

## AlmaTourism

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### **Enrico Nicosia, *Cineturismo e Territorio. Un Percorso attraverso il Luoghi Cinematografici* [Film Tourism and Territory. A Path through the Film Locations]**

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This It is not easy to find significant publications related with film tourism or *movie tourism*; the merit of the author of this volume is first to approach a topic that is still in the embryonic phase and is poor of historical data with strong support to a method of theoretical analysis..

Enrico Nicosia has treasured the experience about the art of the cinema made in his land of origin, extending it to an international level and trying to give an organic whole to the object of his passionate study.

The work is composed into eleven chapters. The first five chapters deal in progression with: the geographical features of the cinema, the cinema connected to tourism, film locations, the promotional role connected to art film of a territory and the experience of the Spanish film tourism in the work of Pedro Almodovar.

In the remaining chapters the author has focused entirely on his own region, Sicily, which is rich in historical testimonies and where cinema has worked masterly thanks to the wealth of the places and the local culture, creating artistic expressions that played a fundamental role on the film tourist experience.

In the first chapter, Nicosia gives us some ideas to understand the importance of the relation between movie and territory. The history of the cinema is briefly introduced by showing how at the beginning this relation was mainly economic. Connections with the territory were entrepreneurial. All induced were generated in the territory where a home studio was based, just like an industry

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in any other sector. Films were exclusively shot in big studios, disconnected from an area with specific identities, in a completely rebuilt imaginary context. At a later stage the relationship between cinema and territory has expanded, by acquiring a more geographical key, when the landscape (urban or natural) became a basic element of artistic narration

The second chapter highlights the growth of tourism as an economic sector and as a social phenomenon of our age. Conditions for an optimal union between cinema and tourism develop in this context. The journey is the main link between these two apparently distant worlds, but actually full of contact points. The third chapter deals with a more technical and closely related to film tourism: the places of the cinemas, the *film locations*. These might become new tourist destinations for moviegoer, they might create new tourism or become places that still from the planning phase can contribute to decongest some almost saturated places. In this regard, representative cases for the study of the film tourism phenomenon are give such as the city of Matera, the approach of Britain, France, England, Scotland, New Zealand, California and Wales.

The fourth chapter focuses on the importance of local stakeholders into the implementation of marketing local strategies that allow a tourism return generated by the cinematographic work. The work and the role of various *Film Committee*, both on national and at world level, is even more strategic

The fifth chapter is devoted entirely to the Spanish case of film tourism focused on the works of Pedro Almodóvar. After a tracking on the artistic life of the director, Nicosia emphasizes the result of the film tourism flows generated by this author's work.

In this chapter we have a more concrete idea of what is meant by the film tourism, since we have the interpretation of a Spain through the eyes of an artist that tells its own story using the frame of the territory which has fed his genius. We visit places such as Madrid, Barcelona, Castilla-La Mancha and Lanzerote.

In the following chapters the author introduces us to his native land through voices and filmic narrations that most directors dedicated to Sicily over time. This second part is analytical and well structured, with a special care to details. Above all the author instructs us on technical and legislative supports enabled in the region, that seem to be well organized. In the following chapters he divides the region of Sicily between: Catania, Messina and the Aeolian Islands, Syracuse, Ragusa and western Sicily.

For each allocation he provides an accurate description of cinematographic activities and film tourists feedback, with a wealth of details typical of someone who aims to communicate fully the importance of a studied and selected subject.

It is necessary to emphasize the richness of literature that accompanies this volume, a real value giving the lack of referral sources.

To understand the soul of this text it is interesting the postface of Prof. Maria Prezioso, that allows to draw the author's profile: A "debut" which also represents its Author.

And thus, I invite those who will read this book to be a little 'curious and to seek the geographical soul of Enrico Nicosia, particularly in a few paragraphs written before he was a researcher, bearing witness to his sensitivity toward all geographical representations: the Middle-earth, the Spanish genius, the landscapes, the valleys and the squares of Sicily.

A sensitivity cleverly hidden behind a dry language, attentive to references, developed through readings, general "visions" and details, as evidenced by the copious bibliography.

A question accompanies all the research: "what is the task of the territory facing the opportunity that the cinema, intended as production, offers to the development?"

To answer this question, we can definitely start from the framework provided by Nicosia that offers information and reflection points about it.