
AlmaTourism

Journal of Tourism, Culture and Territorial Development

Film-induced, Steps for a Real Exploitation in Europe

di Cesare, F.*

La Salandra, A.

Risposte Turismo (Italy)

ABSTRACT

One of the possible ways to enhance Europe visibility, its entirety rather than a set of destinations, is implementing cooperation between the Member States especially in creating and developing trans-border thematic tourist products and experiences. One of them could be the film-induced tourism. In looking back over the past two cycles of European programming it is possible to find some examples, described in the article, in which the theme of audiovisual productions in their shooting phase in European locations has been the subject of EU attention.

This article refers to some previous research results reminding how movie-induced tourism seems to be used just through sporadic attempts and therefore not developed and exploited in a strategic way. Whether from demand-side is clear what potential is inherent in the relationship between movie and tourism, on the supply side there is still much to do.

As the current EC funding period (2014-2020) is favouring, at least in the first calls for proposal that came out, SMEs projects and being aware of the apparent lack of such activities developed by private businesses, the article explores new opportunities to be gathered suggesting a new exploitation path.

Keywords: Film Tourism, Movie Induced Tourism, European Funding, SME, Tourism Experience.

* E-mail address: dicesare@risposteturismo.it

Introduction

This paper provides an empirical analysis of the joint evolution of the foreign tourism and low fare air transport industries in Italy over the last decade.

The expansion of the operations of low cost carriers (LCCs), opening new routes and market segments and connecting a large number of regional destinations, has changed foreign tourism demand. Before the introduction of LCC travel facilities many cities had no direct air access to foreign destinations and could be reached via a hub airport. This made journeys longer and more expensive, discouraging potential foreign tourists from travelling to locations not served by direct flights. As a consequence tourism seasonality was more pronounced and prices variation sharper.

Overall, the descriptive evidence shows that in the years from 1999 to 2009 period, as LCC business soared in, the number of foreign travellers flying to Italy increased substantially. However, the rise in inbound passenger traffic was not matched by a parallel increase in foreign tourism receipts, which fell slightly over the same period as real expenditure per visitor diminished. Both the shortening of the average stay and the fall in daily expenditure per person contributed to this outcome.

The success of the low fare travel industry can be considered an important factor of the rapid growth in the number of tourists arriving but it may also help explain the trend of per capita expenditure. From a theoretical point of view, the reduction in fares or travel time made possible by an increased supply of LCC flights can have both positive and negative effects on the per capita tourist expenditure.

A reduction in air transport prices, by inducing a positive income effect, should result in increased tourist expenditure, as travellers have more money to spend on alternative items of the tourism consumption bundle.

A time effect can supplement the income effect when new air routes are opened by LCCs. By exploiting the new travel opportunities, foreign tourists facing a tight constraint on the length of their vacation may be able to reduce the overall time spent travelling and have more time to spend at their final destination.

Negative effects on average individual expenditure levels can be envisaged when reduced transport costs trigger an unfavourable change in the composition of the pool of foreign travellers. By making long journeys affordable to less wealthy foreign consumers, an expansion of the LCC flight supply can generate an adverse selection effect, as low-spending tourists partially crowd out higher-spending travellers.

As both the positive income/time effect and negative selection effects coexist, it is not possible to identify a priori the sign of the influence of LCC supply expansion on per capita tourist expenditure, which will have to be assessed on empirical grounds.

By fitting a series of cointegrated VAR models, we seek to shed light on the complex network of influences exerted by the expansion of the supply of low fare flights on the short- and long-run dynamics of foreign tourism in Italy. We subsequently dealt with the issue of differential effects across tourist districts by estimating the model separately for Italy's four macro regions.

1. General Framework

Since some years the European Commission stated that Tourism is "a major economic activity with a broadly positive impact on economic growth and employment in Europe" (European Commission, 2010a) till including in the priorities of the European Union, as in Europe 2020 strategy, that "Europe must remain the world's No 1 destination, able to capitalise on its territorial wealth and diversity" (European Commission, 2010a). In any of the latest document it is possible to read how the European Union gives particular attention to promote a high quality tourism industry and a smart, sustainable and inclusive growth (European Commission, 2014a).

As a result, tourism must develop itself while conserving a high quality of natural environment and life of the destinations' population in order to promote contacts and exchanges between international people and strengthening the feeling of European citizenship.

Despite its position in the world ranking, Europe does not have an overall visibility that would allow to present itself in its entirety rather than a set of destinations neither within Europe nor third markets. In fact, neither intra-European travellers nor inbound tourists from non-EU countries feel Europe as a structured and systematic tourist product and experiences. That is why the Commission since years focused its attention on promoting a strong cooperation between various Member States as well as within every national and regional identity, and between Europe and other international organisations.

One of the possible ways to enhance the visibility of Europe as a unicum, even if differentiated, tourist product is implementing an efficient cooperation between the Member States especially in creating and developing trans-border thematic tourist products and experiences and this had been the key element for many initiatives and programmes.

One of these thematic products could be, with no doubts, the film-induced tourism: holiday experiences which are chosen and enjoyed because of the stories, images and sensations evoked by audiovisual means, inspired in particular by its products like films and TV series. A vocation, to some extent, that locations which have provided the setting of films have been able to benefit from in terms of visibility and reputation as well as tourism incoming, to a greater or lesser extent, either because they have been chosen specifically or are the object of a lucky random choice.

The argument that we wish to put forward is not merely that of a necessary or appropriate joint action on a European level to see different countries provide standardized services and experiences in the construction of a unique European identity – a macro location suited to film-induced tourism – given that it is legitimate and even correct that each country makes use of what it can offer or has already offered as a holiday destination inspired by the link between film and territory. But given that in the final part of this contribution we will return to what has already been done on a continental level using European funds and what could be done by taking advantage of new avenues of funding for innovative projects, we believe it is useful to consider these reflections within a wider European context.

Individual operators, associations and public bodies have operated within this broader context, even if at different speeds and with different results, with the conviction of being able to make the best use of the relationship between film tourism and the territory in order to attract new demand or to reinforce links with existing demand. However, the picture that emerges today is still tentative, made up of specific episodes, devoid of a robust strategic and operational base, with an appeal that at times seems incidental to, or completely separate from, the instruments that should be adopted in order to act properly, often with encouraging results but relating to experiences that are more anecdotal than business performance based.

2. Steps for a real exploitation in Europe

Today research on film-induced tourism has provided good results, if you consider that from the first articles that helped to define the very concept of film-induced tourism and the relationship between film and tourism (Riley and van Doren, 1992; Tooke and Baker, 1996; Busby and Klug, 2001; Beeton, 2002), it has proceeded to provide different interpretations of this phenomenon (Beeton, 2005; Hudson and Ritchie, 2006; di Cesare and Rech, 2007, O'Connor and Bolan, 2008), to examine specific cases capable of shedding light on certain aspects (Frost, 2006; Hudson and Ritchie, 2006b), to evaluate the effects of actions taken to exploit the visibility of territories on the small and the big screen as well as to explore a viewer turned tourist's decision-making process in purchasing (Macionis, 2004; di Cesare, D'Angelo and Rech, 2009). Also on a geographical level it is possible, today, to find authoritative contributions on this theme from researchers active in all continents, in that the phenomenon, and its potential, is of interest, to various degrees, to very different destinations both in terms of characteristics and location.

If on the level of research the state-of-the-art appears to be satisfactory, even if there is awareness that there is still much to be discovered and reflected upon, on the practical level the situation is not the same. Taking into consideration and working proactively on the link between film (or audiovisual products in general) and the territory much has been done to attract productions to film in local territories, by seeking to obtain the economic and employment benefits generated directly by the presence of the crew and related activities in the days in which the shooting takes place, plus the days before and after. As is known the organisation for the promotion of a territory for the production of films is the film commission, which once it has obtained its objective of attracting the production team should take care to assist it in the pursuit of their activities by involving operators and companies within the territory capable of providing the services required. Today, many countries in different continents have more than one film commission working for them, one on a higher national level plus a series of smaller ones with local accountability (for example France, the United Kingdom, the Czech Republic, New Zealand), others only work on the second level without a single overall body (for example Germany, Italy and Spain). As a consequence, there is just as much competition within national borders as in a broader international context, based on several factors including financial incentives,

availability of local professionals, the ease of obtaining permits and permissions, and obviously, the characteristics of the territories and how they can, better than other locations, respond to the requirements of the script. But the film commission's mission rarely includes the objective of taking advantage of the product of these audiovisual productions to – when appropriate and possible – promote a destination and stimulate demand for tourism. It is not our intention here to support the claim that this should be one of the objectives of these bodies, given that it can be assigned to other operators within the same territory. It is our intention, on the other hand, to simply ascertain that the film commission's objective to encourage activities (aimed at attracting the making of films to its territory) is not matched by an equally important and effective commitment of the territory, to exploit the products of which the location is the protagonist as a tool to promote the destination itself. Evidently there are a significant number of positive exceptions to this, not only on a global level but also in Europe. It is not hard, in fact, to see that in some countries such as the UK, Belgium and Spain work has been done and is being done on a national and local level to make the best use of the visibility of destinations in films and other audiovisual products for promotional purposes. If, however, in general, the situation is not very reassuring, it is in part because of a lack of faith in these reports and the effects generated, partly because it is often thought that to generate the effects it is enough to see a certain film and that nothing else need be done to produce results.

Instead, it should be clear, and it is confirmed year by year by new empirical research studies worldwide (even if often limited in terms to single cases, from Tooke and Baker, 1996 to Frost, 2006; Kucharska, 2012; O'Connor et al., 2009) that having a spectator suggestible to the images seen, and even leaning towards the purchase of a holiday in those places, is just the very first step in the rise of film tourism. The mere portrayal of a destination in an audiovisual production is not enough to reap the full benefits of film-induced tourism.

Only an organized, methodical and constant approach – thus a strategic vision – to destination promotion through the audiovisual medium can achieve new results of demand attraction, satisfaction, and even retention. Tourism destinations need to work proactively to orient this phenomenon and to promote their territory and resources, among a whole and articulated destination strategy. In recent years, several tourism organisations worldwide recognized the opportunities associated with film-tourism, but the lack of a clear strategy allowing to benefit from such opportunities has often resulted in missing good chances. As O'Connor and Bolan suggest (2008) the tourist and film stakeholders should meet with the film companies and work out how both sides can get the maximum exposure for their campaigns, as only closer working can provide a fully effective, long-term partnership. It is still unclear how much tourism development managers believe in the potential of the audiovisual productions as a tool to be included in their destination management and marketing strategy. Even before, it is not clear whether such destination managers consider audiovisual and film productions among their tourism promotion tools at all.

To give a little contribution to understand it, it was realized an ad-hoc research. In a heterogeneous panel of 30 European tourism D.M.O. (Destination Management

Organisation) surveyed in 2012 with a quantitative research approach through a questionnaire-based web survey, it emerged that, as indicated by 100% of the respondents, European destination managers are aware of the relationship between film and tourism and mostly keen to work on it. But results also showed how movie-induced tourism seems to be used just through sporadic attempts and therefore not followed in a strategic way (di Cesare et al., 2012).

Among the effects most destination managers expect the audiovisual medium to produce with remarkable or outstanding intensity it was interesting to find very strategic goals such as the increase in destination awareness and the brand image improvement.

The European DMOs manager surveyed seemed to be completely aware of the need to act proactively if they want to get, from the phenomenon, the production of a short term growth in visitors or the creation of a new tourist demand, effects most frequently indicated as not achievable with a “wait-and-see” approach (di Cesare et al., 2012).

But when asked about their experience, 40% of the surveyed destination managers stated they have never worked on film tourism. The reasons mostly given to explain this lack of involvement were budget limitations, lack of time and personnel, lack of a collaborative relationship with the film commission, and the general idea that working on film-tourism is not part of their responsibilities.

It is worth specifically reflecting upon these reasons that are often cited as the basis of the lack of commitment of film-induced tourism. Two of them have to do with the availability of resources, monetary and human, while the other two can be attributed more to strategic and management approaches. That a limited available budget is preventing the activation of a line of action relative to film-induced tourism is without doubt plausible: as is the case for all promotional activities and tools. In order to act with efficiency on this front there is a need for financial resources, even if increasingly the possibilities offered by technology of high potential interventions require limited investment. There are also opportunities to apply for European funds for ideas and projects that meet certain criteria and have specific objectives, to which we shall return later in this article. However, when the obstacle is a shortage of staff and related work hours it is in some ways more complicated to remove. But if it is not possible to increase resources the answer can be sought in a different set of priorities, giving more space to film-induced tourism and related activities at the expense of other, albeit interesting, phenomena.

The other two reasons are in some ways more interesting: one points to the non-existent or weak relationship between the DMO and the film commission of the same territory. It is a delicate question related to a broader approach to the management of the destination that should characterize not so much the activities of the specific body (such as the DMO) but the whole territory with its public and private operators, both individuals and groups. In fact, we believe it is the territory that should consider film-induced tourism to be an opportunity to be seized – of course in cases where the conditions exist, where there is a regular production of films – regardless of the organisation that manages the activity. It is a matter of overall management: if you

choose to consider a source of work, the choice of how to realise it is made immediately, and it is important to clarify responsibilities and areas of interest in a straight forward manner. The DMO and the film commission are responsible for constant communication in order to act in a coordinated way (di Cesare and Rech, 2007), in particular where it is preferable to leave to the latter tasks exclusive to the attraction of and assistance to production teams, and keep for the former the complementary activity of promotion of tourism. Therefore, if the block is to be found in a poor relationship between the DMO and the film commission, this is undoubtedly an obstacle that can be removed. It is an obstacle that is found fairly frequently.

Along the same lines is the other explanation for weak or poor protection of the phenomenon, that is, that it is not part of their responsibilities. Behind all this is the misconception that given that this is film and audiovisual production, organisations and individual operators involved in this world and its production activities, or at least involved in culture in general, should manage it. This is like claiming that for the best results the organisers of major events such as the Olympic Games or Expo should handle tourism during the realisation of these events and not those responsible for the broader policy of promotion and management of tourism at a local level. Again it is a case of clarity of roles and responsibilities, recognizing that the key to everything is not so much a universal and unique structure of who should do what, but the firm will to commit to work on a particular front, convinced that the return on the investment will be worth it.

Case studies and empirical evidence now amply demonstrate that film-induced tourism can generate remarkable results, as well as clarifying which features an area should have to be able to present itself as a serious candidate and attract and/or maintain tourist demand thanks to how it appears on the small and the big screen. It is therefore a case of becoming aware of film-induced tourism and deciding whether to include it among the instruments you want to implement to promote the destination and obtain the desired results, not only in terms of numbers of tourists and overnight stays but also positioning, seasonal adjustments, and flow of tourists within the destination. If the choice is positive then you have to decide what to do and who should do it, and, obviously, decide on the necessary resources.

Nowadays the scenario that most often presents itself for analysis is still that of sporadic leaps forward in specific circumstances, the most common of which, of course, is when a film destined to be successful on a national or international level, at the cinema or on television, is shot in the area. At that point, "everyone wakes up" and understands that the destination could benefit from substantial visibility. But it is too late. This is because a proper exploitation of such opportunities must be linked to a clear vision and an ability to know how to move, through agreements made right from the beginning with the film production company, to be able to use a number of elements – credits, backstage materials, interviews with the stars, pictures and photos of the scenes and elements of the film – and organise a series of activities – prizes, a dedicated website, joint press conferences, movie maps, ... – capable of taking advantage of the audiovisual output. Taking advantage, of course, through a series of

initiatives and tools, and not considering the film itself to be a promotional tool, which it is not. Thus the film, as other formats, responds to other motives and objectives.

It is the approach that makes the difference, an approach that should be able to rest on a broad awareness of the potential of the phenomenon and an equally broad participation of public and private stakeholders in the efforts of the territory to work with film-induced tourism in promotional activities for the success of the destination. Some considerations should be made on the scale of involvement and participation. In Europe, at least, it is usually found that partnerships are somewhat limited in composition, within which the public sector is often, if not always, dominant. However, the participation of companies should be more extensive, widespread and concrete, not just those strictly belonging to the film and tourism industries. Many more companies could benefit from a more consistent and better-managed involvement with film, tourism and the territory. It is possible to read, or at least proactively interpret, the conditions of European Union programmes in order to compete for new funds with this objective in mind. These programmes present possibilities that should be carefully explored and that could become concrete answers not only to the need for financial resources but also to set up new management plans for a more correct and ongoing management of the phenomenon.

3. When EU fundings meet the film-induced tourism

In looking back over the past two cycles of European programming – therefore going back about ten years – it is possible to find some examples in which the theme of audiovisual productions in their shooting phase in European locations has been the subject of European Union attention, even if from different perspectives.

Before describing two cases of financing, both based on improving the cooperation between European stakeholders with funds from the INTERREG Programme, the paragraph provides a framework within which they are developed and then illustrates the context within which new opportunities could open in the cycle of European cooperation (2014-2020) that has just begun.

The INTERREG initiative aimed to promote interregional cooperation and cohesion with exchanges and transfers of knowledge and best practices in specific fields of regional development among European regions. It focused on the innovation of the European area in order to increase the quality of European citizens' lives and tried to fill the gap between the northern and the southern European regions (European Commission, 2000a) and it ran, in its IV funding cycle period, from 2007 until 2013, to improve the effectiveness of regional policies and instruments. A project builds on the exchange of experiences among partners who are ideally responsible for the development of their local and regional policies. For the upcoming 2014-2020 period this kind of Interregional cooperation will continue under the name "INTERREG EUROPE". This kind of actions aims to bring a surplus value in order to support offering a high quality and unique tourist product represented by the entire area, making possible a good visibility and an important diversification that can increase its competitiveness versus other Countries or Continents.

The first relevant example, with potential effects for film-induced tourism, is the Villes Cinéma (it started in 2003 and ended in 2006), brought to its realisation thanks to the cooperation between Salamanca City Council (Spain, project lead partner) and the City Councils of Venice (Italy), San Sebastian (Spain), Santiago de Compostela (Spain), Porto (Portugal) and Salonicco (Greece).

The initiative, with a total budget of EUR 1.417.850 and an EU Funding of EUR 928.800, aimed to ensure the best usage of the partners' local environments (artistic, cultural and urban resources) and to promote a local economic growth developing the audiovisual industry and the economic activities associated with it, such as tourism, B2B services and so on. In order to reach those objectives and make the involved cities much more competitive on the global market of audiovisual product creation, the project partners created a set of common tools to encourage audiovisual productions to be filmed in and around their cities. The local Film Commissions had one of the main roles and one of the project main goal was the establishment of the Film Commission itself in many cases.

These could be non-profit, quasi-governmental or public organisations that aim to attract audiovisual production crews to shoot on location providing information, permits and authorizations, offering support in hiring local talents, renting local equipment, finding accommodation and other related services supplied locally in order to let them easily accomplish their work.

The project partners cooperated exchanging knowledge and good practices related to the organisation and management of Film Commissions, and creating an internationally promoted "Villes Cinéma" mark, symbolizing quality standards. Even though the project ended and actually there is not an active website, that could keep to it better visibility, its objectives were still pursued. However potential tourism links were unexploited and remained marginal in this project.

The second initiative, as the phenomenon in the meantime came to a full light, was much more focused on the potential of audiovisual productions (films, TV series, commercials, etc.) of attracting tourists to destinations seen on screen, driving the attention to the phenomenon called film-induced tourism. This was the key element of the "EuroScreen – European Screen Destinations Project", realized during the former project cycle 2007-2013 and co-financed by the European Regional Development Fund and in particular thanks to the INTERREG IV C Programme.

The lead partner was Film London (United Kingdom) and the other partners were: Apulia Film Commission (Italy), Bucharest Ilfov Regional Development Agency (Romania), Fondazzjoni Temi Zammit (Malta), Rzeszow Regional Development Agency (Poland), Municipality of Ystad and Lund University Department of Service Management (Sweden), Maribor Development Agenc (Slovenia) and Pro Malaga (Spain).

The project aimed - or maybe better to say aims as it should run from 2012 to 2014 - to exchange and transfer good practices between the project's partners in order to improve policies to develop an effective collaboration between screen and tourism sectors. In fact, it works to implement a framework to create effective and efficient figures that can identify and measure the audio visual's economic impact on tourism,

developing helpful guidelines to assist the participating regions. As clearly stated in the project website the main objective is to put destinations in conditions to take advantage from the screen industry, using it as a locomotive for tourism development, as proven in many cases.¹

At the actual state of affairs there are no records about the number of tourists affected by film-induced tourism or about the rate of success of the initiative, but the website is hosting a specific section where they will be released.

While considering only the destinations and the city that had been partners in these projects it seems that around Europe at both international and local, institutional and non-institutional levels there is some awareness about the importance and potential implications that the audiovisual industry could have in tourism sector and especially about the inputs that it could bring to economic local growth and development. In fact the first project showed how the topic was related to film-induced tourism but there were not any concrete exploitation. This is consistent with what previously affirmed: the research (di Cesare et al., 2012) on European DMO managers revealed that even if all of the respondents considered the positive relationship between film and tourism, and, in a general attitude in favour of film tourism, only few were already exploiting these opportunities.

In order to improve the social and managerial environment in which the so called film-induced tourism sector could be developed at a European level it is plausible to think that other possibilities could be offered by the actual European project cycle 2014-2020.

Considering the strong awareness of the potential of screen productions on the tourism industry it could be imagined to develop new ideas for future calls for proposals within programmes like INTERREG EUROPE or COSME that will be briefly described hereafter.

The INTERREG EUROPE is a remake of the former INTERREG Programme that saw its birth in 1990 and its aim will remain the same: promote smart, sustainable and inclusive growth in order to achieve economic, social and territorial cohesion realizing cross-border projects developed as a response to an analysis of needs within the programme area as a whole European Commission (2014a).

It should be noticed how in both the cited example of EU funded projects, project partners were destinations (at city or regional level), in some case public or semi public bodies but very infrequently enterprises. Enterprises will be the main (and only) beneficiaries of one of the main EU funding programmes: COSME. It clearly aims to improve the Competitiveness of Enterprises and Small and Medium-sized Enterprises (SMEs²) and starts running from the actual project cycle 2014-2020. It has four main work areas in order to implement a better access to finance for SMEs, facilitate the access to markets, support entrepreneurs and build more favourable conditions for business creation and growth.

COSME could be an answer, especially with its last section dedicated in helping SMEs for a smoother growth that includes, according to the European Commission's Directorate-General for Enterprise and Industry (European Commission, 2014b):

- lightening of the administrative and regulatory burden creating an Action Programme for Reducing Administrative Burdens in the EU. It aims to create more favourable and equal conditions for SMEs affected by disproportionate regulations, removing unnecessary report and information requirements;
- identification and exchange of best practices among national administrations to improve SMEs policy launching initiatives at national, regional and local level. One of them is the European Enterprise Award which identifies and rewards the most successful activities realized to promote enterprises and entrepreneurship in order to share examples of best practices and encourage potential entrepreneurs;
- creation of analytical tools for better policy by supporting conferences and other tools (such as Competitiveness report and so on) in order to facilitate the preparation of new legislation at European and national levels;
- sectorial actions such as tourism.

In particular the last point is the most interesting and the one that could bring possibilities in developing and improving growth at local and, as a consequence, at European level focusing on cooperation and cohesion between destinations, the audiovisual industry and stakeholders operating in the local tourism sector.

In order to reach this aim of growth and development it is absolutely necessary to have a strong cooperative approach between all the stakeholders of the above mentioned sectors and industries. As it is proven, creating and shooting audiovisual products bring richness and inputs to local development because it implies a series of services for the stay of the production crews, such as accommodation for the workers, catering, transportation, etc. that are the same services required by the tourist demand. As a matter of fact, improving tourist services offered by local SMEs could be a means of attraction to both audiovisual production companies and tourist demand. In particular the second, whose quantity could rise developing an efficiently structured offer related to the film-induced tourism sector. At the same time the quality of SMEs' products would be higher and that would generate a surplus value with positive effects on the whole EU Members' area letting Europe be a very competitive destination for intra-European and non-European inbound tourists.

Moreover, shooting films or other audiovisual products not only can raise the destinations' rate of occupation thanks to the numerous services required before and during the productions crews' stay, but can also be very useful even after the shooting works are ended. In particular, the audiovisual product can be used from local DMOs as a marketing tool in order to communicate and promote the surplus value of the destinations they work in.

4. Suggesting a new exploitation path

Even if film tourism could have a niche nature (Macionis, 2004) and it had been estimated around 4% (Macionis and Sparks, 2006; di Cesare et al., 2009) the share of tourists that consider the audiovisual solicitation as a decisive factor for determining

the final purchase choice of a travel, for the vast majority of tourists audiovisual products can only be considered secondary motivators or contributing factors, not providing the principal reason for visiting the destinations depicted on the screen.

Confirming O'Connor and Bolan (2008) findings there still are a lot of opportunities to be taken by those involved in film tourism and whether from demand-side is now clear what potential is inherent in the relationship between movie and tourism, on the supply side there is still much to do.

After almost ten years of studies and researches we registered a general confusion about who should lead the development and management of the audiovisual tourist potential. In our works the lack of budget emerged as one of the main obstacle advanced for the week commitment together with the absence of an inadequate leadership.

But in some cases, two of them described in the previous pages, the EC funding provided some European public body to move a step forward and create partnerships while identifying common purposes around this phenomenon. The EU funding cases did not, and it was not their aim, solve the "leading problem" but confirmed the potentialities of this topic giving a sort of additional official acknowledgement, and providing a help in terms of financial resources.

Even if it is possible to recognize a generally larger accepted consciousness of the importance of this phenomenon, in the few times organisations committed themselves on this topic, as recently recognized in the Euroscreen report by Månsson and Eskilsson (2013), they were mainly public bodies, with an apparent lack of such activities being developed by private businesses. But the current EC funding period (2014-2020) is favouring, at least in the first calls for proposal that came out, SMEs projects so there are new opportunities to be gathered. In order to get them it looks necessary in the short period to make the SMEs, the main target of the EC funding, aware of the existing cross opportunities. It's a process that could be driven and aided both by local DMOs and film commission in involving a larger number of stakeholders as to foster mutually beneficial relations between cinema and tourism.

It is a work that could be related to new projects to be set up, and even accede to EC funds if planned conceiving a key role for SMEs apart from a clear involvement in the partenariat, as the use of funding for the specific purpose of film tourism promotion may encounter many obstacles.

The aim would not just to get money in a short term perspective (like realising a single project) while through the possible funding to involve and activate enterprises in tourism sector with a middle term perspective. COSME clearly is not the only way of funding but being the film-induced tourism an interesting and cross topic it could be a channel to be exploited both achieving new funds so as to involve one missing relevant player: the private sector.

The main idea of the new exploitation path, that could be composed of many steps, even split in different projects, is to both contemplate a B2B but also a fundamental B2C perspective since the early beginning stages.

Being aware there are already available some guides offering final consumers film-tourism related contents, the aim of the possible project is, from the point of view of

tourists, to distinguish itself for a modern, interactive and entertaining way of discovering places, locations and tourism destinations rarities. It should represent a new and additional tool for destinations, to involve minor attraction points enhancing a continuous increase in fresh and new contents. This could led to achieve a concrete market uptake through the travel industry community that is one of the common priorities in the first European calls for proposal of the new cycle, so to be taken into a relevant account.

The need to ease the fruition of tourists could be boosted by the new technologies, in particular taking advantage of the broadband connection potentialities and the augmented reality concept.

We are dealing with overcome traditional film-induced plates, signage and brochures while developing an original and word-of mouth activator of experiences. For example the new smart phones and tablets that can quickly show you videos while you are in the film location but also new boundaries could be crossed with the new wearable devices such as the Google Glass, the wearable tech that sits on the face like regular spectacles but has a tiny screen just above the eye level and connects wirelessly to each own Smartphone.

Actually the price of this wearable computers, with an optical head-mounted display, is not affordable to imagine a large scale for personal use but our intention is to move forward in a futuristic way of develop film-induced tourism experiences.

The number of internet-connected devices used by travellers has been growing in 2014 and is expected to grow further in 2015, in particular in the field of wearable technology.³ According to 2014 Euromonitor International's Consumer Electronics research "wearable electronics technology is expected to go mainstream in 2016, with a forecast 180 million units sold globally, and 259 million units sold in 2018".

The screen of the cited Google Glasses is tiny but big enough to see plainly. This enables the user to see the movie locations in front of him while glancing upwards in the location. Related to the Smartphone's GPS sensor and the speaker in it (so with a voice that could recap you the scene or let you listen the film original audio) there are a lot of potentialities in develop this product.

A concrete example comes from The Fine Arts Museums of San Francisco, the city largest public arts institution, with Antenna International, a technology provider that introduced the first ever integration of Google Glass technology into a major art museum. The aim is to introduce an exciting and truly hands-free approach to cultural touring and so it should be for film enthusiast that could be target of an improved travelling experience while enriching their engagement with the destination through a strong storytelling. As one walks through the city, the locations and even a movie studio, the device should show at the same time one of the artificial worlds created by the movie industry. The cross possibilities are vast in this field.

But it's not necessary to wait till a large market of wearable devices is reached as such this kind of experience could be initially explored with tablets. An obstacle faced whether or not you use the latest wearable device could be represented by the personal mobile phone data connection, while using it abroad in the tourism locations, both related to wearable devices or simple tablets or smart phones. But if local

destinations could offer this way of experiencing film related contents to tourists (similarly to what happens when an audio guide equipment is rented) this obstacle could be easily overtaken.

Going back some steps in the exploitation path it is appropriate to introduce three elements:

- the stakeholders that should be involved;
- the content step, a preparatory step that could be used also for other outputs;
- a possible vade mecum for tourism SMEs.

When putting at the very centre of the idea SMEs and other private organisation, it is possible to understand that this kind of project includes not only the one already involved in this phenomenon like hotels, restaurants, cafés and other real or artificial film locations.⁴ Basic stakeholders like associations, film commissions, national and international associations of tour operators, film and movie production suppliers, managing bodies of public film locations (like parks, train stations, libraries, ...) should not be excluded but it is possible to extend the set ranging from tourism or media enterprises set of locations to technology partners, device providers and web content creators that should commit themselves in film-induced tourism as a new - or more relevant - business opportunity.

Being so wide the possible typology and number of potential stakeholder a prerequisite step in the suggested path could be represented by the creation of a database, a full detailed list of all the European stakeholders, in particular the SMEs ones, with a present or perspective potentiality in film-induced tourism.

It's obvious that the entire path could be started and led by a smaller partenariat of more active SMEs: starting from a limited number of participants the overall framework could be developed at different scales with a raising number of participant subjects, even after the potential EU funding period.

A preparatory element that could also be used for other outputs is the large amount of film-tourism related contents that need to be collected. Contents that could be archived, developed and then become available both for B2B and B2C in an online web-platform. The key idea is to create a point of reference while keeping in a middle term perspective to the users (stakeholders and tourists) motivations to accede, contribute, upload and so on. A tool able to:

- simplify the creation of new tourism product for the B2B community (made of travel agents, DMO, ...) including more often film and screen locations in the packages;
- increase the number of updated useful details moving from a simple list of places to an useful framework completed by accessibility information, opening times, specialties and all the operative elements needed by the B2B community;
- georeferencing relevant places and locations in order to identify them but also to upload media contents (photos, videos) of the users. In order to incentivize users to contribute to enrich the available contents, it could be created and developed a thematic prize contests enhancing a natural viral word of mouth;
- offer also to the final consumers (the travellers) new inspiring ideas and/or new routes and ways to visit already known locations.

Throughout the EuroScreen partnership, described in the previous paragraph, it emerged a recognised need for further understanding and engagement from local businesses to develop screen tourism products. For this reason another step to be achieved in the path is to develop a sort of vade mecum for tourism SMEs in order to catch the film-induced tourism opportunities. The aim should not be to skip some gateways (as film commission or tourism board) but to facilitate a dialogue among stakeholders better understanding different aims and what to do or don't. This could led to improve the visibility of the single SMEs in the global market, that is another of the recurring aims of the European calls. This manual could be a clear and concrete outcome - that is always needed in composing projects to be submitted for UE calls - within this exploitation path.

More in general the path should be developed as a dynamic, rich and interesting source of ideas available both for travel agents, tour operators and final consumers integrated with a modern, interactive and entertaining way of discovering places, locations and tourism destinations rarities with portable devices integrating film-induced related contents, augmented reality and creating cross media. Not the single step will determine the success of the plan but the achievement of the entire framework.

What is absolutely necessary to succeed in such an operation is a tight cooperation and a participatory process among all the stakeholders interested in the film (or TV series, or commercial, etc.) creation, local SMEs, the public or private institution in charge to promote the destination and the other European and international possible partners and/or complementors. When the project partners as well as the destinations involved would, from a middle term perspective, get real benefits this will enhance further companies to join the partnership. These benefits will be achieved from a real satisfaction both of tourists (in discovering places, locations related to films and audiovisual productions) and for the business community (in finding additional revenue even building or adding film-thematic elements to already existent or new tourism products).

Step by step, the path should let the situation move from the actual one to a real exploitation in Europe for destinations, territories and enterprises.

References

- BEETON S. (2002). *ReCAPITALizing the Image: Demarketing undesired film-induced images*, paper presented at the 33rd TTRA Annual Conference, Arlington, Virginia, USA.
- BEETON S. (2005). *Film-Induced Tourism*. Clevedon: Channel View Publications.
- BUSBY G. AND KLUG J. (2001). Movie-induced tourism: The challenge of measurement and other issues. *Journal of Vacation Marketing*, Vol. 7 (4), pp. 316-332.
- DI CESARE F., D'ANGELO L. AND RECH G. (2009). Films and tourism: understanding the nature and intensity of their cause-effect relationship, *Tourism Review International*, Vol 13(2), pp. 103–112.
- DI CESARE F. AND RECH G. (editors) (2007). *Le produzioni cinematografiche, il turismo e i territori*. Carocci Editore, Roma.
- DI CESARE F.; LA SALANDRA A. A.; CRAPAROTTA E. (2012). Films and audiovisual potentiality in tourism destination promotion: a European perspective, *Tourism Review International*, Vol. 16(2), pp. 101-111.
- EUROMONITOR INTERNATIONAL (2014). Consumer Electronics research. Euromonitor International PLC, London.
- EUROPEAN COMMISSION (2000a). *Communication of 28 April 2000 from the Commission to the Member States laying down guidelines for a Community Initiative concerning trans-European cooperation intended to encourage harmonious and balanced development of the European territory (Interreg III)*. Official Journal C 143 of 23.5.2000.
- EUROPEAN COMMISSION (2010a). "Europe, the world's No 1 tourist destination – a new political framework for tourism in Europe", COM(2010) 352 final.
- EUROPEAN COMMISSION (2014a). *Interreg Europe 2014-2020 – Cooperation Programme Document*, CCI 2014 TC 16 RFIR 001 final.
- EUROPEAN COMMISSION (2014b). More favorable conditions for business creation and growth, Enterprise and Industry, European Commission's Directorate-General for Enterprise and Industry.
- FROST W. (2006). Braveheart-ed Ned Kelly: historic films, heritage tourism and destination image. *Tourism Management*. 27 pp. 247–254.
- MÅNSSON M., ESKILSSON L. (2013). Euroscreen: The attraction of screen destinations. Baseline report assessing best practice. Pracownia Pomysłów, Rzeszów.
- HUDSON S. AND RITCHIE J.R.B. (2006). Promoting Destinations via Film Tourism: An Empirical Identification of Supporting Marketing Initiatives. *Journal of Travel Research*, Vol. 44 (4), 387-396.
- HUDSON S. AND RITCHIE J.R.B. (2006b). Film tourism and destination marketing: The case of Captain Corelli's Mandolin, *Journal of Vacation Marketing*, vol. 12/3, pp. 256-268.

KUCHARSKA S. (2012). European Union's funds as an opportunity to promote film tourism: the polish case, Paper presented at the 1st Belgrade International Tourism Conference 2012 Contemporary Tourism – Wishes and Opportunities BITCO 2012 Belgrade.

MACIONIS N. (2004). Understanding the Film-Induced Tourism, in Frost W., Croy W.C. and Beeton S., *Proceedings of the International Tourism and Media Conference*, Tourism Research Unit, Monash University, Melbourne, pp. 86-97.

MACIONIS N. AND SPARKS B. (2006). Film-Induced Tourism: An Incidental Experience, in Beeton S., Croy W.C., and Frost W., *International Tourism and Media Conference Proceedings*, Tourism Research Unit, Monash University, Melbourne, pp. 120-128.

O'CONNOR N. & BOLAN P. (2008). Creating a Sustainable Brand for Northern Ireland Through Film-Induced Tourism, *Tourism Culture & Communication*, Vol. 8 (3), pp. 147-158.

O'CONNOR N., FLANAGAN S. AND GILBERT D. (2009). Stakeholder's perspectives of the impacts of film-and television-induced tourism in Yorkshire, *Tourism Review International*, 13(2), pp. 121–128.

RILEY R. AND VAN DOREN C.S. (1992). Movies as tourism promotion: A “pull” factor in a “push” location, *Tourism Management*, 13, pp. 267-274.

TOOKE N., AND BAKER M. (1996). Seeing is believing: the effect of film on visitor number to screened locations. *Tourism Management*, 17/2, pp. 87-94.

¹ It is interesting to notice how the cases cited as prove for the tourism development are The Sound of Music in Salzburg, Notting Hill or the Harry Potter's Alnwick Castle both in London.

² The European Commission Communication defines SMEs as follow: “An enterprise is any entity engaged in an economic activity, irrespective of its legal form”. “Enterprises qualify as micro, small and medium-sized enterprises if they fulfill the criteria (less than 250 employees and with a turnover lower than 50m euro or a balance sheet total lower than 43m euro) described in the Recommendation 2003/361.

³ Examples of wearable electronics include the Sony SmartWatch, Samsung Galaxy Gear, Google Glass but also the Apple Watch.

⁴ Providing some particular examples it is possible to cite the Grand Hotel Rimini, a 5 star luxury hotel, location of Fellini's *Amarcord* but also other small and medium enterprises like the famous bookshop in Notting Hill "Travel Bookshop" in London (UK) or in Paris (France) the Café les Deux Moulins, the workplace of *Amélie* movie or the Villa Rosa Restaurant where in Madrid (Spain) Pedro Almodóvar's set one of his masterpiece. This short list, already involving four European countries (often the minimum number for designing consortium for accede to EC programmes), could be enlarged with Studios or Movie Park like in London (UK) the Pinewood Studios, in Alicante (Spain) the Ciudad de la Luz or in Bottrop (Germany) the Movie Park.