Fondazione Eni Enrico Mattei Working Papers

1-16-2013

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Recommended Citation
Bencivenga, Angelo; Chiarullo, Livio; Colangelo, Delio; and Percoco, Annalisa, "Destination Image Built by the Cinema: The Case of "Basilicata Coast to Coast"" (January 16, 2013). *Fondazione Eni Enrico Mattei Working Papers.* Paper 746.
http://services.bepress.com/feem/paper746

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DESTINATION IMAGE BUILT BY THE CINEMA: THE CASE OF “BASILICATA COAST TO COAST”

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Abstract

Film tourism, meaning the phenomenon that is born of the desire to visit film locations, has been the object of increasing attention in recent years. This document presents the results of a field research conducted with the aim of analysing the effects of the film "Basilicata coast to coast", by Rocco Papaleo, on tourism in Basilicata, (a small region in the South of Italy) after its success at the box office and the award of several Italian awards. The film, planned with the involvement of local institutions and stakeholders, pursues the objective of promoting an area that is still largely unknown to national and international tourists. The romantic and naturalistic dimension expressed by Papaleo's film seems to have stimulated the curiosity of tourists and promoted a "dreamy" buttruthful image of the region.

Keywords: film tourism, Basilicata coast to coast, destination image, cinema, responsible tourism, local tourism development

Biography

Angelo Bencivenga graduated in economics at the University of Salerno and received a Master’s degree in hospitality management from the University of Perugia (CST). He joined the Eni Enrico Mattei Foundation in May 2010 as a researcher in film tourism and sustainable tourism.

Livio Chiarullo has a PhD, with a thesis on territorial planning and policies. He has undertaken research for the Eni Enrico Mattei Foundation since 2002. He is currently coordinator of the “Sustainable tourism in Basilicata” research group.

After graduating in Philosophy from La Sapienza University, in Rome, Delio Colangelo got involved in cinema and was awarded a Master’s degree in cinema criticism by the Silvio D’amico National Academy of Dramatic Art in Rome. He is currently working with the Eni Enrico Mattei Foundation on the project film tourism.

Annalisa Percoco has a doctorate in economic geography from the University of Naples “l'Orientale”. She joined the Eni Enrico Mattei Foundation in May 2009 as a researcher where she is involved in research into film tourism and sustainable tourism.

1. Introduction

As some specialized studies (Riley, Van Doren 1992; Schofield 1996; Beeton 2005; Hudson, Ritchie 2006) have shown, cinema can undoubtedly be an excellent tool to promote an area, thanks primarily to the enhanced visibility guaranteed by the silver screen. Film is an effective way of building a powerful image of a destination, because it provides a lot of information in a short time. The image depicted by the cinema is more reliable than the image projected by classic advertising, and reaches a wider audience (Gunn 1977; Gartner 1993; Rodriguez, Fraiz, Rodriguez-Toubes 2011).

This manuscript presents the results of a research conducted in this field with the aim of understanding the effects of the film "Basilicata Coast to Coast" (Papaleo, 2010), after its success at the box office, on tourism in Basilicata, a small region in the South of Italy. In particular, we wanted to understand the whole process of film-induced tourism. To achieve this, we, firstly, investigated the key points of “Basilicata coast to coast” from a tourism perspective. Secondly, we administered a questionnaire to accommodation providers (hotels, B&Bs and agritourism structures and related enterprises such as restaurants, travel agents and tour operators). The field analysis was completed with a survey of tourists who had seen the film and had decided to visit Basilicata. In this sense, the aim of the research was to understand the entire process of film induced tourism: from tourism potential and promotion of the territory at the screenplay and direction level, to the image of the destination promoted by the film and its impact on tourism.

2. Destination tourism image and film tourism

The image of a territory is an aspect that is fundamental for the tourism market, characterised by the intangible nature of the product. For the tourist, being able to see what could be of interest to you ahead of time generates a feeling of familiarity, confidence and trust in the locations, and plays a fundamental role in the final decision to purchase. Some authors (Gunn, 1972; Gartner 1993; Echtner and Ritchie, 1991; Fakeye and Crompton, 1991; Rodriguez, Fraiz, Rodriguez-Toubes, 2011) have pointed out how the process of forming a touristic image depends on informative agents which can be grouped into three fundamental categories: induced agents, or information which comes from sources associated with the tourism sector and which advertises the destination; organic agents, information which does not come strictly from the tourism sector such as information from friends and relatives, stemming from personal experiences; and finally, autonomous agents, or information produced by the mass media. The latter has considerable power in building the image of a destination, because it is able to provide substantial information on a destination in a short period of time, and is considered more objective than information from classic advertising. Autonomous agents are thus more reliable, and have a greater level of penetration than induced agents. One such autonomous agent is film, and the effects it generates on territories, in terms of tourism, have been studied since the nineties.

Film-induced tourism is defined as “tourist visits to a destination or attraction as a result of the destination being featured on television, video or the cinema screen” (Evans 1997). Several major studies have been carried out on the effects on tourism generated by cinema or television programmes, (Schofield, 1996; Beeton, 2005; Macionis, 2004; Hudson and Ritchie, 2006). Empirical research conducted in the locations of successful films such as “Lord of the Rings”, “Sideways” and “Harry Potter” has demonstrated how the visibility of a silver screen product is capable of increasing tourism exponentially. As shown by Riley and Van Doren (1998), visits to the site of a hit movie increase on average by 54% over a five-year period. Moreover, films enjoy a longevity (Beeton, 2005) that extends beyond the cinema screen: home video, prime-time television, pay-per-view and inclusion in festivals and on-line streaming. Through the long tail of audio-visual releases, people remain interested in film locations.

In Italy, this phenomenon has been recently studied, and the analysis has been promising for Gubbio (featured in a domestic TV series “Don Matteo”) and Città Delle Pieve (featured in another Italian TV series “Carabinieri”). Both have seen an approximate 20% increase in tourism; The castle of Agliè (used as the set for TV drama “Elisa di Rivombrosa”) saw visitor numbers increase from 8,549 to 92,091 within one year (Rocco and Di Maira, 2007). Other studies, which do not consider any production in particular, investigate the relationship between viewing an audio visual product and tourism demand from a more general perspective. An interesting study of this type of analysis is the survey conducted by Di Cesare and Rech (2007) who investigated the influence of films on the individual stages of tourism product purchases, through an on-line questionnaire (promoted through web portals associated with the cinema) . This study showed how the influence of cinematographic products on consumer choice-behaviour attenuates gradually as the process passes from the first stage of a destination purchase process, represented by the "birth" of the desire (45%) to the last stage, when the actual purchase takes place (15%). So the study confirms that the phenomenon of film-induced tourism does not represent a primary motivation in the choice of a tourism destination, but is a motivation that has its own weight in support of other more relevant motivations. Hence, cinema can be a tool for promoting tourism, and even though it may not be the only motivation for choosing a holiday destination, it is certainly one of the main ones.

3. Cinema in Basilicata

Since the end of the Second World War, more than forty full-length films of the most disparate genres have been shot in Basilicata. Most productions were made in Matera, the cinema capital of Basilicata, thanks to the presence of the Sassi (a Unesco World Heritage site since 1993). There are glimpses in comedies such as "Anni Ruggenti" (Roaring Years) by Luigi Zampa, "Made in Italy" by Nanni Loy, historic works such as "Allonsanfan" by the Taviani brothers, to productions like "Il Rabdomante" in which the city is the background for the entire affair, and religious films such as Pasolini’s "Il Vangelo secondo Matteo" (The Gospel according to St. Matthew) and more recent works such as Mel Gibson's "The Passion of the Christ" and Hardwikie’s "The Nativity

Story". Some other parts of Basilicata also appeared occasionally, especially since the 1960s, such as Maratea (on the Tyrrhenian coast) where some scenes of Siani's "La Vedovella" and Dino Risi's "A Porte Chiuse" were shot, or the ghost town of Craco which, thanks to its powerful atmosphere of an abandoned town, allowed director Francesco Rosi to represent Basilicata from the 1930s in "Cristo si è fermato a Eboli" (Cristo stopped at Eboli). The Municipality of Irsina is the backdrop for the Michele Placido's "Del Perduto Amore" and the Vulture Melfese area, in the northernmost part of the region, is admirably depicted by Gabriele Salvatores in his "Io non ho Paura" (I am not afraid).

The movies shot in Basilicata	
Passannante by Sergio Colabona, 2011	**Il tempo dell'inizio** by Luigi Di Gianni, 1974
Un giorno della vita by Giuseppe Papasso, 2011	**Allonsanfan** by Paolo e Vittorio Taviani, 1974
Basilicata Coast to Coast by Rocco Papaleo, 2010	**Anno Uno** by Roberto Rossellini, 1974
Mineurs by Fulvio Wetzl, 2007	**Il decamerone nero** by Piero Vivarelli, 1972
The Nativity Story by Catherine Hardwicke, 2006	**Non si sevizia un paperino** by Lucio Fulci, 1972
The Omen Il presagio by John Moore, 2006	**C'era una Volta** by Francesco Rosi, 1967
Il Rabdomante by Fabrizio Cattani, 2005	**Made in Italy** di Nanni Loy, 1965
The Passion of the Christ by Mel Gibson, 2003	**Il vangelo secondo Matteo** by Pier Paolo Pasolini, 1964
Io non ho paura by Gabriele Salvatores, 2002	**Il Demonio** by Brunello Rondi, 1963
Ogni lasciato è perso by Piero Chiambretti 2000	**Gli anni Ruggenti** by Luigi Zampa, 1962
Terra Bruciata by Fabio Segatori, 1999	**La Vedovella** by Silvio Siani, 1962
Del perduto Amore by Michele Placido, 1998	**Italia '61** by Jan Lenica, 1961
L' Uomo delle Stelle by Giuseppe Tornatore, 1995	**Viva l'Italia!** by Roberto Rossellini, 1961
Il sole anche di notte by Paolo e Vittorio Taviani, 1990	**A porte chiuse** by Dino Risi, 1960
King David by Bruce Beresford, 1985	**La nonna Sabella** by Dino Risi, 1957
Tre Fratelli by Francesco Rosi, 1981	**La Lupa** by Alberto Lattuada, 1953
Cristo si è fermato a Eboli by Francesco Rosi, 1979	**Le due sorelle** by Mario Volpe, 1950
Volontari per destinazione ignota by Alberto Negrin, 1978	**Nel mezzogiorno qualcosa è cambiato** by Carlo Lizzani, 1949
L'Albero di Guernica by Fernando Arrabal, 1975	
Qui comincia l'avventura by Carlo di Palma, 1975	

Source: Ciak si Viaggia, Apt Basilicata

However, it is only since Mel Gibson's "The passion of the Christ" released in 2004 and filmed largely in Sassi di Matera, that Basilicata's institutions have begun to think about the effects that the cinema might have on the promotion of the Region in a broad sense. In fact, the large number of visitors and the international visibility of which the town of Matera benefited (there was an estimated 144% increase in foreign tourists[1] the year after the film came out, and in the following years there was a significant increase in hotel structures[2]) highlight the opportunities. However, this is an almost "spontaneous" effect, linked to the popularity of the director and the success of the film, rather than to an effect related to initiatives and actions specifically designed to promote tourism in Matera and Basilicata.

4. Basilicata coast to coast: the movie and the opportunities for film tourism

"Basilicata coast to coast" is a musical comedy that achieved good commercial success placing it in the classification of the best Italian box office films for 2010. Its director, Rocco Papaleo, won awards as best first-time director in two of the major Italian competitions, the “Nastro d'Argento”[3] and the “David di Donatello”[4]. It tells the story of a trip through Basilicata. Four friends, united by their passion for music, decide to leave Maratea, a beach town in Basilicata on the east coast, and walk to the "Festival di teatro canzone" in Scanzano (on the west coast of the region). The trip is dotted with meetings, misadventures, music, local culinary tradition and breathtaking scenery which make their experience unique.

Fig. 1: The movie poster of Basilicata coast to coast

"Basilicata coast to coast", is the first experiment in the "targeted" promotion of the territory. Papaleo's film, thanks to a co-planning of the audio-visual product (which involved public and private subjects) managed to trigger a series of micro-initiatives that benefited the Region, especially in terms of promoting Basilicata as a "product", giving visibility to an area which is still largely unknown in the national tourism panorama. A "positioning" action, even from a geographical point of view, made possible precisely because of the active contribution of local organisations (in particular the Basilicata Region and Local Action Groups also with a financial support, using ERDF[5] funds) in defining the screenplay and the values/resources to bring out in the film, and in identifying the locations to be used.

As Hudson and Ritchie suggest, the more the setting is in the foreground of the story, the more it will leave an impression on the viewer's mind (Hudson, Ritchie 2006). One way to explain the success of "Basilicata coast to coast" may be to consider the successful interpenetration of story and scenery in the film. In "Basilicata coast to coast" storyline and site are closely intertwined and the story gives the audience an emotional experience, which they associate with the location. The screenplay, following the stories of its five characters and providing each one with his own space for deeper psychological examination, also leaves some gaps for the director to intervene, modulating music and landscape. It is therefore not simply a question of alternating the story of the characters with postcards of Basilicata, but of inserting breaks in the narrative in order to allow a "Basilicata atmosphere" to be created. In this sense, the musical moments cannot be considered evasive pauses, but rather as a contribution to the representation of the characters and their stories. The trip that the characters make is first and foremost a personal journey, which even though it ends in defeat and disappointment (the group does not reach its destination in time for the Festival), leads them to discover their key points[6]. Also it is precisely in the game of mirrors between characters and landscape that the music represents a fundamental glue. The format of the film score is part road movie and part musical comedy, harmonising them in a musical walking movie structured in well-defined chapters. Each chapter, or leg of the trip, from the story's perspective, contributes to progress one or more threads of the narrative; from a landscape perspective, the film gives very specific indications about where it is set, tying it to typical products and traditions[7]. At the end of each leg, the music is the moment in which the two aspects come together, revealing how essential it is to strengthen the relationship between characters and countryside[8].

From a film tourism point of view, "Basilicata coast to coast" is a very interesting film in that it manages to condense an entire series of elements intended to keep attention on the Basilicata landscape without prejudicing the progress of the film. From the title onwards we understand the intention is to perform a branding operation, attributing a philosophy of life to the Region. In fact, inserting the word Basilicata in the film title means associating the stories of the characters with the territory in which they take place. In this way, the scenic space in which the story is set is not a simple background, but appears from the beginning as strongly characterised and provides precise values. Basilicata is a place in which a trip is taken, from coast to coast, where people meet and reveal themselves. The first scene is relevant from a film tourism point of view, also meeting a practical need: geographically placing a region that is not well known as yet. Beginning from an "extra-terrestrial" perspective, the camera zooms in on the Region on a map of Italy and quite literally enters it, as if to emphasize that the metaphoric voyage is supported by a real presence. "Basilicata exists" Papaleo emphasizes at the beginning of the film, and the voyage on which the characters embark can be traced and replicated following the specific descriptions of the legs. The use of the music, the image of an almost abandoned land, all contribute to the creation of what we have called the "Basilicata atmosphere". The atmosphere of this film is nothing less than an attempt to establish the Basilicata brand – exalting a life that is authentic and far from our hectic modern existence, honest human relationships, and mystic involvement in a timeless landscape. These are its strong points. Clearly, a

representation of a dreamy and romantic Basilicata can be a precious resource in terms of "iconising" the territory and hence for the promotion of tourism[9].

Within the film there is quite effective product placement. Products and traditions are inserted into the story with a dual value: on the one hand they tie the metaphoric scenery to the real scenery and on the other they meet the need to characterise and promote the territory. The product placement already happens in the screenplay, amalgamating the products with the story in such a way that they are not outside of the narration, but become a pretext for a funny scene or for the reflection of a character (plot placement). If we analyse the effect on the destination and therefore the destination placement, the choice of an unconventional route that leaves out Matera, a place celebrated by other films, in favour of an inland and less known area of Basilicata, made by Papaleo is interesting. During the film, the characters travel through towns which do not have much of a tourism profile on national or even local level, and which have almost never before been used in films set in Basilicata. Putting the camera in these places, it is clear that "Basilicata coast to coast" wants to make the most important chance in film tourism its own, the chance to create an incentive for the creation of a tourist destination also through the visibility produced by the silver screen[10]. More generally we can say that the whole film contributes to form that vicarious consumption, which is one of the most important driving factors of film tourism. The term vicarious consumption refers to the sense of familiarity with a destination that has already been “consumed” indirectly thanks to a film and which makes said location more attractive from a tourism point of view to others (Schofield, 1996; Macionis, 2004). The "aesthetic" promotion allows the location to be entered right away, significantly reducing the worry tied to the discovery of an unknown location (Fagiani, 2009). Through the story of the trip, the viewer acquires a series of pieces of information on the territory and its traditions, and therefore a prior knowledge of the towns appearing in the film.

5. The field research: Objectives, methods and results.

5.1. Objectives and methods

The research in the field carried out in the period between November 2010 and April 2011 was conducted with the general aim of investigating the relationship between cinema and tourism in Basilicata, and specifically, of analysing the effects of the film "Basilicata coast to coast" on local tourism and on tourism destination image.

To investigate the repercussions on the territory that are attributable to the film, all the tourism operators present in the locations used by the film were interviewed by telephone, using a questionnaire. In particular, 95 operators running hotels, bed and breakfasts, agritourism structures and restaurants as well as tourism intermediaries (travel agencies and tour operators) were interviewed. Hotel and restaurant owners (the kind of tourist structure mostly common in the area) made up 65% of our sample. Over 60% of the questionnaires were administered to operators in Maratea, on the Tyrrhenian coast, and in Scanzano, on the Ionic coast (respectively the departure and

arrival point for the Basilicata coast to coast group), Municipalities already involved in tourist flows and, for this reason, equipped with a more tourism-related services. A telephone survey, used to contact the area tourism operators, was selected both to overcome the problems of physically reaching the interviewees (the survey was conducted during the off season which is frequently when many structures are closed) and because there would be less resistance to granting an interview with this type of contact (Corbetta, 2003). The survey was structured with 12 mainly multiple choice questions investigating the tourist effects produced by the film "Basilicata coast to coast" in terms of the image and knowledge of the territory, and in terms of numbers of tourists and hence income for the local economy.

The final phase of the investigation involved tourists who had arrived in Basilicata in the wake of the success of "Basilicata coast to coast". They were asked a series of open questions, to find out their expectations before taking the trip, the image of Basilicata which the film had communicated to them (and how this matched the reality of what they had experienced during the trip), their degree of satisfaction and the strong and weak points of the tourism on offer. The technique of the semi - structured interview[11], leaving the subject interviewed ample autonomy in discussion, also allowed us to collect information in addition to what was expressly asked, thereby adding information to the overall picture that had not been examined at the start of the study. The tourists who arrived in Basilicata through some domestic tour operators specialised in responsible tourism and the walking holiday sector were contacted by e-mail or met directly at the end of their trip. These were people with an average age of 40-50 years and a medium-high level of educational attainment, mostly self-employed professionals from Central and Northern Italy.

5.2. The results: The film tourism opportunities for the image of Basilicata

In general the silver screen is considered by almost all the tourism operators surveyed as a special kind of marketing of the area that would allow the image of Basilicata and knowledge about it to be more widespread.

To the question "do you believe that making films can represent a form of promotion of the area?" almost all (96.4%) of those interviewed stated that making films can effectively represent a form of promotion of Basilicata. Films shown in cinemas, in particular, are considered an excellent tool to promote little known territories to which symbolic meanings that enhance the specific nature of such areas are often associated, thanks to cinematic storytelling, stimulating strong curiosity in the viewer. Almost 70% of those interviewed believe that the film "Basilicata coast to coast" had a positive influence on local tourism, showing the colours and countryside of the area and, at the same time, bringing out the specific components of the identity of a territory which is still little known from a tourism perspective.

As for the effect that the making and subsequent distribution of the film had on the area, those interviewed stated that the main impact is related to the dissemination of the image and the greater awareness of the territory (40%), followed by the effect on

the local economy and the increase in the flow of tourists. So according to those interviewed, one of the main merits of the film is that it promoted awareness of Basilicata and its natural and historical-cultural resources. A widely held opinion is that initiatives such as this one must be given incentives, above all to generate curiosity and provide visibility to the inland areas of the region, which is still in an exploratory phase in terms of tourism (Butler, 1980) but with great resources that can be used to the advantage.

What was the main influence of Basilicata coast to coast?

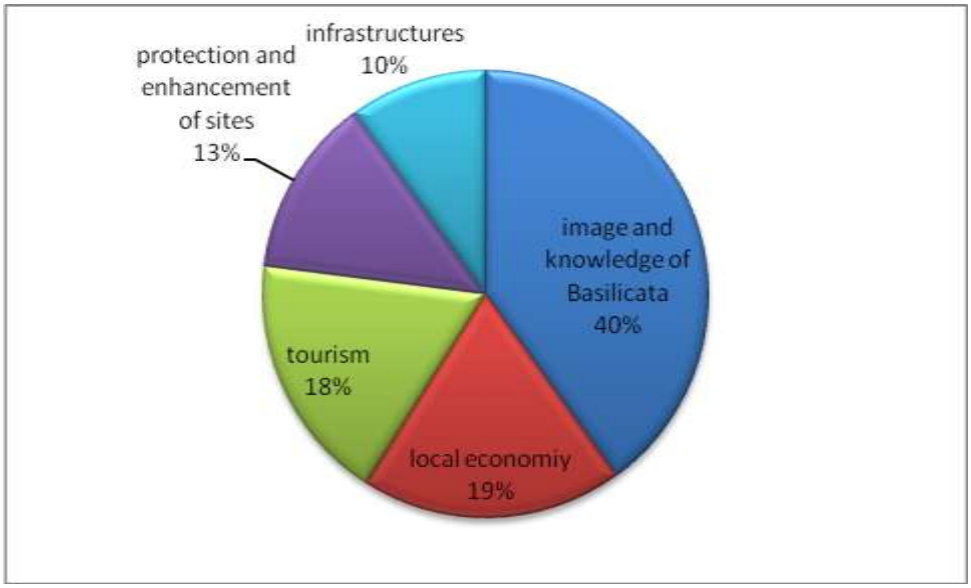


Fig. 2: The impacts of “Basilicata coast to coast”

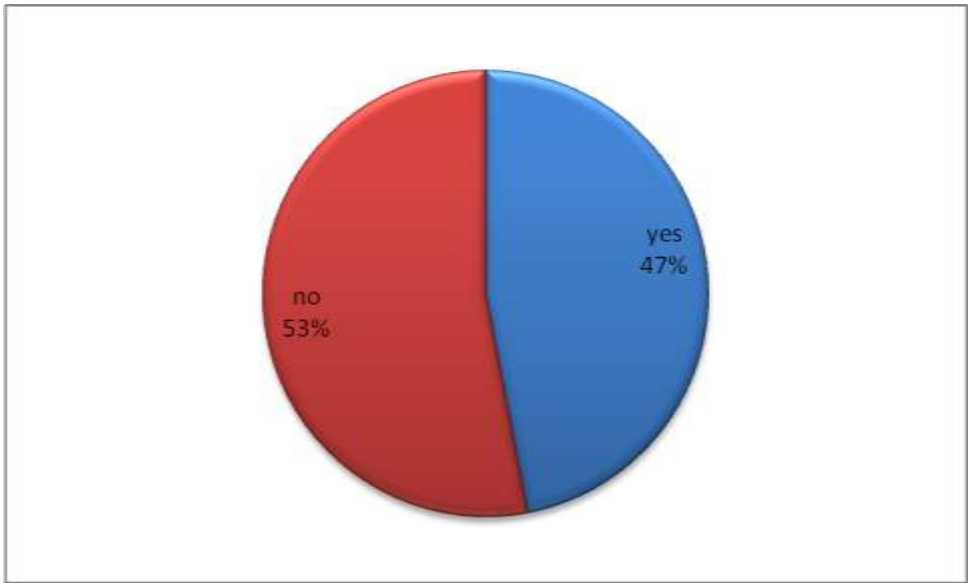
A comparison with other films that have “brought” Basilicata to the silver screen is also interesting. An opinion shared by many is that, unlike other film productions which used Basilicata to represent other places (for example "The Passion" in which the town of Matera is used to "speak" of Palestine), by placing the territory of Basilicata at the centre of a story (also indicating towns and typical products) Papaleo’s film guarantees greater visibility to the territory, including visibility for the purpose of tourism. Nonetheless, the image of Basilicata that emerges from the film is not comparable to the image of a postcard or a poster, static and faithfully connected to reality. The story, the characters' adventures, the shots, the music, all enrich the territory with elements, intangible but perceived by the viewer, which contribute to presenting Basilicata as a dreamy region, suspended between conservation of its authenticity and the anxiety about modern times.

5.3. The results: The film tourism opportunities for the local economy

Regarding the impact that "Basilicata coast to coast" had on local tourism and the desire stimulated by seeing the film, it is not easy to provide precise indications (as has been said already, it is impossible to identify the relevance of the film tourism

component compared to others in the reason for a holiday). However, the investigations show that just under 50% of the tourism operators involved registered an increase in tourist numbers compared to the previous year in their businesses. Specifically, this increase was less than 10% for 30% of the operators, between 10% and 20% for 58% and between 30% and 50% for the remaining 12%.

Since the release of the film, have you seen an increase in tourism?



What was the percentage increase in tourism?

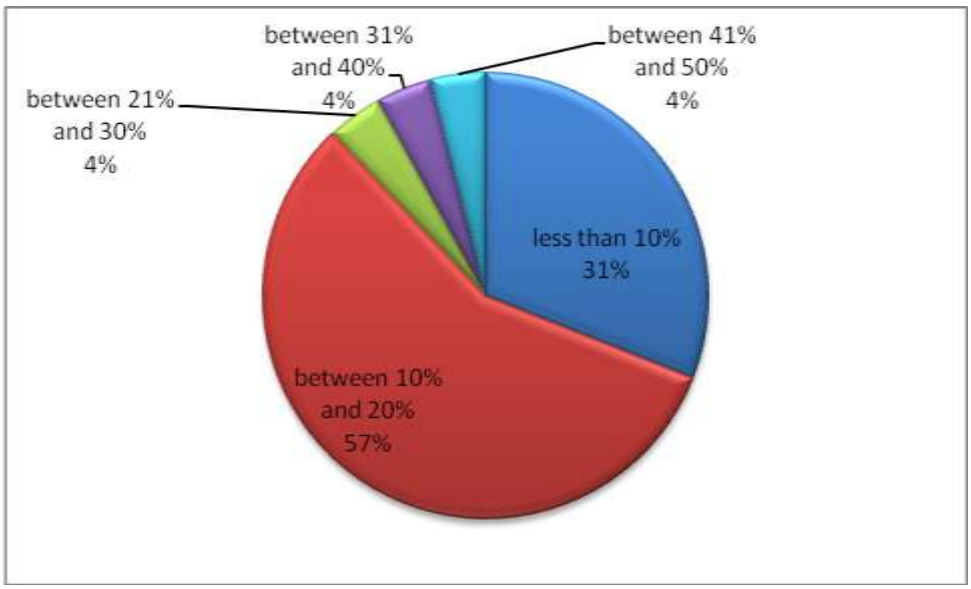


Fig. 3: Increase in tourist numbers connected to the film BCTC

Two questions in the questionnaire sought to verify whether or not the increased visibility of Basilicata and the increased number of visitors traceable to the distribution of the film had also increased the turnover of companies in the territories involved in filming. 65% stated that they had experienced no increase in turnover. Of the

remainder, 58% recorded an increase of less than 10%, 32% had seen turnover grow between 10 and 20%, and the remaining 10% stated that they recorded an increase in turnover of over 20%. The structures which claimed to have had an increase in their turnover are hotels, restaurants and agritourism structures which altogether represent about 90% of those who confirm that they had seen benefits, including economic benefits, from the making and distribution of the film. Maratea, Scanzano Jonico and Trecchina are the Municipalities where most of the operators who recorded both an increase in traffic and in turnover are concentrated. This fact can also be explained by the tourism visibility of the two coastal towns (Maratea and Scanzano Jonico).

5.4. Tourists’ opinions

The last part of our investigation involved some travellers who chose Basilicata as their destination after seeing the film and prompted by less usual tourist packages promoted by some domestic tour operators. The decision to propose a road movie on foot like a self-discovery, with an itinerary that can also be intended as a journey of the soul, is particularly congenial to stimulate a type of responsible tourism. In the wake of the film some national tour operators specialising in walking holidays conceived and marketed proposals for tourists interested in seeing at first hand the places narrated by Papaleo's film. "Walden -Viaggi a piedi" in collaboration with "Viaggi Solidali" offered "Basilicata coast to coast. From the Tyrrhenian coast to the Ionian sea, in the footsteps of the emotions of the film of the same name, for a journey with no schedule in a land to be discovered." The journey from the 2nd to the 12th of June, 2011 leaving from Maratea (Tyrrhenian coast) with final destination Policoro (Ionian coast) was undertaken by walkers who wanted to discover the region and its resources on foot. “I'm always on the lookout for new proposals, ideas and this offer from Papaleo's film was perfect. I couldn't let such a great opportunity get away from me. I didn't know Basilicata very well and thanks to the film I appreciated its specific nature and, above all, I was able to structure a walking trip which partly covers what the group did in the story by Papaleo”[12]. The other package was proposed and organized on September by “La Via dei Canti” and was included amongst the news in the catalogue: "Christ Stopped at Eboli? Let's see". An important initiative was the offer from CamminAmare, a social promotion association specialising in the organisation of walking holidays: “A trip on foot in the places of the Rocco Papaleo film and along the Tyrrhenian and Ionian coasts in search of natural scenery and agriculture to be discovered at 3 km per hour”. A route with 11 stops in 16 days, scheduled for October 2011 all set up completely free of charge and on private hospitality, with the goal of getting to know Basilicata, its people and its traditions at “low speed”. In this case, it’s important to underline that the philosophy of the film inspired a trip that combines trekking with social aspects, a sort of praise for the slow traveling. The tour offered by Camminamare was specifically intended to provide a glimpse of Basilicata, to promote alternative economic initiatives and sustainable development, organizing public meetings along the way and producing a GPS itinerary to offer to local communities.

We met some tourists directly, during their journey on foot in Basilicata, and contacted others by e-mail. This phase allowed us to investigate the image and the level of awareness of Basilicata that each participant had before seeing the film (and on how Papaleo's film may have had an influence on changing it), on the reasons which led them to take part in the itinerant trip, and finally on the expectations that each one had when they decided to undertake the tour. Most of those interviewed had a very limited awareness of Basilicata before seeing the film, often linked solely to the town of Matera. Some of those interviewed had not known the area at all ("I had no idea what it could offer", "I didn't know it very well, I assumed it was similar to other regions in the south"). This situation was also confirmed by one of the organisers: "For me Basilicata was, as they also say in the film, a black hole in Italian geography. Little is written about the region and apart from Maratea and Matera, very little is known about its natural beauty and cultural wealth".[13]

The film gave everyone the opportunity to appreciate the nature and characteristics of some small towns in the region ("It seemed like a wild and interesting land", "A luxuriant and green land, a land where time stops", "A land of very striking countryside"). For many, Basilicata called to mind ideas of a place which is still preserved, where you can live simply, a land which is not well known but which, for this very reason, reserves unexpected possibilities, all yet to be discovered, for the traveller. In this sense the romantic and naturalistic dimension expressed by Papaleo's film seems to have stimulated the curiosity of tourists and promoted a "dreamy" but truthful image of the region. Basilicata is striking because of its tranquillity and because of how far it is from modern frenetic life, also highlighted in the film. "It is a region which made me curious, and which was worth visiting, precisely because it has not yet been discovered, catalogued, standardised, homogenised".[14] The decision to explore this region on foot is linked particularly to the conviction that walking allows one to "experience a territory" and therefore to perceive the places, the environment, the nature and the people one meets with greater force and intensity. All of those interviewed agree in considering all of their expectations more than satisfied ("I found it very hospitable, welcoming and clean. Nor did we have any problems in terms of safety", "Perhaps much more than I thought it would be", "It satisfied my expectations") and they identify the strong points of Basilicata as hospitality, the landscape and the good food. At the same time, however, those interviewed emphasised the need to improve the tourism offer both by taking better advantage of the natural resources of the region ("more maintenance is needed and improved signs on the trail network", "Marking or putting signs on thematic routes to take on horseback, mountain bike, on foot would allow the visitor to appreciate the territory better") and by promoting the local resources in an integrated way, sustaining and stimulating private initiative ("It would be useful if local operators created websites involving all the various sectors: food, restaurants, lodging, excursions and in this way offer tourists more structured products", "I found very few entrepreneurial initiatives related to Basilicata coast to coast. More should be promoted. It's worth it").

6. Conclusion

The investigation in the field confirms the role that cinema can play in the promotion of a destination image, especially if it is not very well known like Basilicata. In fact, it’s a region that is still one of the least known in Italy where tourism is concerned (in spite of the rich natural resources, landscape and historical-cultural wealth it possesses) and in which the tourism industry is still in a pioneering stage.

In the case of "Basilicata coast to coast", it was a major strategic film promotion of the territory in which the local communities and institutions intervened directly both in determining the locations and with financial support. The film, in fact, gives very specific indications about where it is set, tying it to typical products and traditions. The use of the music, the image of an almost abandoned land, exalting a life that is authentic and far from our hectic modern existence, honest human relationships and mystic involvement in a timeless landscape all contribute to the creation of a "Basilicata atmosphere". Through the story of the trip, the viewer acquires a series of pieces of information on the territory and its traditions, and therefore a prior knowledge of the towns appearing in the film. The field research shows that, the year after the film’s release, nearly half of tourism operators have recorded an economic impact between 10% and 20%. If the results are not so high, it should depend on a lack of awareness in film tourism potential by local operators.

Beyond the immediate economic impact, Papaleo’s film is an interesting brand operation and has created a responsible tourism demand that there wasn’t before. In the wake of the film some national tour operators, specializing in walking holidays, have conceived and marketed some proposals related to the filming locations. The romantic and naturalistic image built by Papaleo's film seems to have stimulated the curiosity of tourists and promoted a "dreamy" but truthful image of the region. It’s an important niche tourism, especially for such a small region as Basilicata with an interesting natural heritage. For the tourists interviewed, the Basilicata destination called to mind a place that is still preserved, suitable for responsible tourism, where travellers can genuinely experience the culture of the territory.

The increase in the visibility of Basilicata, determined by the success of the film, could produce a long tail effect in the tourism sector; it depends only on the role of destination management in the territorial development policies and on the activism of local operators.

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[1] Data provided by Ape (Italian Association of production service companies) and cited by Provenzano, Rech (2007) p. 260.

[2] According to an empirical analysis conducted by De Falco (2007), it increased from 685 beds in 1999 to 1460 in 2006.

[3] Award presented by the Italian national union of film journalists to the film of the year.

[4] Award presented by the Italian academy of film to the film of the year.

[5] The ERDF is the European Regional Development Fund. It finances productive investments which create and maintain employment, infrastructure, local development initiatives and small and medium business

activities, technological research and development and environmental protection, and finances activities in the transport, research and innovation, urban recovery and industrial reconversion and tourism sectors.

[6] The phrase at the end of the film by Rocco Santamaria is emblematic: “Maybe we haven't figured out who we are, but at least we have figured out what we are not”. Nicola (Rocco Papaleo), the dissatisfied teacher, rediscovers the joy of family, Rocco (Vittorio Gassman), the out of work actor, realises that he must change paths, Salvatore (Paolo Briguglia) decides to get his degree, Franco (Max Gazzè) rediscovers his voice thanks to love, and Tropea (Giovanna Mezzogiorno) discovers a passion for film-making.

[7] The locations which are specifically mentioned in the film are: Maratea, Trecchina, Lauria, Latronico, Tramutola, the Pertusillo dam, Aliano, Craco, Scanzano. The products which are specifically mentioned in the film are: bread and frittata, “crusco” peppers, Sarconi beans, “gnumaridd”, and Aglianico del Vulture wine.

[8] So the planning of the trip ends with the song "L'Americano" sung in each of the places the characters start from; "Pane e Frittata" is sung at the first stop of the trip; "Alba/Tramonto" and "Mariateresa" during the stop at Tramutola and the arrival of a new character; after the Pertusillo dam, the song "Il Calore" performed by Tropea marks her definitive entrance into the group; "Basilicata is on my Mind" in Scanzano after the disappointment of the missed festival.

[9] It is important to emphasise that the representation of a romantic Basilicata is in line with the objectives of the APT (regional tourism agency) in creating incentives for quality tourism, also connected to the nature and cuisine of the region. It is not by chance that Rocco Papaleo was used as testimonial for the exhibition organised by the APT at BIT 2011 (international tourism exchange).

[10] A consideration should be made regarding the double perspective of the film. In fact, the objective point of view of the camera is often accompanied by the subjective view of the camera of Tropea, who discovers a passion for filming precisely on this trip. The incursion into the film of images with an amateur feel offers a sort of unconventional guide to Basilicata. Tropea's view through her camera might be thought to symbolise the view of the spectator who, initially diffident and then with more and more conviction, gets inside the story. During the trip the characters in front of the journalist's camera talk a bit about the place they are in, bringing personal information and anecdotes alongside the information about the territory. So it is a moment in which the relationship between countryside and story is strengthened, reaffirming a fundamental principle for the purpose of our discussion of film tourism: interest in a place develops if there is interpenetration of its narrative and scenic aspects.

[11] Corbetta (2003) defines it as “a conversation for the purpose of obtaining knowledge, stimulated and guided by the interviewer based on a flexible set of questions”.

[12] Interview with Alessandro Vergari, Walden - viaggi a piedi, on 4 May 2011.

[13] Interview with Alessandro Vergari, Walden - viaggi a piedi, on 4 May 2011.

[14] Interview with Riccardo Carnovali, Le vie dei canti, on 10 September 2011.

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