
AlmaTourism

Journal of Tourism, Culture and Territorial Development

The Marche Film Commission: a Tool for Promoting Territorial Development and Regional Tourism

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ABSTRACT

The level of attractiveness of a tourist destination due to several tangible and intangible elements, which usually have a high degree of interdependence and reciprocity. The film is thus both a communication channel guide is a reference market of the destination. Many areas offer a wide variety of potential movie sets, thanks to the scenic splendor that characterizes different environmental and artistic and monumental heritage, also varied for the different origins of the architectural structures.

This paper aims to highlight the role played by the Film Commission, which allow you to have a vision of cinema that goes beyond the original one, as they can think of it not only as a cultural activity, but also as a possible tool for development economic territory, able to promote and enhance the same resources and places of historical, artistic and natural and economic benefits are linked precisely to the revival of tourism and the possible revenues appropriated by the producers of the film/television industry.

Keywords: Marche Region, Film Commission, Promoting Territorial Development, Regional Tourism.

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1. The main actors in film-induced tourism: the Film Commission

The level of attractiveness of a tourist destination is derived from multiple material and immaterial elements that usually have a high degree of interdependence and reciprocity. Film is a medium that ensures success for tourism if the film's plot and the location in which it is shot are closely linked, to the point of making the public involved in and sympathetic to it, thereby transmitting to them a unique emotional experience (Token, Baker, 1996). Even in those locations where this potential is rare or insufficient to attract significant demand, attractive conditions can result thanks to the success of a film or a television program. These factors are driving the possible tourist ventures of those territories that, although they lack actual facilities, thanks to the investment decisions of public and private actors and shrewd marketing policies of the territory, are able to create in the collective imagination a stimulating vision of reality and its potential to attract tourists (Roesch, 2009; Irimiás, 2012; Cirelli, Nicosia, 2013).

Film represents therefore both a channel of tourist communication and a marketing reference to the destination. Being the sight of a film or television production already produces an immediate and significant increase in trade in terms of hotel occupancy and economic return generated by the local presence of the crew. Subsequently, the movie reinforces the knowledge and the image of the destination on an international scale and creates, in general, a potential desire to visit, generating what today is called film tourism. Among scholars of the phenomenon and those who work in the field, however, the term film-induced tourism is more frequently used to indicate a tourist practice that is generated by the consumption of successful film or television productions achieved at a particular location and also marketed through video and DVD (Beeton, 2004, 2005). In this case, the film may become the starting point and the point of purchase of a tourist product.

Many territories offer a wide variety of potential movie sets, thanks to the scenic splendour that characterizes various environmental, artistic and monumental heritage sites, which also varied because of the different origins of their architectural structures. However, often missing are companies engaged in the promotion of sites as movie sets and support the productions by providing all information, research, and logistical services and the related coordination with businesses that produce cinematic, televisual and photographic audio-visual products.

As a result, many directors who wanted to set films in specific locations are forced to choose other alternatives because of bureaucratic obstacles and a lack of administrative and support services.

Institutions that are charged with providing this service are the Film Commissions, which often present themselves as entities of a public nature, in a few cases private, or mixed. They are non-profit organizations created by local institutions with the aim of attracting audio-visual productions in a given territory, offering a range of free services with the goal of generating economic benefits that are higher than the operating expenses incurred for their maintenance (Richieri, 2013, pp. 59-85).

Today level the Film Commission is seen as the fulcrum of a system that works to forge honest relationships between cinema and territory, through a dialogue, and marketing

plan, as much internal (to operators directly or indirectly involved in the audio-visual sector as well as in hospitality) as external (to potential customers), sometimes activated independently, sometimes in collaboration with other organizations, always in expression of the territory (as the Destination Management Organization, the culture and tourism departments, the tourism promotion entities, the trade associations, and others). But it is not only the Film Commissions that deal with the management of these potential connections, in that, for example, location managers often intervene, or the location services, which as business concerns have for their core business the management of the issues related to the implementation of projects that are tied to cinema and audio-visual projects in general. This entity therefore sets up a constant dialogue between the three parties, namely: audio-visual producers, the Film Commissions and the DMOs, which represent film, territory and tourism, thereby generating a virtuous circle (di Cesare, Rech, 2007, pp. 35-39; Vagionis, Loumiotis, 2011, pp. 353-362).

2. The appearance of the first Film Commission

The origin of the first Film Commission is still not documented accurately. The main witnesses are made known by those who personally took part in the emergence of these structures.

The undoubted potential that the realization of a film or television production can have on a territory has proliferated throughout the past twenty years of the Film Commission. The first example of these organizational forms, the Moab Movie Committee,¹ which was located in Utah, a few miles north of the Arizona border where it extends to Monument Valley, we find in 1949 in the United States, where it coped with the demands of the major movie studios that, finding themselves in a genuine boom period, needed facilities that served as an interface between themselves and local authorities, to offer quick solutions and support to audio-visual producers to problems posed by administrative formalities related to shooting in the area.

Originally the Film Commissions were exclusively private bodies, but over time they have come to offer free services to production companies in an effort to promote, both from an economic point of view (reducing the costs of production) and from an artistic point of view (offering ideal locations), film production in the territory under its jurisdiction (Cucco, 2013). The tasks of the Film Commissions are very complex, as are as the tools and strategies used to achieve them. The main goal remains to attract audio-visual productions, both domestic and foreign, promoting the identification of the location within its own territory and providing favourable conditions for the realization of the shooting and the accommodation of the crew on site. With the proliferation of these institutions in the U.S. and first in the Anglo-Saxon world then worldwide, the AFICI (Association of Film Commissioners International) was instituted (di Cesare, 2006; Zabbini, 2011, pp. 409-415). It is a non-profit training organization founded in 1975 in Los Angeles to meet the growing needs of cinema and television to shoot on site that is not controlled by any private or commercial organization. Currently, it contains more than three hundred Film Commissions, representing about

forty countries. In Europe around the end of the 1980s, it was England that opened the way to the first experiences of the Film Commissions, followed by France and eventually other countries, including Spain, which is today the undisputed European leader. At the end of the 1990s, the importance of the importance of Film Commissions was recognized also in Italy, thanks to the efforts of institutions such as "Italian Cinema" (Agency for the Promotion of Italian cinema abroad). In Italy the first Film Commission was created in 1997 in the Emilia-Romagna region, followed shortly afterwards by that of Lazio.

Most of the activities of Film Commissions are financially supported by public entities (regions, provinces and municipalities) and is intended to induce film and other audio-visual producers to operate in their regions. Their territorial scope may be national, regional, municipal or local, depending on the nature of the governing body and the objectives it seeks to attain.

The purpose is the promotion of territories in Italy and abroad as natural and cultural sites for the film and entertainment industry, as well as the enhancement of local professional resources, to create a network among film producers, government agencies, private property owners, and businesses and professionals operating in the territory.

3. The main tasks of the Film Commissions

The main objective of the Film Commissions is to attract to the territory the highest number of Italian and foreign film and television companies and to provide consultation, organizational and logistical support facilities in the area. The results pursued by the Film Commissions are geared to the promotion of the artistic and natural heritage of the region and to support indirectly the local film industry and provide new job opportunities. The move to support productions in recent years has demonstrated the ability to produce beneficial multiplier effects within the territory, in terms of increased investment and employment growth, even in different fields such as hospitality, which has contributed positively to the development of a whole series of local economic sectors.

Among the main tasks of a Film Commission, we can highlight the following: to understand how local development and location placement intersect in the creation of a movie, to discover how a movie or a television program can be a form of promotion for the area and why only in some cases it generates tourism, to identify ways in which to attract a production to a territory, to build bridges of cooperation and understanding between producers and local communities, taking care that the movie set does not affect the internal balance of the locality, and to collaborate and create synergies with institutional offices such as the departments of tourism and culture, of which they are often a direct expression (Nicosia, 2012).

Among the main services provided in kind by the Film Commission, we enumerate the locations that include the most diverse natural environments and authentic urban heritage landscapes, such as: monuments, historic towns, ancient villages, archaeological sites, notable houses, gardens, castles, parks and areas of natural

beauty. They also provide addresses, phone numbers, company directories, professional and logistical services for use in urban areas, such as studios, sound enhancement, film development and printing, stage design and casting, data and information regarding geography, weather, travel, lodging, and good deals on restaurant and catering services for the entire crew. In addition, the Film Commission is in charge of documentation, relations with local authorities, obtaining permits, organizing promotional events (previews, press conferences, press relations), local transportation, and tourist services, guides and interpreters. If an individual, a film studio, or budding director is interested in receiving information about the Film Commission, he or she may apply to the same institutions that provide them with material of various kinds: production location guides in print or on CD-ROMs or Internet sites.

In addition, a Film Commission should operate within its territory as an Anchor Development Organization, performing the function of organizing the governance of the destination through four significant moments that are mutually complementary and that by their initial letter we define as the four ts: territorial organization, or an organization deeply rooted in the reference area that has a major share of governance through inclusive decision-making processes; total actor networks that form, organize and manage the supply chain of the industry through a process of goal management; true attraction creator; and finally tourism traffic executor or catalyst such as the New Zealand Film Commission or the Film Commission Torino Piedmont.

The final objective is therefore to attract and promote domestic and foreign film and television productions to induce them to work in their regions and encourage economic return, and regional tourist and cultural life. The set of services provided by the Film Commission at the international level has expanded in response to the growth in the number of productions that choose to film on location. For the producers of films and television series, but also those of short films, documentaries and commercials, the efficient Film Commissions are now able to provide operational input and contributions at all stages of production often free of charge or on favourable terms. They are able to provide preliminary information on technical, logistical, and bureaucratic support for scouting locations; production support for resolving problems that may arise, in particular in obtaining various permissions required; an updated database of companies and professionals that can deliver on-site services necessary for the implementation of the project. This is the result of a constant monitoring of activity in their areas of jurisdiction, which results in a boost to the activity of the operators present. They grant, directly or indirectly, financial aid in the form of savings, for example, in the purchase of accommodation services and catering. At the international level, there are frequent cases of countries where it is common practice to grant, on the basis of specific evaluation procedures, direct economic incentives that allow a production to bring down most of the costs it would bear to shoot outdoors. Italy is without a doubt late on this front, and this affects its ability to compete at an international level. It must be said however that some regional Film Commissions have moved and succeeded in this direction, in order to present the advantages of this type of production or through tax mechanisms (eg. the advance on the refund of VAT

credits) or through regional funds made available to provide direct subsidies on production companies.

A Film Commission can also promote production in the final stages of editing and post-production, when the region has stations equipped to do so: the objective is to maintain a crew with obvious advantages in terms of local economic impact. It can also try to take advantage of a number of initiatives related to the announcement and release of the movie (press conferences, preview screenings), staging them in the area that host the production, emphasizing that the movie was filmed in that particular place. Then when the movie is released in theatres, new stages of work open for the Film Commission and the organizations devoted to promoting the tourist area. The increase in the number of Film Commissions both at the international and national levels, although they remain only on projects on paper, amplifies competition among territories to step up efforts to attract investment and production.

The markets to which these agencies cater include film production and distribution, marketing, commercial production, import and export of television programs, planning events, and multimedia.

The characteristics that distinguish the Film Commission at the international level are its non-profit status and the free services offered to productions, the response of the structure on behalf of local government entities and structures, and independence from industry associations or unions of producers .

In the United States the Film Commissions are organized as transverse structures with stable bonds within the departments of culture, tourism and economic development. In contrast, in Italy, as is the case in most European countries, these institutions stand autonomously within the departments of culture. Cultural policies do not enjoy the same prominence and support as other sectors, and this can be a serious limitation: without strong coordination with the policies for economic development and tourism in a territory, the activities of the Film Commission would remain disadvantaged or marginalized, making urgent the need to combine regional tourist, cultural and economic actions to support the audio-visual sector. The regions and their coordination made specific commitments for the construction and strengthening of the Observatories of Entertainment and Culture. Deserving a final mention is the tendency to designate the Film Commission as the manager of regional funds to support local film and audio-visual productions,² with the intent to attract an increasing number of film and television projects (Bocchiola, 2007, pp. 310-315).

4. The organizational models of the Film Commission

One can classify the four main organizational models of the Film Commissions, considering two different types of variables (Costa, 2008): endogenous relations among the stakeholders in the area (public and private entities) and exogenous relations exogenous (with operators and markets of origin of the tourist demand).

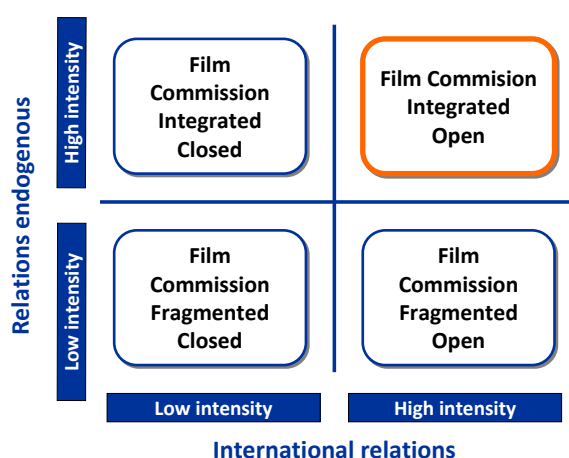
On the basis of the level of relations, which may be of low or high intensity (see Fig. 2), the following four types have been identified: closed-fragmented, characterized by a low level of relations both endogenous exogenous; closed-integrated, characterized by

a low level of exogenous relations and a rather high level of endogenous relations; open-fragmented, characterized by a high level of exogenous and report and a low level of endogenous relations; and open-integrated, characterized by a high level of both types of internal and external relations.

The ideal model is of course the final one, structured so as to ensure strong decision-making and operational collaboration among involved local actors (public and private) and high interaction with international operators and foreign markets supplying demand.

Figure 1 The organizational models of the Film Commission

The organizational models of the Film Commission



Source: Prepared by the author from the model of Costa 2008

For the Film Commission to act as a practical tool for marketing planning, they must first be able to promote meta-management processes between public and private operators. To achieve this goal, these functions are essential: to exercise an institutional role *super partes*; to derive a structured design approach and coordinated public and private planning; to involve the whole film-tourism chain (workers, extras, actors, technical services, audio-visual, staging, accommodation, catering, restaurants, transportation, entertainment companies, etc.) to contribute to the improvement of the quality of the destination through the definition of standards of quality of services adapted to the international environment, targeted training, and constant control over the entire territory.

The model, therefore, is a renovation of both the process and product through which companies and public entities grant access to a network of services and products to attract new tourist flows (film production houses, movie tourists), which offer guaranteed standards of quality, accessibility, pricing, and information (Puglisi, 2013, pp. 310-311).

5. The Italian Film Commission

The first Italian Film Commission was formed in 1997 in Emilia Romagna. After a two decade since the first experience, the Italian Film Commission landscape is rather fragmentary, particularly with regard to their legal nature. In an attempt to bridge the gap accrued in favour of other countries, the roads traveled in different territorial contexts were very different. Forty Film Commissions are active in Italy today.

From a legal point of view, the Film Commissions can be divided into four different types: internal offices to public authorities (50% of the total), foundations for regional participation (approximately 15%), cultural associations that operate under an agreement with local authorities (20% approximately), and public-private facilities (about 15%) (Ghedini, 2007). Since 2001 there is a National Italian Film Commission Coordinator, which assists the growth and consolidation of new Film Commissions, promotes a common image for all members of the Film Commission Memorandum of Understanding both nationally and internationally, and stimulates pacts and alliances in order to strengthen film and industrial sectors. The path to get to this form of association has been long and complex, and in 2002 the Film Commissions could count on the support of the Ministry of Heritage and Culture. Since 2004, under the name of Italian Film Commission, the Coordinator has taken the juridical form of more formal association. The spark that prompted the local authorities to give life to an Italian Film Commission has been its willingness to promote the region and to enhance its existing cultural heritage. At a later stage it is understood that the presence of film producers on its territory is not only a cultural value but also a significant economic benefit. The strategies implemented by the Film Commissions to achieve their goals vary in relation to the different characteristics of the area in which they operate: some aim to promote tourism, proposing as film locations areas that are little known, but others that already have a consolidated international visibility, are mainly specialized in facilitating and supporting the various phases of audio-visual production. It seems abundantly clear that the objectives for which the different agencies have created the Film Commission (qualification and support the local economy, promoting tourism and cultural) are related to fields where for some time the regions have defined development strategies, guidelines and scenarios. In effect, these are matters for which the constitution reserves for the regions a central role on the basis of principles and guidelines for appropriate national coordination. The most recent regional laws show that there is a growing awareness of, if not a clear intention to assume, a direct role in the birth and growth of the Film Commissions.

Today, the Film Commission is set up as an office of first contact, usually composed of a president, a director, coordinators, and staff devoted to external relations and general administration. The most evolved form of the Film Commission is the one that involves a partnership between the public and private entities. The basic requirements for the designation of a Film Commission are: the convenience of the service provided, the possession of an official act of the local administration, which permits their existence by through economic support and liberal orientation and action for acquisition of the demand. The budget of a Film Commission, often supported by a film fund (a local fund

for cinema), varies depending on the availability and efficiency of objectives and is distributed among the following categories: assistance to the production and promotion of activities, management and administration, and staff and other expenses.

Table 1: Film Commissions in Italy (2014)

	Regioni	Film Commission
-	ITALIA	Italia Film Commission
1	Valle d'Aosta	Film Commission Vallée d'Aoste
2	Piemonte	Film Commission Torino e Piemonte
3	Liguria	Genova-Liguria Film Commission Italian Riviera-Alpi del Mare Film Commission
4	Lombardia	Fondazione Lombardia Film Commission Bergamo Film Commission B.A. Film Commission
5	Trentino-Alto-Adige	Trentino Film Commission
6	Veneto	Veneto Film Commission Regione Veneto Film Commission Vicenza Film Commission Venice Film Commission
7	Friuli-Venezia-Giulia	FVG Film Commission
8	Emilia Romagna	Bologna Film Commission
9	Toscana	Toscana Film Commission Terra di Siena Film Commission Film Commission Lucca Livorno Film Commission
10	Umbria	Umbria Film Commission
11	Marche	Marche Film Commission
12	Lazio	Roma & Lazio Film Commission Latina Film Commission
13	Abruzzo	Abruzzo Film Commission
14	Molise	Molise Film Commission
15	Campania	Campania Film Commission Caserta Film Commission Ischia e Procida Film Commission Film Commission Regione Campania
16	Puglia	Apulia Film Commission Puglia Film Commission Trani Film Commission Alberobello Puglia Film Commission
17	Basilicata	Basilicata Film Commission
18	Calabria	Calabria Film Commission
19	Sicilia	Sicilia Film Commission Catania Film Commission Messina Film Commission Fondazione Film Commission Ragusa Siracusa Film Commission
20	Sardegna	Sardegna Film Commission

Source: Prepared by the author from www.filmcommission.it

The activity that the Italian Film Commission still do not do, in contrast to the already expert foreign agencies (such as the pioneer VisitBritain English), is to promote the location together with the distribution of the film in theatres.

Depending on legal and budgetary requirements and needs of the area, the functions of a Film Commission are: the attraction of projects; the assistance of production on location; interface with government (licenses and permits); coordination and promotion (scholarships, exhibitions, workshops, festivals); communication: location guides (print and online) and production guides (for production), website, newsletters, information about the destination, web press release, joint promotion with film premieres, special events; and the monitoring and survey of organizations working in the area related to the film industry and the attraction of tourists (family trip, site inspections). In addition, today's Film Commissions have realized that among the various elements needed to attract film production, it must equip itself with highly qualified and skilled personnel.

Increasingly Film Commissions are trying to capture a particular market that goes beyond the U.S. market, looking for a particular segment consistent with the personality of the location.

The best of the Italian Film Commissions is that of the Veneto, the leader of tourism with more than 250 routes, followed by Lazio and Campania with 180 tours dedicated to film tourism (di Cesare, Reich, 2007, pp. 89-119; Abenavoli 2011; Nicosia, 2012).

6. Territorial operators of Marche Region's : The Mediateca and the Film Commission

The Mediateca of Marche along with the Film Commission is an important point of reference for regional cinema and audio-visual policies. The Mediateca is an organization that works mainly to link the main festivals operating in the region, respecting as much as possible the different cultural characteristics of Marche, a region that is plural and diverse by its very nature. The Mediateca helps create and strengthen the identity of a plural regional cinema and audio-visual sector in creating a system resource not only for promotional purposes, but also to provide at the local, regional and national levels, a coordinated and comprehensive view of regional cinematographic and audio-visual proposal. To achieve these aims, for a number of years, work has taken place through projects such as "Coordination of Film Festivals Video of the Marches" and "Project CineMarche", both presented and funded by the Ministry of Heritage and Cultural Activities (in reference to public notices dated 27/03/2007 and 23/07/2007). The most important result of the coordination was to help create a regional database of film and audio-visual productions that originated from various Marche festivals, and therefore if not specifically thematic and regional in origin, then at least regional in distribution.

Figure 2: Logo of *Mediateca delle Marche*



Source: www.mediateca.regionemarche.it

According to Benhamou (2012), festivals are occasions in which you can satisfy the particular needs of the many people and languages that meet each other in the diversity and cultural fragmentation of our time. These events generate a production-consumption of culture can highlight dynamism and creativity, and represent an opportunity for economic growth for the country as the purchase of goods and services necessary for the production of the event in question constitute an added demand directed mainly to area businesses (Abis, Canova, 2013).

It is evident that during the course of an event of this type, many modes of place marketing are triggered, often inconspicuously and on several levels, from the most superficial that stimulate interest in the specific location to the deeper kind that generate the desire to know the entire country. However, after becoming aware of the exponential power of film and the close relationship that is created between the place where the festival takes place, the vision of a film, and the perception of the viewer with respect to the proposed sites, it is inevitable that an intervention aimed to guide these actions spontaneously transforms itself into an action aimed at destination management (Nicosia, 2008).

In Italy and Marche region, actors have recently started to give importance to this issue from the moment that the link between territory and cinema was recognized.

One of the most important aspects is to use a festival as a creative tool of territorial redevelopment, or to consider it as an event that creates a relationship of interdependence between the event and the location in which it takes place (Nicosia, 2013).

Among the regional festivals dedicated to cinema and adhering to these principles of coordination, it is important to mention the "Fano International Film Festival", sponsored and organized by the local "Foto Video Cineclub" in collaboration with both public and private institutions. This is an event that deals mostly in film production within the context of short and medium length films, and it is an important and defining moment of encounter and engagement for independent Italian and foreign film. Its purpose is to promote the knowledge of and to contribute to the dissemination

of films made by young directors who are able to express themes and subjects in the newly emerging and innovative sensibility to represent moments of genuine linguistic research, both formal and artistic. The festival is also a container of significant areas of cultural and artistic impression (inaugural events, exhibitions, conferences), and also allows you the opportunity to learn and exploit the resources available in the area (inland excursions, guided tours of the city, evenings with music, etc.), including the involvement of the different spaces of the rich historical and artistic heritage of the city.

Another event related to the cinema in Marche is the “Premio Libero Bizzarri - Review of Documentary”. An event organized since 1994 by the Center Libero Bizzarri that bears national importance for its outstanding participants, and stands as the only event for the appreciation and study of the documentary. In the list of festival events, there are other minor events promoted by public administrations and associations: the case of the Film and Television Critics Award “Castles Alta Marca Anconetana”, sponsored by the “Castle Precicchie” with the support and collaboration of the Marche Region, the Province of Ancona, Fabriano and Cupramontana. And yet the “Pesaro Film Fest” - the international exhibition of new film, which has always meant do not only record emerging filmmakers are doing, but also help to make it more understandable and knowable, following in the footsteps of most important Italian and foreign events (www.mediateca.regione.marche.it) .

Another actor that contributes to the enhancement of Marche region is the Marche Film Commission, set up by the *Servizio Turismo e Attività Ricettiva*, with the investigation document that accompanies the plan for using the funds for the year 2001. The entity actually became operative starting only in September 2008, aiming to promote the area and its heritage. Today the Marche Film Commission works to enhance the resources of the Marche region and to promote their “filmogenia” a term coined by Anna Olivucci³, director of the Marche Film Commission, referring to the tourist-territorial vocation of the Marche region. The “filmogenia”, according to the Olivucci, is “the ability of a territory, understood in its broadest sense, more or less homogeneous in language, culture and tradition, to express cultural models, narratives, urban and rural landscapes and stories of individuals that, over time, have been reflected in the art film”.

Figure 3: Home page of the website of the Marche Film Commission



Source: www.marchefilmcommission.info

Among the most effective promotional tools used by the Film Commission to promote his work is an official website where you can access the Location Guide, an interactive guide that lists potential locations available to any television and film. In addition, there is also a list of movies and commercials filmed in the region. Entering then into “Portale Marche Cinema”, you can see a rich database where you can find everything you need to know about the world of cinema in the region. Here you will be able to “travel” through film routes, enriched with real movie maps. The latter, constantly updated, shows the resources and the tangible and intangible heritage of Marche from theatres to museums, from historical re-enactments to folklore initiatives, the paths from wine tours to those of a more environmental nature.⁴

Among the various tasks of the Marche Film Commission we include first and foremost their function as host, that is the task of retrieving preliminary information for the eventual production of any film, and especially of providing assistance during the shoot. A second task is to “site serve,” which consists in organizing the logistical arrangements for film and television crews and the facilitating of administrative procedures and contacts with local institutions; the Film Commission is also responsible for researching brands and contacts with potential sponsors and finding funds, namely the possibility of accessing rewards and incentives for the film that best represent and enhance the territory.

To deepen my investigation on the role of the Marche Film Commission and to know the details of its work and the projects it is working on, I interviewed its director, Dr Olivucci, which started to provide me with the details on the first pilot survey carried out on film tourism in the Marche region in 2005⁵ by the working group of the Marche Film Commission, coordinated by the same Dr Olivucci. The research was carried out by processing the data collected from a questionnaire divided into four thematic areas. From this survey it was found, as pointed out by the interviewee, that in fact film tourism is a phenomenon much more practiced than known, in fact the results have

allowed us to think about the level of knowledge of the phenomenon within the sample analyzed 78% of respondents did not seem to know the meaning of film tourism, despite having already participated (approximately 21%) in trips within the program which included a visit to the places used as movie sets, and while demonstrating for 68% a strong interest in a possible film tourism offering. Dr Olivucci herself says: "I do not know how many, but Marche actually has a very advanced position compared to film tourism, only that to do something important, you have to believe". To this he adds that "a fundamental requirement for knowledge of film tourism is the fact of going to the movies and attending the cinema, only by doing so in fact, can regional administrators and those who are concerned with allocating budget funds to promote film production in the territory understand the power it has to transform a simple film location into a (cine) tourist destination tourist". "It must therefore be aware that they have a strong heritage expendable from the point of view of film, otherwise if the first Marchigiani themselves do not realize it, even they end up not benefiting from them. Of course, the films are not distributed in an identical manner in the territory: this may depend both on the sensitivity of producers, designers and filmmakers, but also and especially on the ability to act in the area". The doctor states that: "a land sells nothing if it not conscious of what it sells".

Speaking of the Film Commission with Dr Olivucci, there emerged also the problem of private Film Commissions. This type does not currently exist in the Marche but it is present in Italy; if they existed in the region, their presence would on the one hand make the work of the Film Commission faster and more efficient, on the other it would compete regional entity. When asked how the Film Commission acquires funds to carry out its work, Olivucci replied that it receives public funding in order to offer free services to the production and to allow it to use its facilities. These funds are also part of the remuneration for the professionals who work within it. Like all companies, even the Marche Film Commission has experienced a period of crisis which began in 2008 and has improved only with the past couple of years, prompting it to reorganize itself in the name as the Marche Cinema Foundation (new brand, new headquarters in Ancona, new logo). We also asked what were the positive and negative aspects of their work. Among the positive ones are "the gossip effect" because, thanks to the innocence of the region, the people involved in the event enthral in the availability of the actors. "When a star arrives, a star arrives!"; photos taken backstage during the shoot serve as a tool for promotion of the area.

In Marche region unfortunately, emphasizes Olivucci, the cinema is not enhanced by tourism; Marche has not adapted to the new tourist platforms; the supply is inadequate to meet the demand. For example, the film by Pupi Avati, *Il Cuore Grande delle Ragazze* (2011), shot in Marche, has generated indirect trade for the region. The director has promoted the movie in Russia, and therefore also the Marche region, but the region has refused to be truly present for the promotion of the film, giving up the chance to take advantage of a major promotional opportunity in a thriving market such as Russia. The negativity of the Marche Film Commission derives, according to the Olivucci "from lack of funding due to a policy of local administrators directed mainly to other areas. They have little interest in the effect that the film might have on the

region and on tourism". Finally, Dr Olivucci was somewhat superstitious with regard to future projects on which the Film Commission is working, but I realized that it proposes to support national productions, and also has 5/6 projects in the works to be presented to the next Venice Film Festival. The main purpose according to Olivucci is: "to make sure that the cinema in the Marche region becomes not just a "glamorous" occasional event but a real productive possibility the Marche region, a true perspective and that can become a habit". She would like to see a marchigiano Don Matteo, a winning character who would make winning increase the number of film tourists in the Marche. Finally, she hopes that film will soon come to life in the Marche region and that it will excite desire to visit the region.

Conclusion

The Film Commission allows one to have a vision of cinema that goes beyond the original one, as one can think of it not only as a cultural activity, which requires state support without securing anything in return, but also as a possible tool for efficient development for a territory, able to simultaneously promote and enhance the historical, artistic and natural resources of places and produce economic benefits linked precisely to the revival of tourism and the possible revenues allocated by the producers of the film and television industry.

Today, in fact, film locations constitute new destinations for modern tourism. A film is, in fact, a journey in which the tourist is stimulated and excited by the vision of events, places and landscapes, which can trigger the desire to visit them. However, it seems ironic that Italy overlooks film tourism, with the exception of a few cases such as Basilicata (The Passion of Christ by Mel Gibson (2004) and Basilicata Coast to Coast by Rocco Papaleo (2010)), Puglia, the province of Ragusa (with the number of episodes of Commissario Montalbano), Umbria (with Don Matteo), or Piedmont (in the medieval village of Agliè, with serious Elisa Rivombrosa), not only from the point of view of organization and management, but also of law. Stimulating the dynamic coupling between investment in culture, cultural production and consumption and the more complex dynamics of regional development, is now one of the most interesting challenges for the coming decades, not only in order to contribute to overall development, but mainly for the purpose of identifying new alliances in the world of culture, new fields of experimentation and new resources to access them. In this way, one would create a new independent tourist product that would be able to activate tourism flows motivated to intercept the new demands of the tourism nationally and internationally.

The potential of a given area is therefore to become a hub of hospitality, activating a process of diversification of the tourism product and also stimulating the dynamics of seasonal adjustment, an increase of tourists from abroad and a strong tendency to innovation. The image that a region wants to propose is that of a local system as integrated tourist district able to continuously modify itself in relation to changes in demand. For this purpose, the Film Commission should negotiate, organize and manage the selection of locations according to customer production requirements, but

should precede this step with previous agreements with the territorial administration to cooperate on several fronts. Since the images that a movie or a drama can convey are a powerful means of promotion and tourist attraction, it is necessary to create a system that places itself at the center of the phenomenon, perhaps by creating strategies so as to be able to contribute the growth of the regional tourism industry.

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¹ The Moab to Monument Valley Film Commission, today, is still active in the region, thanks to its rich film heritage, it has many resources and is able to offer professional services to producers who decide to film in Monument Valley.

² Film Fund: funding for film productions. In Italy, the first was the Regional Fund for Audio-visuals granted by the Friuli region in collaboration with the Friuli Venezia Giulia Film Commission.

³ She has a degree in philosophy, is responsible for the Marche Film Commission since 2008 and is vice president of the Italian Film Commission. She is also currently a member of the scientific committee for the International Film Festival - Location and Placement Movie Tourism and is the author of publications on film tourism.

⁴ An example of film tourist route in Marche is the one that goes from Conero to the Sibillini Mountains for approximately 290 km, including inside the towns of Portonovo, Castelfidardo, Loreto, Macerata, Tolentino, Caldarola, Cessapalombo, Sarnano, Piobbico, Moresco, Fermo, Civitanova Marche, and Montecosaro. The starting point of the tour is the Conero Riviera that is bathed by the waters of the Adriatic Sea, where picturesque sailing vessel appears in the film *Il Giustiziere del Mare* di Paoletta in 1962. A few scenes of the film were also shot in the eighteenth century Torre di Guardia. The Conero, in the late 1970s and early 1980s hosted also the film sets of Rosato's *Le Mani di una Donna Sola* (1979) and *Ciao Cialtroni* (1980) by Rossini, precisely on the stony beach where the Napoleonic Fort and the Romanesque church of Santa Maria di Portonovo stand. The tour also includes Loreto, the lost location for the film by De Sica, *The Gate of Heaven*, filmed in 1944. But the focus of the tour is Macerata and in particular by its historic center, which hosted the notorious events of the film *Panni Sporchi* by Monicelli 1998. A few scenes of the movie were filmed in *Tolentino*, which owns one of the most important shrines of central Italy, The Church of St Nicholas. Sarnano, called the "Hollywood of the Sibillini" instead was the location for the movie *Chiavi in Mano* by Bacello, but its historic center has been transformed into a movie set also for many other films. Other charming towns of Marche that we find along the route are Moresco and Fermo, representing intermediate steps before arriving in Civitanova Marche, a town known for film tourism. Last but not least is Montecosaro, which hosted the filming of *Il Grande Fausto*, which dedicated precisely to Fausto Coppi. But we can not neglect the crucial role played in the film history of the region by the capital, which has been the backdrop for several film productions, from family dramas such as *La Stanza del Figlio* by Nanni Moretti (2001) who was able to take full advantage of the neutrality of Marche region, to the typical Italian police dramas such as *Sapore della Vendetta*, shot in 1968. Ancona is a city that has a special charm, even if only three films in particular have tried to enhance it by showing its real potential: *Obsession*, shot in 1943 by Luchino Visconti, who is undefeated in the arduous task of giving a realistic coupling to a provincial city and county, according to a design aesthetic alien to the traditions of cinema system; *La Prima Notte di Quietè*, by Zullini Valerio (1973), filmed at the Villa La Favorita and *Un'anima Divisa in Due* by Silvio Soldini (1992). In the films are shot some environments that are characteristic of the city, such as the cathedral, the Guasco district, and the La Fiera di San Ciriaco, realistic and authentic places in which the film is exceptionally set in the vein of the neorealist film. It is precisely in the footsteps of these productions that one can plot a film route that remains entirely within the boundaries of the city of Ancona, highlighting the most scenic areas (www.marchecinema.cultura.marche.it).

⁵ The questionnaire was administered to tourists, randomly selected, who passed through the tourist offices of the town of Fano during the period between 3 and 24 August 2005.