Basilicata

Some of the film productions have contributed to transforming Matera into a well-known tourist destination, an extraordinary example of a tourism product highlighting a particular cultural civilisation. The idea conveyed is that of an area both real and perceived in which past, present and future are combined: 'I Sassi' – acknowledged by UNESCO as a unique world heritage site – and the area's other cultural and natural features (country churches in Baroque style and imposing monasteries or the WWF Oasis of San Giuliano)⁶³. The historic centre of Matera, a fresco museum indicating numerous traces of the past and the agricultural traditions of the South, highlights the many forms of artisanship and gastronomic excellence. The vast Parco della Murgia Materana', a unique natural area contains 923 species of flora (about a sixth of that of the entire nation) and the Lucan cultural areas (with 150 religious sites that span a period from the Late Middle Ages up to the XIX century).

Basilicata acquired greater visibility as a film production tourism destination in 2004 with Mel Gibson's film *La passione di Cristo*, boasting an international cast and widespread distribution, notwithstanding the fact that Basilicata had been used as the setting for the film to represent Jerusalem⁶⁴. The unpredicted

⁶³ The economic crisis hit *I Sassi* in the 1930s and 40s, when by virtue of the imbalance between demographic growth and economic downturn. The city of Matera was affected in terms of guaranteeing survival. *I Sassi di Matera* were abandoned for more than thirty years, representing a symbol of national shame right up until their gradual regeneration starting in the 1980s.

⁶⁴ Other productions have been filmed in Matera as settings for stories belonging to diverse cultural identities such as Sicilian, for example (*La Lupa*, Alberto Lattuada, and *L'uomo delle*

increase in number of presences, arrivals and hospitality structures is set out below (fig. 1-2).

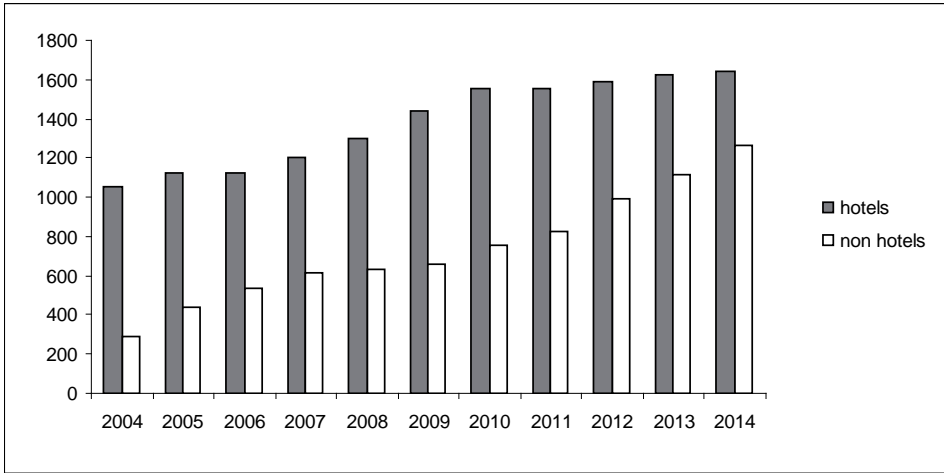


Fig. 1. Changing trends in hospitality in Matera (no. beds) (Source: adapted from Apt Basilicata data 2015)

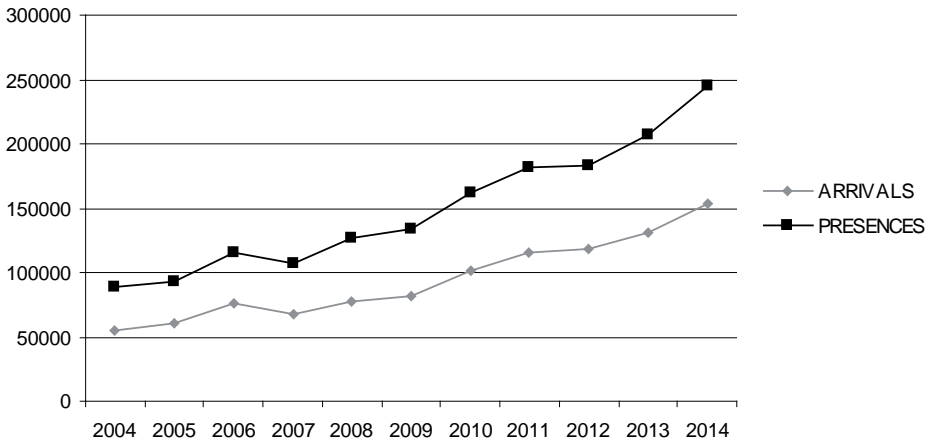


Fig. 2. Matera: no. tourist arrivals and presences (2004-2014) (Source: adapted from Apt Basilicata data 2015)

stelle, Giuseppe Tornatore) or Apulian (*Io non ho paura*, Gabriele Salvatores) (Bencivenga et al. 2012; Nicosia 2012).

In recent years, the benefits favouring tourism have been consolidated with Rocco Papaleo's film '*Basilicata coast to coast*' (2010)⁶⁵, a production supported by local Boards and Institutions well aware of the remarkable benefits triggered by audiovisual productions⁶⁶ which, starting from the title represent an excellent example of brand placement. The technique of well-planned brand communication, sublime advertising, i.e. brands integrated discreetly within a film or television programme or linked with the development of a plot or screenplay⁶⁷ is a relevant example. In other words, subject, cultural activities, services or a territory present in contexts such as scenes, settings or characters to whom the brand or product is linked⁶⁸. The goal is essentially a marketing one while the quantitative element can consist of supplies offered of products or services in exchange for inserting a brand, or in contributing towards production costs⁶⁹. With Papaleo's film, not only has Basilicata improved its positioning on the national and international tourist destination circuit, but during the course of the narration, many elements emerge characterizing local identity which enable spectators to acquire a series of information about the territory and, consequently, to experience an *anteprima* of the destination (vicarious consumption)⁷⁰ thus attributing the place more appeal compared to

⁶⁵ The film tells the tale of four friends who, united by their passion for music, decide to leave Maratea starting out from the Tirrenhian Area, their destination being the Scanzano Song Festival on the Ionic Coast. As in all road movies the trip on foot through the hinterland areas represents an opportunity for the protagonists to sum up their life so far and to set themselves new goals. Furthermore, even in the film entitled *Io non ho paura*, the personality and the characters' state of mind is expressed to some extent by means of the Lucan landscapes connoted with symbolic values (Bencivenga *et al.* 2013).

⁶⁶ Basilicata, with the use of FESR funds destined for the development of rural areas, co-funded the film to the sum of € 350,000. Cinema viewings, TV projections and international screenings guaranteed visibility. Placed in 78 international events (Film Festivals etc.) held worldwide, the film received numerous awards. However, despite the increase in tourist flows in 2011, local operators seemed to lack capacity for potentially exploiting related benefits.

⁶⁷ Compared to the United States and other international scenarios where product placement has become a consolidated practice thanks to film productions and film companies benefiting from private investment, in Italy it was only with the Legislative Decree (D.Lgs. 22 January 2004 denominated 'Legge Urbani'), that businesses were permitted to insert their brands in films. Originally, the latter were excluded from television film productions, however, since 2009, legislation conforms to the regulations and norms on product placement in the European Community Audiovisual Media Services 2007/65/CE, approved on 19 December 2007 by the EU.

⁶⁸ Gupta *et al.* 1997.

⁶⁹ If reference is to a place rather than a product then the term destination placement is used. The mode of inserting a destination are basically three and similar to those of product placement: 1. visual (screen placement), when the territory is highlighted in close ups of the scenographic context; 2. verbal (script placement), if the characters mention or speak about the place thus inserting it in the narrative context; 3. integrated (plot placement), when the destination becomes an integral part of the film, i.e. protagonism in which case, it is almost always inserted within the title of the film.

⁷⁰ Schofield 1996.

others⁷¹. Consequently, the operation of destination placement⁷² has become an opportunity for informing people about lesser-known rural areas, provoking sentiments of self-esteem and belonging by the local population⁷³, attracting investments⁷⁴ and stimulating growth by means of tourism opportunities.

Territories as film sets represent a complementary communication tool for targeting specific segments of demand by virtue of the genre of film, the narration or the cast. Contact with the public can also be protracted over time thanks to the series of film productions that can be viewed over and over again (repeat showings at cinemas, television programmes and home-videos or DVDs). Needless to say, the sublime advertising of a place in an audiovisual product holds many implications (hybrid messages) for marketing purposes⁷⁵.

The effect on spectators, the result of various stimuli or concrete factors elaborated in a potential visitor's mind is a more or less aware process. In particular, with the increase of 'prominence' (i.e. the capacity to attract the attention of the user, based on the prospect from which the scene was filmed or its relationship with the story) a more cognitive response will be produced, such as the memory of the place. Based on the prospect from which the scene was filmed or its relationship with the story, a greater cognitive response will be produced, such as the memory of the place. On the other hand, an affective

⁷¹ Macionis 2004, in line with Dann 1977, distinguishes two categories of factors interacting constantly with the choice of film setting destinations: pull factors and push factors. The first include those – that according to Dann are extrinsic to the individual and regard the characteristics of the place (such as time the weather, the beaches, order and hygiene, natural and cultural attractions) – respectively, place, performance and personality, i.e. the place where the film has been made, the story or the theme, that the tourist would like to evoke and experience being in the place and the presence of the characters of the film with which the spectator can identify. As concerns the push factors or drive factors – defined by Dann as psychological and emotional, i.e. intrinsic to individuals – Macionis identifies a specific factor (vicarious consumption) and other more generic factors linked to an individual's private sphere, such as personal emotions, culture, style or self realisation.

⁷² Messina 2006.

⁷³ Frequently, in the aftermath of the screening of a film, the local communities begin to consider their place of residence in terms of the codes generated by the film version of the same rather than those resulting from direct experience.

⁷⁴ In 2011, Basilicata Region, Province of Matera, Province of Potenza, Comune of Matera and Comune of Potenza set up the 'Fondazione Lucana Film Commission', regulated by the Regional Law (L.R. No. 26, dated 30 December 2011, Art. 44) to promote and sustain the production of television films, audiovisual and advertising productions in Basilicata. Since the autumn of 2013 in association with the Apulia Film Commission, the Foundation has become part of the Film Commission endorsing a Memorandum of Intent (already operative) with the Apt Basilicata to put in place actions of common interest; with the Local Action Group (GAL) Basento Camastra for assistance and hospitality facilities for Film Productions Units. The Foundation has set up cooperation and relations with other Comunes and with the Lucan Parks Foundation (Fondazione Rosselli 2013).

⁷⁵ The use of a branded product in a film avoids consumer perception of the product as advertising, thus enabling the enterprise to convey its messages in a non-intrusive manner (Balasubramanian 1994).

reaction depends on the message or the perception of the features of an area, evaluation or preferences towards it. Of no lesser importance is the behavioural response relative to the choice of territory on the part of a spectator⁷⁶. The lasting effects of such impact according to D'Amico⁷⁷ depends (besides on the success of a film) on the means of its diffusion or the attitude on the part of a producer towards the local community (in the sense that obstacles for the territory can be created if the producer prevents the residents for instance, from making any reference to the film or from assisting at its making). Vice versa, producers can allow the use of the film for marketing purposes, informing the residents in advance of date and place where the scenes are to be set⁷⁸. The advantages stemming from the divulgation of the features of a film are quite evident, in terms of an increment in the number of tourist presences and in the increase in business resulting from the needs of the troupe, often numbering hundreds of individuals who settle in the location for long periods of time thus helping to create jobs by using accommodation in hospitality structures⁷⁹ and sideline services⁸⁰. On the contrary, negative repercussions can result following the sudden increase in tourist flows (rising prices, pollution, congestion in pedestrian areas, inefficient services etc.), not to mention the danger of a lack of correspondence between the reality and the filmed images which can create a sense of frustration in the visitor with the related risk of loss of identity sensations⁸¹ and change of lifestyle for the resident community⁸².

⁷⁶ As proof of the relevance of film production tourism as a tool for territory promotion, it is worthy of note that since 2003 the Ischia Film Festival has become an annual event and the first Italian Film Festival to make awards to the best film productions to enhance locations on a cultural, tourist and artistic plane. An intrinsic part of the 'Cinema & territorio' project is to safeguard the specifics of the territory's landscape and culture. The BILC 'Borsa Internazionale delle Location e del Cineturismo' has become an integral part of the Festival since 2005 and is the only showcase in Europe offering cultural and commercial exchanges between the audiovisual sector and the territory, it promotes debate and discussion of research studies and case histories on commercial and tourism co-marketing opportunities.

⁷⁷ D'Amico 2008.

⁷⁸ The first approach was for example that of Warner Bros during the shooting of the film *Harry Potter*, having prohibited the local population to use the original Goatland logo and images of the film. As concerns the latter, on the contrary, the Yorkshire Production Company allowed the local businesses (mechanics' workshops and hotels appearing in the English television series *Heartbeat*) to make reference to the programme for commercial purposes.

⁷⁹ Obviously, impact depends on the number of persons involved in the making of the film and the period of time necessary for filming in the territory.

⁸⁰ Besides activity linked strictly to tourism, technical, logistic and administrative services are frequently required, often for long periods. These determine benefits in terms of jobs and trigger new professional activity thus representing a relevant competitive advantage in the choice of location, above all as regards cutting production costs.

⁸¹ Beeton 2005; Riley *et al.* 1998.

⁸² According to some researchers (Buchamann *et al.* 2010) the impacts deriving from film production tourism can be classified in three categories (physical, socio-cultural and economic) and all should be taken into account to ensure the destination maximum benefits.

As concerns Basilicata, findings from a recent survey⁸³ shows that films represent an extremely or quite important factor in the choice of tourist destination, in particular as concerns the segments of the cultural and natural environment, resulting in an increase in movie tours compared to beach or sports tourism. To evaluate the economic repercussions resulting from the film *Basilicata coast to coast*, noteworthy was an interesting study⁸⁴, which – by means of interviews with the tourists, local Authorities and the Institutions involved in the making of the film as well as with the tour operators of the towns involved in the film – evidenced an increase in jobs for about 50% of the local population after the film was shown, thus creating specific advantages in terms of profits for the hospitality structures and above all for the restaurant sector in the area. Widespread proximity tourism and day trips were confirmed but on the whole, insufficient initiatives linked to the film as such have been put in place.

Given the above considerations, clearly, the film industry constitutes a significant factor of socio-economic growth in Basilicata, supporting in a transversal manner, various economic slots. The spearhead, Matera, designated European Capital of Culture 2019⁸⁵, registered significant growth in 2014 compared to the previous year (+16,4% arrivals; +18,5% presences), i.e. 153,000 tourists and over 244,000 overnight stays. The increased tourist flows and the attraction of the destination is certainly the result of a series of elements, the driving force being the image generated by the prospect of ‘Matera 2019’, the results of which will only be fully perceived in the years to come. The attention reserved by the press and other media for film productions contributes to repercussions in real time on the hospitality supply chain and creates a virtuous circle, having the capacity over time to impact on and increment film tourism⁸⁶.

9. *The Film Production Tourism CdP ‘I Sassi di Matera’ – specifics and competitive dynamics*

Matera, albeit boasting a clearcut identity on the national and international tourism scene, still requires adequate territorial marketing and visibility tools to increase its appeal in the collective imagination and to exert a driving force

⁸³ Bencivenga *et al.* 2014.

⁸⁴ Bencivenga *et al.* 2012.

⁸⁵ Matera is the fourth city to receive this award after Florence (1986), Bologna (2000) and Genova (2004).

⁸⁶ The film city of Matera is once again back in the limelight and basking in the spotlight of the international press thanks to a remake of *Ben Hur*. Transforming its historic areas into a set, it was also the setting for the film *Noi e la Giulia*, directed by Edoardo Leo and distributed by Warner Bros Pictures.

effect on the other areas in the region⁸⁷. As observed, in a competitiveness framework, the success of a tourist destination requires not only adequate resources (comparative advantage) but also the discarding of an undefined haphazard approach in order to guarantee competitiveness to the firms involved and wellbeing to the local communities. While up to a few years ago the objective was to please the highest number of visitors with the creation of a costly, not particularly flexible market, extremely slow in changing, gradually, a more attentive tourism has appeared on the scene where consumers (no longer passive) intervene and influence the creation of the tourism product⁸⁸. The process does not merely lie in individual or in tour packages, goods or services, but now includes images, notoriety and participation in complex and emotional experiences. As a result, there is a need on the part of the stakeholders to adapt to the new trends in act, aiming at thematic or specialist tourism, intercepting specific targets and tourist niches rather than addressing a general and indistinct market. The approach postulates a development strategy that, subsequent to an in-depth analysis of the strong and weak points of the territory, could relaunch the destination by proposing new ideas and initiatives and enhancing its unexpressed potential through innovative means and a wide array of tourist facilities (hospitality, transport, leisure time activities etc.).

Film tourism does not escape such logics, however, the tourist destinations in the Lucan area have to aim at an aggregated offer with strong territorial connotations rather than founded on individual features and enterprise. The transformation of a film product of success into a vehicle of tourist promotion is not a natural straightforward process. Therefore, its planning and integration becomes essential. From this perspective, the constituting of a Film Production Tourism CdP would constitute a valid associative tool to ensure collaboration between private and public sector players who decide to orient their offer towards a specific market segment, while retaining full strategic managerial independence⁸⁹. A CdP would also represent a further commitment towards innovation on the part of the Public Administration, to create a network between those involved in local development, starting from a concept, i.e. a precise idea, original and genuine and from a shared mission-vision, conferring on members a sense of ideals, vitality and prospect⁹⁰, concurring to develop new products and services in order to create opportunities, strong sensations and unique experiences⁹¹. Basilicata has already devised specific tourist products to respond to the eclectic demand of potential visitors and to overcome the concept of destination tourism in favour of motivational tourism. In other words, a deliberate territorial market strategy is already in place which after

⁸⁷ Comune di Matera 2011.

⁸⁸ Ejarque 2010.

⁸⁹ Citarella, Sorrentini 2010.

⁹⁰ Lombardini 2009.

⁹¹ Giuliani 2006; Belloni 2010.

a preliminary phase concluding with the constitution of four CdPs (Cycling Tourism, Walking Tours, Quality B&Bs, Glamour), has increased its offer with four others of the same type (Sport and Nature Holidays, Family, Flavours of Basilicata and Mountain Bike Tourism). These initiatives have enabled the creating of scale economies and greater professionalism on the part of the stakeholders. Competitive advantage resulting from a distinctive product that shows the superior virtues of the destination compared to that of its competitors has improved the image of the destination and its hospitality structures and of Basilicata generally, thanks to the use of a common brand in its marketing and communication policies enhancing local and highly evocative features for its selected target⁹². Therefore, it would be a strategic move to constitute a CdP having as its theme the cinema in its diverse declinations, from movie tours to awards and competitions, from festivals, film shows, conferences and websites dedicated to hotels and related themes.

Guidelines for such a CdP are set out below:

- present a product addressed to a clientele interested above all in the cinema;
- define hospitality accommodation and services, to guarantee quality, meeting international standards;
- devise a catalogue and a website online to present hospitality structures and tourist services offered by members of the CdP;
- address promotional activities to a clientele interested in cinema themes and coordinate them with the policies of the Basilicata Region, the Apt and the Film Commission in terms of enjoying the natural and cultural heritage of the Basilicata area;
- offer incentives to encourage the staggering of tourist flows;
- carry out accurate monitoring of competitors in order to suggest to members of the CdP innovative services and hospitality to put in place to ensure the promoting of the image of Basilicata and of Matera as a prime quality film tourism destination;
- elect the CdP as a point of reference for the Basilicata Region in terms of quality training/education, promotion and marketing in the film tourism context.

If included in the objectives of the CdP is satisfying the expectations of cinema lovers and safeguarding tourists with hospitality structures of high quality that guarantee specific standards of services, then hospitality firms can put in place a number of initiatives such as guided tours of the location, or Movie Tours⁹³ creating specific theme packages, linked to films made in the

⁹² Btl Maratea 2010.

⁹³ L'Apt has suggested movie tours such as: 1. *Matera come Gerusalemme*, a trip that traces the most interesting phases of the biblical narration; 2. *I Borghi del Cinema*, involving the hamlets of the province, through which the life of Christ and his vicissitudes are recounted; 3. *Il paesaggio cinematografico lucano: natura, sole e splendore*, another biblical genre, which starts from Barile,

area, with personalized maps; offering clients for example, gadgets linked to the films (i.e. film posters produced in an original way using the CdP brand); suggest to the Film Commission a particular place for hosting the troupe and as the location for films; put in place communication strategies using the Film Commission website, social network and newsletters. Furthermore, hotels in particular, could carry out specific initiatives to meet client needs. At the same time, they could utilize furnishings that recall the history of the cinema or dedicate the rooms to particular films or famous film stars, with collections of DVDs available for tourists to watch either in their room or in comfortable lounges set up as cinemas.

Taking into account that the type of tourism discussed here constitutes a significant value in terms of added resources, film tourism is distinguished by interests involving other territory resources⁹⁴. In this perspective, the CdP, by promoting a particular kind of good coherent with its geographical specifics, would represent an opportunity both for enhancing the historico-architectural and cultural heritage of Matera (i.e. with particular reference to the innovative renovation and functional requalification⁹⁵ of the immense cultural wealth represented by '*I Sassi*'⁹⁶) and for enhancing the natural and landscape resources (protection and promotion of ecosustainable tourism and the diffusion of environmental values) and for rediscovering local food customs and flavours (promotion and incentives for degustation pathways in the historic centres of Matera and the surrounding hills⁹⁷).

a wine producing and corn growing village nestling within the green plains of a dormant volcano Vulture, continuing through the wine and water areas of the Vulture Melfese and ending up in Maratea; 4. *Basilicata coast to coast*, involving visits to numerous centres such as Lauria, with its interesting architectural monuments; Latronico, known for its Spa waters; Aliano, the border town, birthplace of the great poet, writer and artist Carlo Levi; Craco, the phantom town and Scanzano Jonico, the well known beach resort famous for its ancient Magna Grecia origins (Apt Basilicata 2011b).

⁹⁴ Micera, Storlazzi 2013.

⁹⁵ As many buildings have been used as warehouses or cellars, they could easily be renovated as artisan workshops in which to show and practice traditional working techniques for ceramics, iron, wood, fabrics and glass. Numerous benefits would result in terms of recovering long abandoned traditional customs and the promotion of significant educational benefits for scholastic tourism.

⁹⁶ A good example is the extension project for *Borgo Albergo*, which involves the recovery of the areas of the *I Sassi di Matera*, addressed to enhancing and modernizing cultural goods in an innovative key, for example by virtue of the formula of the *albergo diffuso*, already experimented with success by particular tourist operators. A good example is that of the Hotel Sexantia, considered by the New York Times newspaper one of the ten most beautiful hotels in the world.

⁹⁷ These areas boast a variety of oil presses and obsolete antique ovens which could be adapted for enogastronomy (typical local dishes and products and wine tasting) purposes in the Basilicata Region.

10. Conclusion

Tourism in Basilicata has acquired growing weight in terms of its economic and productive system, above all by virtue of the transformation of Matera as a tourist destination of international repute, impacting positively on the hospitality supply chain. Among the short/medium term objectives, is that of consolidating tourist flows – in 2015, a total of 600,00 annual arrivals in the city, 50% of which foreign visitors – and increasing length of stays in Matera by 30%. Statistically, the city can be considered an average scale tourist destination of non-banal characteristics, boasting interesting historical features with potential for the future, seeing as it appeals to tourists interested both in history and in the architectural beauty of its underground edifices, and attracted by the renovation carried out in an urban settlement which had been abandoned by its residents – albeit unwillingly – and left to degradation and neglect. ‘*I Sassi*’, immortalized by many esteemed film directors, an example of a balanced ecosystem, can be traced back in time over a thousand years during which period some of the settlements were gradually adapted to the growing needs of the residents. Matera owes much of its tourist development to film productions used as a territorial promotion tool, i.e. a pretext for creating innovative and creative products, capable of conferring added value to a person’s holiday by proposing a unique and welcoming experience. Other non-directly economic but equally relevant impacts in terms of cultural diversity and awareness of the local culture and customs concern residents’ identity.

Notwithstanding, the ‘*Città dei Sassi*’ is characterized by below average rates of employment and below average length of stays in the hospitality facilities compared to other cities of culture in Italy. At certain times of the year, the city is vastly overcrowded with tourists by virtue of scarce accessibility and a price policy totally out of line with that of competitors. It would seem strategic therefore to aim at reinforcing and systemizing the opportunities offered in order to contrast the risks that the tourism system faces. The actions to put in place, by virtue of tourism’s intrinsic nature, do not depend merely on the potential and improvement of services but also on policies of development of the Basilicata Region as a whole (transport, safety, innovation and the environment) together with actions in support of film production tourism which would generate significant economic domino effects on the territory and would contribute both to improving hospitality facilities and act as an incentive for small businesses. It would also favour the staggering of tourist demand, offering a well defined, realistic image of the territory quite coherent with its local identity.

References / Riferimenti bibliografici

- Alessandrini A., Alfonso L., Coruzzi M., De Fabritiis F. (2006), *La nuova comunicazione dell'ente locale. Organizzare l'ascolto, l'informazione e la partecipazione degli stakeholder*, Milano: FrancoAngeli.
- Ancarani F. (2000), *Il piano di marketing territoriale interno*, in *Strategie del marketing del territorio. Generare valore per le imprese e i territori nell'economia della conoscenza*, a cura di E. Valdani, F. Ancarani, Milano: Egea, pp. 147-157.
- Apt Basilicata (2011a), *Linee di azioni di marketing*, <http://www.aptbasilicata.it/fileadmin/uploads/Statistiche/Statistiche__leggi_bandi/07-Informazioni_APT/02_Bandi/2011/2011.03.28>, 09.02.2016.
- Bando_corrispondenti_APT/Linee_di_azione_per_il_marketing_2011.pdf, 16.02.2015.
- Apt Basilicata (2011b), *Ciak si viaggia*, Matera: Apt.
- Apt Basilicata (2015), *Archivio dati statistici*, <http://www.aptbasilicata.it/Archivio-dati-statistici-1999-2014.2090+M59b67670c20.0.html>, 15.03.2015.
- Balasubramanian S.K. (1994), *Beyond advertising and publicity: Hybrid messages and public policy issues*, «Journal of Advertising», 23, n. 4, pp. 29-46.
- Basile G., Cicalese A., Confetto M.G., Leone S., Lopaldi A., Novi V., (2002), *L'implementazione e il controllo del piano di comunicazione*, in *Il piano di comunicazione aziendale. Elementi costitutivi e criteri di redazione*, a cura di A. Siano, Salerno: Edizioni Cusl, pp. 40-48.
- Becattini G., Bellandi M., Dei Ottati G., Sforzi M. (2001), *Il caleidoscopio dello sviluppo locale*, Torino: Rosenberg & Sellier.
- Beeton S. (2005), *Film-Induced Tourism*, Clevedon: Channel View Publications.
- Belloni F. (2010), *Club di prodotto, tematizzazione, specializzazione e collaborazione*, «Hotel Domani», n. 6, pp. 68-72.
- Bencivenga A., Breil M., Cassinelli M., Chiarullo L., Colangelo D., Percoco A. (2012), *L'effetto "Basilicata coast to coast" sul turismo in Basilicata*, XXXII Conferenza Italiana di Scienze Regionali, <http://www.aisre.it/images/old_papers/Bencivenga%202.pdf>, 15.01.2015.
- Bencivenga A., Chiarullo L., Colangelo D., Percoco A. (2013), *Cinema e itinerari in Basilicata*, Fondazione Enrico Mattei, Regione Basilicata, Lucana Film Commission.
- Bencivenga A., Chiarullo L., Colangelo D., Percoco A. (2014), *La formazione dell'immagine turistica della Basilicata e il ruolo del cinema*, XXXIV Conferenza Italiana di Scienze Regionali, <http://www.aisre.it/images/old_papers/annalisa%20percoco.pdf>, 09.02.2016.
- Berardi S. (2007), *Principi economici ed ecologici per la pianificazione di uno sviluppo turistico sostenibile*, Milano: Franco Angeli.

- Berry S., Waldfogel J. (2003), *Product quality and market size*, «NBER Working Paper», n. 9675, pp. 237-269.
- Bianchi R.V. (2002), *Towards a new political economy of global tourism*, in *Tourism and development: concepts and issues*, edited by R. Sharpley, D.J. Telfer, Clevedon: Channel View Publications, pp. 265-299.
- Bitetti F. (2014), *Il consuntivo del turismo Lucano nel 2013*, <<http://www.bas.camcom.it/P42A99C90S88/Note-di-consuntivo-annuale-del-turismo-lucano.htm>>, 01.03.2015.
- Bourdin A. (2000), *La question locale*, Paris: Puf.
- Btl Maratea (2010), Presentazione Club di prodotto Basilicata, <http://www.aptbasilicata.it/fileadmin/uploads/Statistiche/Statistiche__leggi__bandi/07_-_Informazioni_APT/02_Bandi/2010/2010.12.07_-_Club_di_prodotto/0.1_-_Presentazione.pdf>, 15.12.2014.
- Buchmann A., Moore K., Fisher D. (2010). *Experiencing film tourism: Authenticity and fellowship*, «Annals of Tourism Research», 37, n. 1, pp. 229-248.
- Candela G. (2010), *Economia del turismo e delle destinazioni*, Milano: McGraw-Hill.
- Caroli M.G. (2006), *Il marketing territoriale. Strategie per la competitività sostenibile del territorio*, Milano: Franco Angeli.
- Celant A. (2005), *Global tourism and regional competitiveness*, Bologna: Pàtron.
- Celant A. (2009), *L'Italia. Il declino economico e la forza del turismo*, Roma: Marchesi.
- Celant A., Ferri M.A. (2009), *L'Italia. Il declino economico e la forza del turismo. Fattori di vulnerabilità e potenziale competitivo di un settore strategico*, Roma: Marchesi.
- Cencini C., Menegatti B. (2000), *Per l'individuazione dei sistemi locali sostenibili. Il caso dell'Emilia-Romagna*, in *Sviluppo sostenibile a scala regionale*, a cura di B. Menegatti et al., Bologna: Pàtron, pp. 150-155.
- Chiariello S. (2007), *Il marketing territoriale. Principi e tecniche operative per favorire lo sviluppo delle imprese e attrarre nuovi investimenti*, Milano: FrancoAngeli.
- Citarella F. (2013a), edited by, *EU integrated territory planning and inter-regional programmes on cultural, natural and tourism attractors: territory, territorial issues and stakeholders*, in *Economic recession: interpretations, performances and reifications in the tourism domain*, Napoli: Loffredo Editore University Press, (Collana OPSAT, Università degli Studi di Salerno, 6), pp. 11-33.
- Citarella F. (2013b), *Prossimità e innovazione per il vantaggio competitivo dei sistemi turistici locali*, in *Oltre la Globalizzazione "Proximity"*, a cura di Società di Studi Geografici, Firenze: Firenze University Press, pp. 91-99.
- Citarella F., a cura di (2013c), *Economic recession. Interpretations, performances and reifications in the tourism domain*, Napoli: Loffredo Editore University Press, (Collana OPSAT, Università degli Studi di Salerno, 6).

- Citarella F. (2014a), *Critical elements and the competitive advantage of integrated, interregional planning for an exclusive tourism product in the European Union 'Convergence' Regions*, in *Le categorie geografiche di Giorgio Spinelli*, Bologna: Pàtron, pp. 605-628.
- Citarella F. (2014b), *The recession, coordination of policies and resilience dynamics for collective territory action in local development systems*, in *Oltre la Globalizzazione "Resilienza/Resilience"*, a cura di Società di Studi Geografici, Firenze: Firenze University Press, pp. 205-210.
- Citarella F., Sorrentini F. (2010), *Il Club di Prodotto come sistema integrato di qualità*, Napoli: Loffredo Editore University Press, (Collana OPSAT, Università degli Studi di Salerno, 3).
- Colantoni M., a cura di (2003), *Turismo: fattore di sviluppo*, Bologna: Pàtron.
- Comune di Matera (2011), *Matera 2019 Capitale Europea della Cultura*, P.O. FESR 2007-2013. Asse IV Valorizzazione dei beni culturali e naturali, <http://www.pofesr.basilicata.it/wp-content/uploads/downloads/2011/02/Progetto_PIOTMatera.pdf>, 02.02.2015.
- Connell J. (2012), *Film tourism. Evolution, progress and prospects*, «Tourism Management», n. 33, pp. 1007-1029.
- Cooper Martin E. (1991), *Consumers and Movies: Some Findings on Experiential Products*, «Advances in Consumer Research», n. 18, pp. 272-278.
- Corio G. (2005), *Una proposta di marketing territoriale: una possibile griglia di analisi delle risorse*, «Working Paper Ceris-Cnr», n. 8, pp. 1-34.
- D'Amico A. (2008), *Ciak si viaggia: location e flussi turistici*, Proceedings of International Congress Marketing Trends (Venezia 17-19 gennaio), Potenza: Apt, pp. 1-26, <<http://www.marketing-trends-congress/archives/2008/Materiali/Paper/IT/D'Amico.pdh>>, 23.03.2015.
- Dall'Ara G. (2006), *Come progettare un piano di sviluppo turistico territoriale. Normativa, marketing, casi di eccellenza*, Matelica: Halley Editrice.
- Dallari F. (2004a), *Sviluppo e ricomposizione territoriale: sistemi locali e turismo*, in *Turismo, territorio, identità. Ricerche ed esperienze nell'area mediterranea*, a cura di A. Savelli, Milano: Franco Angeli, pp. 285-306.
- Dallari F. (2004b), *Turismo e sviluppo territoriale. I sistemi turistici tra scala locale e cooperazione interregionale*, in *Centri storici e identità locale nella progettazione dello sviluppo sostenibile di sistemi del turismo*, Atti del Convegno (Catania, 2004), a cura di V. Ruggiero, L. Scrofani, s.l.: s.n., pp. 1-12.
- Dann G.S. (1977), *Anomie, Ego-Enhancement*, «Tourism in Annals of Tourism Research», 4, n. 4, pp. 184-194.
- Dewailly J.M., Flament E. (2000), *Le Tourisme*, Paris: Editions Sedes.
- di Cesare F., D'Angelo L., Rech G. (2009), *Films and tourism: understanding the nature and intensity of their cause-effect relationship*, «Tourism Review International», 13, n. 2, pp. 103-112.
- di Cesare F., Rech G. (2007), *Le produzioni cinematografiche, il turismo, il territorio*, Roma: Carocci.

- Di Vittorio A. (2005), *Nuove forme di gestione nel comparto turistico. Qualità ambientale e qualità del servizio nell'industria alberghiera*, Bari: Cacucci Editore.
- Ejarque J. (2003), *La destinazione turistica di successo*, Milano: Hoepli.
- Ejarque J. (2009), *Destination marketing*, Milano: Hoepli.
- Ejarque J. (2010), *Il turismo liquido*, «Destination Management», n. 1, pp. 3-4.
- Fondazione Rosselli, a cura di (2013), *Il senso del cinema e dell'audiovisivo per i territori*, vol. 1, Roma: Luce Cinecittà.
- Formez (2008), *Esperienze dalla rete di territori per la cooperazione europea*, Roma: Formez Centro di Formazione Studi.
- Franch M., a cura di (2002), *Destination management. Governare il turismo tra locale e globale*, Torino: Giappichelli.
- Giuliani M. (2006), *Club di prodotto, insieme per crescere. Un modo per differenziarsi e posizionarsi nel mercato globale. Risultati ed esperienze in Trentino*, Atti del Convegno Expo Riva Hotel (Riva del Garda, 29 gennaio 2006), <http://www.allimaca.com/scuolaweb/club_prodotto.pdf>, 12.03.2015.
- Gordon I., Goodall B. (2000), *Localities and tourism*, «Tourism Geographies», n. 2, pp. 290-311.
- Gupta P.B., Gould S.G. (1997), *Consumers' perception of the ethics and acceptability of product placements in movies: product category and individual differences*, «Journal of Current Issues & Research in Advertising», n. 19, pp. 37-51.
- Hirschman E.C., Holbrook M.B. (1982), *Hedonic Consumption: Emerging Concepts, Methods and Propostions*, «Journal of Marketing», 46, n. 3, pp. 92-102.
- Jarach D. (2000), *Il piano di marketing territoriale esterno*, in *Strategie del marketing del territorio. Generare valore per le imprese e i territori nell'economia della conoscenza*, a cura di E. Valdani, F. Ancarani, Milano: Egea, pp. 131-146.
- Kim S., Robinson M., Long P. (2006), *Understanding popular media production and Potential Tourist consumption: A Methodological Agenda*, in *International Tourism and Media Conference Proceedings. Centre for Tourism and Cultural Change*, Leeds Metropolitan University (UK), <<http://dspace.flinders.edu.au/xmlui/bitstream/handle/2328/2602/Kim%20Understanding.pdf?sequence=1>>, 16.02.2015.
- Kotler P., Keller K.L. (2007), *Marketing Management*, Milano: Mondadori.
- Landini P., a cura di (2007), *Turismo e territorio. L'Italia in competizione*, V Rapporto, Roma: Società Geografica Italiana.
- Lombardini S. (2009), *Nuove tecniche di vendita delle vacanze: il Club-marketing*, Milano: Franco Angeli.
- Lozato-Giotart J.P., Baflet M., Capocchi A. (2009), *Progettazione e gestione di sistemi turistici. Territorio, sistemi di produzione e strategie*, Milano: Franco Angeli.

- Macionis N. (2004), *Understanding the Film-Induced Tourist*, in *International Tourism and Media Conference Proceedings*, edited by W. Frost, W.G. Croy, S. Beeton, (Melbourne: 24th-26th November: Tourism Research Unit), Melbourne: Monash University, pp. 86-97.
- Martini U. (2002), *Da luoghi a destinazioni turistiche*, in *Governare il turismo tra locale e globale*, a cura di M. Franch, Torino: Giappichelli, pp. 67-111.
- Martini U. (2005), *Management dei sistemi territoriali, gestione e marketing delle destinazioni turistiche*, Torino: Giappichelli.
- Martini U. (2010), *Destinazione turistica e territorio*, in *Marketing delle destinazioni turistiche. Metodi, approcci e strumenti*, a cura di M. Franch, Milano: McGraw-Hill, pp. 23-57.
- Maskell P. (2003), *Creazione e diffusione di conoscenze nel 'cluster' di imprese: implicazioni per lo sviluppo regionale*, in *Imprese e territorio*, a cura di G. Garofoli, Bologna: il Mulino.
- Menegatti R. (2004), *Il Club di Prodotto nelle nuove politiche territoriali per il turismo*, in *Turismo, territorio, identità. Ricerche ed esperienze nell'area mediterranea*, a cura di A. Savelli, Milano: Franco Angeli, pp. 199-218.
- Messina E. (2006), *Il cinema strumento per il place marketing turistico*, «Rivista del Turismo», 1, pp. 21-24.
- Micera R., Storlazzi A. (2013), *Cineturismo e destinazioni: le Film Commission*, in *Rapporto sul turismo italiano*, a cura di E. Becheri, G. Maggiore, XVII edizione, Milano: Franco Angeli, pp. 355-364.
- Michael E. (2001), *Public choice and tourism analysis*, «Current Issues in Tourism», n. 4, pp. 308-330.
- Minguzzi A., Solima L. (2012), *Relazioni virtuose tra patrimonio culturale, turismo e industrie creative a supporto dei processi di sviluppo territoriale*, in *Il territorio come giacimento di vitalità per l'impresa*, Atti del XXIV Convegno di Sinergie, (Lecce, 18-19 Ottobre 2012), Lecce: Università del Salento, pp. 641-653.
- Montani A.R. (2005), *L'insostenibilità del turismo egocentrico*, in *Turismo e sostenibilità. Risorse locali e promozione turistica come valore*, a cura di L. Rami, Roma: Armando Editore, pp. 240-245.
- Montella M. (2009), *Valore e valorizzazione del patrimonio culturale storico*, Milano: Mondadori.
- Morgan N., Pritchard A., Piggott R. (2003), *Destination branding and the role of the stakeholders: the case of New Zealand*, «Journal of Vacation Marketing», 9, n. 3, pp. 285-299.
- Nicosia E. (2011), *La Sicilia e il cineturismo*, in *Percorsi di Geografia*, a cura di L. Mercatanti, Bologna: Pàtron, pp. 389-403.
- Nicosia E. (2012), *Cineturismo e territorio. Un percorso attraverso i luoghi cinematografici*, Bologna: Pàtron.
- Pammolli F. (2005), *Modelli e strategie di marketing*, Milano: Franco Angeli.

- Pascucci F. (2009), *Il marketing tra reale e virtuale. Sede ed opportunità nell'era digitale*, Bologna: Esculapio.
- Pencarelli T. (2009), *Comunicazione e branding delle destinazioni turistiche. Una prospettiva manageriale*, Milano: Franco Angeli.
- Pencarelli T., Splendiani S. (2008), *Il governo delle destinazioni e dei prodotti turistici*, Milano: Franco Angeli.
- Peroni G. (2008), *Fondamenti di marketing turistico territoriale*, Milano: Franco Angeli.
- Pollice F. (2002), *Territori del turismo. Una lettura geografica delle politiche del turismo*, Milano: Franco Angeli.
- Presenza A. (2007), Destination Management Organization. *Ruolo, organizzazione ed indicatori di performance*, Milano: Franco Angeli.
- Provenzano R.C., a cura di (2007), *Al cinema con la valigia. I film di viaggio e il cineturismo*, Milano: Franco Angeli.
- Provincia Autonoma di Trento (2009), *Aggregazioni tematiche. Club e marchi di prodotto della ricettività in Trentino*, Report, Trento: Osservatorio Provinciale per il Turismo.
- Regione Basilicata (2008), *Piano turistico regionale*, Potenza: Regione Basilicata.
- Riccioni I. (2006), *Linguaggi e tecniche dell'accoglienza: linee guida di un progetto di formazione*, in *Sviluppo integrato e risorse del territorio. Un caso di studio nel Piceno*, a cura di F. Adornato, Milano: Franco Angeli, pp. 128-138.
- Riley R., Baker D., Van Doren C.S. (1998), *Movie induced tourism*, «Annals of tourism research», 25, n. 4, pp. 919-935.
- Riley R., Van Doren C.S. (1992), *Movies as tourism promotion: a pull factor in a push location*, «Tourism Management», 13, n. 3, pp. 267-274.
- Ritchie B. (2002), *Tourism, development and growth: the challenge of sustainability*, «Tourism Management», n. 23, pp. 327-328.
- Romano A., Passante G. (2000), *Un modello per la gestione innovativa dei sistemi economici locali: il Sistema Innovativo Virtuale*, in *Strategie del marketing del territorio. Generare valore per le imprese e i territori nell'economia della conoscenza*, a cura di E. Valdani, F. Ancarani, Milano: Egea, pp. 83-112.
- Salomone R., Franco G. (2006), *Dalla "qualità totale" alla "qualità integrata". L'integrazione dei sistemi di gestione qualità, ambiente, sicurezza ed etica per il vantaggio competitivo*, Milano: Franco Angeli.
- Salone C. (2005), *Politiche territoriali. L'azione collettiva nella dimensione territoriale*, Torino: Utet.
- Salvarani R. (2005), *Storia locale e valorizzazione del territorio. Dalla ricerca ai progetti*, Milano: Vita e Pensiero.
- Savelli A., a cura di (2004), *Turismo, territorio, identità. Ricerche ed esperienze nell'area Mediterranea*, Milano: Franco Angeli.
- Schofield P. (1996), *Cinematographic images of a city*, «Tourism Management», 17, n. 5, pp. 333-340.

- Sciarelli M., Della Corte V. (2003), *Evoluzione del marketing nella filiera turistica: il ruolo dell'Information & Communication Technology*, in *Le tendenze del marketing*, Atti del congresso internazionale (Venezia, 28-29 Novembre 2003), a cura di Università Cà Foscari, Venezia, pp. 1-23.
- Sciarelli S. (2007), *Il management dei sistemi turistici locali. Strategie e strumenti per la governance*, Torino: Giappichelli.
- Shaw G., Williams A.M. (2002), *Critical issues in tourism: A geographical perspective*, Oxford: Blackwell.
- Shaw G., Williams A.M. (2004), *Tourism and tourism places*, London: Sage.
- Testa P., Cantone L., Risitano M. (2007), *Strategie di sviluppo delle destinazioni e ruolo della marca territoriale*, «Mercati e Competitività», n. 1, pp. 21-47.
- Timothy D.J., Boyd S.W. (2007), *Heritage e turismo*, Milano: Hoepli.
- Valdani E., Ancarani F., a cura di (2000), *Strategie di marketing del territorio. Generare valore per le imprese e i territori nell'economia della conoscenza*, Milano: Egea.
- Zucchetti S. (2008), *Il marketing territoriale: una leva per lo sviluppo*, «Liuc Papers – Serie Economia e Istituzioni», n. 214, pp. 1-30.

JOURNAL OF THE SECTION OF CULTURAL HERITAGE

Department of Education, Cultural Heritage and Tourism
University of Macerata

Direttore / Editor

Massimo Montella

Texts by

Valentina Albanese, Fabio Amato, Rocío Liáñez Andrades,
Alessandro Arangio, Tiziana Banini, Angelo Bencivenga,
Mara Cerquetti, Livio Chairullo, Caterina Cirelli, Francesco Citarella,
Delio Colangelo, Gian Luigi Corinto, Angela Cresta, Marco Cucco,
Elena Di Blasi, Francesco di Cesare, Claudio Gambino, Sonia Gambino,
Valentina Garavaglia, Katia Giusepponi, Teresa Graziano, Ilaria Greco,
Anthony La Salandra, Giulia Lavarone, Marisa Malvasi, Stefan Marchioro,
Eleonora Mastropietro, Leonardo Mercatanti, Franca Miani,
Enrico Migliaccio, Giuseppe Muti, Enrico Nicosia, Maria Laura Pappalardo,
Astrid Pellicano, Lidia Piccioni, Carmelo Maria Porto, Donatella Privitera,
María del Carmen Puche Ruiz, Sandro Savino, Massimo Scaglioni,
Rosy Scarlata, Francesca Sorrentini, Monica Storini, Michele Vigilante,
Antonio Violante, Alessandro Vitale

<http://riviste.unimc.it/index.php/cap-cult/index>

eum edizioni università di macerata



ISSN 2039-2362
ISBN 978-88-6056-466-5