



Sales and Marketing for Travel and Tourism Industry

Aurora Moretti



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Edited by **Aurora Moretti**

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List of Contributors

Preface

The purpose of the book is to provide a glimpse into the dynamics and to present opinions and studies of some of the scientists engaged in the development of new ideas in the field from very different standpoints. This book will prove useful to students and researchers owing to its high content quality.

Marketing plays a crucial role in tourism. It is one of the factors which add to the progress of tourism of any destination. This book aims to bring to the readers diverse aspects of sales and marketing which eventually affect the tourism industry like promotion, infrastructure, quality of tourism services, security and convenience, urban tourism, etc. The researches presented in this book will keep students and professionals updated with the latest developments and concepts in this field.

At the end, I would like to appreciate all the efforts made by the authors in completing their chapters professionally. I express my deepest gratitude to all of them for contributing to this book by sharing their valuable works. A special thanks to my family and friends for their constant support in this journey.

Editor

The Geographic landscape as Cultural Heritage in the Post-Modern Age

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ABSTRACT

The landscape represents the geographical-historical context where any objects acquire a historical but not universal meaning. The protection of a monumental or architectural asset does not automatically translate into protection of the landscape where it is contained. We should also be aware that the «reading» of the geographic landscape doesn't map into research methodologies for cultural assets and, therefore, the geography cannot be credited as a privileged interlocutor in this field. No cultural asset has the same degree of complexity of the landscape; any cultural asset can be preserved, restored or reused without losing its meaning and its value. The landscape instead is a morphogenetic process in constant evolution and change that can be retained in its transformation but not preserved. The purpose of the following contribution is just to give the definition of geographic landscape as cultural heritage in the post-modern age.

Keywords: geographical landscape, cultural heritage, cultural asset

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1. The geographical concept of cultural assets

Cultural Assets is a generic expression, also ambiguous perhaps, that someone would like to express in more effective terms, such as Cultural Heritage, Patrimony. As a matter of fact, in many European languages, the Cultural Heritages are not so much conceptually related to the cultural events as to the idea of their transmission (as everyone's patrimony) and to the concept of wealth and capital. This inherited patrimony establishes an inter-generation connection, comes from the past and is for the future, through the filter of a present that functions as a selector and which should take over the responsibility of deciding what will be forwarded, adhering to the concept of sustainable development as it is drawn in the Gro-Bruntland report.

The natural and cultural heritage should be considered not as a static object to be admired, but as a vital element, featuring an experienced and livable environment, with features that can change over time. Hence the renewal of the heritage feature as a geographical object (Paratore, 2006, pp. 737-738). The concept of cultural heritage and cultural and territorial identity (Banini, 2009) connects to a set of tangible (cultural heritage, archaeological sites, monuments) and intangible (cultural events, intellectual production, identity) components that, as underlined in a recent European research (ESPON Project 1.3.3, Cultural Heritage. Thematic scope and concepts, 2006), are considered the key to local development. Van der Borg (2006), contributes to the establishment of the concept of cultural site-heritage (Prezioso, 2006) not only as an object of restoration and conservation, result of past and present creative acts, basis for a governmental policy of territorial and the regional economic revitalization, but also as a carrier directly associated with tourism.

The UNESCO World Heritage List considers the Cultural Heritage as "...what contains all the signs that document the activities and results of the human action in the course of time" (Feilden and Jokilhetto, 1998, p. 11); the product and the evidence, different feelings and spiritual trends from the past, therefore an essential element of the personality of a people (Davidson, 1991); recognizing it as a relevant concept in the interpretation of today's society and its evolution, "a product of the history, an asset".

The Cultural Heritage is the dynamic aspect of the identity and evolution of a territory (Graham et al., 1998) and represents its distinctive character in the eyes of the population (Espon 1.3.3 project, 2005, p. 3).

The Cultural Heritage is directly associated with tourism in the thirteenth report on Italian Tourism (2005), issued by the Ministero dell'Economia, and becomes the strategic focus for the development of local tourist systems in the "Rapporto della Conf-Commercio 2005".

For international and national geographical research, cultural heritage is considered not only a set of cognitive actions with a predominantly conservative-philological character, but also the political-geographical synthesis

between different elements that sometimes cannot be measured directly, which concur in representing the complex and not always unique reality of a territory.

“Therefore, following some of these indications (Prezioso, 2007), the landscape, culture and history can be considered as a unified system that could allow a geo-political and geo-economic interpretation of the Italian and European regional cultural units or, more practically, contribute to the drafting of economic and territorial plans. For this reason, along with the historical and cultural analysis that characterizes the differences of status at local scale, the theme of cultural heritage will be treated along the lines of identification and evaluation: Identification of territorial reference units that combine the characteristics of the anthropogenic-settlement type with the natural ones, describing the morpho-territorial units of the Cultural Heritage, on which the level of the territory sustainability can be measured, as a basis for an evaluation of the projects/programme for the protection, conservation and enhancement of the cultural landscape.

«Evaluation in terms of the historical corpus of political-territorial application of landscape identity at different stages and conditions that led to the current conditions, returning the overall vision of the dynamics, starting from the verification of their compliance with the characteristics and vocations expressed by the territory» (Prezioso, 2007, pp. 220-221).

The annual report of Federculture (2006, p. 3) states that “culture is emerging as a key component of welfare as well as a factor in the economic development....therefore.... the policies to enhance the art and culture, in an increasingly globalized society, are placed in the focus of the new strategies for the territorial competitiveness, the recovery of regional identity, the welfare of citizens”.

«The cultural heritage, in the contemporary society, is becoming a new centrality in regional policies; and because of this it shows up as a privileged and reference sign in the process of re-territorialization³ that characterizes the post-industrial society.....cultural asset is considered any event or product of human ingenuity with exceptional nature or artistic value, any evidence of the tangible or spiritual mankind evolution and civil development, any object or natural phenomenon of scientific interest or that can touch the heart» (Dallari, 1996, p. 89).

It is very difficult to quantify the extent of our cultural and historical heritage; in fact there is not yet any systematic catalog of this immense wealth. A clear and precise idea on how widespread is this artistic and historical heritage constitutes the primary input for any project that identifies in the exploitation of the Cultural Heritage a development strategy aimed at the functional enhancement and renewal of the territory at macro and micro scale. «Knowing and preserving the fundamental traces of the shapes of a territory, means preserving the specificity of that place. This is why the conservation and

protection of “the territorial signs related to the historical territory and the cultural heritage” reveals to be a strategic project, where the cultural assets acquire not only a strategic territorial function for the relationships and communications, but also a function of innovation and ingenuity. In this sense the geography can reveal itself as “planning”, thanks to its ability in describing new orders and contributing to the making of territorial micro-systems» (Dallari, 1996, p. 91). «Within this territorial planning, based on the Cultural Heritage, the geographical contribution reveals to be strategic and allows geography to exploit its potentialities as a science of the “truly possible” and to redeem its condition of being the rhetoric of the “untruthfully necessary”» (Dematteis, 1995, p. 71).

Paola Sereno has provided a critical reading of the definition of landscape as a cultural asset: «The identification of the landscape as a logical category of the geographical description and the landscape as a cultural asset, that seems to be implicitly accepted, seems somewhat questionable or at least requiring some mediation» (2001, p. 129).

2. The landscape in the geographical literature

«The landscape in the geographical discipline constitutes a central theme and a primary source of knowledge, even though its history is characterized by various evolutionary stages that have assigned to it different meanings and importance» (Micoli, 2010, p. 132).

In an international perspective two German geographers, towards the end of XIX century, dealt with the concept of landscape: A. Oppel who gave a definition associated to a simple meaning of a scene with some unity and J. Wimmer, who gave an idea of the landscape even more vague, but «with the certainty that the purpose of the geographer is to determine the typical landscapes in which to split the various regions» (Calafiore, 2008, p. 131).

In France, Paul Vidal de la Blache (1845-1918) set the foundations for a new conception of geography and Jean Brunhes (1869-1930) gave a very important contribution to geographical studies outlining the anthrop-geographical elements that humanize the natural landscape and represent a significant step to reach the concept of geographical landscape. Among the first masters who have tackled the theme of the landscape, in Italy there is Roberto Almagià (1884-1962). According to him, the geographical landscape from simple object of study ends up taking a central role, becoming the main thread of research in the field of the anthropic geography. Renato Toniolo defines the geography «as science of the landscape, the latter intended as the synthetic expression of inter-dependent phenomena localized in specific spatial units» (1917, pp. 56-7). In contrast to him, Olinto Marinelli (1874-1926) says: «The concept of landscape is necessarily something abstract and individual that depends on our ability to

describe over and above the appearance of the things: a country can exist without us, not a landscape» (Marinelli, 1917, pp. 136-8).

Renato Biasutti (1878-1965) in 1947 presents the “Paesaggio Terrestre”, a work of great importance in the geographical Italian literature, whose title implies full acceptance of the concept of landscape. Biasutti started from the sensitive and visual landscape, made up of what the eyes can capture at a glance up to the horizon, to arrive to the concept of geographical landscape. “Only few characterizing elements should be considered, among the very many composing the sensitive landscape, that are able to identify and compare the main shapes of the earth landscape” (Biasutti, 1947, pp. 1-6). In the last issue of his “Fondamenti di geografia generale”, Almagià gets to the belief that just “the classification and the description of the geographical landscapes, as final objects of the geographical investigation, lead to the overcoming of the dualism and get to the unification of the two traditional physical and anthropic branches of geography” (Almagià, 1961, vol. I, p. 84).

Also for Toniolo, who did not change this idea, the geography becomes the “science of the landscape *par excellence*” (Toniolo, 1970, p. 25). At this point two other eminent geographers completed the construction of the concept of landscape with a number of clarifications: Umberto Toschi and Aldo Sestini (Calafiore, 2008).

According to Toschi (1897-1966), the analysis of the geographer must be very thorough, and must distinguish between the constituents (hydrographic, plant, construction) and the determinants (climate, social life, earth’s dynamics). Therefore he declares: «there is nothing more concrete than the landscapes, that can be observed by the geographer, who can never immediately observe other entirety, even though concrete, such as a region or the earth» (Toschi, 1966, pp. 16, 386-9).

Aldo Sestini (1904-1988), promoter of the *teoria possibilista* of the humanized landscape, will then systematize this set of concepts, reaching the notion of rational geographic landscape, that for many years will be the ending point of this field of research. The rationale for this goal finds a concrete realization in the book “Il Paesaggio”, unanimously regarded as a classic of the Italian geographical literature. There obviously was some criticism by other scholars, such as Lucio Gambi. In 1979, Costantino Caldo makes a reference to a “landscape geography that was developed between the two World Wars” and Piero Degradi introduces the concept of agricultural landscape, characterized by farming techniques, in harmony with the conception of Paul Claval (1983) (Micoli, 2010). Additional analytical studies have been undertaken by Franco Farinelli (1980), Adalberto Vallega (1978, 1985), Giacomo Corna Pellegrini (1986).

In Italy, since the sixties, the geographic research has put back the approach to the landscape, as a form of information, replacing the study of vertical relationships between humans and the environment with that of horizontal

relationships generated by flows of people, goods, capitals; relationships that are not always of easy perception through the landscape.

Recently, in the last twenty years, the theme of the landscape has instead returned to be in vogue with new connotations. The “perceptive” that identifies the visual aspect of the environment subject to individual and social fruition and the “ecological” for which planning is a necessary result of the cooperation between men and ecological world. In other words, the space should be utilized according to the predispositions of the environment that makes it up.

3. The landscape as cultural heritage

The heritage places can be perceived as examples of geographical landscapes where elements and factors of physical, environmental, anthropogenic, economic and social nature have assumed greater importance. In fact, the protection and enhancement of Cultural Heritages has been changing over time, expanding from the monument as such to its surrounding area up to the intangible heritage, in an effort to promote the peculiarities, varieties and identities of the cultural landscapes.

“The human settlement in its temporal aspects, pertaining to the history of human and spatial events, correlated to the occupation of territories, has stamped on the environment distinctive “signs” of the peoples’ culture and their spatial, cultural, social and economic organization. These “signs” are then recognized, perceived and read by humans in different ways, on the basis of their levels of sensitivity, cultural background and knowledge” (Micoli, 2010, p. 107). For a scientifically sound reading of a system of “signs” in a cultural landscape and of the motivations that over time have generated it, it is essential to lead its development, safeguarding the continuity of its distinctive and fundamental characters. This is the fundamental condition to also create that added economic value, which should be seen as the “black gold” of our country. This is the direction taken by both the institutions and various sectors of the relevant scientific researches, that are no longer considering the landscape a limited and well defined space, but as a series of colorful landscapes that, each one with their specific contribution, characterize the entire Italian territory. In this context, given that the cultural landscape is the privileged meeting point between the cultural heritage (tangible and intangible) and the cultural diversities, the geographical scientific research has a very important role. As a matter of fact, the cultural landscape is one of the central subject matter and primary source of information for the Geography, even though it is characterized by different developmental stages with different importance and meanings. The ability to protect and manage our prestigious and vast cultural heritage and our places of culture, is then a major component of the ability to properly manage and plan the development of the cultural landscape, intended as the evidence of a specific socio-economic environment, of its evolution over time and its cultural human fruition.

For this reason, starting from the laws of 1939 (and before), passing through our Constitution, up to the recent legislation introduced by the so-called “Codice Urbani”, the Institutions have tried to protect and improve this immense treasure. To address this need, in 1975 the “Ministero per i Beni e le Attività Culturali” (MiBAC) was established, that shared, and still shares, the same tasks with the regional institutions. This dichotomy has been partially overcome by the issuance of the “Code of the Cultural Heritage and Landscape”, which introduced the principle of State-Regions co-planning, according to which some Protocols of Agreement have been implemented, i.e. a set of guidelines for the Regional Territorial Plans. This road-map, which started at a national scale, has progressively evolved, opening to European standards that in 2006 have brought Italy to the ratification of the European Landscape Convention and, furthermore, to worldwide regulations, such as the UNESCO Convention for the Protection of World Tangible and Intangible Heritage and for the enhancement of Cultural Diversity. A basic principle of this Convention is that the protection of the landscape should not be in conflict with the economic development but, on the contrary, must promote sustainable development with the involvement of the social communities. Therefore the local populations are the ones that set the targets to be reached, supported in this effort by the experts in the phases of the landscape identification and relevant peculiarities. It is stated that the whole territory is characterized by the landscapes that have to be protected; the concept of “quality of the landscape and network” is introduced, in a way that all the information have to find the right location in a geographic information system within a multiple scalar perspective.

4. Conceptual evolution of the landscape as a cultural asset

The “ideological” concept of cultural landscape belongs to that branch of the English school of humanist geographers that refers to the “historical materialism” (Daniels, 1989). These scholars have taken the old concept of cultural landscape², stated by the north-American cultural school founded by C.O. Sauer, for which it is not sufficient to analyze the landscape only in its “visual” aspects, i.e. those ones only related to physical-naturalistic and historical-social components. The meanings and representations that overlap with the structural elements, such as the natural and economic aspects, are the values that must instead be considered in the analysis of the landscape. In this regard it is important the definition of landscape given by Denis Cosgrove in the 90’s of last century: “it is composed of three elements: the physical and tangible characters of an area,.....the measurable activities of the population, the meanings or symbols imprinted in human awareness”. This definition, however, was previously conceived by Edward Relph and then used by him only to define the “place”. This is the “place” as defined by the humanist geographer belonging to the phenomenological orientation, the best known school of

thought in the American Humanist Geography. These scholars definitively abandoned the term landscape because it was seen as inextricably linked to the cultural landscape as it was conceived by the Berkley school and decided to use the word "place".

"However, accepting the definition of Relph and Cosgrove, the place/landscape can be interpreted as consisting of three elements: a natural basis on which a socio-economic structure is organized (the many human activities) and a set of meanings, the "genius loci" and the symbols associated with it, engraved into the culture of the society acting there" (Lando, 2001, pp. 262-263). These three elements are inextricably intertwined in our experiences and are an expression of past and future values. For this reason, according to Relph, they constitute a series of dialectical processes that define the identity of that place (1976, p. 48). "The landscape therefore calls for a human presence, even where it takes the form of the essence. It speaks of a world in which the human being fulfilled his presence as a circumspect and busy life" (Dardel, 1986, p. 35).

Landscapes shouldn't be looked at only because they are composed of materials or defined by products, but mainly for the meanings and values that have been assigned to them (Lando, 2001).

²See: Cosgrove (1978, 1983, 1987, 1989a, 1990), Daniels (1985, 1989) and Cosgrove-Jackson (1987).

The concept of landscape and sustainable development cannot be separated from the concept of region and sustainable development. It is not a coincidence if Maxmilian Sorre argued that landscape and region are two entities that may coincide. This theory will be then confirmed in the seventies, when the environmental issue will be proposed as a priority at the UN Conference in Stockholm (1972).

The United Nations Conference on Environment and Development held in Rio in 1992 has marked a historic turning point in world geopolitics: the concept of "growth" of the planet was distinguished from the one of "development". On that occasion it has been established that the first is not always indicating an increase with positive implications, while the second is the gradual attainment of a more comprehensive state that includes also the idea of a qualitative growth. In short, a clear cultural distinction in the way of understanding the development has been established. Growth and development are no longer coinciding, because also the environment is included in the internal rules of the economic systems. This then implies an improvement of the quality of life, of the landscape, of the cultural heritage, and also entails the assertion of values related to nature and society.

Conclusions

The purpose of this contribution was to demonstrate that the landscape is fully part of the Cultural Heritage, as it is defined by UNESCO World Heritage List: «...what contains all the signs that document the activities and results of the human action in the course of time».

As a matter of fact the landscape cannot be preserved into a museum or restored; its complexity is the one of every geo-system with an additional degree of complication: the time. The landscape is the historical-geographical context where an individual object acquires its historical but not universal significance. The protection of an architectural or monumental asset does not automatically translate into the protection of the surrounding landscape. We should also be aware that the reading of the geographical landscape does not directly generate research methodologies for the cultural assets and, therefore, the Geography shouldn't be accredited as the privileged interlocutor in this field. No cultural asset has the same degree of complexity as the landscape; any cultural asset can be preserved, restored or reused without losing anything of its meaning and value. The landscape instead, is a morphogenetic process in continuous evolution and change and, therefore, can be supported in its transformation but not preserved. The role of geographers in the first place, then, is to point out the risks of the current situation and to work towards the formulation of methodologically homogeneous criteria for the landscape management. This role is not their prerogative as the concept of landscape has always been a heuristic category of the geographical description, but because inside the geography both the experiences, the shapes reading and the principles for the territory organization, have been matured. The governance of the complexity of the landscape goes through the ability to combine the ordinary management of the territory with the instances of the active protection of the landscape. The inter-disciplinary and trans-disciplinary nature of the geography can therefore concur to pinpoint the most diversified parameters and strategies to be used to preserve and maintain this huge asset for future generations, within a sustainable perspective.

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

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

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

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

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

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

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in any other sector. Films were exclusively shot in big studios, disconnected from an area with specific identities, in a completely rebuilt imaginary context.

At a later stage the relationship between cinema and territory has expanded, by acquiring a more geographical key, when the landscape (urban or natural) became a basic element of artistic narration

The second chapter highlights the growth of tourism as an economic sector and as a social phenomenon of our age. Conditions for an optimal union between cinema and tourism develop in this context. The journey is the main link between these two apparently distant worlds, but actually full of contact points.

The third chapter deals with a more technical and closely related to film tourism: the places of the cinemas, the *film locations*. These might become new tourist destinations for moviegoer, they might create new tourism or become places that still from the planning phase can contribute to decongest some almost saturated places. In this regard, representative cases for the study of the film tourism phenomenon are give such as the city of Matera, the approach of Britain, France, England, Scotland, New Zealand, California and Wales.

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

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

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

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

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

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

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

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

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

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

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

Assessment of the Tourism Function in Region Development

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ABSTRACT

This article represents methodical approaches to estimation of tourism value and function in Russian regions development and contains some results of the carried-out assessment. The reasons about tourism mission for different types of territory exploitation and level of social and economic development, the idea of methods of tourist development of regions space are the core lines of the assessment framework. Selection of model regions due to their development types formed information basis for assessment. We determined specific Indicators and algorithm of an assessment to each model region. Results of the carried-out assessment allow rethinking the category of tourist and recreational potential of the territory from the standpoint of prospects and principles of a sustainable development. The technique of such impact assessment of tourism on regional development opens opportunity for public authorities to adopt correct strategic decisions according to the principles of Smart Development.

Keywords: Tourism, Regional Development, Regional Policy, Tourist Potential of the Territory, Typology of Tourist Regions

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Introduction

The extensive space of Russia is the reason of an extreme variety of an environment, historical and cultural resources for tourism development.

While searching for innovative ways to ensure regional growth public authorities often take the decision to develop tourism and recreation sector. The latter, undoubtedly, is of great socio-economic and ecological importance. Nevertheless the complex nature of tourism and the multiplicity of regional development factors, define the range of issues related not only to its development, but also to the consequences of its functioning which are specific to any region. Although domestic tourism studies (Zdorov, 2007, Kucherov, 2009) tend mainly to emphasize the beneficial features of tourism there are some negative consequences also to consider.

Among the positive impact of tourism on regional development (increased domestic income and foreign currency earnings; economic multiplier effect; increased employment; improved infrastructure; World nature and culture heritage rising) we have to agree with those investigators (GhulamRabbany, Afrin, Rahman, Islam & Hoque,2013; Sebastian & Rajagopalan, 2009; Yildiz, Celik, & Ozcan, 2011), who consider the negative features of tourism for regional development: leakage; increase tendencies to import; decline of traditional employment and seasonal unemployment growth; Increased living cost; effect on the quality of life of the host community; irritation and environmental effects; competitive with traditional land-using.

A leakage occurs in tourism when money is lost from a destination area. Profits of such huge international companies, as hotel chains are taken away from the local area. For example in Russia the leak is still high. Nowadays due to problems with the consumer goods production development, hotels and some other services providers have to buy equipment and goods abroad.

In the competition for land, resources and capital tourism displace other sectors of the economy. Tourism development can lead to the loss of traditional jobs, when workers move from region primary industries, from agriculture into service jobs in tourism. As a result production volume in traditional sector is reduced, while consumption grows due to the numerous tourist arrivals.

Large tourist traffic can push up the prices of goods and services, particularly when demand is high in peak season. Of course it is disadvantage for locals. Moreover, infrastructure capacity even in big cities, which are usually large tourist centers, isn't boundless. The life support infrastructure capacity, working at a limit even during a low season is overloaded during peak seasons. For example, such situation is observed in Saint Petersburg.

Intrusion on daily life, loss of privacy, and a sense of crowding contribute to ill feelings towards tourism development.

All above testifies to potentially competitive nature of tourism and traditional sector of economy joint development. That is why to avoid negative consequences it is very important to forecast and to plan the tourism mission in region development. Dealing with such procedures public authorities have to take into consideration not only the factors of competitiveness of the regional tourism product, the cost and budget effectiveness, but also its social and environmental performance in regional

development. They have to take in mind not only the task of regional growth, but regional development from the standpoint of the principles of Smart Growth and Sustainable Development.

Sometimes, governments of developing regions look for tourism very optimistic. They implement the active investment programs which aimed the tourism development and wear it as a priority. In certain cases, this approach may lead to fail a significant investment in others regional needs.

As was shown in a regional policy context by the OECD in its *Territorial outlook* (OECD, 2001) each region has a specific “territorial capital” which generates a higher returns for specific kinds of investments which are more suited for this territory. According to the concept of territorial capital the definition of development strategies for each region is determined by the local assets and potential and its wise exploitation (Capello & Nijkamp, 2009). Therefore, though tourism is a proper way for development and economic problems solution but not for all regions. Taking the above stated, the assessment of the role of tourist industry in regional development is particularly relevant.

1. Tourism mission in region development

To develop the assessment methodology we assume the following.

- The role of tourism in the region development is defined by a “territorial capital” and therefore its development strategy;
- While the regional development strategy formation, the definition of the development type is significant;
- Depending on the strategic alternatives for the region development, the stage of tourism and recreational land development been identified, tourism can carry out different missions:

- (1) Core role for region development (tourism as a sector of specialization)
- (2) Associated or accompanying role (recreation as additional area of the region economy)
- (3) Rehabilitation role (tourism as a means of region economy diversification and restructuring)

The discussion of a tourism mission in region economy structure formation and ensuring nature of development as a smart growth is defined by strategy of social and economic development of the region. Process of strategy development at all other is based on an identification of the key external and internal factors. It should be noted that identification of such factors is based on definition of type of regional development.

Therefore we consider the typology of regions as one of the key points of our assessment methodology.

2. Typology of Russian regions

Typology of regions as objects of management is one of the methods for administrative decisions justification regarding a choice of regional development priorities.

A number of typologies of regions, both complex and specialized have developed in Russia at present. The basis of some typologies constitutes economic indicators as factors of socio-economic development (Regions of Russia,2012), and others - social indicators (Bobylev, Zubarevich ,Soloviev, & Vlasov, (2011). As well typologies differ on goals. As optimum we assume a comprehensive typology using the methods of complex groups, in which key features of regional development constitute the basis for allocation of types. To define the type of region development we took the following criteria into account.

- resource potential of the region;
- level of socio-economic development of the region (the ratio of final consumption of households with subsistence minimum in the region);
- dynamics of indicators of regional economic development;
- place in the territorial division of labor (region mission);
- demographic developments and trends in the labor market;
- infrastructure provision;
- environmental conditions and land use.

Factor of environmental conditions and land use is very significant for the vast territory of Russia and reflects the degree of favorable climate, infrastructure, type of economic, etc.

As a result the following types of regions development were identified on the space of Russia (Figure 1).



Figure 1. The types of regions development in Russia

Advanced development regions: federal cities; wealthy oil and gas producing regions; high exploited regions of federal importance; weakly exploited export-resource regions.

Background regions: high exploited developed, urbanized industrial regions; high exploited semi-depressive industrial regions; exploited agricultural regions; weakly exploited regions.

Depressive regions: high exploited depressive regions; depressive South republics of high exploited zone; republics of weakly exploited zone.

3. The tourism potential regionalization

However within the same type of regions tourism can take different roles. It depends from tourism and recreation potential property, its diversity, natural and cultural heritage objects availability. The future tourist role also depends from the opportunity to realize this potential in the future, prospects for further development of the territory and its infrastructural arrangement for the respective cycles of recreational activities.

To determine the actual base for tourism development in regions the following must be considered:

- (1) Properties of the tourism resource potential;
- (2) Level of tourist destination marketing and effectiveness of the regional brand;
- (3) Economic efficiency of the tourism industry in the region;
 - the rate of tourism in the sectoral structure of economy (GRP, investments volume);
 - tax revenues from tourism in the regional budget;
 - employment in tourism;
 - tourism companies profitability and revenues in the region;
 - the development of tourism infrastructure in the region;
 - indirect effects of tourism on other sectors of regional production;
- (4) Social and ethnic environment.

The quality of tourism potential and perspective of destinations marketing have been determined allow us to consider the following spatial combination of regions with their inherent characteristics.

Russian Centre is an area currently most promising for recreational and tourist development. The territory is densely populated and urbanized and distinguished by maximum recreational needs of the population and has sufficient resources to meet them. More than half of the historical and cultural sites of national and world heritage focused on its territory is well known as in the country both abroad. This is recreational development and political stability territory.

European North of Russia is characterized by smaller and heterogeneously distributed recreational needs. Regions of this area have a variety of recreational opportunities to develop as nature-oriented forms of tourism and various forms of cultural tourism,

which, however, are not always available for development. As a consequence degree of recreational development varies from underdeveloped to develop.

European South of Russia is a contradictory characteristics zone, which includes South Russian region with a large recreational needs and limited resources and open areas of the Caucasus with excess resources. It combines the features both for health and wellness tourism development, and for natural-oriented, cognitive and ethnic tours. Regarding the latter, in its development a significant role play multi-ethnic character and the traditional hospitality of the population.

Siberia and the Far East. This is the largest, still closed for vast tourist invasion area, divided into two subzones: unpromising virtually untapped subzone (North Asia) and actively explore, with great prospects subzone (South Siberia). Natural conditions of the North Asian not favorable enough for the mass tourism development and the ubiquity of permafrost impedes the development of infrastructure. However, pristine and unique natural landscapes are preserved here, and cultural heritage is represented by exotic settlements of small indigenous peoples of the North.

This picture of the tourist potential regionalization does not exhaust a variety of perspectives for the tourism as a future source of economic growth and development. The main resources for the territorial development appear from human capital and investment. On the one hand Economic efficiency of the tourism industry in the region reflects its share in the total investment (Rodionova, Khusnutdinova & Valiev, 2013), the other - the investment attractiveness of the region is largely determined by the quality of human capital. The data of the rating agency Expert RA and the Federal State Statistics Service from 2005 till nowadays indicate the tourist part increasing in the investment potential (Investment ratings of Russian regions, 2012). The Expert RA agency, had composed the investment potential from such private capacities as following: labor, consumer, industrial, financial, innovation, infrastructure, institutional, natural resource, and since 2005 - the tourist. The analysis of a contribution of tourism in an investment rating shows a leading position of Krasnodar Krai, Moscow, St. Petersburg and the Moscow region. The Republic of Tatarstan, Sverdlovsk region and the Republic of Bashkortostan form "the second" leading regions on a tourist component of investment potential. Thus, it is possible to say that tourist potential forms some kind of post-industrial part of investment potential: this sphere is necessary for modern economy development which is forming in the large cities first of all.

4. The strategy of recreation space development

The next important feature that must be considered to fulfill imagination for tourist developing pattern in the region is the strategy of recreation space development. A few approaches of such strategies use to be common.

Strategy of radial development. It is suitable for development of already created and competitive in the world market the tourist centers (Moscow, St. Petersburg, the cities of "Golden Ring"). The maximum deepening of the tourist products range and its appeal is made at the initial stage of this strategy. Growth of professionalism of shots

of the tourist industry is provided. The following stage assumes gradual inclusion of objects visits in a tourist product for display as additional or obligatory excursion. Sense of this stage is to familiarize tourists with other objects of display and promote earlier unknown districts among them. Such objects, for example, concerning St. Petersburg are Vyborg, Novgorod, and the cities of Karelia. Further development of the combined tours means not only objects visit but also spending the night, to transform the tourist centers into large transit tourist points, directing tourist flows in the not familiar centers. As a result, their transformation into the autonomous tourist centers takes place. Thus this strategy allows forming and developing geography of the tourist centers, gradually covering the territory of the country.

Rather densely populated Southern Siberia, the European part of Russia can plan tourist regions development on the basis of *transport corridors strategy*. Usually the cities located in transport corridors are presented by large industrial centers of Russia, with rather developed infrastructure of hospitality, leisure and entertainments. This strategy promotes development of the tourist centers within country transport corridors borders with the subsequent coverage of suburbs and close located resort settlements.

Dot strategy is optimum for the tourist attraction of Kamchatka, Siberia, the Far East and the North of Russia, on extensive poorly populated space. Development of the dot tourist center happens independently, without communication with surrounding territories. Growth of transport expenses of tourists and decrease in level of comfort in service has no essential value as tourism is positioned as extreme, exotic in these areas. The share of such tours as a part of tourist flows is promptly grows according to the WTO data.

Another strategy for the development of domestic and inbound tourism is a *strategy to create tourism and recreational zones*. This innovative approach to the organization and development of the tourism sector on the national and regional levels as a form of economic development is used in Russia since 2005. Tourist and recreation zone is a kind of special economic zone. This is a part of the Russian Federation territory, which is determined by the Government of the Russian Federation and on which a special mode of doing business is to be realize (Federal Low No.116-FZ, 2005). Special economic zones are created for the development of manufacturing industries, high-tech industries, tourism, health- resort areas, port and transport infrastructure, technology development and commercialization of the results of new products. Tourist and recreational areas are located in the most picturesque regions with opportunities for development of beach, recreation, adventure travel, ecotourism and adventure sports.

Tourism and recreational special economic zone "Altai Valley" (Altai Republic) is located on the territory of the Altai Republic on the right bank of the Katun River and has an area of 855 hectares. Creation of a resort with opportunities for water sports is developing here because Katun is known as one of the most convenient locations for alloys and extreme water sports.

Tourist-recreational special economic zone "Baikal Harbor" is located in the Republic of Buryatia nearer the Baikal Lake. The modern hotel complex, the port, the center of

oriental medicine, sports complex is created within the zone: routes and nature trails are developing here.

Tourist-recreational special economic zone "Turquoise Katun" is located in the Altai region on the left bank of the Katun River and has an area of 3326 hectares. A resort and recreation complex, focused on maximum use of natural resources potential and terrain with the campsites, ski slopes, arrangement of hunting grounds and other facilities with a total 3.5 thousand tourist are to be create here.

Tourist- recreational zone " New Anapa " (Krasnodar region) is located between the Black Sea and Kiziltashsky and Bugaz estuaries on the urban district Anapa on a plot of 882 hectares. " New Anapa " provides realization of the idea of the resort, offering the possibility for a relaxing holiday in a variety of formats : beach vacation on an "all inclusive", a cultural holiday with children, wellness and spa therapy, timesharing apartments , detached mini - hotels and also active sports vacation: golf, tennis , water park , swimming pools, sailing, windsurfing.

"Grand Spa Yutsa" is a special economic zone which is located in the Stavropol region on the Mount Yutsa and its surroundings, 10 km away from Pyatigorsk and 35 km from the airport Mineral Waters. It has an area of 843 hectares. It was formed in order to create a modern spa resort, improve service, to provide greater flexibility in wellness programs, the formation of a wide range of entertainment options for leisure and related species tourism development.

"Gate of Baikal" zone (Irkutsk region) is located on the coast of Lake Baikal, near the village of Big Goloustnoye. It was planned for infrastructure construction and development and reconstruction of airport in Irkutsk, business facilities, medical and health, sports and entertainment destination.

Tourist-recreational special economic zone on the Russian island (Primorsky Krai) is situated on a plot of three thousand hectares. The international business center, several hotels, oceanarium and Pacific Education and Research Center was created here.

5. Results

A comprehensive analysis of all factors been mentioned above provides a basis to highlight perspective role of tourism in regional development areas. For Russia, this is as follows (Figure 2.)

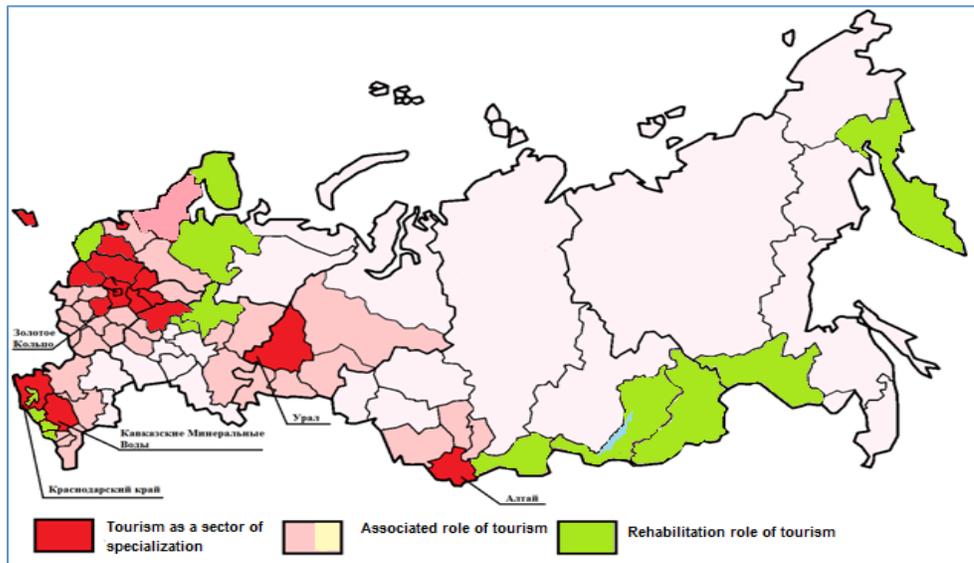


Figure 2. The tourism role in region development

Despite the common opinion, for the most regions (nearly 50% from 83 regions of Russia) covering more than 70% of the country territory tourism plays the accompanying role. And tourism main function in regional development is economic diversification, not specialization. We have to mark that both Saint Petersburg and Moscow despite their world tourist centers mission and huge investments in tourist sphere develop tourism as additional area of the region economy. Only 20% of the regions develop and are able to develop tourism as the sector of specialization. Tourist areas of specialization must develop with regard their recreational and tourist capacity. These are regions where the special tourist and recreational economic zone are located. Their tourist mission is closely connected with natural and recreational potential properties. Another group of regions developing tourism as the sector of specialization are old industrial regions, with lovely historic and cultural potential and well known even in international tourism markets. Rehabilitative function of tourism is perspective for a quarter of regions. Those are the most depressed regions of the lot. The future development of tourism in such regions depends on their market competitiveness of tourism products and requires monitoring by the authorities.

Conclusion

Tourist and recreational function is peculiar to each region, but not every region is suitable for tourist and recreation mission. Architecture of the assessment methodology should take into consideration not only the factors of competitiveness of the regional tourism product and the cost and budget effectiveness, but also its social and environmental performance in regional development. Obviously, the weight of these factors in the impact assessment of tourism on regional development will be different for different types of regional development. The selection of model regions according to the type of development forms information base for the tourism impact to regional development evaluation. Indicators and evaluation algorithm are specific to

each model of the region. The results of the assessment overestimated the meaning of the tourism potential of the territory from the standpoint of the principles of Smart Growth and Sustainable Development. The methodology of the assessment of the tourism impact on the regional development we have introduced opens the opportunity for the public authorities to make the correct strategic decisions in regional policy to obtain sustainable and smart growth.

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Evaluating Mobile Applications for Urban Tourism

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ABSTRACT

With the spread of mobile communication, destinations have to decide whether, and in case how, to inform and drive their guests through smartphones.

Three groups of issues must be addressed.

- a. Mobile content and its usability differ from those designed for desktop.
- b. Smartphones use web pages as well as proprietary applications.
- c. Smartphones connect both through telecoms and hotspots, posing specific cost problems.

With a view to understanding how these issues have been addressed by urban destinations, a reasonably representative sample of forty-four European destinations was identified.

To compare the quality of the mobile applications available in the sample destinations, the 7Loci meta-model – already well established for destination websites – was used. More discursively, some critical points were finally identified, and the mobile services available on-site were compared with those offered for the same cities by four global platforms: TripAdvisor, Foursquare, TripWolf and Google.

Keywords: Tourism, Destination, Mobile, App, Europe

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It has been observed that “mobile-broadband subscriptions have climbed from 268 million in 2007 to 2.1 billion in 2013. This reflects an average annual growth rate of 40%, making mobile broadband the most dynamic ICT market.”¹ This trend involves the world of tourism., too: by the summer of 2012, “travel website traffic via the mobile web has increased by a staggering 72% in the last six months, to account for a total of 17.4% of all website traffic in the industry.”²

As mobile communication grows, Destination Management Organizations (DMOs) face the question of whether – and in case how – to inform and drive their guests through smartphones.

1. The issues: content, protocols, and costs

Researchers have come to know from experience that urban DMOs which confront the mobile communication question must address the following three groups of issues.

- a. **Content.** Content to be delivered through smartphones – and its usability – differ from that designed for desktop webpages, which was often generated from old-style printed material.
- b. **Protocols.** Smartphones are designed to browse open-source webpages as well as to work proprietary apps, depending on the smartphones’ operating systems.
- c. **Costs.** As smartphones communicate through telecom networks and Wi-Fi hotspots, they present final users and information providers with cost and infrastructure problems which differ from those implied in desktop navigation.

As for point a. – Content – the conclusions of a pioneer research conducted six years ago are still relevant.³ The author of this research obtained from that research a diagram, the substance of which is available here (see Table 1).

In the last six years, however, ICTs have moved forward. For instance, no social apps were popular in 2007. Today mobile communication also allows “Personalization by market segments down to individual needs” (point 3 in the diagram), “Information comparison through comments’, photo and video communities” (point 4 in the diagram), “Purchase of products directly from Travel Producers, through OnLine Travel Agents, and through Travel Publishers” (point 5 in the diagram) and “Purchase of personal services: Tickets, Local guides, Excursions, Local courses” (point 6 in the diagram).

Moreover, the diagram in Table 1 should be complemented with two brand new points., related to a couple of recently popularized ICT services, i.e. Location-Based Services (LBS) – which add geographic information to personalization (point 3 in the diagram) – and gamification.

Coming to point b. – Protocols – some urban DMOs have chosen to make their websites adaptive or responsive, and deliver smartphone-enabled web apps. Other DMOs have produced their own proprietary apps. A few have adopted both solutions. Several others have done nothing.

Different choices certainly depend on different conditions and budgets. Still, they are the results of different communication policies, and reveal how much urban DMOs care

about mobile communication as far as promotion, heritage interpretation and customer retention are concerned.

As for point c. – Cost and infrastructure – another not-so-recent statement ought to be mentioned.⁴ This, too, was somehow prophetic. “When wide area wireless connectivity is a reality, tourism behaviour at destinations will change to take advantage [of] ubiquitous connectivity and instant access to information. Hence tourism organisations should develop appropriate infrastructure and marketing strategies to take advantage”.

Table 1. Different needs of desktop vs. mobile tourists

Desktop users' needs: before the journey	
1. Information	On the destination On advisable tours on the spot On accommodation On flights On railways On local rental services On package tours
2. Experience prediction	Through pictures Through videos Through presentations Through virtual reality
3. Personalization	By market segments Down to individual needs
4. Information sharing	Comments' communities Photo communities Video communities
5. Purchase of products	Directly from Travel Producers Through OnLine Travel Agents Through Travel Publishers
6. Purchase of personal services	Tickets Local guides Excursions Local courses
Mobile users' needs: during the journey	
a. Tourist guide	“What can I do?” “Will that venue still be open?” “What is this building?”
b. Advice	“Where can I have a bite?” “Any toilets in the area?” “Anything attracting in the area?”
c. Geolocalization	“Where am I?”

	<p>“Which directions to the central square?”</p> <p>“Which directions to my hotel?”</p>
d. Local transport	<p>“Which bus? And where shall I get off?”</p> <p>“Do they sell tickets on board?”</p> <p>“How late does that bus operate?”</p>
e. Reassurance	<p>“Is it going to rain?”</p> <p>“Any parking lots? Where? How expensive?”</p> <p>“Is this a dangerous area?”</p>
f. Communication	<p>“I have to place a call!”</p> <p>“I’d love to send a text message!”</p> <p>“I need to consult that webpage...”</p>
<p>Source: translated and adapted from http://dinamico1.unibg.it/turismo/material/Tecnologie_digitali_e_turisti_TCI_20071120.pdf, which was derived from Jörg Rasinger, Matthias Fuchs, Wolfram Höpken, “Information Search with Mobile Tourist Guides: A Survey of Usage Intention”, in <i>Information Technology & Tourism</i>, Vol. 9, 3/4 (2007), pp. 177-194.</p>	

2. A sample of European urban destinations

To understand how urban DMOs have confronted the issues above, a sample of European urban destinations was identified.⁵ The sample included destinations which

- a. are connected by low-cost flights, specifically by the leading European low-cost carrier,⁶
- b. have a vocation for cultural tourism, i.e. rely on heritage for their sustainability, and
- c. are not major destinations.

As for point a., a nearby airport served by Ryanair (Picture 1) was considered a prerequisite. Low-cost flights have provided the condition for urban short-breaks to become more common in Europe, perhaps the most typical sort of tourism at the beginning of the third millennium.⁷ Intentionally, the sample did not include any Ryanair seasonal airports that mainly serve extended-stay holidaymakers.

Archetypal leisure destinations such as Ibiza, Faro or Zakynthos, and pilgrimage towns such as Lourdes or Santiago, were not considered. Apparently, mobile communication is less important for those destination in terms of promotion, heritage interpretation and customer retention.

Leading destinations were also dismissed, as their brands attract tourism anyway, and do so more efficiently than any mobile communication systems. It may be observed that by October 2013 the DMO of Paris had provided neither web apps nor apps,⁸ and as early as 2011 Vienna has taken the definitive stance not to produce any apps.⁹ London itself released its own app quite recently – with no instant accomplishments, by the way.¹⁰



Picture 1. Ryanair European destinations, October 2013. Source: <http://www.ryanair.com/>
 The sample of destinations identified for the purposes of this research is shown in Table 2.

Table 2. Ryanair European destinations, October 2013, and the sample identified for the purposes of this research

Country	Destination	Airport	RyanAir
an asterisk * marks the destinations identified as a sample for the purposes of this research			
Austria	Klagenfurt	Klagenfurt	
Austria	Linz	Linz	
Austria	* Salzburg	Salzburg	
Belgium	Bruxelles	Charleroi	base
Bulgaria	Plovdiv	Plovdiv	
Croatia	Rijeka	Rijeka	seasonal
Croatia	Osijek	Osijek	
Croatia	Pula	Pula	seasonal
Croatia	* Zadar	Zadar	
Cyprus	Paphos	Paphos	base

Czech Republic		Brno	Brno	
Czech Republic		Ostrava	Ostrava	
Denmark	*	Aarhus	Aarhus	
Denmark		Billund	Billund	base
Estonia		Tallinn	Tallinn	
Finland		Helsinki	Lappeenranta	
Finland		Tampere	Tampere	
France		Biarritz	Biarritz	
France	*	Bordeaux	Bordeaux	
France		Brest	Brest	
France		Beziers	Beziers	
France	*	Carcassonne	Carcassonne	
France		Clermont-Ferrand	Clermont Ferrand	
France		Dole	Dole	
France		Brive	Brive	seasonal
France		Bergerac	Bergerac	
France		Figari	Figari	seasonal
France		Grenoble	Grenoble	seasonal
France		La Rochelle	La Rochelle	
France	*	Lille	Lille	
France	*	Limoges	Limoges	
France		Lourdes	Tarbes	
France	*	Marseille	Marseille	
France		Montpellier	Montpellier	
France	*	Nantes	Nantes	
France	*	Nîmes	Nimes	
France	*	Nice	Nice	seasonal
France		Paris	Beauvais	
France		Paris	Vatry	
France		Pau	Pau	
France	*	Perpignan	Perpignan	
France		Poitiers	Poitiers	
France		Rodez	Rodez	
France		Saint-Étienne	St Etienne	
France	*	Saint-Malo	Dinard	
France	*	Strasbourg	Strasbourg	
France		Toulon	Toulon	seasonal
France		Tours	Tours	
Germany	*	Hamburg	Hamburg-Lubeck	
Germany		Berlin	Schönefeld	
Germany	*	Bremen	Bremen	base
Germany	*	Cologne	Köln/Bonn	
Germany		Dortmund	Dortmund	
Germany		Düsseldorf	Weeze	
Germany	*	Frankfurt	Frankfurt-Hahn	base
Germany		Karlsruhe	Karlsruhe/Baden-Baden	base
Germany	*	Leipzig	Leipzig	

Germany		Magdeburg	Magdeburg	seasonal
Germany	*	Munich	Memmingen	
Germany		Münster	Münster	
Germany	*	Nuremberg	Nuremberg	
Greece		Kefalonia	Kefalonia	seasonal
Greece		Chania	Chania	base
Greece		Corfu	Corfu	seasonal
Greece		Kalamata	Kalamata	seasonal
Greece		Kos	Kos	seasonal
Greece		Patrass	Araxos	seasonal
Greece		Rhodes	Rhodes	seasonal
Greece	*	Thessaloniki	Thessaloniki	
Greece		Volos	Volos	seasonal
Greece		Zakynthos	Zakynthos	
Holland		Eindhoven	Eindhoven	base
Holland		Groningen	Eelde	
Holland		Maastricht	Maastricht/Aachen	base
Hungary		Budapest	Budapest	base
Ireland		Limerick	Shannon	base
Ireland	*	Cork	Cork	base
Ireland		Dublin	Dublin	base
Ireland		Kerry	Kerry	
Ireland		Knock	Ireland West	
Italy		Alghero	Alghero	base
Italy		Ancona	Ancona	
Italy	*	Bari	Bari	base
Italy	*	Bergamo	Orio al Serio	base
Italy	*	Bologna	Bologna	base
Italy	*	Brescia	Brescia	
Italy		Brindisi	Brindisi	base
Italy		Cagliari	Cagliari	base
Italy	*	Catania	Catania	
Italy		Comiso	Comiso	
Italy		Cuneo	Cuneo	
Italy	*	Genoa	Genoa	
Italy		Lamezia Terme	Lamezia	
Italy	*	Palermo	Palermo	
Italy	*	Parma	Parma	
Italy	*	Perugia	Perugia	
Italy		Pescara	Pescara	base
Italy	*	Pisa	Pisa	base
Italy		Rome	Ciampino	base
Italy	*	Turin	Turin	
Italy		Trapani	Trapani	base
Italy	*	Trieste	Trieste	
Italy		Venice	Treviso	
Italy	*	Verona	Verona	

Latvia	Riga	Riga	
Lithuania	Kaunas	Kaunas	base
Lithuania	Vilnius	Vilnius	
Malta	Malta	Malta	base
Montenegro	Podgorica	Podgorica	
Norway	Haugesund	Haugesund	
Norway	Oslo	Sandefjord, Torp	
Norway	Oslo	Moss, Rygge	base
Poland	Bydgoszcz	Bydgoszcz	
Poland	* Krakow	Krakow	base
Poland	* Gdansk	Gdansk	
Poland	Katowice	Katowice	
Poland	Łódź	Lodz	
Poland	Lublin	Lublin	
Poland	Poznań	Poznan	
Poland	Rzeszów	Rzeszow	
Poland	Stettino	Szczecin	
Poland	Warsaw	Chopin	
Poland	Warsaw	Modlin Mazovia	
Poland	Wroclaw	Wroclaw	base
Portugal	Faro	Faro	base
Portugal	Lisbon	Lisbon	
Portugal	* Porto	Porto	base
Romania	Constanta	Constanta	seasonal
Romania	Târgu Mures	Targu Mures	
Slovakia	Bratislava	Bratislava	
Spain	Alicante	Alicante	base
Spain	Almería	Almeria	seasonal
Spain	Barcelona	El Prat	base
Spain	Barcelona	Tarragona/Reus	
Spain	Barcelona	Girona	base
Spain	Fuerteventura	Fuerteventura	
Spain	Gran Canaria	Gran Canaria	
Spain	Ibiza	Ibiza	
Spain	Jerez de la Frontera	Jerez	
Spain	Lanzarote	Lanzarote	
Spain	Madrid	Barajas	base
Spain	Malaga	Malaga	base
Spain	Minorca	Menorca	
Spain	Murcia	Murcia	
Spain	Palma	Palma	base
Spain	Santander	Santander	
Spain	Santiago	Santiago	
Spain	* Zaragoza	Zaragoza	
Spain	* Seville	Seville	base
Spain	Tenerife	Reina Sofia	
Spain	Tenerife	Los Rodeos	

Spain	*	Valencia	Valencia	base
Spain		Valladolid	Valladolid	
Sweden		Angelholm	Angelholm	
Sweden		Gothenburg	City	
Sweden		Jönköping	Jonkoping	
Sweden		Kalmar	Kalmar	
Sweden		Karlstad	Karlstad	seasonal
Sweden	*	Malmö	Malmö	
Sweden		Skellefteå	Skelleftea	seasonal
Sweden		Stockolm	Skavsta	base
Sweden		Stockolm	Västerås	
Sweden		Växjö	Växjö	
UK		Birmingham	Birmingham	base
UK		Bournemouth	Bournemouth	base
UK		Bristol	Bristol	base
UK		Derry	Derry	
UK		Doncaster/Sheffield	Doncaster	seasonal
UK		East Midlands	East Midlands	base
UK		Edinburgh	Edinburgh	base
UK	*	Glasgow	Prestwick	base
UK		Leeds	Leeds/Bradford	base
UK		Liverpool	Liverpool	base
UK		London	Gatwick	
UK		London	Luton	base
UK		London	Stansted	base
UK		Manchester	Manchester	base
UK		Newcastle upon Tyne	Newcastle	

Source: Authors' elaboration from <http://www.ryanair.com/> and <http://en.wikipedia.org/>

Admittedly, the choice of these European destinations was not based on quantitative data, nor could any “vocation for cultural tourism” – a matter of heritage and brand management – be easily quantified. Yet, the research needed to identify a reasonable and workable subset of European urban destinations, where informing and driving guests through smartphones are, or could soon become, a crucial factor for the purposes of promotion, heritage interpretation and customer retention.

3. Mobile applications for urban tourism. Where and which

A study on which mobile applications were available, if any, for the sample of forty-four European urban destinations, was conducted via Web and App Store in October 2013. The result is shown in Table 3.

The web search engine used was the global edition of Google <http://google.com/>. In order to produce more reliable outcomes, the destinations' names were searched in the local language as well as in English, and both the web and the App Store searches were interrupted only when no relevant results any longer appeared.

It is worth mentioning that the web and App Store searches were meant to select applications that

- a. were actually usable on smartphones,¹¹
- b. included tourism content, i.e. somehow interpreted the destination,
- c. were not intended for dwellers,¹²
- d. were produced locally, i.e. did not belong to any publisher's series,
- e. were professional in tourism terms.

In other words, the web and App Store searches excluded those applications that mainly targeted the locals or, on the opposite side of the spectrum, were not conceived with the destination's interest at heart.

The latter include serial products edited with no continual connection with the destination's everyday life (but, rather, published as the result of outside marketing policies)¹³ as well as local applications clearly intended to show off personal or entrepreneurial ICT skills, with no professional ability to assist the destination's guests.¹⁴

For each destination (first and second column) from the identified sample, Table 3 shows

- whether an official DMO web app was available and readable on a smartphone automatically or through a single click (third column: Official Destination Web App),
- whether unofficial tourism information apps were available, and produced by local businesses in continual connection with the destination's everyday life (fourth column: Local Unofficial Apps), and
- whether an app was available (fifth column: Official Destination App) that was produced or officially adopted by a local DMO.¹⁵

In other words, Table 3 provides a substantial source on which applications the destinations of the identified sample offered to mobile tourists in October 2013.

Among the forty-four destinations of the sample, Table 3 shows only the twenty-seven ones that offered any mobile applications in October 2013.

Whether an official web app was readable on a smartphone, automatically or through a single click (third column: Official Destination Web App), was tested using an iPhone 4 and a Nokia 720, also checking via browser on a desktop computer if an adaptive or a responsive approach was adopted.¹⁶

Table 3. Mobile applications for urban tourism in the sample destinations, October 2013

Destination	Country	Official Destination Web App	Local Unofficial Apps	Official Destination App
Aarhus	Denmark	x	x	
Bergamo	Italy	x		
Carcassonne	France			x
Cologne	Germany	x		
Cork	Ireland		x	
Frankfurt	Germany		x	
Genoa	Italy	x	x	
Glasgow	UK			x
Hamburg	Germany	x		x
Krakow	Poland	x		x
Lille	France			x
Malmö	Sweden	x		
Munich	Germany			x
Nantes	France	x		
Nîmes	France			x
Perpignan	France	x		
Perugia	Italy			x
Pisa	Italy	x		
Porto	Portugal		x x	
Saint-Malo	France			x
Salzburg	Austria	x		
Seville	Spain	x		x
Trieste	Italy		x x	
Turin	Italy			x
Valencia	Spain	x		x
Verona	Italy		x	
Zadar	Croatia	x		x

Source: Authors' elaboration from the official websites of the selected destinations and App Store, October 2013

4. The 7Loci meta-model to evaluate destination mobile applications

To provide a quality evaluation of the existing web apps and apps, the 7Loci meta-model¹⁷ was used. The 7Loci is frequently adopted to evaluate the quality of destination websites.¹⁸ For the purposes of this research, in order to take the issues

summarized above in due consideration, the evaluation scheme of the meta-model had to be at least partially adapted¹⁹ to the mobile field.

Tourism actors to consider

The 7Loci adopts the ISO Definition of Quality²⁰ and assumes the needs – stated or implied – of all the actors involved are considered.

From literature²¹ and experience, researchers have long known the categories of actors involved in the process of designing and running a digital system meant to serve a destination, or Destination Management System (DMS). In short, these categories can be summarized as follows:

1. regional tourists from different market segments, more likely to be frequent guests;
2. domestic tourists from different market segments, less likely to be frequent guests;
3. foreign tourists from different countries and from different market segments;
4. local authorities;
5. content producers and content maintainers (text, pictures, sound, video);
6. communication managers and communication maintainers;
7. technical managers and technical maintainers;
8. local producers of tourism services (accommodation, food, shops etc.);
9. local cultural institutions, both public and private.

Suggestions on tourists' market segments to consider

As for the needs of tourists (categories 1 to 3), Table 1 and its suggested update²² can, generally speaking, be considered; obviously, distinctions apply according to countries and cultures. Market segments can be basically identified from the navigation layout adopted by benchmark global platforms for mobile tourism (Picture 2). A short list follows.

- Short Breakers
- In the Know
- Nonconformist
- Budget Conscious
- With Kids.

A more accurate segmentation is certainly welcome according to the destination's policies, especially if gender issues or age groups are considered.

Local tourism actors' needs to consider

As for the needs of local authorities, managers, maintainers and tourism actors (categories 4 to 9), some general recommendations are listed here.

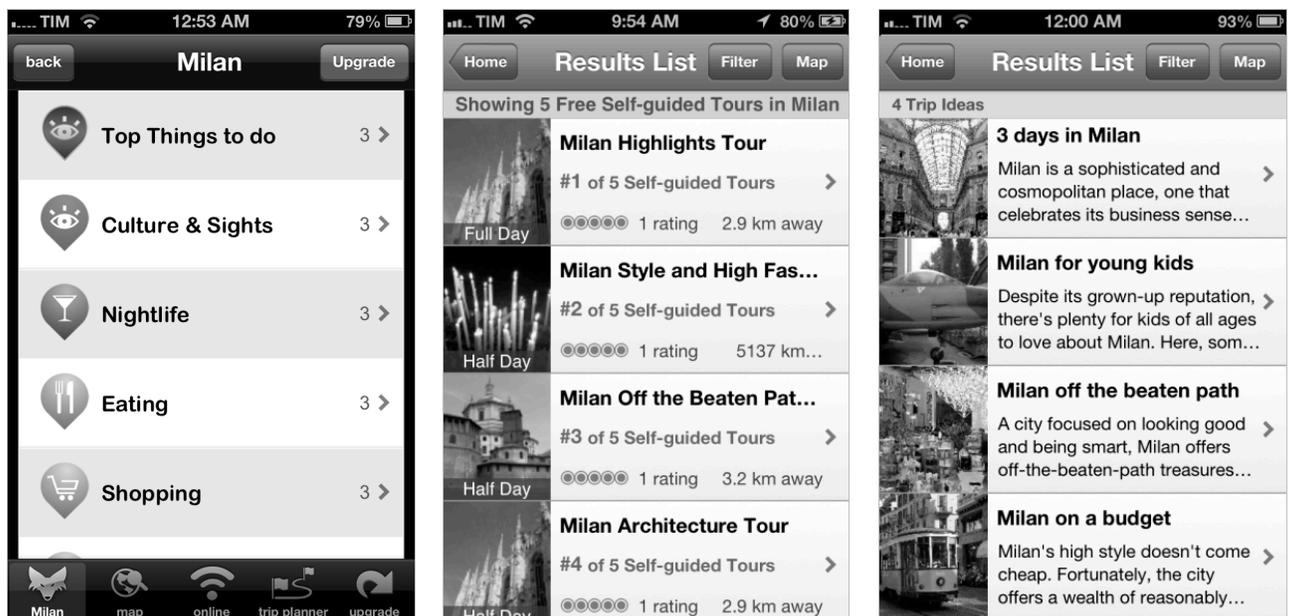
Local authorities need to check – early on as well as over time – to what degree the quality of content, its maintenance and the provided services correspond to the

resources they have made available for the tasks undertaken. They also need to check whether the policies they have adopted fulfil those tasks, and be in a position to optimize or correct those policies from time to time.

Content producers and content maintainers need to be granted – early on as well as over time – resources, technologies, connectivity and permissions sufficient to allow them to produce, maintain and update the needed data day by day, and restructure them when this is the case.

Communication managers and communication maintainers need to be granted – early on as well as over time – resources, technologies, connectivity and permissions sufficient to allow them to perform traffic analysis, as well as competences to draw conclusions from the analysis, refer to content producers and content maintainers day by day, and to local authorities from time to time.

Technical managers and technical maintainers need to be granted – early on as well as over time – resources sufficient to allow them to provide technologies, connectivity and permissions corresponding to the tasks undertaken, and be in a position to optimize and update technologies, connectivity and permissions when necessary. If more than one managing agency is involved, the involved agencies must cooperate fully in the system's frame.



Picture 2. Screenshots showing navigation by themes and by market segments in benchmark global platforms for mobile tourism. Sources: TripWolf and TripAdvisor on iPhone 4

Local producers of tourism services (accommodation, food, shops etc.) need to be in a position – early on as well as over time – to see the quality of their work and premises duly represented in the destination's digital system, and take active part in the system's e-commerce functions, if any. These needs can be satisfied by allowing local producers of tourism services a direct and individual access to the system's back office. Local cultural institutions, both public and private, also need to be in a position to see the quality of their work and premises duly represented, take active part in the

system's e-commerce functions, if any, and in case be allowed to access directly and individually the system's back office.

5. A proposed quality evaluation questionnaire

The seven fundamental questions on which the 7Loci meta-model is based – *quis? quid? cur? ubi? quando? quomodo? quibus auxiliis?* – must be developed according to the actors' needs, in order to produce specific evaluation models. Suitable questionnaires can therefore be proposed.

So does this research, and a questionnaire has been proposed (Table 4) that can be used either to find out strengths and weaknesses of an existing application, or to compare different applications of the same sort. The latter is our case.

This research cannot take into consideration the resources (*quibus auxiliis?*) available to each DMO or private business from the identified sample. Of the seven fundamental questions proposed by the 7Loci meta-model, only the first six were discussed.

Table 4. Proposed quality evaluation questionnaire for mobile applications in urban tourism

Identity .. Quis? .. Who	
Brand	Does the application communicate an identity?
Destination Image	Does the application identify what sort of tourism can be performed in the destination?
Graphic Design	Does the application have a suitable graphic layout?
Personalization	Does the application provide different content for different tourists' market segments?
Gamification	Does the application provide some sorts of interactive game?
Content .. Quid? .. What	
Managers Content Compliance	Does the content provided by the application meet the managers' needs?
Info on Managers	Does the application inform on its managers, and where they can be contacted on the spot?
Users Content Compliance	Does the content provided by the application meet the users' needs?
Info Content	Is the text content provided by the application sufficient and reasonably exhaustive?
Media Content	Is the media content provided by the application sufficient?
Links	Does the application allow going and visiting other applications of the same sort?
Events	Does the application inform on locally scheduled events?
Sources Copyrights	Does the application comply with international copyright standards?
Services .. Cur? .. Why	
Managers Services Compliance	Do the services provided by the application meet the managers' needs?
Users Services Compliance	Do the services provided by the application meet the users' needs?
Meteo	Does the application provide, or effectively link to, relevant meteo information services?
Transport	Does the application provide, or effectively link to, detailed information on local transport?
Parking	Does the application provide, or effectively link to, detailed information on local parking lots?
Reassurance	Does the application provide, or link to, information on how safe local districts are?
ECommerce	Does the application provide e-commerce functions?
Ecommerce Services	Do the application's e-commerce functions work effectively?
Security & Privacy	Does the application comply with security and privacy standards?
Cartography	Does the application provide, or effectively link to, geo-localized maps?
LBS	Does the application provide location-based services?
Individuation .. Ubi? .. Where	
Positioning	Is the application easily found on line and in case downloadable?

Basic Communication	Does the application allow communication between its managers and its users?
Offline Communication	Does the application suggest how to retrieve more tourist information in person?
Communication among Users	Does the application allow social communication among its final users?
Communication among Actors	Does the application allow communication among local professional tourism actors?
Management .. Quando? .. When	
Managers Management	Do the application's back office functions meet the managers' and the maintainers' needs?
Code Compliance	Does the application's code work properly?
Update	Is the content provided by the application frequently updated?
Links Compliance	Do links to other applications effectively work?
Technologies	Is the application technologically updated?
Usability .. Quomodo? .. How	
Operating Systems	Is the application designed or released to work under more than one operating system?
Download Time	Is the download time of the application reasonable?
Offline	Does the application provide reasonably useful information when the device is not wired?
Menu	Does the application always provide a usable navigation menu?
Cultures	Is the application designed to provide cultural editions other than in the local language?
Cultures Compliance	Does the application effectively provide cultural editions other than in the local language?
Language & Icons	Can users easily read and interpret the language and the icons used in the application?
Hardware & Software	Does the application fully work with no need of downloading further software?

6. A comparative evaluation

The proposed questionnaire was used to compare the quality of the mobile applications for urban tourism available in the sample of forty-four European destinations. The Boolean results are shown in Table 5.

How some questions were answered, and why

Some of the proposed questions can properly be answered only if the application's managers are interviewed.²³ In our case, answers to these questions have been conjectural, and cautiously optimistic. Intentionally, the question that refers to the Managers Management Compliance ("Do the application's back office functions meet the managers' and the maintainers' needs?") was not considered at all, as no answers can be provided if the managers are not interviewed.

The answer was "False" every time that a specific promise of information (for instance on personalization, public transport, parking, or hotel reservation) took the user to general descriptions only, leaving her/his need for information unsatisfied.

While evaluating web apps, the answer was "False" when

- the user – continuing her/his search for promised information or services – was unexpectedly led to webpages that didn't fit the small monitors of smartphones, and were practically unreadable;
- the user in search of an accommodation²⁴ was redirected to individual hotels' websites, even if hotels' websites were adaptive or responsive.

8. **LBS.** Smartphones are the quintessential devices for Location-Based Services. Thanks to LBS, interaction among tourists, the environment and the destination actors can increase dramatically.
9. **Direct communication.** Beyond social networking, which has become the default channel between tourists and the DMOS, it shouldn't be forgotten that tourist information offices still exist, and that phones were originally meant for calling in person.
10. **Costs.** Since telecom fares may be a problem – especially abroad – the destinations where free wireless connection is not satisfactorily available should consider delivering offline apps, the content of which may fulfil at least some basic information needs at no cost for the users.
11. **Navigation.** Traditional destination websites have grown to become complicated systems that are demanded to satisfy a variety of needs from events promotion to heritage interpretation, from mapping to e-commerce. While transferring all these functions to much smaller monitors, even an apparently simple question as the main navigation menu may prove hard to solve.

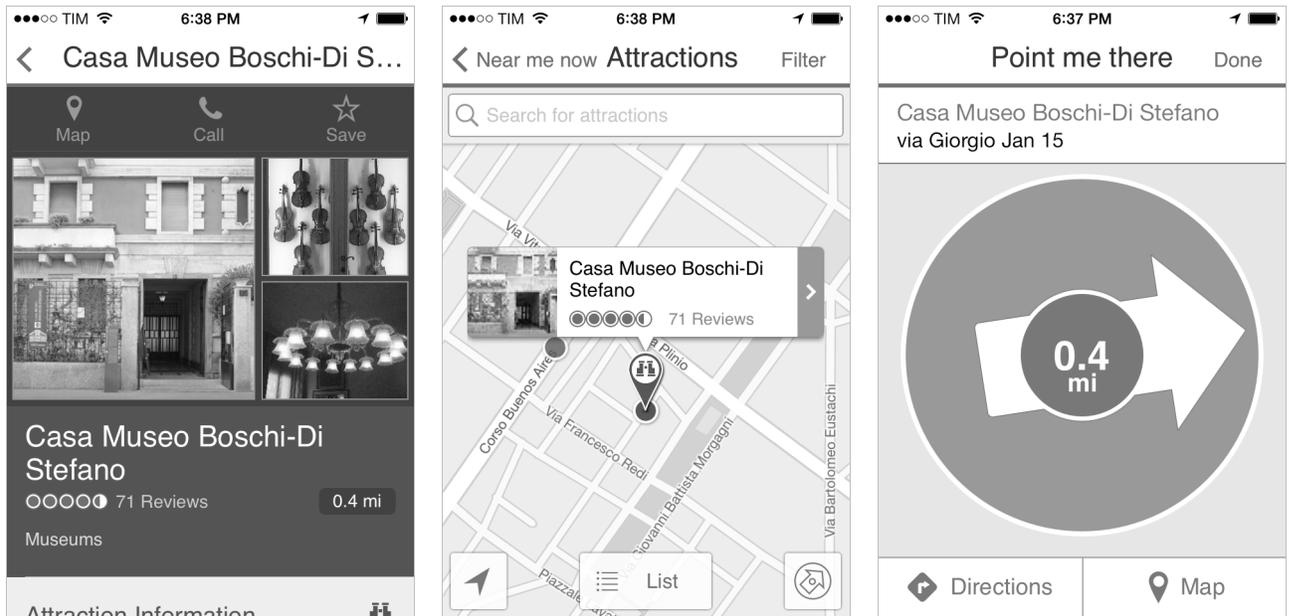
Local applications vs. global platforms

The author's personal comments include a comparison between the destinations' mobile applications currently available and similar applications released for the same destinations by benchmark global platforms like TripAdvisor, Foursquare, TripWolf or Google.

1. **Basic usability.** The companies' sizes, and widespread diffusion, grant global platforms resources allowing them to be fully cross-platform and cross-device. This advantage of TripAdvisor, Foursquare, TripWolf or Google over local applications is indisputable, and it cannot be easily overcome. As for proprietary apps, another advantage that global platforms enjoy, even more dangerous, is the customers' habit. An average tourist who has already downloaded and installed apps from TripAdvisor, Foursquare, TripWolf or Google is much less likely to download and install local apps, too. Convincing this tourist to add and use a local app is, independently from the quality of the content, a costly business.
2. **Destination identity.** Benchmark global platforms care about selling, not about the place where purchases are performed. So the destinations' brands and identities tend to become background noise, and this is the main reason why local applications should be endorsed.
3. **Personalization by market segments.** Though most global platforms provide only basic personalization by market segments, its navigation is often very effective (see Picture 2). Such personalization looks more structured in Foursquare. In the Google world it is even more structured, but less easily

navigable.

4. **Gamification.** This is Foursquare's pièce de résistance, though badge awarding is less popular elsewhere than in the States. Another interesting case can be found in the mobile edition of TripAdvisor: the compass, that gives LBS directions, is in fact a basic instance of visual gamification (Picture 3).



Picture 3. Screenshots showing basic visual gamification in TripAdvisor. Source: TripAdvisor on iPhone 4

5. **Destination managers' identity.** In global platforms, the DMOS' brands and identities, if any, tend to disappear completely. This is another good reason why local applications should be endorsed.
6. **Priority needs.** Here Google holds sway. The only feeble option left to destinations is delivering offline apps, the content of which may fulfil at least some basic information needs at no cost for the users.
7. **Accommodation.** TripAdvisor. Period.
8. **LBS.** Location-Based Services are Foursquare's main pièce de résistance. Following Foursquare, also Facebook and Google have introduced in their mobile interfaces a check-in button. TripAdvisor provides a proximity search function, called *Near me now*, as the first menu option, both in its web app and its proprietary app.
9. **Direct communication.** Potentially, this is a strong point of DMOS, though physical or phone communications are much harder to perform and more rarefied than social networking – and social networking is actively practiced by all the benchmark global platforms.
10. **Costs.** Only TripWolf, among the platforms mentioned here, asks for a fee to access its whole content. TripAdvisor provides eighty *City Guides* that are downloadable free and also work offline (among the destinations considered in

this research, however, only Aarhus and Seville currently enjoy a dedicated TripAdvisor *City Guide*). The other global applications – with the exception of TripWolf, once it has been downloaded – need an active network connection.

11. **Navigation.** Like for usability, the companies' sizes and widespread diffusion grant global platforms resources allowing them to develop simple and functional navigation interfaces. Differently from usability, though, this advantage is not indisputable, and can be overcome.

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¹ <http://www.itu.int/en/ITU-D/Statistics/Documents/facts/ICTFactsFigures2013.pdf>

² <http://www.argophilia.com/news/mobile-browsing-travel/24859/>

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⁴ Dimitrios Buhalis, Luca Pistidda, “Wireless Applications in Destinations”, in Wolfram Höpken, Ulrike Gretzel, Rob Law (eds.), *Information and Communication Technologies in Tourism 2009*, pp. 161-171.

⁵ This work develops a research originally commissioned to the author in November 2012 by the City of Bergamo. The research was intended to identify role and feasibility of forecoming mobile tourism applications in the Bergamo area.

⁶ The choice of Ryan Air connections as a criterion was based, among other works, on “Ryanair SWOT analysis – Michael O’Leary’s maniacal focus on being the lowest cost producer”, published on February 6, 2013 at the CAPA - Centre for Aviation website <http://centreforaviation.com/> and, as far as leadership policies are concerned, on Uzoechi Nwagbara, “Homing in on Paradigm Shift: Ryanair Leadership in the Age of Expensive Air Travel,” in Kravis Leadership Institute, *Leadership Review*, Vol. 11, Spring 2011, pp. 204-214. For recent developments, see “Ryanair looks for far-flung profit” in *The Observer*, August 4, 2013.

⁷ See for instance Steven Pike, *Destination Marketing Organisations*, Elsevier (2004), pp. 133–135.

⁸ See <http://en.parisinfo.com/> (retrieved on October 23, 2013).

⁹ See Andrea Kostner (Vienna Tourist Board), “Do DMOs really need an app?”, a presentation held on January 26, 2012 at the Enter2012 congress organized by the Ifitt (International Federation for Information Technologies in Travel and Tourism), Helsingborg, January 24-27, 2012. A similar, updated presentation was held by Kostner on October 23, 2013 at the UNWTO Master Class “Improve your skills in developing, optimising and evaluating properly integrated e-marketing strategies”, Zadar, October 23-24, 2013.

¹⁰ See <https://itunes.apple.com/us/app/london-official-city-guide/id536603270?mt=8>, <https://play.google.com/store/apps/details?id=VisitLondon.Android&hl=en> and <https://www.facebook.com/pages/London-Partners/176178175766066> (all retrieved on October 23, 2013).

¹¹ For usability reasons, non adaptive and non responsive websites – which appear on the small monitors of smartphones without fitting to them, and are therefore practically unreadable – were excluded.

¹² Sometimes, for instance in the case of Lille, the main official city app does provide interesting and useful tourism content, too.

¹³ This distinction is based on the difference between two business models: whether the business sells the destination itself (either officially or unofficially), or sells its own products independently from destinations.

¹⁴ It is worthy to observe that serial apps are nearly always on sale, though at a reasonable price, while locally produced ones, both official and unofficial, are nearly always free.

¹⁵ Unofficial apps mentioned in the DMO official website, but not officially adopted or sponsored by the DMO, were considered unofficial.

¹⁶ The more radical and costly adaptive approach – under which the web app is designed differently, and is other than the desktop website – appeared to be more frequently adopted. Destinations do not look like appreciating much the responsive approach, under which the same html, css and javascript codes give the content different layouts, according to the size of the monitor.

¹⁷ The meta-model was proposed and has been applied since the late 1990s by the eTourism group from the Università di Trento <http://etourism.economia.unitn.it/>

¹⁸ Though several relevant papers are available in English from the webpage above – and a presentation can be downloaded from http://www.ec.tuwien.ac.at/files/etrends2007/Luisa_Mich.pdf – the meta-model is fully described and exemplified in Italian. See Luisa Mich, “Destination Marketing e Internet”, in Mariangela Franch (ed.), *Marketing delle destinazioni turistiche*, McGraw-Hill, Milano, 2010, pp. 277-324.

¹⁹ How deep a quality evaluation goes, depends on the client and the available resources. Under this respect, this work is most certainly provisional.

²⁰ Quality was defined by the ISO in 1994 as ISO 8402, or “the totality of characteristics of an entity that bear upon its ability to satisfy stated and implied needs.”

²¹ See note 18.

²² See above, under “The issues: content, protocols, and costs”

²³ They are the questions that refer to the Managers Content Compliance (“Does the content provided by the application meet the managers’ needs?”) and the Managers Services Compliance (“Do the services provided by the application meet the managers’ needs?”).

²⁴ The question on “ECommerce”, or “Does the application provide e-commerce functions?”

²⁵ See note above.

²⁶ See the comments in the final section of this work, under “Local applications vs. global platforms”.

Changing Cultural Developments along a Tourist Route in Bali

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ABSTRACT

One of the most important routes for cultural tourism in Bali connects the seaside tourist town of Sanur to the provincial capital city of Denpasar, continues through the Sukawati Art Market, skirts the village of Mas, site of many studios and workshops, and culminates in Ubud, the historic artistic center of Bali. The city of Ubud is the epicenter of a renowned tradition of painting but it is also a community staggering under the influx of tourists arriving via this route. The roadway from Sanur to Ubud illustrates a range of different types of arts-based heritage tourism, from mass-produced art for beachside tourists in Sanur to several high-end galleries in Ubud. This trajectory of towns and their varied relationships with the arts and tourism illustrate the potentials and pitfalls of arts tourism as a means of development, and this roadway highlights the challenges of crafting sustainable routes for tourists interested in the arts.

Keywords: Tourism, Development, Art, Sustainability, Indonesia

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Introduction

Drawing on the words of people we interviewed and the art they make, collect or market along the Sanur-Ubud tourist route, we consider ways that communities, known for their artistic heritage, can continue to develop both art and tourism. After describing the historical development of this route, we highlight three communities that differently balance the sometimes competing demands of international tourism, local quality of life, and artistic endeavors.

Based on our interviews in the various communities along this route (with artists, museum directors, collectors, community activists, arts entrepreneurs, civil servants, and a member of the local royal family) during the summer of 2010, we present a comparative case study of different communities' approaches to arts-based development, which could provide lessons as well as warnings for Ubud and the more remote artistic villages beyond. Sacrificing long term economic stability for a short term burst of high impact tourism could endanger both artists and art forms.

Ubud, for instance, has been a tourist destination for many decades but has lately become a stop in mass marketed, prepackaged bus tours, which clog the road between Sanur/Denpasar and Ubud and encourage the development of imported or mass produced "junk art" for tourists who are in town just for a day, hardly stopping to eat local food, let alone learn about or purchase locally produced paintings. On the other hand, a distinguished Ubud tradition of painting persists, and notable examples of this art incorporate the artists' commentary on the dilemmas of tourist-based development, as tourists appear in these works snapping photographs of the more traditional landscapes, ceremonies and sites that have long been featured in this school of painting. In a context of rapid tourism-based development, we explore both the threats to and the resilience of the arts and artists in Bali.

1. A Cultural Tourism Route

Well known for its cultural traditions, art and history, Bali has for a long time been one of the most desirable tourist destinations in Southeast Asia. Although a small Hindu island in the vast Muslim Indonesian archipelago (Map 1), it has been promoted as an earthly paradise by successive Indonesian governments and the international tourism industry and has, as a result, experienced dramatic transformations in its society, economy, physical environment, and cultural evolution.



Map 1: Bali within the Indonesian archipelago

When Bali was first discovered as a tourist destination, in the beginning of the twentieth century, its artistic and cultural traditions attracted early travelers, which included many artists. These traditions were present as both artifacts (painting, wood and stone sculpture, furniture, masks and costumes, jewelry and temple offerings) and as performances and ceremonies (dancing, music, temple ceremonies, cremations). As tourism expanded and became more accessible to larger numbers of people, some of these cultural expressions, imbued in the everyday life and traditions of the island population, began to lose their original meanings and become part of the tourism spectacle.

Today, two aspects of Balinese culture continue to contribute to its success as a tourism destination -- its vibrant and creative cultural expressions and its commercialized, mass produced cultural imitations. These two artistic modes coexist side by side on the island. But the artists of the first and the producers of the second interface in peculiar ways within the context of the distinctive form of Hinduism practiced on the island. This interface can be observed clearly along one of the major Balinese tourist routes, the road connecting Sanur, on the southern coast of the island, to Ubud, the art and cultural center in the high hills of the interior.

This paper is a brief description and documentation of the dual transformations taking place along the Sanur-Ubud tourist route. Along this route, older artistic traditions are still quite present in the interior but begin to fade as we approach the town of Ubud and become weaker and weaker as we descend toward the coast. By the time the route arrives in Sanur, commercialized, mass production dominates the arts scene, a

trend common in other tourist economies as well (Appadurai, 1986, p. 26). The range of art along this route corresponds with the types of tourists that frequent the communities along it, ranging from, in McKercher's typology, incidental to purposeful cultural tourists (McKercher and duCros 2003). In Sanur, accidental arts tourists may happen upon art and even buy art, but they are often in Bali primarily for the beach, surfing, spas or nightclubs. On the other hand, as we move from coastal Sanur toward Ubud, there is increasing sophistication of both artistic products and visitors. Tourists are more likely to be intentional arts tourists, coming as far as Ubud or beyond in order to reach the art or the artists there.

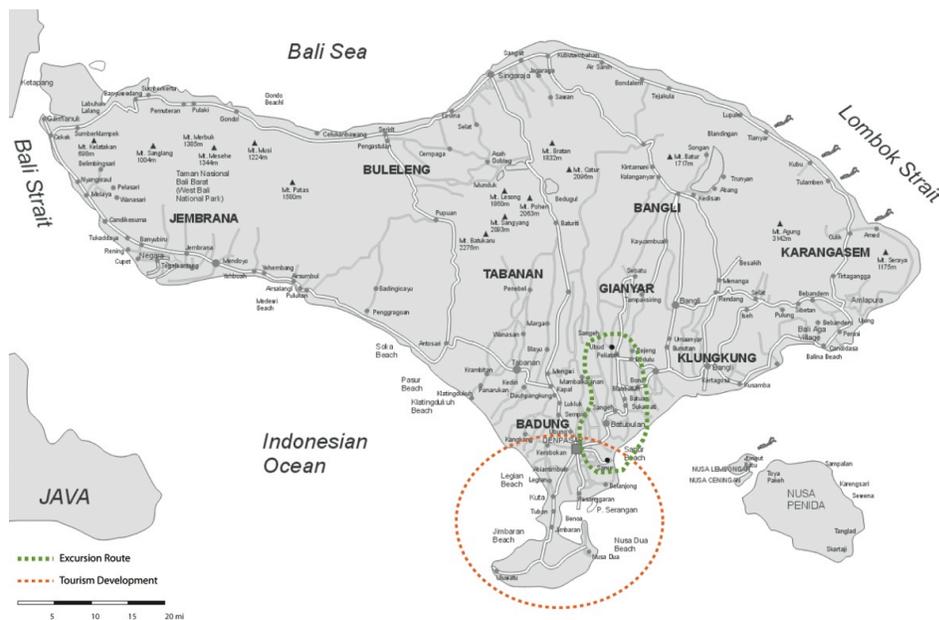
2. Tourism in Bali

The island of Bali was promoted as a tourist destination by the Dutch colonial administration and its Netherland East Indies Company (VOC) very early in the 20th century. For the first thirty or so years of the century, the island became a favorite spot for artists and writers, who settled in its towns and villages for extended periods of time (Covarrubias, 1937; Spies & Goris, 1937; de Zooete & Spies, 1938; McPhee 1947). Other visitors followed, but their numbers were small, about 3,000 by the late 1930s according to Picard (1996, pp. 23-25). After the end of the Second World War Indonesia fought a war of independence, and Bali fell into a period of obscurity and abandonment, during which infrastructure was lacking, much of the population lived in extreme poverty, and Muslim reformers of the young Indonesian state pushed for Bali to abandon its Hindu religion and its traditional ways and join the campaign to modernize the country.

However, both the post-independence Sukarno administration and the Suharto regime that followed it after the military coup of 1965 made tourism in Bali one of the cornerstones of their early development programs (Prajogo, 1985). The first five-year development plan of Indonesia established institutional infrastructure to undertake tourism-related development projects, and made Bali the "model" of the new tourism development paradigm. But even as the tourism promotion and infrastructural development of Bali advanced, the emphasis was on economic growth and benefits. These early plans and programs paid no heed to the protection and preservation of the local cultural traditions, norms and customs, or to the consequences of tourism and modernization for Balinese society or art.

The arts and culture received more attention in 1970-71, when the government of Indonesia commissioned a French consultant to create a master plan for the tourist-based development of Bali (SCETO 1971). The plan identified Nusa Dua (circled in red on Map 2), an area on the south coast of the island, centered on a remote and arid peninsula with little settlement activity and no agriculture, to become the location of the concentrated large-scale tourism developments proposed (hotels, spas, entertainment establishments, etc.). Two other coastal area settlements, Kuta and Sanur, were to be developed with infrastructure and hotels.

The idea behind these proposals was to bring alternative development to coastal areas in Bali that were seen as less productive and to shelter the inland Balinese society and its traditional settlements, communities and ways of life from the mass invasions of international tourists. To bring together the visitors and the local Balinese, on the other hand, the plan proposed ways to visit a number of important tourist destinations on the island and means by which the visitors could get a taste of the cultural heritage of Bali. To that end, Excursion Routes were established that connected the coastal tourist establishments and facilities to the areas of the island where significant destinations and cultural events were located. Among these routes, the most important was the corridor connecting the beach resort village of Sanur to the hill town and Bali cultural capital of Ubud (circled in green on Map 2).



Map 2: Bali's concentrated tourist infrastructure circled in red. Tourist route circled in green.

3. The Cultural Excursion Route from Sanur to Ubud

Along this route, a number of villages and towns already existed, and most of them were well known for their own unique cultural expressions, ceremonies, skills and talents, and the production of visual and performing art. Hundreds of artists, craftsmen and scholars lived in these communities, where the early interaction of these creative people with the artists and scholars visiting from Europe in the 1920s and 1930s had already produced significant syncretism in the traditional forms of Balinese cultural expression (such as new materials and techniques of painting, new subjects for carving and sculpture, new harmonies for music, and new movements for dance).

To take advantage of the trade brought about by the visitors, these communities increasingly catered to tourists, and commercialization of local arts and crafts as well as of performances and ceremonies became a major part of the local economies. As these

A small fishing village until the early 1960s, Sanur then became a major seaside resort community, primarily attracting lower-income, mass tourists. The village historically had been an important cultural center dominated by the *brahmanas* (the Hindu priestly caste, known in Sanur for their scholarly and spiritual accomplishments) and upheld both religious and artistic traditions. But during the government's Bali tourism promotion in the 1960s, the immense Bali Beach Hotel was built in Sanur, and the island's international airport was expanded just a few kilometers away (Smith, 2001, p. 277; Cole, 2008, p. 25; Vickers, 2012, pp. 252-255).

Sanur became the first stop for the large numbers of lower- and middle-income tourists flooding the island since then. Its visitors are attracted there mostly by the beautiful beaches, the fun and inexpensive entertainment, and the widely available, mass produced arts and crafts displayed in its stores and stalls. Many of the items sold there are not even made in Bali but, rather, are imports from other parts of Indonesia and a number of surrounding countries, especially China. While some products copy traditional forms (such as machine-made batik and wood carvings), others are not even imitations of Balinese artistic or cultural artifacts (such as Christmas ornaments).

The impact of mass tourism on Sanur includes the commercialization of its crafts and ceremonies and the exodus of many artists. The *brahmanas* and artists who lived and worked there have left for more remote and serene parts of Bali, and performances are primarily produced for tourists rather than local residents. According to several of our interview respondents, there is little economic or social incentive for them to stay in Sanur. There is little demand either for quality cultural performances or for quality art products, as the Sanur visitors have neither the appreciation for their art nor the propensity to spend money on it.

At the same time, the behavior and life styles of the visitors, who consider themselves free to act as they please away from their own homes and social restraints, have chased away the most traditional Balinese who treasure their Balinese heritage, norms of behavior, and the meaning and spirituality of their artistic products, performances and ceremonies. Most of the major stores and entertainment venues are owned and controlled by non-Balinese, due in large part to a lack of government programs to support local business and craftsmen. It is characteristic of this transformation of the local cultural scene that in the early 1990s there were one hundred and twenty workshops in the area between Sanur and Kuta producing silver jewelry, but only five of them remain in this area today, and these are able to stay in business primarily because of export orders from other countries.

5. Mas

Since the 16th century, the Hindu aristocratic priest caste of *brahmanas* has practiced woodcarving in Mas, using local woods and the traditional *Wayang* style to depict, almost exclusively, scenes from the ancient Hindu epics of *Ramayana* and *Mahabharata* for use in temple ceremonies (Oey, 1990, pp. 120-21; Covarrubias, 1937, pp. 160-61). Woodcarving in Mas was a family tradition, with the craft being transferred from father to son within the village's families. But since the 1930s, when tourism began to increase in Bali, both the styles and the themes of carving in Mas began to evolve and transform themselves, becoming less traditional and more inclined towards non-religious subjects, such as people, animals and landscapes. This evolution was the result of both a desire of the local artists and craftsmen to experiment with new ways of artistic expression, and an interest in taking advantage of the tourist-driven demand for cultural products. Mas thus gradually became a market of wood sculpture, woodcarvings, and wood-based crafts. The surge in demand for these products and tough competition among the woodcarvers resulted in copying of art pieces, imitations of the artistic expressions of the most talented carvers by commercial producers, the lowering of prices, and the decreasing quality of the woodcarvings.

In the 1970s and 1980s Mas was a mandatory stopover for tourists traveling on the Sanur-Ubud route in order to visit the woodcarving workshops, galleries, and inexpensive craft shops in the village. Some of these workshops combined mass-production of woodcarvings (by small armies of young men and women sitting on the floor producing woodcarvings with simple traditional tools) with lavish galleries, where high-end, exquisitely sculpted pieces of art sold at high prices. Some of the more recognized artists continued to work in their own studios, where discriminating visitors and art collectors came to see and buy original and extraordinary works of art. Thus, Mas became a diverse bazaar of art, mostly but not exclusively woodcarvings, in which the entire range of art quality, sophistication and prices could be encountered.

In a series of interviews we conducted in the village with fourteen persons (two mask makers, three gallery owners, three wood workshop owners employing ten to twenty craftsmen and women each, four local government officials and two tourist guides) we learned that by the 2000s the social structure, cultural heritage and economy of the village had been dramatically impacted by the influx of tourists. Socially, Mas had attracted many residents and employees from outside the village, thus altering the traditional "compound" structure of the village society. The population increased, and the wood workshops began to resemble factories more than family-based art studios.

The large numbers of tourists visiting Mas and their increasing demands for inexpensive crafts gradually caused declines in the woodcarving quality in the village. Commercialism forced the quick production of artifacts, with little or no attention to detail and quality, as well as the mass production of inexpensive crafts of indifferent artistic quality for export. Competition from the commercial workshops, staffed inexpensively by people with little talent or training, forced some accomplished artists

to reduce the time they spent on their art pieces, resulting in art quality decline. The historical reputation of the village as a major center of wood sculpture still attracts some serious art buyers and creates an incentive for some talented artists to stay and work there, but today many of them live and work outside the village, in more remote locations away from the commercial marketplace. As a result, the broader area around Mas today represents a mix of large-scale cultural commercialization based on woodcarving, combined with high quality art sold to informed buyers at internationally competitive prices.

However, the gradual relocation of many artists and the domination of the commercial workshops have gradually downgraded the reputation and the attractiveness of Mas in the eyes of visitors. Today Mas is no longer an essential stopover on the Sanur-to-Ubud route. A number of workshops have closed, and the employment they provided has declined over the last ten years. A number of young people, who were trained as woodcarvers, have left the village in search of employment elsewhere. The local economy increasingly relies on foreign exports of inexpensive woodcrafts rather than sales to domestic or international tourists. Distinctive items associated with Mas, such as ceremonial masks, are rarely purchased in Mas any more, as their cheap imitations are found in Sanur and their better variations are available in the larger cultural markets of Ubud.

6. Ubud

Ubud is no longer the remote, “end of the road” village experienced by the earliest international tourists in Bali. Recently featured in the Julia Roberts film *Eat Pray Love*, Ubud has become a busy, congested tourist destination. This town nevertheless continues to be the cultural capital at the heart of Bali and a highlight of the Sanur-Ubud route. For centuries it has been a major center of artistic and cultural creativity, with many magnificent temples and significant ancient monuments, and a long tradition of painting, music, dancing, and temple performances and ceremonies. Because of these attractions, its remote location, and its natural beauty, it was the natural destination and choice of residence for many of the early European artists and thinkers who came to Bali lured by images of serenity, spirituality, beauty and culture, and who stayed and lived there for long periods of time.

By the 1930s, Ubud contained a thriving European colony, the residents of which exerted great influence on the development and the westernization of the local artists living in the region and beyond. The presence of these Europeans, and the fame they attached to Ubud as their preferred place of residence, attracted ever-larger numbers of visitors to the hill town. By the 1970s, Ubud had evolved into the undisputed cultural center of Bali, with many well-known painters, musicians, dancers and art leaders living there. The town boasted the highest concentration of art galleries and several major museums containing domestic and international art (Lueras & Lloyd, 1987, p. 94). The

important artistic activities and products of the town made it an attractive stopping place for art lovers and collectors, and Ubud thrived as a true cultural capital up until the early 2000s. The political upheavals that followed the fall of the dictator Suharto in 1998, and the Bali bombings of 2002, caused a dramatic drop in the number of tourists coming to Bali, and affected Ubud as well for a period. The town however recovered faster than the rest of Bali and today continues to be the major cultural destination on the island.

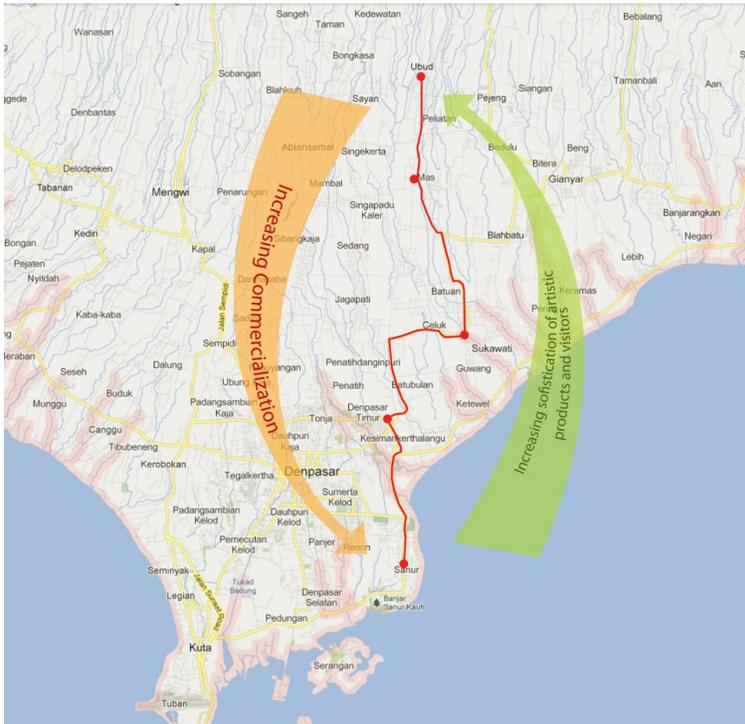
Despite the steady stream of visitors coming to Ubud, and the large sums of money generated by their purchases, Ubud in the past ten years has gradually began to imitate the more commercialized places of Sanur and Mas, and troves of small stores selling tourist “junk” can be found in every street and square. The human and auto congestion created daily by the large numbers of tourists, have pushed many of the artists to move their studios and workshops to smaller villages outside of Ubud. As a result, each passing year finds Ubud with a larger quantity of low price/low quality merchandise and with fewer high-end galleries, artists’ studios, and significant visual and performing events. While the balance between the cultural and the commercial even today favors quality cultural expressions, it may only be a question of time before that balance is upturned and Ubud replicates the experience of other Balinese towns and cities, such as Sanur and Mas.

Culturally, Ubud continues to be a significant focal point for Balinese art. Its museums are of world class in both physical setting and facilities and in terms of the quality and richness of their collections. Its art galleries display excellent art and have an international following of collectors. Large numbers of young artists are attracted to it, partly because of the reputation of its art masters, and partly because of the vast art market there, that offers them the opportunity to sell their art and become known through gallery and art store exposure. The town has an intensive cultural life, with ceremonies and performances staged daily, and with elaborate ceremonies such as cremations occurring periodically. (At the time of our fieldwork there, in the summer of 2010, we counted four different clusters of local cremations being organized around Ubud. These clusters allow multiple cremations by different families, in an effort to reduce the enormous cost to individual families for the preparation of the ceremony). In comparing it to the other two stops on our Route, we can clearly identify it as an important location for the preservation and display of some of the best aspects and examples of the Balinese arts, traditions, religion and culture.

In parallel with all this cultural activity and evolution, the town has had great opportunities for economic growth. The large concentration of artists and art galleries and institutions has created high demand for land and buildings. Similarly, the demand for accommodations among the high-end visitors coming to Ubud has helped sprout many four and five star hotels, as well as a number of high luxury, “boutique” hotels and bed-and-breakfasts catering to them. Landowners have become wealthy from these transactions, which gradually transform large segments of the magnificent terraces of wet rice surrounding Ubud into residential and commercial lots and

developments. Construction, workshops and small business all contribute to the generation of local employment. While the jobs created by-and-large are not high-paying, they nevertheless are able to support a large emerging class of employees and small entrepreneurs who are educated, speak foreign languages, use the Internet, make domestic and international commercial deals, and provide the facilities and services that tend to attract more visitors to the town. As an economy, Ubud has for over thirty years and up to the present day been the most prosperous place in Bali, and its prosperity is the direct result of its cultural assets, its cultural significance and reputation, and the concentration of artists and creative individuals in one location.

Conclusion: Cultural perseverance and commercialization



Map 4: Changing cultural characteristics along a tourist route in Bali

The Sanur-Ubud tourist route is a microcosm of the changing artistic practices and tourist trends in Bali. The benefits of “slow” tourism, by which tourists spend time and learn about the places they visit, is a particularly important goal for places that emphasize arts and heritage tourism. Slow tourism has both cultural and economic benefits for local artists and related businesses, as tourists spend not just time but also money in the communities and learn more about the locality, form a connection and perhaps even return.

For instance, some of the more “purposeful” arts tourists who reach Ubud stay for a while and take classes on Indonesian textiles or painting. Ubud’s Threads of Life textile shop and foundation slows tourists down by offering an educational gallery as well as

study tours to some of the cooperatives where their textiles are made, including two in East Bali (interview with I Made Rai Artha (Lolet), Co-founder and director of Threads of Life Gallery, Ubud, July 27, 2010). In contrast, package tour operators send day-trippers into Ubud on buses, many of which park on the local soccer field. These tourists hurriedly purchase trinkets and leave without enriching the local economy by purchasing dinner or lodging.

If they buy art at all, such “incidental” arts tourists may buy pictures produced in “painting factories,” in which Balinese painters make three paintings a day in the style of famous painters for low wages (interview with Rio Helmi, photographer and gallery owner, at his studio in Ubud, July 19, 2010). Slow tourists are much more likely to support slow art. Renowned painter I Wayan Bendi’s paintings, which combine modern and traditional motifs with Ubud-style techniques, take more than three months to complete. A close look at his intricate canvasses reveals tourists and surfers amidst dancers dramatizing Hindu epics. Bendi also teaches other painters, who come to study under him (interview with I Wayan Bendi, painter, at his studio in Gianyar, July 22, 2010).

Incidental arts tourists are increasingly dominant as one approaches the other end of the route, coastal Sanur, and such tourists have little time to slow down for art. The Sanur Arts Festival organizers make an effort to put art in the path of “incidental” arts tourists, who have come primarily for the beaches and related recreation. Although international visitors may come to Bali for nonartistic reasons, the festival draws them with its location at the beach, on and around the grounds of the grand Bali Beach Hotel (the historic hotel from the government’s early tourist development and modernization plans in the 1960s). By including sports, food, and popular music, the festival can entice tourists and locals to also view dance performances and booths displaying the work of visual artists (interview with Tommy Trisdiarto, organizer of the Sanur Arts Festival, Sanur, July 21, 2010).

The sustainability of this tourist route depends not just on attention to time (slow tourism) but also to place (art and artists maintaining connections to specific communities). In terms of time, the benefit for local artists of slow, purposeful arts tourism means that cultivating this approach should be a priority for these communities. Tourists traversing the route should have opportunities to stop, learn about and purchase art along the way; ideally this would even convert some incidental arts tourists into purposeful ones. In terms of place, the distinctive art forms of particular communities along this route, such as the woodcarvings of Mas, should be nurtured and promoted. This will draw purposeful arts tourists, who will continue to come to these communities for their arts and heritage, even if the more fickle incidental arts tourists are drawn elsewhere for a beach holiday if they can find a better deal. Who is materially and artistically enriched by the production of art? In the context of Bali’s tourist economy, this is a question that needs more attention and one that we have begun to explore in our case studies along a cultural tourism route.

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Local System, Networks and International Competitiveness: from Cultural Heritage to Cultural Routes.

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ABSTRACT

The analysis of cultural routes, as a development and environmental improvement instrument, is undoubtedly among the most interesting topics within the specific scientific community and, perfectly in line with the concept of cultural heritage expressed both on a national and international level within such organisations as INCOMOS, UNESCO, Council of Europe and European Commission. Cultural heritage sites are characterised by localised linear and radial-shaped thickenings within an Italian interregional urban network space configuration, whose local relational system or territorial networks can be dealt with by means of management policies aimed at enhance, on the whole, its use through meaningful and shared concepts such as cultural routes.

The present contribution purpose is therefore the analysis, through a systemic-geographic approach, of a number of central elements within environmental improvement strategies by means of cultural routes such as: urban scales, dimensional optimum and integration levels with the local system on the whole.

Keywords: Cultural Routes, Territorial Recomposition, Sustainable Tourism, Local Development.

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1. Introduction¹

Cultural routes are defined as new wide ranging cultural assets connecting diverse and homogeneous elements of the tangible and intangible cultural heritage and related to contiguous or far apart territories so as to create a new knowledge system (ICOMOS, 2005).

On this basis, over the last years, many local authorities and administrations have aimed at the implementation of thematic routes as strategies for promoting minor tourist destination, thus helping a growth of themes and destinations whose concrete economic contribution is still uncertain.

A central role is played by a few preliminary observations which prompt us to consider the boosting strategy between low-ranking cruxes in the national and European urban network.

Recent trend towards the endorsement of specific funding policies aimed at cultural routes (especially through European funds² or national policies³), seems to delineate a clear orientation towards economies of scale (or dimensional optimum), in terms of valorisation of local systems short-range networks and especially long-range ones.

This could for instance constitute a solution to our national context featuring a multitude of specific property assets (archives, libraries, galleries, museums, archaeological sites, monumental complexes, cultural centres, theatres, parks, historic gardens and environmentally important sites, churches, parishes etc.....), that still prove to be scarcely competitive due to limited integrated improvements at a local system level and within short and long-range networks and cultural tourism spinnerets.

¹ Work partially carried out within a research conducted by the MiBAC-funded Italian Geographic Society entitled: "Enhancement, communication and utilization of the National cultural heritage within local systems, National networks and international competition. Assessment, analysis and appraisal of territorial permanent development models in Italy, detection and collection of best practises and guide lines".

² According to recent call issued by The European Commission's Directorate General Enterprise: "Promotion of trans-national thematic tourism products in the European Union as means of sustainable tourism development (12/G/ENT/TOU/11/411B)".

³ With the establishment of the National Council of Cultural Routes and support to the Via Francigena-related activities, Council of Europe's Accredited Cultural Routes.

Cultural sites such as museums are still important attractions in most major cities (of over 100.000 inhabitants) traditionally tourist destinations since the 18th Century Grand Tour.

As far as such polarisation is concerned, it is worth noting that cultural sites are mostly widespread in settlements such as major cities, but also in small and medium-sized centres (-/+ 20.000), where museums assets meet poor attendance even within several tourist destinations.

Both national and non-national cultural heritage, chiefly made up by museums and similar institutions (cultural sites), represent such a valuable nationally widespread strategic asset that more than one Italian urban district out of 4 feature at least a museum or a cultural site (MIBAC).

It's mostly about a world of national, regional, provincial, local, ecclesiastic, private, academic and nationally widespread diverse expositive structures, in confirmation of the popular image as a museum that Italy has earned itself at international level.

What could the best improvement strategies for such a complex material heritage be? Especially as far as its immaterial environmental interrelations are concerned?

If, broadly speaking, the lack of a coherent and integrated public policy, as a civilisation instrument (in terms of education, civilisation and democracy), concerning the two core issues such as culturally-based tourist development and use of culture (as already mentioned among the others in Callegari; 2003, p.49) narrows down competitiveness on the national level it, nevertheless, allows the self-replication of cultural expertise and creativity that only a small or medium scale is able to express through local systems.

In particular, innovation and creativity and their ability to boost cultural production (even through such tools as cultural routes) can represent an alternative route to gain, within the international panorama and by means of a "creative culture" oriented approach (OECD 2009), a strong and dynamic cultural identity (although rather patchy) increasingly oriented towards local communities and visitors' involvement and participation.

2. From tangible cultural heritage to cultural routes: paths for local development

Literature on culture and local development oriented cultural heritage is decidedly vast embracing scholars' contributions from several disciplines: from anthropology and geography to architecture and economy management.

The most accredited approach within economists is the interpretation of cultural heritage as a stock of resources (Mazzanti, 2002) worth being preserved.

This decidedly economic-oriented view is counteracted by the broader and better structured economy culture image (Grefe, 2003, Santagata, 2002, Trimarchi, 1996, Santagata, 2007, Valentino, 2003, Mazzanti, 2002) where the cultural heritage, instead of being interpreted as a stock, is viewed as an economic resource to be directly implemented on a local scale through tourism, whereas indirectly, as a collective source of well-being and, above all, as interrelational assets within a cultural ecosystem (Grefe, 2003).

In this respect the cultural heritage can't only be looked upon as a profit-oriented tool but, as a means to build an individual and collective relationship (Béghain, 1998) centred around mutual legacy and identity.

Within geographic science, culture and cultural emergencies have been dealt with on the basis of territorial contexts (Callegari et al., 2002) and specific roles (Persi, 2002) aimed at the construction of a territorial network, with special attention to local systems (Madau, 2004), where culture features as a key constituent element (see next paragraph).

As extensive seems to be tourism cultural literature and its contribution to economy development and competitiveness at different levels (Richards, 2006, Jansen-Verbeke et al. 2008).

Cultural heritage along with its bond with tourism (UNESCO/UNITWIN Network "Culture, Tourism, Development", 2008) represent a network of resources based on capital stocks capable of triggering innovative processes, organizational in nature or related to responsible tourism ethics.

We are therefore witnessing the rise of a relationship centred around places, culture and memory concerning values and stock patrimonialisation processes

where the archetypical cultural tourist talks about experiences and relationships.

Ashworth, in particular, (2008, 1997) has dealt with the cultural heritage building process (especially the immaterial one) and its impact analysis since the 1990's, in his "The Heritage Paradigm".

The cultural route concept is, in fact, based on the relationship between tourism and culture, both in terms of cultural assets and touristic use.

Cultural route interpretation varies according to the ultimate aim of the organisations promoting it:

- According to the Council of Europe, cultural routes are instruments aimed at demonstrating, through transverse paths other than space and time, that most countries' cultural heritage is, in fact, a mutual one (www.coe.int). They are essentially communication mediums and tools for cultural exchange between nations and cultures, or better still, tools for strengthening European identity. They're also the object of a specific programme launched in 1987 and complete with two further resolutions (1998's n°4 and currently in force 2010's n°52) which define the "Council of Europe Cultural Routes" identification criteria. Since 1997 The European Institute of Cultural Routes has been in charge of carrying out a Council of Europe's programme by supporting the development of already selected routes and coordinating and providing technical support to the routes' partner promoters' networks, specifically in terms of development in central and eastern Europe⁴.
- cultural routes are instead perceived as a means for economic development utilized by Europe that through DG Enterprise's actions (the Ue tourism sector depends on) has recently promoted a series of activities centered around this topic. Cultural routes were indeed the subject of the European Tourism Day 2010, during which, European institutions offered to help strengthen collaboration towards the promotion of Cultural Routes as driving force behind the establishing of sustainable forms of tourism in rural areas and small centres.

⁴ Currently 29 are the cultural routes accredited by the Council of Europe (CoE) that cross all CoE member countries, including new Balkan countries.
www.coe.int/t/dg4/cultureheritage/culture/Routes/default_en.asp

- UNESCO too, back in the early 1990's, launched a cultural routes related program making way for regional projects as "the slaves' route", "the silk route" or the "route des ksour". The approach used by such International organisation was the connection between migration streams and the way cultural exchanges allowed interaction and amalgamation among different societies. According to UNESCO, cultural routes are to be interpreted as "routes made up by tangible elements whose cultural meaning stems from multidimensional dialogues and exchanges among countries and regions, thus outlining people's steady and interactive flows along routes in space and time". (<http://whc.unesco.org/archive/routes94.htm>);
- The detection and development of cultural routes, has been entrusted by UNESCO to a Special ICOMOS Committee (CIIC: Cultural Routes International Committee), whose goal is the study and improvement of cultural routes in connection with monuments, buildings, archaeological finds, landscapes and cultural sites valorisation and preservation (<http://www.icomos-ciic.org/CIIC/CIIC.htm>). CIIC has therefore elaborated the ICOMOS Declaration of Cultural Routes, ratified on the 4th of October 2008 during the sixteenth Council General Assembly. Other than the definition "Cultural Routes", the Declaration features their classification, research methodology, valorisation, preservation, use and correct management.

The International scientific community has therefore, in turn, make use of either approaches, at times overlapping the two, depending on the empiric research object it has tried to get the category fit into. Some basic issues also emerge from a detailed analysis of the topic-related writings: first and foremost, the awareness of interdependence of cultural routes as a dynamic feature, rather than a static one They therefore don't merely represent a simple sequence of objects (i.e. museums or archaeological areas), as the central thread of an intrinsic urban or territorial-scaled cultural trait (Dallari et al., 2010). Cultural routes can also be viewed as the most effective tool to overcome the underlying dilemma, especially on a small-medium urban scale, existing between "heritage preservation" and "development" (Al-hagla, 2010),

in that their absence require an interpretation of material and immaterial heritage related to social transformations and cultural landscapes, so as to avoid static “museumfication” processes connected to the need of ensuring visitors’ tourism experiences a certain quality level.

Finally, as already stressed by Majdoub (2010), cultural routes can be properly analysed through a multidimensional approach, inclusive of their intrinsic scale, and interpreted both as cultural consumption goods and as global tourism experiences.

Short and long-range networks: looking for competitiveness

Born out of the industrial districts experience, the consideration on the local development topic had the merit of leading researchers to think in terms of Territorial Local Systems (SLoT) , (Dematteis, 2001) as a template for a better “sustainable” endogenous development in a long-term perspective (perennit ). SLoT not only as far as productive economy is concerned, but also in terms of territorial development. As, within the regional and international frame, it is widely believed that the future of any community relies, not much on enterprises or enterprise networks, as on territorial and regional systems; and that competitiveness on such topics features massively on international level.

Despite the lack of strength both on the National and International panorama, “human resources” and “things” (or where man establishes a relationship with nature) have the ability to merge with the territorial local system phenomenon. Culture-based tourism proves therefore to be of such importance, as to become a strategic element within local and regional scaled construction and resetting processes.

This is all the more true within a competing international global setting in order to meet the increasing demand for new forms of tourism, even in the form of cultural routes.

The longstanding notion of SLoT (Local System of Tourism Supply), as well as all new territorial aggregation forms potentially capable of strengthening vocations, amenities and touristic services, is perceived on the basis of union processes and public-private associations; it’s basically about defined spaces (sites, locations, areas) providing visitors with integrated and well-structured supplies through unique tourism hospitality systems capable of enhancing resources and local culture.

We are not at the moment able to answer the question of if or in what cases cultural routes

can be similar and operate as local systems of tourism supply, but this seems to be the final purpose of the political will at international level: to operate both long and short-range networks of cultural and tourism actors so as to enhance the efficiency and competitiveness of the companies locally involved and, ensure dwellers' better quality of life and awareness as European citizens (Council of Europe, 2010, CIP, 2011).

As for our country's reach cultural heritage, the best strategy would be to hypothesize innovative and effective routes integrated into places of culture and territory in order to start or strengthen development processes (directly or indirectly) and, within the international scene, win back a leadership position as in the past; such goal also proves to be crucial in the tourism field in response to the increasingly important internationally culture-related demand, above all for a country still contributing to its reputation as "Bel Paese" (landscapes and locations) since the Renaissance, both in terms of cultural heritage and most popular tourist destination.

In terms of International and National geographic research, the cultural heritage is looked upon not only as a number of philological-conservative cognitive actions, but also as a political-geographical synthesis of often immeasurable diverse elements whose representation of a complex environmental reality is rarely univocal.

Surely, "it has increasingly been establishing itself as a key factor in welfare as well as an economic growth factorthereby....allowing culture and art (in an increasingly globalised society) to develop new environmental competitive strategies and recover territorial identity and city-dwellers' well-being.

The city-tourism relationship is turning into a city & culture urban heritage one⁵, as suggested by Urban-Audit 2000-2005 project indicators. It involves most European cities by adding, to the traditional city-related tourism performance indicators (number of places – beds available) others such as number of screenings, theatre set-ups per city-dweller, or number of concerts per year.

⁵An example is offered by the roman white nights cultural events, capable of merging into the cultural specificities of the places through extraordinary sensorial approaches based on a temporarily spectacular and suggestive use of the places.

But the main indicator of the ability of a city to draw tourists still remains the number of museum visitors per years.

Consequently, due to great urban transformations over the last 40 years we've been witnessing a radical cultural change, in that, cultural heritage in contemporary society "having become central to territorial policies, represents a privileged cornerstone within a reterritorialization process that is typical of post-industrial societies" (Dallari, 1996, p. 89).

«The knowledge and preservation of central tracks in the territory conformation is tantamount to preserving place specificities. For this reason preservation and protection of "cultural heritage and historical territory related territorial marks" prove to be a strategic project where cultural assets develop a relational and communicative, as well as innovative and creative, territorial strategic function. In this respect, geography can reveal its planning aptitude thanks to its ability to describe new orders and contribute to the implementation of territorial micro-systems» (Dallari, 1996, p. 91).

The landscape in this way becomes an integral part of the approach, (being crucial to cultural routes and joining long-range networks together).

Nevertheless, are mostly physical places such as cities to play a major role, in that their dimension and urban framework prove to be directly proportional to their ability to draw cultural tourism.

This is also the case with urban systems, whose policies aim at the creation (in a post-modern setting) of a mobility-integrated system embracing small and medium centres on the basis of a short-range network approach.

Basically the goal is shifting from geographic cluster to local systems according to width categories and localised thickenings.

Urban networks have long since been present and formalised within the international scene thanks to European Union policies and constant planning. A phenomenon that, instead of favouring cultural heritage integration (museums, archaeological areas, etc..), is hardly witnessed (www.romit.org); Cultural places display informal relationships at local and interregional level (juxtaposition and continuity networks).

If international networks made up by medium centres are less common and in progress, a first assessment of the urban dimension could be of help: millionaire cities with a population of over 1.000.000 inhabitants, together with large

centres (between 200.000 and 1.000.000), represent the strongest urban areas and the most affected by the most consistent intense polarization processes in the long run.

Conversely, Medium-sized centres (between 50.000 and 200.000 inhabitants) and small-sized ones (between 5.000 and 50.000 inhabitants), along with rural areas, constitute the weakest areas, although cultural heritage richness is more pronounced and widespread across them.

All this may suggest a new possible interpretation of the Italian tourism supply which naturally originating from natural vocations (sea, art, mountains, etc..) and overcoming the traditional interpretation by a point analysis (tourist towns), by a line analysis (Romagna Region or Amalfi's coastlines) or by a system analysis (Val Gardena, Val Pusteria, etc...) heads towards aggregation forms (the Routes?) to take on shapes and dimensions typical of the supply and capable of meeting the demand trends.

Conclusions

As so far outlined and, by taking into account the well-structured topic of this brief report, we can suggest a few points bound to introduce some new research lines.

Over the last years, even in our country, we have witnessed an increasing interest towards cultural routes, as shown by the birth of the National Council of Cultural Routes and by the extensive investments (financial and political) on the Via Francigena (www.viafrancigena.eu), chosen as a case report for the aforementioned CIP analysis on small innovation and competitiveness of the medium-sized companies included in the Council of Europe's accredited cultural routes.

At European level, the European Association of Vie Francigene, which has recently set itself up as a GEIE, has been acknowledged by CoE as unique European reference model for the development and protection of the Vie Francigene, and has qualified as réseau porteur (leading network).

The Italian regions crossed by the Via Francigena (among them, in particular: Tuscany, Emilia Romagna and Piedmont) have developed across their territory a

number of projects to improve pedestrian alternative routes such as: horse lanes, bike lanes, with care for sustainability and slow tourism.

Despite the already mentioned policies at National level (www.governo.it/GovernoInforma/Dossier/via_francigena), the fragmentation caused by regional authorities' powers over this matter contributed to a decidedly patchy framework, due to the presence and cultural routes effective capacity to bear directly on the territories they affect.

The social, economic and cultural implications of cultural routes impact on territories certainly need to be analysed much more thoroughly and through specific research despite, presently, field studies seem to be lacking in a shared methodological direction.

The main difficulty lies, in fact, in the accuracy of data collection and thorough quantification of the routes several recipients and, of the accommodation and culture facilities as part of the routes.

If travel itineraries, hub and "travel gateways" still constitute key elements within tourism science research (Lew et al., 2002), determination and data collection remain a critical point.

As already mentioned in the second paragraph, the multidimensional aspect make way for interdisciplinary researches that, to this day, have failed to find their way into specific projects, despite the attention and exposure given to the matter of tourism and culture will be more extensive in the UE 's Framework Programme in the next five years.

It will be therefore interesting to carry out a number of empiric researches intended to answer a series of missing theoretical questions probably due to the multidisciplinary and multidimensional quality of the "cultural routes" topic: what could possibly be the connections, common links, synergies between Cultural Routes and Local Tourist Systems?

Which are, if any, the district related dynamics within part of the Cultural Routes networks and sub-networks? Can Cultural Routes be integrated into Local Tourist Systems? And if so, on what conditions and geographic scale?

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Strategic Choice and Relational Dynamic Capabilities in a Brazilian Hotel Chain

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ABSTRACT

The aim of this paper was to propose integration between two concepts: strategic choice and relational dynamic capability. For this purpose, the context of hotel business sector was chosen, due to its intensity and a need for formal and informal relationships. The research was divided in two stages: a survey, with a sample of 117 hotels in the State of Paraná and a case study. According to the findings, strategic typology determines a set of choices and behaviors resulting in different relationships.

Keywords: Dynamic Relational Capability, Strategic Choice, Brazilian Hotel Industry.

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Introduction

The current competitive organizational context is marked by fast and deep changes. These changes eventually force the organizations to adopt flexible and nimble strategic postures (Hung et al., 2007).

Usually, a central concern of the strategy is to keep the dynamic adjustment between what one company has to offer and what the environment wants (Miles and Snow, 1978; Learned et. al., 1965). Thus, a company seeks to possess and develop dynamic capabilities to constantly reconfigure, renew and reuse its resources in order to better explore and use the opportunities of the environment (Teece et al., 1997).

Broadly, the studies in strategy may be divided into two categories: one that prioritizes the analysis of the external environment (as in Porter's model) and another that takes into account the internal environment, referred to by the resource-based view (RBV) authors.

The cycle of adaptive process by Miles and Snow (1978) presents itself as a compromise relative to these questions. Based on the premise that companies continuously need to adjust their strategies to the environment's conditions and align its own structures to already established ones, its model of strategic adjustment is considered dynamic.

Therefore, to the authors in question, strategic alignment is not a one-off event, but a continuous process of adaptation and change. Relying on this concept, this paper aims to discuss the relational dynamic capabilities, starting from the strategic choices of a Hotel Chain.

The relational dynamic capabilities, that is, a relationship as a source of resources, appear as a possibility for companies to quickly incorporate competitive abilities (Means and Schneider, 2001).

Not long ago, the competition was almost inexistent in many countries and sectors. It is no different in the hotel business sector. After 'discovering' Brazil's tourism potential, many foreign companies have become interested in investing in this area.

Today's hotel business is meeting the demand of new market segments, which, at the same time, enables new forms of tourism. The evolution of hotel business in the last decade and its wide growth perspective follow the same trend seen in all business areas and sectors: qualification and specialization in the services provided (Andrade et al., 2010).

Thus, the aim of this paper is to verify how strategic choice, based on Miles and Snow's typology (1978), influences the relational dynamic capability of hotels within the same hotel chain in the city of Curitiba/PR.

1. Literature review

The article's theoretical argument is based on two concepts exposed in this review: Miles and Snow's typology and relational dynamic capabilities.

1.1 Some descriptive evidence

According to Miles and Snow (1994), an organization's success depends on an external (with the environment) and internal (strategy, structure, procedures and ideology) adaptation process. This process starts with its alignment with the market, in an attempt to respond or help shaping present and future customer needs. This alignment process defines the company's strategy. In other words, this model of analysis seeks to evaluate the organizational adaptation to the changes in the environment by means of a study of the relation between strategy, structure and processes (MILES e SNOW, 1978).

This accommodation came to be called adaptive cycle by these authors, and its stages consist in solutions given to these problems: business issues (entrepreneurial problem); technological or production problems (engineering problem); and structural or managerial problems (administrative problem).

Based on the responses to those problems, Miles and Snow classified companies in four distinct adaptive strategic categories as follows: prospectors; defenders; analyzers and reactors.

Thus, Prospectors (prospective strategy) are organizations holding an aggressive competitive position, continuously searching for new market opportunities and expanding their array of products and services. They tend to be the pioneers; thereby, their focus is innovation rather than efficiency.

Defenders (defensive strategy) are the companies that try to position and maintain their line of products or services with a very narrow focus, protecting their domain with competitive prices or service/product quality. Generally, they operate in stable industries, do not envisage seeking new opportunities in the environment, but having efficiency and technology directed to their narrow niche. They usually adopt a limited product line, segmented and more profitable, and find the solution for an engineering problem using one main technology, resulting in low production costs. In order to achieve this, sizeable investments in Research and Development are fundamental (ZAHRA; PEARCE II, 1990).

Analyzer (analytical strategy) is an intermediate position between defensive and prospective strategies. Companies making use of this strategy operate based on already established services/products, trying to aggregate new ones, which were a success in other companies. These organizations are also called creative imitators (SLATER; NARVER, 1995), since they absorb and improve the competitor's innovations.

Reactor (reactive strategy) is a type of non-strategy, typical of companies which do not have a coherent plan to compete in the environment, or have no processes and mechanisms to adapt to the market. A typical approach of this group is waiting to respond only when forced by competitive pressures to avoid losing important costumers and/or maintain profitability.

1.2 Dynamic Capabilities

The discussion on dynamic capabilities has its origins in the resource-based view (RBV). According to the RBV, the source of competitive advantage primarily lies in the set of enterprise's specific resources and competences (PENROSE, 1959; TEECE, 1984; WERNERFELT, 1984), which opposes the positioning theories, whose approach suggests that the structure of an industry strongly influences the competitive rules and, consequently, the strategies potentially available to a company (PORTER, 1980).

Teece, Pisano and Shuen (1997) tried to identify the dimensions of the firm's specific capabilities that could be a source of their competitive advantage, and to explain how combinations of resources and competencies can be developed, disposed and protected. For these authors, dynamic refers to a capability of renewing competencies, aiming to adapt them to an ever changing environment; certain innovative responses are required when the promptness to meet the market demand is critical, the pace of technological changes is fast and/or the nature of the competition and markets in the future is hard to predict. The term capabilities emphasizes the key role of strategic management in order to adapt, integrate and reorganize abilities, resources and functional competences, both internal and external, to meet the demands of an external environment, which is subject to fast changes.

Teece, Pisano and Shuen (1997) argue that a competitive advantage of a determined company primarily depends on its managerial and organizational processes, in other contexts defined as routines or patterns of current practice and learning. These must be formatted by the company's assets and by the existing trajectory.

Eisenhardt and Martin (2000) agree with Teece, Pisano and Shuen's evolutionary idea (1997) and suggest that the dynamic capability concept is linked with the organization's evolution. For these authors, the trajectory of an organization is unique and shaped by mechanisms such as the practice of codification and errors. Dynamic capabilities are organizational and strategic routines through which senior managers alter the base of resources – acquisition and sales, integration and recombination – to create valuable strategies.

Helfat and Peteraf (2009) argue that dynamic capacity is the one that an organization has to deliberately create, extend and modify its base of resources. Following the same line of reasoning, Pisano (1994) sees dynamic capabilities as organizational and background management routines, through which the managers modify their resource base – acquire, select, integrate and recombine resources to generate new value creating strategies.

2.2.2 Relational dynamic capability

A very important element about dynamic capabilities is “how” companies build or acquire the new ones. This “how” extends beyond the limits of an organization and its senior management. In the last years, as companies deal with environmental hostility, globalization, institutional and technological changes, there are a growing number of

partnerships between firms seeking complementary capabilities in new partners (HELFAT et al., 2007).

According to Singh (2003), an alliance is a cooperated relationship between one or more organizations, drawn in order to obtain a shared strategic objective. For Anand, Oriani and Vassolo (2007), the company's ability to create and manage new alliances in order to explore and, occasionally, internalize new technologies in the presence of discontinuous technological change, is considered a dynamic capability.

Collaborative strategies – more specifically strategic alliances and joint ventures– are interesting when they result in resources the company cannot develop relying only on its own capabilities within an adequate framework of cost and time. In this case, companies should seek these resources and capabilities (scarce, durable and specific) in potential partners (AMIT; SCHOEMAKER, 1993).

Relational capabilities may be described as a type of dynamic capability that intentionally aims to create, extend or modify the company's resource base, extended to its alliance partner's resources (HELFAT et al., 2007; DYER; SINGH, 1998). According to Augier and Teece (2007), a relational capability is the ability of adapting proactively to generate and explore specific internal and external competencies so that the company can deal with the environment. Johnson, Sohi and Grewal (2004) understand relational capabilities as learned ways to behave in relations between organizations, including procedures and policies. To Rodriguez-Diaz and Espino-Rodriguez (2006), they are superior abilities to manage resources among companies.

Dyer and Singh (1998) introduced a company's relational perspective as a means of understanding how companies can profit from their strategic alliances and networking. They identified four factors that lead to gains from intercompany relationship: specificity of resources among companies, complementary capabilities, knowledge sharing routines, and effective governance.

3 Methodology.

This research, according to Gil (2006) and Vergara (2007), may be classified as descriptive, as for its objectives, since it evidences the characteristics of the companies studied as well as their relationships. In addition, it may be also classified as exploratory, in a broad sense of the word.

To put into practice the proposed objectives of this paper, a survey and a case study were conducted. According to Pinsonneault and Kraemer (1993), a method of survey has as its main characteristics producing quantitative descriptions of a population using a specific research tool. This method was used aiming specifically to identify and choose a case study.

The case study enables addressing a strategy such as social practice, that is, it allows understanding of how practitioners of this strategy really act and interact. This approach also makes possible the understanding of the process through which strategists effectively implement their strategies, in other words, how business managers interact in the entire strategy building chain (WHITTINGTON, 2006).

According to Barr (2004), there is also a number of benefits in using qualitative methodology to study dynamic capabilities; initially, because research questions in this area are about definition (what are they?) and explanation (how do they work?). Another interesting aspect of dynamic capability studies that justifies the use of qualitative methods is a specific nature of this construct's context. Dynamic capabilities are theorized as idiosyncratic among firms and dependent on the trajectory in their development (BARR, 2004).

3.1 Survey.

The population for the data collection is 570 hotels affiliated to ABIH-PR (Brazilian Association of Hotel Industry of Paraná). The collecting tool was sent to the entire population; therefore, the sample for data analysis was not probabilistic and was constituted by 117 hotels that agreed to participate in the research, corresponding to a general index of 20,5% of population total.

The tool was composed of questions that describe the sample, such as the hotel category and type of management, and by a subjective indicator assessing the respondents' opinions regarding the strategy used by their organizations, within four generic descriptions of Miles and Snow (1978). Those descriptions were the same used in the works of Snow and Hrebiniak (1980), McDaniel and Kolari (1987) and Martins et. al. (2009).

According to obtained data, 79,3% of the establishments are oriented to business tourism. Regarding the type of management, 69 hotels of the sample are independently owned and 48 belong to hotel chains. Of these, 21 belong to international chains and 27 to Brazilian ones.

Regarding the managerial type, it is possible to affirm that most of the sample hotels are independently run (approximately 60% of the hotels). Saab and Daemon state that (2000), until recently, hotels were mostly family managed. The owner of the establishment was the sole manager and, beyond his family, had only a few employees to perform simple tasks. However, technological advance and growing economic internationalization increased the competition and radically influenced the need for changes in hotel management, which favored the growth of chain-operated hotels.

As for the category, a universal classification was used: luxury, that is, highly luxurious and sophisticated hotels with customized services, bilingual or trilingual receptionists and generous spaces; upscale, these being high quality hotels, very well furnished, with quality furniture, equipments and utensils; midscale, or hotels with good services and good installations; and economy, that is, hotels with limited services and simple installations. (VITRINE HOTEL, 2010). Regarding the category, 21 hotels from the sample are considered luxury, 30 hotels are classified as upscale, 14 hotels midscale and 52 economy.

Considering the average price of a double room, the survey has shown an average of R\$ 206,00, ranging from R\$ 50,00 to R\$ 780,00. Concerning the occupancy rate, it has showed an average of 68% annually.

Regarding the hotel classification as for the adopted strategy based on Miles and Snow's typology (1978), out of 117 companies, 29 are classified as prospectors, 25 as analyzers, 20 as defenders and 9 as reactors.

It is notable that in this sector, most companies keep an aggressive competitive position, seeking new market opportunities and continuously increasing their line of services/products. They tend to be pioneers; thus, their focus is on innovation instead of efficiency. The results are in consonance with the study of Zahra and Pearce II (1990), in which they observed that in dynamic environments there is a greater trend on part of organizations to display strategies similar to the prospector type.

According to the data collection, Slaviero Hotels Chain is the only one in the State of Paraná simultaneously adopting the three types of strategic choices - prospector, defender e analyzer – (reactive typology is not considered a choice, it represents a non-strategy). Therefore, the intentional choice of the case is justified.

3.2 Case study.

This case study is a descriptive and comparative case, once it proposes to compare the strategic choices and relational dynamic capabilities in hotels within a particular chain. Although it is classified as a sole case study, there are four different units of analysis: the hotel chain administrator and three hotels managed by this chain, each representing a different strategy.

As for a temporal sequence, it is a longitudinal study with a side view, since its purpose is to investigate the relational dynamic capability of these hotels over time, ever since their foundation, but at a specific moment, thus enabling verifications of the alterations in resource base deriving from a strategic choice.

3.2.1 Data collection.

Primary data were collected with the managers of the hotel enterprises, partners and subcontractors, through semi-structured interviews. According to Malhotra (2001), a semi structured interview allows the interviewee to express general opinions, consequently capturing their perceptions and interpretations related to the context.

3.2.2 Data analysis.

The method used to analyze the semi-structured interviews was content analysis, whose technique employed was categorical analysis, which according to Bardin (2011), consists in unraveling the discourse into categories of analysis, where encoding criteria are oriented to specific objectives of the research, identified in the interviewees' discourse. The categories of analysis hereinafter are called codes and their application to the interviews is called encoding.

The list of codes used for encoding had been developed based on theoretical and empirical substantiation and on the study objectives. The elaboration of the list was conducted in several stages. Initially, a pre-list was drawn based on empirical-theoretical substantiation. Secondly, the list was refined, comparing it to the proposed objectives, in order to eliminate codes which did not contribute to answering the

survey questions. Also, the codes missing to meet the objectives of the research were added.

After encoding all interviews, the material treatment was started. To facilitate the interpretation of the interview, the codes were transformed, aided by Atlas t.i software in (networks, in order to group all quotations related to the codes of analysis.

3.2.3 Brief description of the unit analyzed.

Slaviero Chain is a family business that has been in the market since 1981. Its origin was the foundation of a hotel called Slaviero Palace Hotel, in the city center of Curitiba, capital of Paraná. In the 1990s, its expansion process began through a flag system, which segmented its market into four different categories: Conceptual (luxury), Slaviero Suites (flat), Slaviero Executive (midscale) and Slaviero Slim (economy). The Chain works with these four flags in “business hotels” segment. Currently, it manages 20 hotels in 10 cities and 5 Brazilian states and had revenue of R\$ 80 million in 2013. According to research by Jones Lang LaSalle consultancy (2013), the chain is the 10th biggest in Brazil by number of rooms, with a total of 2.772.

Slaviero stands out for being pioneer in customized services and concepts; for example, it recently started a fast hospitality service in airports, with a new flag called Fast Sleep. Furthermore, this unit of our analysis is made up of three Slaviero hotels located in Curitiba:

a) Hotel Full Jazz: this hotel belongs to the Conceptual flag, whose objective is to offer a unique lodging experience, from a themed interior decoration to a set of differentiated services. It can be classified as a luxury hotel and operates in the business segment. This hotel is located in Batel, Curitiba’s prime neighborhood, and uses jazz as a decoration theme in all apartments and common areas. Besides that, it has a bar and a restaurant related to the jazz theme. According to the survey research, this hotel possesses a prospector strategy.

b) Hotel Slaviero Executive Batel: this hotel carries the Executive flag and is focused on providing excellent services and facilities to make the stay comfortable and convenient to the guest who visits the city on business. It can be classified as midscale, and is also located in Batel. According to the survey, this hotel possesses an analyzer strategy.

c) Hotel Slaviero Slim Alto da XV: this hotel runs under Slim flag and is considered economy class. It is a hotel located near Curitiba city center, and its focus is simplicity, offering basic services such as internet, Wi-Fi and breakfast. Though simple, the room and common areas decor are modern. According to the survey, this hotel has a defender strategy.

4 Results.

This part of the paper will present the results derived from the case content analysis. The following tables summarize and compare the results.

4.1 Strategic Choice.

Slaviero Executive Hotel was opened in the 1990s, aiming to meet the demand of business travelers. For this hotel, the Chain adopted the analytic strategy. The hotel is oriented to executives, with an average stay of two days in Midscale class, who consider the internet, location, good service and comfort essential to satisfying their needs. The occupancy rate during the week is 80%, but on the weekends, is around 40%.

Table 1 is a basis for initial data analysis; it seeks to summarize the strategic choices, based on Miles and Snow's typology of the hotels, therefore, it summarizes how the manager deals with entrepreneurial, technological and managerial problem.

Table 1: Strategic Choice and Dynamic Capabilities in Hotel Business.

	Hotel Executive	Hotel Slim Alto da XV	Hotel Full Jazz	Slaviero Hotel Chain
Strategy	<i>Analyzer</i>	<i>Defender</i>	<i>Prospector</i>	<i>Prospector</i>
General Objective	Client satisfaction	Low cost	Innovation in services	Innovation in hotel services
Entrepreneurial Problem	<i>Midscale</i> hotel for executives	Economy hotel for young professionals	Theme hotel, luxury class, target audience interested in cultural activities, class A and B	Flags system
Technological Problem	Functionality, agility and basic services	Simplicity and comfort through standardized services	Basic hotel services, theme restaurant, innovative services based on guest suggestions	Concept of constructing or refurbishing hotels considering the most suitable flag for the unit
Managerial Problem	Manager solves the problems, Regional Manager helps, Chain is the source of resources	Manager seeks standardization, written procedures. Multifunctional and multipurpose employees. Regional manager and Chain - hierarchy	Regional Manager is the hotel manager, delegates power to subordinates, less dependent on the Chain	Oriented by investors relations, property owners and hotel managers. Annual planning and relation through regional management. Departments support hotels.

The accommodation is based on functionality, agility and availability of basic services (the internet, simple restaurant, 24h room service and parking). According to the

content analysis, this flag is little standardized, accepting many variations, for there are few references to delimit the scope of the hotel operation; only the target audience, a need for fast and good service. Therefore, a manager of this type of hotel has the chance to innovate, keeping only the essential for his traditional guest base. This can be observed while looking for a solution for the problem of low occupancy rate on the weekends. The hotel manager is very independent, but always resorts to the Chain and its regional manager, as a resource to assist him in solving the problems.

The second unit analyzed is Hotel Slaviero Slim, which adopts a defensive strategy. This hotel was opened in 2003 following a market tendency of low cost/low fare, that is, low costs in order to offer a low fare.

According to the data obtained, it is an economy hotel, where the idea is to pay only to sleep comfortably in the city Center. The offered services are the internet, Wi-Fi, air conditioning, breakfast and “cool” and modern decoration.

The target audience is made up of companies; in other words, companies hire the hotel services to accommodate young professionals who occupy lower hierarchical positions, such as supervisors and advisors. Besides this target audience, the hotel receives many families during the weekends. It has an occupation of 85% during the week and 70% over the weekends.

Based on these premises, the manager has as his focus simplicity and standardized services, and to achieve this, he emphasizes the need for written procedures and hires multifunctional and versatile employees to perform different tasks within the dependencies. The standardization achieved facilitates performing those tasks. This hotel manager feels he is subordinated to the regional manager and the Chain as a whole.

The third unit analyzed is Hotel Slaviero Full Jazz, which adopts a prospector strategy, based on innovation. It is a theme hotel belonging to the Conceptual flag of the Chain. The theme is jazz, and the apartments and common areas are decorated accordingly. Apart from the decor, it also boasts a bar-restaurant called “New Orleans” which offers food and music. The hotel’s mission is to provide a different experience, from decoration to services offered. Besides the basic hospitality conveniences, there is a guest service at the front desk, where information about the city is offered, as well as restaurant reservations, tickets, etc.

Despite the cultural aspect, the target audience, as is the case in the other two hotels previously analyzed, is composed by businessmen. However, the hotel attracts a different public during the weekends; people interested in cultural activities. There is also the interest of the locals in the restaurant and bar services, as well as wedding receptions and wedding nights.

The average occupancy is 70% on weekdays and 50% on weekends, while it is worth mentioning that, despite lower occupancy, its average room rate is higher than those of the other hotels above.

Based on the more demanding target audience (A and B classes), the hotel keeps track of its clients’ preferences, directly or indirectly. By doing this, it is always concerned about guests’ opinions, to understand what could be improved or incorporated into its

list of services. The hotel staff is both client and innovation-focused; routine activities are pushed aside, and performed either by sectors of the Chain or outsourced.

The manager of this establishment also performs the role of Chain's regional manager for himself, and for the other two analyzed hotels. Therefore, he is less dependent on formal relation with the Chain, hence, more autonomous in his decisions. As his time is divided between the two functions, he ends up delegating more hotel's administrative functions to his direct subordinates.

The Chain has also made a strategic choice: a prospector strategy. It can be noted that the Chain tries to offer innovative solutions to a varied and segmented target audience through the flags system.

Upon identifying the needs of a certain client group, Slaviero Chain performs studies of economic viability of hotel establishments in certain locations; presents it as an offer of development to investors; implements new hotels or revitalizes old ones; besides, of course, offering its main service, which is hotel management. The Chain's system places the hotels under their flags range; and distributes shared services, such as IT and purchasing departments, so they can operate within an established standard.

The hotel meets the demands of three direct parties: owners and investors, hotel managers and the Chain itself. The property owners and investors are represented by a condominium which approves the budget and annual plan drawn up by the chain for a certain hotel. The hotel manager is responsible for the execution of this plan, and relies on the regional manager to integrate the hotel into the Chain. The manager has autonomy and freedom of action within the budget and limits established by the standard. The Chain, in turn, offer support activities such as sales and controlling departments to the hotel manager.

4.2 Resources Base.

The resource base is analyzed based on Tables 2 and 3.

Table 2: Case Study Summary - Resources.

	Hotel Executive	Hotel Slim Alto da XV	Hotel Full Jazz	Slaviero Hotels Chain
Strategy	<i>Analyzer</i>	<i>Defender</i>	<i>Prospector</i>	<i>Prospector</i>
Own Resources	MIS, physical structure and creativity	Physical Structure and standardization capability	Human Resources, location and booking system	Image, technological capacity and innovation
Third Party Resources	Parking, Laundry and Mini bar	"Non-core" Activities	Laundry, Mini bar, Foods and Beverages, the building	IT, capability of managing human resources
Chain Resources	HR, marketing and reservations	Marketing and Sales	Training, cosmetics line and legal services	Not applicable

To the Hotel Executive (analyzer strategy), the third party resources mentioned as essential are the parking and laundry services. Meanwhile, the Chain resources were:

cosmetics line, human resources (recruiting and training); marketing (promotion, advertisement and sales), and reservations system.

Regarding its own resources required to carry out this strategy, the following can be observed: management information system, physical structure, human resources – conflict management and training – and creativity. A resource that draws attention is the last one above, since solving problems within a middle course perspective, which is the essence of an analyzer, is nothing simple, due to the combination of two characteristics hard to conciliate: standardization and flexibility.

The proposed defensive strategy of Slim Hotel makes it search for resources, in a broad sense, inside or outside its boundaries, aiming to keep low costs and high occupancy rate. Generally, it seeks third party resources that are not related to hotel's "core" activities. On the other hand, it gets many resources from the Chain, especially the ones related to marketing and sales, for it believes they are essential to maintain its high the occupancy rate. Concerning its own resources, keeps and prizes only those essential to maintain its services simple, objective and standardized. For instance, in food services, it has a spacious restaurant, but only a few options on the menu. These options were conceived from an idea called Petit Chef, provided by a gourmet frozen food company. The hotel buys only three different dishes (fish, chicken and beef) and stores the frozen dishes in its kitchen; when a customer comes to have lunch or dinner at the restaurant, one of the employees attends the customer, defrosts and serves the dish, at a final cost of R\$ 15, 00. Thus, resources to keep this routine are important for its strategic scope.

The Full Jazz Hotel (prospector strategy) uses training, legal and reservations services, as well as stocking the cosmetics line. As for the third parties, it uses the traditional services of laundry, mini bar and gardening. In this particular hotel, as previously mentioned, the food and beverages services are outsourced, not only the restaurant, but all types of foods and beverages, such as a coffee break in an event, for example. Further, the manager considers the building as a third party resource due to their investors relations.

As for their own resources, the human resources are considered essential, as it is up to the employees to perceive the customers' needs and suggestions, so they do not fail to provide an innovative service. Apart from human resources, location and parking are considered good resources to own. Interestingly, the manager considers the Chain's booking system as a hotel's own resource; maybe because the limits between her performance as a regional manager and a hotel manager are not very clear.

In addition, the Chain has many resources of its own, but believes that what sustains its performance is the image and the resources linked to its preservation. Moreover, the technological resource, especially the system that integrates the Chain to the GDS, is highly valued, because it is through this system that a large chunk of the reservations are made and forwarded to the respective hotels. Finally they have mentioned the cosmetics line, not for the line itself, but for the capacity to develop an exclusive line following the environment- friendly trend.

On the other hand, regarding the resources of third parties, IT is a source of concern, since, to be efficient, it must be integrated, that is, it must work well so that the

booking input and output are flawless. Other third party resources used by the chain are the recruitment and hiring, temporary service hire and elaboration of career/wage plans.

4.2.1 Internal Relationship as a Resource.

The relationship, as a proper resource, was analyzed more specifically, since understanding the relational dynamic capability is one of the objectives of this study. The relationship refers to the relation between a hotel and the Chain (the administrator) and with other hotels belonging to the Chain.

Table 3: Case Studies Summary – Internal Relationship

	Hotel Executive	Hotel Slim Alto da XV	Hotel Full Jazz	Slaviero Hotels Chain
Strategy	<i>Analyzer</i>	<i>Defender</i>	<i>Prospector</i>	<i>Prospector</i>
Relationship with other hotels of the chain	Informal Exchange of ideas and information	Informal, exchange of information on subcontractors, seeks help with human resources and directs clients	Hierarchy	Hierarchy
Relationship with the Chain	Hierarchy, approval required	Seeks numerous free resources to keep the costs low Search for Customers Important hierarchy.	Hierarchy	Not applicable.

To Hotel Executive (analyzer strategy) and to Hotel Slim (defender strategy) the basis of this relationship is informal and serves for exchange of information and ideas. With its defender strategy, based on low cost, the hotel takes more advantage of this relationship to expand its human resource basis, making use of other hotels' professionals for employee training and replacing. Furthermore, they use the relationship to refer customers to other hotels when fully booked.

The relationship with the Chain is formal and guided by the logic of satisfying needs, that is, as the Chain is seen as the provider of resources, a good relationship may bring in more of them. Slaviero Slim's manager understands that this relationship is a means of keeping low costs and attracting clients.

The relationship of these two hotels with the one adopting the prospector strategy is formal and hierarchical as its manager occupies two positions – manages the hotel and belongs to the chain. It is therefore clear that the hotel is not seen as a like or a peer, but represented by the manager figure, as a part of the Chain.

5 Theoretical Argument.

Dynamic capabilities have been seen as intangible, obscure, mysterious, and hard to interpret capital assets; a true black box. Winter (2003) explains that "probably this confusion and mystery surrounding the concept of dynamic capabilities emerge from the 'connection' of the concept with efficiency generalizations to deal with changes in

turbulent environments and of generic formulas of sustainable competitive advantage (p.994)".

Williamson (1999) makes criticism for other reasons, as for him there are no studies and empirical measures about dynamic capabilities. According to the author, what has been done until today is just mere attempts to measure them using distant and senseless proxies (e.g. Arend and Bromiley, 2009; Henderson and Cockburn, 1994).

This study deals with these two critics when integrating a type of dynamic capability, a relational dynamic capability, to the strategic choice model of Miles and Snow.

According to Winter (2003), the organizations have natural capabilities, called "zero-level". These capabilities are present when companies offer the same solutions to problems over a period of time. Subsequently, these organizations may have new capabilities arising as the organization decides to develop new products, services or enter new market niches. These capabilities are hierarchical in a category higher than "zero-level", which is "level one".

The hotels in the case study established relationships to have access to competencies and resources complementary to those not being part of their base. These relationships were established in two ways: "zero-level", from the functional and operational ability and a higher hierarchical chain ("level one"), which according to Collis (1994) enables the "extension, modification and creation of ordinary capabilities".

According to the results, there are external and internal routine relationships that make the hotel perform its everyday roles. On the other hand, there are many "level-one" relationships that enable the hotel to transform its "zero-level" capabilities. The use and development of these capabilities, however, is determined by the strategic choice made for the hotel.

The essence of dynamic capabilities concept is in reconfiguring resources, or rather reconfiguring substantive capabilities (routines, "zero-level"), in a wide sense. Zahra et. al (2006) summarize the concept as an ability to reconfigure the firm's capabilities in accordance with the way the decision maker conceives and sees appropriate.

The study results support this argument, since in general terms, the Hotel Chain is responsible for strategic decision-making when defining a generic strategy for each hotel. The chain defines a strategic type for each situation, in accordance with Miles and Snow's model, thereby establishing outlines of how each hotel should deal with technological, managerial and entrepreneurial problems. In this regard, it gives to the hotel a set of resources, which may belong to the hotel itself, be shared among the hotels or belong to third parties. Nevertheless, each hotel has to develop the capability of choosing the appropriate resources so that the strategy is put into practice and the goals met. According to Makadok (2001) this occurs via two mechanisms: capability-building and resource-picking. To simplify, capability-building enables the creation of economic rents by obtaining advantages in using and processing the resources. Meanwhile, resource-picking establishes that the wealth may be generated by means of superiority in resource selection.

In the cases observed, once the strategy is defined, the hotels use these two mechanisms, and the resources may be selected (resource picking), in accordance with

the data analysis from the hotel's resource base, from the chain (including the other hotels belonging to it) and from third parties. The selection occurs through a relationship the hotel is able to establish. On the other hand, capability building occurs by means of a relationship which generates service or product integration into the hotel's routines.

From the results of each case analyzed, it can be observed that the chain outlines the adaptive cycle and appropriate typology for each situation. However, the operationalization, mainly on how to deal with resources to reach the best evolutionary adjustment, is done by the hotel.

Upon the establishment of these guidelines, it is up to the hotel to deal with resources, and for that, each hotel has its relational dynamic capability, which according to Helfat et. al (2010), may be defined as a set of tasks developed at different levels: (1) resource identification; (2) access and involvement with such resources; (3) resource grouping and leverage.

Proposition 1: The relational dynamic capability derives from a strategic decision making process, in this case, by a hotel chain.

Proposition 1^a: Each hotel's resource basis may be extended by two mechanisms: selection and building capabilities through relationship. The relationship to select resources outside the organization's boundaries or to build idiosyncratic capabilities, which generate resources, depends on how the chain determines the entrepreneurial, technological and administrative problem.

From the definition of the strategic type, each hotel makes its choices regarding the resources and their use. The defensive strategy of the hotel studied, for instance, aims to keep low costs through efficiency. Thus, the hotel seeks standardization of its services to offer comfort and simplicity to young professionals. Accordingly, it is noticeable that the unit looks for third party resources to develop non-core activities of its business. Further, the hotel uses several resources coming from the chain, especially the ones related to marketing and sales, as these are at their disposal at no extra cost and have as their main concern bringing new customers to the hotel, which generates scale and increases the occupancy rate – considered an important measure for this strategy. This hotel establishes relations with other hotels of the chain, aiming to get resources without direct costs.

The analytic strategy examined in this case study has other types of issues, because even with functionality as is its main objective, attends a more demanding public, which makes the guest satisfaction its core concern. This way, by having to steer a middle-course between keeping the costs low and finding ways to satisfy the customers, the hotel ends up depending heavily on an own resource, creativity. Similarly to the defender hotel, it uses and depends on marketing and sales services of the chain, but contemplating creativity, seeks the chain's resources related with employee management and development. Informally, looks for ideas and innovative ways in other hotels of the chain to deal with its entrepreneurial problem.

The prospector strategy focuses on innovation, but due to an arrangement in the organizational structure where the hotel manager simultaneously performs the work of chain's regional manager, the chain's resources end up extending to the hotel as if they were its own. This arrangement also enables it to interact with other hotels through formal hierarchy, that is, from top to bottom. In this case, however, beyond the strategy, the structure has a determinant role of how the hotel will compose its resource base.

According to Miles and Snow (1994), the environment requires the efficiency provided by the usage of specific abilities generally found in a defender company; the flexibility and fast response of a prospector; and the ability to deal with resource exchange of an analyzer. The authors affirm that the organization in the chain eventually turns out to be the solution for integrating these three types of behavior into a single structure.

Rodrigues-Diaz and Espino-Rodrigues (2006) describe the main relational processes in a hotel: process of planning and governance of relationships between firms that generate confidence and commitment; transportation process; sales and marketing process; process of information and knowledge; loyalty promotion process; accommodation process (laundry, cleaning, etc.), food and beverages process; entertainment and complementary services process; human resources process; and maintenance process.

Upon analyzing the above mentioned processes within the case scope, it is noticeable that the chain centralizes most of these processes and outsources some to the hotels, which in turn, will establish the relationships according to their strategies.

For example, planning and governance, marketing and sales process, information and knowledge, loyalty promotion, and human resources are relational processes of the chain, since it insists on establishing relations with suppliers, clients, investors, intermediaries, competitors, etc., based on its own relational capability.

Transport relational processes, accommodation, food and beverages, entertainment and complementary services and maintenance are at the discretion of each hotel and marked by the strategy defined by the chain. Notwithstanding these processes being at the discretion of the hotel's relational capability and within the strategy chosen by the chain, they must be sanctioned by the chain-established hierarchy. For example, a hotel can establish a new relation once authorized by the regional manager or by the chain itself.

This fact, in a certain way, sustains what Lorenzoni and Lipparini (1999) argue, a net may be drawn and managed in a deliberate way, creating a structure that enables the chain's participants to look for resources internally and externally. The leader, the chain in this case study, learns from its relationships, selecting the members and mobilizing external resources. As in Lorenzoni and Lipparini's (1999) study, the leader strives to create an interaction platform with selected partners, who are at the disposal of the chain's members.

Proposition 1b: The relationships to seek resources and/or build capabilities are not only conditioned by the chosen strategy, but also by the organization's structure

Proposition 1c: The relationships are determined by the chain's platform of relationships in centralized relational processes and by the hierarchy in decentralized relational processes.

Final consideration.

The aim of this study was to propose, based on theory, the integration between two theoretical concepts: the strategic choice and the relational dynamic capability. For this purpose, the hotel business sector was chosen, an environment with variety, intensity and need for constant relationships.

Starting from a survey, a single chain in the State of Paraná was identified simultaneously adopting three different strategies to run its hotels. A case study was performed in a unit of analysis composed by the Slaviero Hotel Chain and three of its units (Full Jazz, Slaviero Executive e Slaviero Slim).

The strategic choice was a variable proposed. The degree of intent in creation and reconfiguration of the resource base was considered to be an important element for the field development, since it enabled performance to be unattached from the concept of dynamic capabilities and connected to strategic choice. In other words, the dynamic capabilities exist to deal with the resource base that serves to put the strategy in practice. Thereby, strategic typology determines a set of behaviors and choices resulting in performance; however, these behaviors and choices need to be based on resources, which are developed and reconfigured by dynamic capabilities.

It is believed that the result obtained answers the study question, which is, the influence of strategic choice on relational dynamic capabilities.

As a recommendation for new research, firstly, replicate the study on Slaviero Hotel Chain, but taking into consideration all the hotels in the chain. Another possibility would be to empirically test the model developed by the case in other contexts, in which an organization manages several strategic business units. Further using Miles and Snow's typology, this analysis could be deepened by verifying the relation between dynamic capabilities and the three problems (entrepreneurial, technological and administrative) of adaptive cycle. Thus, it would be possible to verify if strategic choice itself would not be the outcome of the resource base and of its possible configurations and reconfigurations by dynamic capabilities.

Finally, it is necessary to mention the limitations of the present study. The first one derives from the nature of the performed study, that is, a case study with qualitative approach that makes it impossible to make general inferences about the results for other organizations. The second one is concerning the complexity of this theme; thus, simplifications may have been made to perform the analyses and syntheses.

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A Quality Assessment of Tourist Information: the Case of Nautical Tourism at Shiretoko Peninsula

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ABSTRACT

The success of tourism promotion in a destination partially depends on the extent to which it successfully links varied products catering to a heterogeneous group of visitors in a multi-client system. In contemporary destination marketing, communication between the service providers at the destination and the (prospective) tourists has become increasingly important as a result of the rise in informal communication channels and social media. This paper focuses on the effect of using different information sources when booking a cruise tour in Shiretoko Peninsula (a natural World Heritage Site) by employing a multi-group structural model. Our findings revealed that a mismatch between the expectation created by the visitors based on the information about the site and the satisfaction they experience when visiting the place can be a strong factor of dissatisfaction, with negative implications on the possible recommendations and loyalty. Additionally, it was possible to conclude that information available on the internet and via guidebooks seems to negatively affect satisfaction on certain elements and routes, while local information from tourist offices, hotels and local shops was found less problematic.

Keywords: Marketing, Information, Satisfaction, Loyalty, Simultaneous Equation Modeling

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Introduction

In a competitive and globalized environment, the success of a tourist destination partially depends on the extent to which varied products cater to a heterogeneous group of visitors in a multi-client system (Romão et al., 2014). Heterogeneity can relate to personal characteristics such as origin, age, level of education and social status, and to more specific holiday-related characteristics such as the main motivations, travel company and accommodation type used. As broadly assumed in the literature, it is important to analyse this market heterogeneity in great detail in order to develop effective marketing strategies (Kozak and Rimmington, 2000; Castro et al., 2007).

One important aspect of any marketing strategy is the communication between the destination on the one hand, and the (prospective) tourist on the other hand. Not only can information serve as an attractor for people still in the decision-phase of travelling, the information also sets a benchmark for expectations regarding the experience a destination has to offer. As such, the information is meant to attract tourists, while at the same time it should provide a realistic image since divergence between expectation and experience can lead to dissatisfaction (Chen and Chen, 2010).

In contemporary destination marketing, this issue has become increasingly important as a result of the rise in informal communication channels, including social networks (Jacobsen, 2011) and the use of different media (Mansson, 2008). Consequently, a destination marketing organization cannot easily control the flow of information. It is essential to monitor both the use of different information sources and the correlation of specific channels with the degree of satisfaction or dissatisfaction experienced.

This paper focuses on the effect of using different information sources when booking a cruise tour in Shiretoko Peninsula (Japan) by employing a multi-group structural model. After introducing the fieldwork setting and the descriptive statistics of the sample, regression results of the structural model are shown and significant differences in model parameters are discussed in light of the research question.

1. Characteristics of the visitors to Shiretoko Peninsula

Shiretoko Peninsula is located in the northeast part of Hokkaido, Japan, and is enlisted by UNESCO as a World Heritage Site since 2005. The Peninsula is a prominent example of a complex ecosystem with high biodiversity featuring land-marine continuity. It is also the lowest latitude in the northern hemisphere where drift ice appears. Very particular geological characteristics and a rich variety of wildlife can be observed here, including species such as killer whales, Steller's sea lions, Blakiston's fish owl, Steller's sea eagles, and white-tailed eagles.

Two surveys conducted in 2011 and 2012 by the Ministry of Environment of Japan at the UNESCO World Natural Heritage site of Shiretoko Peninsula provided the sample for our research. The preparation of the questionnaire started in 2010, aiming to collect useful data for the basic tourism promotion strategy and addressed tourists boarding a boat or a sea kayak in Utoro District to participate in leisure activities on the sea.

Distribution of the questionnaire as a mail-back survey took place at the boat lump for three different types of tourist boats: one large-scale mass-tourism-type ship, seven small-scale pleasure boats and one sea kayak operator. In 2011, a total of 4857 questionnaires was distributed with a collection rate of 23.3%. In 2012, a further 2210 questionnaires were distributed, with a return rate of 24.5%. The final sample consists of 1703 cases, 1140 of which were collected in 2011 and 563 observations belonging to 2012. After analysing personal descriptive statistics separately for the two years, the cases were combined in order to be able to use a larger dataset for the multi-group analysis. The questionnaire collected three broad categories of variables: pre-trip information, information about the current trip taken, and post-trip information.

Table 1 gives an overview of a number of sample characteristics. The group of respondents included a higher number of females (57.3%), with similar frequencies in both the 2011 and 2012 sample. About 10% of surveyed tourists were younger than 30, while, similarly, 10% were 70 years old and above, being indicative of a rather high mean age in the sample. However, since a study of Gokita (2012) among visitors to Shiretoko uncovered similar frequencies of higher age categories, the sample distribution might in fact resemble population frequencies. The vast majority of the respondents, 84.4%, arrived from other areas of Japan than the Hokkaido Prefecture, thus showing the extra-local attractiveness of the tourist site. Respondents mainly arrived as part of a family or group of friends, with fewer than one out of ten being individual travellers. Over 60% of the sample were first time visitors. When specifically asked about having participated in cruise tours from Utoro before, only 16.4% of respondents answered positively. The frequencies do not show large discrepancies between the 2011 and 2012 sample, giving some validation to the results found.

Since Table 1 indicates that the majority of cruise participants had no prior experience, it is interesting to study the source of information used before deciding on the specific cruise package to take. Information found on the internet or in a guide book proved to be the main inspiration source (47.0%). Information from local sources such as hotels, tourist information centres or local shops in Shari town further inspired 13.4% of respondents. Little over one in ten (11.1%) based their decision on recommendations from friends or family. Finally, for about one third of the sample (33.2%) the primary reason for choosing a cruise plan was not based on an individual information search but on a package deal which included that specific cruise.

Almost half of the surveyed visitors (49.4%) participated in a tour with a large boat, while a further 32.3% took part in a small boat tour. Sea kayaking was the least preferred option, with a share of 18.3%, possibly related to the rather high mean age of the respondents. The route undertaken most often passed Cape Shiretoko 50.1%, followed by Kamuiwakka Fall 21.7% and Rusha Bay 8.9%. Other routes (0.4%) were almost not mentioned by the respondents. Almost 20% of respondents gave no answer to the boat route question. This corresponds to the boat type chosen, since sea kayaks most often did not take a predefined route.

Table 1: Descriptive statistics of personal characteristics

	2011 n=1140 Frequency	2012 n=563 Frequency	2011-2012 n=1703 Frequency
Gender:			
- Female	58.2%	55.6%	57.3%
- Male	39.1%	40.7%	39.6%
- No answer	2.7%	3.7%	3.1%
Age:			
- < 30	10.4%	9.9%	10.2%
- 30-39	16.8%	15.1%	16.2%
- 40-59	37.3%	35.9%	36.8%
- >59	33.3%	35.4%	34.0%
- No answer	2.3%	3.7%	2.8%
Origin:			
- From Hokkaido Prefecture	13.9%	13.9%	13.9%
- Not from Hokkaido Prefecture	84.7%	83.8%	84.4%
- No answer	1.3%	2.3%	1.6%
Travel party:			
- Family or friends	60.4%	62.9%	61.2%
- Group	30.6%	27.2%	29.5%
- Individual	7.8%	8.7%	8.1%
- No answer	1.1%	1.2%	1.2%
Visited Shiretoko peninsula:			
- First time visitors	61.5%	60.6%	61.2%
- Repeat visitors	36.7%	38.5%	37.3%
- No answer	1.8%	0.9%	1.5%
Participated in cruise before:			
- Yes	16.3%	16.7%	16.4%
- No, this is the first time	79.6%	79.9%	79.7%
- No answer	4.0%	3.4%	3.8%

Next, Table 2 analyses an interesting relationship between the expectations with which tourists arrived on site and the satisfaction they have received on these elements after the visit. Three main categories were identified: expectations concerning the landscape, the wildlife, and the boat ride. Clearly, the landscape is the main motive for a visit (87.9%), followed by wildlife (65.5%). Only about one out of five respondents were motivated by the boating experience, thus closely resembling the frequency of sea kayak excursions. Ideally, the frequencies of categories between expectations and satisfaction should be in the same order of magnitude to indicate a favourable visitor expectation. While this is indeed the case for the landscape and boating experience, there seems to be a larger discrepancy in the wildlife category. After the trip, only 39.3% of the respondents indicated satisfaction with the wildlife encountered, while

65.5% had found encounters with wildlife to be a major motivation to visit. This might indicate that the satisfaction of visitors is easily affected by the coincidental natural setting on site.

Looking more closely into the two main expectations, a number of specific elements can be identified. The landscape found most attractive pertains more to land-related objects Shiretoko Mountains and the edge of the peninsula and waterfall. This also appears true for the wildlife with bears by far the most popular (55.0%). Nonetheless, whale and dolphin spotting is important for one-fifth of the visitors. In both cases though, the after-trip experience seems to have suffered from the difficulty of actually being able to offer guaranteed spotting opportunities. While birdlife, on the other hand, scores somewhat lower as a main attraction, the expectations here are more closely matched.

Table 2: Descriptive statistics of expectations and satisfaction (n=1703)

	Expectations (before trip) Frequency	Satisfaction (after trip) Frequency
Landscape	87.9%	84.9%
- Shiretoko Mountains	37.7%	30.7%
- Edge of peninsula/waterfall	67.7%	67.4%
- Sea	15.4%	14.8%
Wildlife	65.5%	39.3%
- Bears	55.0%	26.7%
- Whales/dolphins	20.3%	9.9%
- Eagles/seabirds	17.8%	18.1%
Boat	22.5%	19.1%

As could be expected, one of the main elements of dissatisfaction was the fact that visitors could not see the things they had wanted to see during the trip (23.0%). The weather was also a significant factor of dissatisfaction, as were a number of other elements. Nonetheless, 95.7% of valid respondents would recommend the destination, while 95.1% indicated willingness to return.

2. Influence of information used on cruise satisfaction

The motivational pattern of visitors, their satisfaction levels, and the (needed or provided) information offer a complex set of relationships. In order to test whether the source of information used had a significant impact on satisfaction with different elements of the cruise, a path model with group analyses is proposed. To this purpose, the sample is sub-divided into three groups: visitors who informed themselves via internet or a guidebook, tourists that used information from local sources (tourist information office, hotels or local shops in Shari town), and finally tourists that did not use either of both sources for information. This final group thus encompasses people who did not search for any information and visitors that were influenced by

recommendations of family and friends. Priority was given in the analysis to information sources that could be monitored and controlled by a tourist board, while the frequency distribution of the sample over the different boating categories was also important for model convergence. The structural equation modelling software AMOS 19.0 was used for this part of the analysis. While AMOS is ideally suited to constructing both a measurement and a structural model, the lack of latent variables in our model made it possible to immediately estimate the structural components. The path model shown in Figure 1 demonstrates adequate fit indices $\chi^2/Df = 1.207$, CFI = .996, RMSEA = .011, $\chi^2(62) = 74.864$ (p-value = .127) and led to the variable estimates shown in Tables 3 and 4.

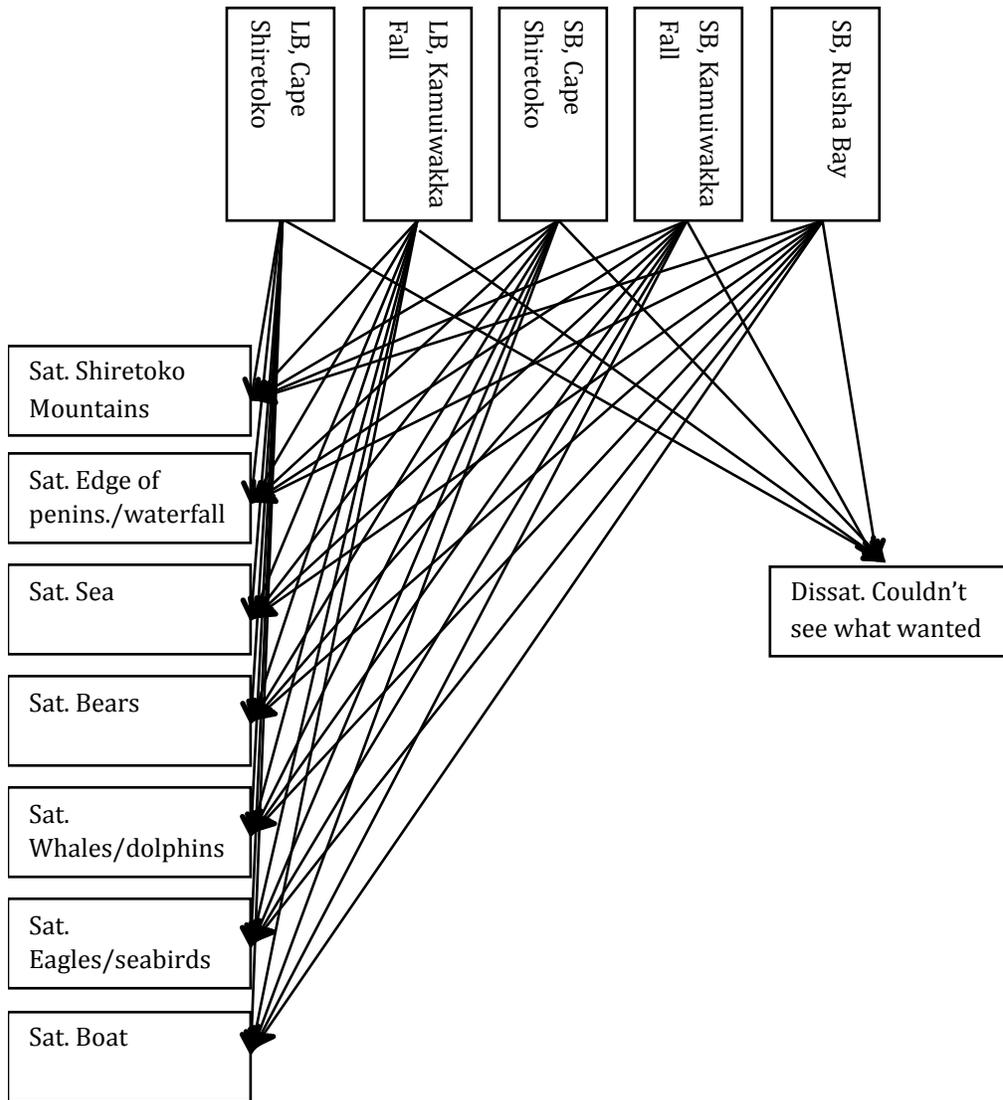


Figure 1: Estimated path model. $\chi^2/Df = 1.207$, CFI = .996, RMSEA = .011, $\chi^2(62) = 74.864$ (p-value = .127)

Table 3 first gives an overview of the shared parameter estimates for which no significant group differences were found.

Table 3: Unstandardized ML estimates: Shared between all groups

	Estimates (se)
Satisfaction landscape: Shiretoko Mountains	
->LB, Cape Shiretoko	.387 (.031)***
->LB, Kamuiwakka Fall	.260 (.038)***
->SB, Cape Shiretoko	.177 (.036)***
->SB, Kamuiwakka Fall	.240 (.048)***
->SB, Rusha Bay	.115 (.043)**
Satisfaction landscape: Edge of peninsula/waterfall	
->LB, Kamuiwakka Fall	-.114 (.041)**
->SB, Cape Shiretoko	-.174 (.038)***
->SB, Kamuiwakka Fall	-.081 (.052)
Satisfaction landscape: Sea	
->LB, Cape Shiretoko	-.056 (.025)*
->LB, Kamuiwakka Fall	-.087 (.031)**
->SB, Cape Shiretoko	-.125 (.029)***
->SB, Rusha Bay	-.118 (.035)***
Satisfaction: Boat/kayak	
->LB, Cape Shiretoko	-.416 (.026)***
->LB, Kamuiwakka Fall	-.431 (.030)***
->SB, Cape Shiretoko	-.375 (.030)***
->SB, Kamuiwakka Fall	-.420 (.041)***
->SB, Rusha Bay	-.380 (.036)***
Satisfaction wildlife: Bears	
->LB, Cape Shiretoko	-.011 (.024)
->LB, Kamuiwakka Fall	-.090 (.028)**
->SB, Cape Shiretoko	.642 (.028)***
->SB, Kamuiwakka Fall	.119 (.039)**
->SB, Rusha Bay	.682 (.034)***
Satisfaction wildlife: Whales/dolphins	
->LB, Cape Shiretoko	.090 (.022)***
->LB, Kamuiwakka Fall	.081 (.026)**
->SB, Cape Shiretoko	.138 (.025)***
Satisfaction wildlife: Eagles/seabirds	
->LB, Kamuiwakka Fall	-.097 (.031)**
->SB, Cape Shiretoko	-.071 (.029)*
->SB, Rusha Bay	-.080 (.036)*
Dissatisfaction: Not seen what I wanted	
->SB, Cape Shiretoko	.070 (.033)*
->SB, Kamuiwakka Fall	.321 (.044)***
->SB, Rusha Bay	.026 (.040)

Note: * p-value<.05, ** p-value<.01, *** p-value<.001

These results thus show the direct relationship between the different cruise types and routes and satisfaction with the wildlife and landscape elements. Five boat type-route combinations were identified: large boats to Cape Shiretoko, large boats to Kamuiwakka Fall, small boats to Cape Shiretoko, small boats to Kamuiwakka Fall, and small boats to Rusha Bay. Sea kayak as a sixth possibility was excluded since only k-1 dummy categories can be identified for reasons of convergence. As such, the other boat and route types will be compared with the reference category 'sea kayak' in the result section.

Analysing the regression estimations of Table 3, it is noticeable that all boating types are positively correlated with satisfaction on seeing the Shiretoko Mountains. As was previously stated, these results need to be interpreted in comparison with the reference category of sea kayaks, this suggesting that comparatively larger sea vessels are more appropriate for people interested in seeing the Shiretoko Mountains. This also holds true for the difference between larger and smaller cruise ships, where larger ships outperform the smaller ones on this aspect. However, when we consider other landscape elements, sea kayaks generally seem to offer better experiences, leading to a higher rate of satisfaction with seeing waterfalls, the edge of the peninsula or having an experience at sea. Tourists also seemed to be less satisfied with the boating experience as such on larger ships than on smaller ships or sea kayaks. This result thus seems to suggest that visitors interested in a boating/kayaking experience would primarily choose a sea kayak.

If visitors are interested in wildlife, specifically bears as was noticed in Table 2, the results seem to suggest that sea kayaks, large boats, as well as the Kamuiwakka Fall route, are less optimal choices. The Cape Shiretoko route seems best for visitors interested in spotting whales and dolphins, since there is a positive effect of these routes on the satisfaction with this wildlife category. Furthermore, large boats (for boat routes) increase satisfaction which is possibly related to the fact that these boats sail farther from the shore. Conversely, sea kayaks have a positive influence on eagle and seabird spotting, since this form of wildlife can be found closer to the shores.

Finally, with the exception of the Rusha Bay route, both other routes with small boats have a higher chance of leading to dissatisfaction, because not all the pre-trip expectations about the sights to see were met. This seems especially true for the Kamuiwakka Fall route by small cruise ship.

Table 4 presents the most important results regarding the research question of this paper: the difference in parameter estimates between groups of respondents as a result of their information search. As a first general conclusion, we can deduct that tourists that did not use the internet/guidebooks or local information generally outperform both other information sources. With regard to large cruises to Cape Shiretoko, prior information from internet or guidebooks significantly lowers satisfaction with both landscape elements (edge of peninsula/waterfall) and wildlife elements (eagles/seabirds) and results in a higher level of dissatisfaction because some aspects were not observed during the trip. While local information sources seem to provide for more accurate expectations concerning the landscape elements of the Cape Shiretoko trip, they further lower satisfaction with eagle and seabird spotting.

The opposite holds true for the Rusha Bay trip by small boat. Here local information significantly lowers the satisfaction from seeing the edge of the peninsula or waterfalls over and above internet and guidebooks. Again, uninformed tourists (or tourists informed by friends or relatives) are less likely to be dissatisfied, while the latter group is significantly more satisfied with the spotting of whales and dolphins too.

Information via internet or guidebooks furthermore lowers satisfaction with the experience at sea for the Kamuiwakka Fall route by small boat. Local information on the other hand, has a negative effect on the satisfaction with seeing eagles and seabirds. Here too, visitors not informed through either of both information channels are more likely to be satisfied with seeing whales and dolphins on route.

Lastly, visitors on large boats sailing to Kamuiwakka Fall are generally more dissatisfied with the view, when they had previously consulted internet or a guidebook. However, no information also leads to a slightly higher dissatisfaction on this route.

Table 4: Unstandardized ML estimates: Group-specific

	Estimates (<i>se</i>) internet/ guidebook	Estimates (<i>se</i>) Local info	Estimates (<i>se</i>) Neither of both
Satisfaction landscape: Edge of peninsula/waterfall			
->LB, Cape Shiretoko	-.218 (.045)***	-.144 (.092)	-.066 (.044)
->SB, Rusha Bay	-.245 (.059)***	-.310 (.105)**	.014 (.082)
Satisfaction landscape: Sea			
->SB, Kamuiwakka Fall	-.183 (.048)***	-.100 (.074)	.117 (.086)
Satisfaction wildlife: Whales/dolphins			
->SB, Kamuiwakka Fall	-.017 (.043)	-.053 (.062)	.146 (.070)*
->SB, Rusha Bay	.065 (.039)	-.046 (.063)	.129 (.050)**
Satisfaction wildlife: Eagles/seabirds			
->LB, Cape Shiretoko	-.107 (.035)**	-.163 (.072)*	-.021 (.031)
->SB, Kamuiwakka Fall	-.044 (.051)	-.263 (.083)**	.053 (.080)
Dissatisfaction: Not seen what I wanted			
->LB, Cape Shiretoko	.343 (.039)***	.206 (.073)**	.213 (.039)***
->LB, Kamuiwakka Fall	.311 (.055)***	.037 (.089)	.114 (.045)*

Note: * p-value<.05, ** p-value<.01, *** p-value<.001

Discussion

A mismatch between the expectation created by the visitors based on the information about the site and the satisfaction they experience when visiting the place can potentially be a strong factor of dissatisfaction, with negative implications for the possible recommendations and loyalty. It is important to notice that the visitors to Shiretoko Peninsula are extremely loyal to the destination, with over 90% expressing an intention to return and/or recommend the destination. General levels of satisfaction are high, especially for the landscape elements of the trip, while the

destination offers further leisure possibilities such as hot springs, walking paths, the UNESCO World Heritage Centre (and on site visitor center) and different other destinations in the area. Nonetheless, it remains important to monitor potential negative impacts on these general satisfaction levels in order to remain able to provide a qualitative and attractive experience and maximize visitor loyalty.

The differences in coefficient estimates between groups allows for some interesting conclusions regarding the quality of information provided on different routes. Information available on the internet and via guidebooks seems to negatively affect satisfaction on certain elements and routes. Specifically the large boat cruises to Cape Shiretoko and the small boat cruises to Kamuiwakka Fall are not optimally represented. Further research could ideally capture the specific websites and guidebooks used, after which additional action could be undertaken in order to improve representation of the cruises.

Local information from tourist offices, hotels and local shops is less problematic, even though representation of landscape elements (views of the edge of the peninsula and waterfalls) is suboptimal for the Rusha Bay route, while information regarding the large boat cruises to Cape Shiretoko and small boat cruises to Kamuiwakka Fall might lead to unfulfilled expectations regarding the possibility for eagle and seabird spotting. It is advisable to inspect the messages and images used by the local contact points regarding these aspects and possibly alter them in order to create realistic expectations.

Finally, when comparing the effect on the dissatisfaction measurement, local info does outperform the subsample of people who were not informed or informed by family and friends. Clearly, respondents that only checked online sources or were inspired by a guidebook, were more like to experience dissatisfaction.

More transparent and realistic information about what can be enjoyed on each kind of boat trip can help to reduce the observed mismatch between the tourists' expectations and the satisfaction they experienced contributing to better planning of the trip, and a greater effort to attract more young visitors, considering the high levels of satisfaction and loyalty achieved by those who experience the kayak trips, are the main management recommendations arising from this study. Nevertheless, it should also be noticed that the number of visitors should respect the need to preserve the ecological characteristics of this extraordinary site.

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Italian Fashion History and Cultural Heritage: Data for a Tourist Guide

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ABSTRACT

The essay wants to introduce a mapping base, currently in progress, relative to museums, archives of fashion, costume galleries, present in Italy, such as constituent elements for the construction of a tourist guide, dedicated to the preservation and enhancement of knowledge Italian heritage, as well as a possible "offer" to create new spaces for *Heritage and Tourism*. The data presented here are drawn from the research "Galleries of Costume and Fashion History Museum: Italian Opportunities for International Tourism and Local Development", planned in Rimini Campus University of Bologna. The general plan of research was officially presented during the 5th International Congress "Science and Technology for the Safeguard of Cultural Heritage in the Mediterranean Basin", Istanbul Turkey 22-25 November 2011. Given the current research, the general outlines of the project and some initial data provided by the work of historians are provided below without claim of completeness.

Some online archives and fashion history museum on themes developed in this paper are:

- <http://www.moda.san.beniculturali.it/wordpress/>
- http://www.imprese.san.beniculturali.it/web/imprese/home;jsessionid=6DFD70C634C40988ED2F021974A84D77.sanimprese_JBOSS
- <http://www.ibc.regione.emilia-romagna.it/wcm/ibc/menu/istituto/04attivita/13progetti/prog/tessuti.htm>
- <http://www.uffizi.firenze.it/musei/?m=costume>

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- <http://www.museoferragamo.it/>
- <http://fortuny.visitmuve.it/>
- <http://www.museodeltessuto.it/>
- <http://www.museodellalana.it/>
- <http://www.cultural.it/musei/borsalino.asp>
- <http://www.museopoldipezzoli.it/collezioni/tessili.html>
- <http://www.museimazzucchelli.it/collezioni/museo-moda.html>
- http://www.incampania.com/beniculturali.cfm?s=5&Menu_ID=211&Sub_ID=217&Info_ID=4187
- <http://www.emigratisardi.com/musei-artigiani/museo-costume-tradizionale.html>

Keywords: Fashion History, Galleries of Costume, Cultural Heritage, Museum, Archives

1. Fashion Heritage and Fashion Social History

The combination of "Fashion and Heritage", is already fashionable. From the point of economic production, is already making its results. Inspired by the world of tradition, but also looking at innovative future, most companies are reproducing their great successes of the past, revisited in modern key. Retrieves the value of the past, which guarantees authenticity and legitimacy to customers and today projected in the form of products. Known examples of *heritage* products belong to the automotive world, such as the Fiat 500, Alfa Romeo Giulietta, and the world of fashion: the major brands of prêt-à-porter, fashion sportswear houses launch in the market some of their historical models replicated a modern way. From this point of view, the Florentine fashion house Salvatore Ferragamo was one of the first to propose their own *heritage*. With its launch in 2006 of "Ferragamo Creations" Handmade exclusive line, it offers reeditions every year, in limited and numbered series, some historic shoes and bags from museum brand. Equally, the Gucci company, founded in 1921 in Florence, in his 90th birthday, celebrated the history and tradition that have made it an international brand of luxury, with a global advertising campaign called *Forever Now*. To establish the concept of *Forever Now* is the New Bamboo, a modern interpretation proposed for the spring / summer 2010 one of Gucci handbags, created for the first time in 1947. And yet, twenty years after its first presentation in Milan of the collection of pret-a-porter, the creative director of Prada has launched the "Prada Print Collection", a Capsule Collection consists of fifties dresses.

Not only. The combination of "Fashion and Heritage" for some years been producing cultural, institutional products, or rather research and study projects under which considers fashion and its history a card key of the cultural heritage of a nation. In particular, as regards the Italian context,

Italy and Fashion in the last two decades have become a crucial combination: the image of contemporary Italy is deeply marked by the fashion industry (Calanca 20082; Colaiacomo 2006; Gnoli 2005, 2012; Merlo 2003; Okonkwo 2007; Tungate 2008).

The Italian fashion, in turn, is a cultural icon, an element of style of a well living between wellness and aesthetic refinement, in which history plays a fundamental role. Indeed, the history of clothing and fashion accessories is an integral part of the "fashion system": from clothes we go up to the production system (raw materials, manufacturing processes, costs, professions), to distribution and marketing (shopping, commercial, catalogs, fashion magazines) to that of consumption (social hierarchies, elites) (Blaszczyk 2008; Burresti 2005; Calanca 20081; Craick 2009; Edwards 2011; Esposito 2004; Paris 2006; Segre Reinach 2010). This is a set of relationships and institutions, symbols and material resources that create a real universe, yet largely to be built, but which can become a central feature of Italian and international cultural tourism, especially if we consider that: "Cultural tourism in its literal meaning includes the movement of people driven by a motivation of a cultural nature, such as that which motivates travel for study, visits to museums or monuments, pilgrimages and participation in artistic or folklore events. In a broader meaning, we can include under this heading all forms of movement in space of individuals or groups, because they satisfy the human need to confront diversity, they tend to raise the level of knowledge, and they generate new experiences and new meetings" (www.world-tourism.org; Timothy, Boid 2003).

So, the current Italian "fashion system" is based on Italian Renaissance humanist tradition, and crosses the paths of various arts, especially figurative, photographic and design with craft (Capalbo 2004; Costa, Pagani, Cattaneo 2006). But it is also based on a specific organization of the production, promotion and consumption. The correlation between the production of textiles and making and between tailoring and fashion design, has given birth to the *Italian Style*, a brand of excellence well known throughout the world that can be considered in terms of Social Heritage (Calanca 2011). This can be defined as a conceptual, theoretical and operative paradigm, which allows developing multidisciplinary research at the intersection of social history, examining concrete realities, living conditions, movements and cultural history, exploring attitudes, behaviors, representations, discourses over time, between persistence and changes (Anheir, Isar 2011; Audrerie 1997; Calanca 2010 and 2011). Multidisciplinary research, therefore, that contemplates simultaneously, the confluence of several factors as mirror of the articulated plot plaiting of socio-economic, political, cultural, social phenomena, and their safeguard and

historical transmission. Briefly, the formulation of the conceptual paradigm of Social Heritage is accompanied by an extension of the historical research field and of the notion of intangible cultural heritage, as defined in the Convention for the Safeguarding of the Intangible Cultural Heritage, as proclaimed in Paris by the United Nations Educational, Scientific and Cultural Organization (UNESCO) in 2003, and came into force in 2006.

On this basis, expressions of Social Heritage, in particular of *Made in Italy* are between history and memory, the "values" of the companies that made and are now the Italian style, preserved today in museums and archives (Amari 2001; Calabrò 2003; Calabi, Marini, Travaglini 2009; Corbò 2006).

In this sense, being already "industrial tourism", the main company museums, for example, are:

- in Liguria region: Museo dell'Olivo - Fratelli Carli, Imperia; Museo dell'Orologio da Torre G. B. Bergallo, Tovo San Giacomo (Savona);
 - in Piemonte region: Associazione Archivio Storico Olivetti, Ivrea (Torino); Museo Alessi, Crusinallo di Omegna (Verbania);
 - in Lombardia region: Museo Dalmine, Dalmine (Bergamo); Museo del Cavallo Giocattolo (Grandate, Co); Archivio Storico delle Industrie Pirelli, Milano; Museo Storico Alfa Romeo, Arese (Milano); Archivio Storico Alfa Romeo e Centro di Documentazione, Arese (Milano); Zucchi Collection Museum Casorezzo (Milano); Kartellmuseum, Noviglio (Milano);
 - in Veneto region: Museo Rossimoda della Calzatura d'Autore, Stra (Venezia); Tipoteca Italiana Fondazione, Museo del carattere e della Tipografia - Cornuda (Treviso);
 - in Emilia Romagna region: Museo Ducati, Bologna; Museo G. Bucci della Cooperativa Ceramica (Imola); Museo Italiano della Ghisa, Longiano (Forlì-Cesena); Galleria Ferrari, Maranello (Modena); Archivio Storico Barilla, Parma;
 - in Toscana region: Aboca Museum, Sansepolcro (Arezzo); Museo Salvatore Ferragamo, Firenze; Museo di Storia della Fotografia Fratelli Alinari, Firenze; Museo Richard-Ginori della Manifattura di Doccia, Sesto Fiorentino (Firenze); Museo Piaggio Giovanni Alberto Agnelli, Pontedera (Pisa);
 - in Umbria region: Museo del Vino - Fondazione Lungarotti, Torgiano (Perugia); Museo dell'Olivo e dell'Olio - Fondazione Lungarotti, Torgiano (Perugia);
 - in Marche region: Archivio / Galleria (Virtuale / Reale) delle Aziende Guzzini, Recanati (Macerata);
 - in Lazio region: Archivio Storico Birra Peroni, Roma; Museo Birra Peroni, Roma.
- Ultimately, the museums and archives are "speaking sources", indispensable tools for storage, transmission and enhancement of cultural Heritage of a nation.

2. Fashion Museum and Galleries of Costume

Are about 90 the museums in the world of fashion, accessories, fabrics, most of them are based in countries historically fashion manufacturers, such as Italy, France, Great Britain and the United States (Vergani 2009).

If we consider positively the context of the Italian Fashion as a Cultural Heritage in terms of an *Offer* for Heritage and Tourism, the data on which we can build all round ways are huge. At the first place are the museums, galleries, documentaries heritage, exhibitions and the collections. In particular, excluding the museums of the creators of fashion, designers, main museums types can be classified as follows:

- Museum of specific textile and clothing displaying tools and machines as well as the finished product,
- Museums companies where you can see the machines in operation and the finished product,
- Museums that have sections on Textiles and Clothing including the museums of costume of a territory or art museums.

From an initial mapping, currently in progress, in Italy especially on the basis of the Unified Information System for Archival Superintendency (SIUSA) are calculated:

- More than 70 museums scattered in all Italian regions,
- 264 archives centre related to fashion,
- 244 creators related to fashion,
- 38 collectors related to fashion,
- 36 archives centre related to the costume,
- 42 creators on the costume,
- 13 collectors related to the costume.

Limiting ourselves to museums, taking into account of the type indicated, is provided below a summary (nearing completion) of the main museums, distributed in various Italian regions:

- in Piemonte region, Museo del tessile of Chieri (Torino); Museo dell'arte del cappello of Ghiffa (VB); Museo dell'ombrello e del parasole of Gignese (VB) Centro ricamo "Bandera" of Chieri (Torino); Museo della lavorazione canapa of San Bernardo di Carmagnola (Torino); Rete di musei del costume valdese of Perosa (Torino); Museo del cappello Borsalino of Alessandria; Museo delle attività Industriali, Associazione Ecomuseo del Tessile of Perosa Argentina (Torino);
- in Lombardia region, Museo tessile "Fondazione Antonio Ratti" of Como; Museo didattico della seta of Como; Museo della seta "ABEGG" of Lecco; Museo Poldi Pezzoli of Milano; Museo Zucchi Collection of Milano; Museo etnografico di Valcamonica of Ossimo Superiore

- (Brescia); Museo Mazzucchelli della Moda e del Costume of Ciliverghe di Mazzano (Brescia); Civico museo setificio “Monti” of Abbadia Lariana (Lecco); Museo del tessile e della tradizione industriale of Busto Arsizio (Varese); Museo della calzatura of Vigevano (Pavia); Museo del Costume, della Moda e dell’Immagine of Milano;
- in Veneto region, Museo dell’arte serica e Laterizia of Malo (Vicenza); Museo “Capelli di Paglia di Marostica” of Marostica (Vicenza); Museo delle macchine tessili of Valdagno (Vicenza); Museo dello scarpone of Montebelluna (Treviso); Museo Fortuny of Venezia; Museo del merletto of Burano island (Venezia);
 - in Trentino Alto Adige and Sudtirolo region, Museo della donna/FrauenMuseum of Merano (Bolzano); Museo degli usi e costumi della gente trentina of San Michele all’Adige (Trento); il Museo del Loden i of Vandoies (Bolzano);
 - in Friuli Venezia Giulia region, Musei provinciali museo della moda e delle arti applicate of Gorizia;
 - in Liguria region, Museo del merletto al Tombolo of Rapallo (Genova); Museo della Moda e del Profumo Daphné of Sanremo; Collezione Tessile della Soprintendenza e le Collezioni Tessili dei Musei Civici of Genova;
 - in Emilia Romagna region, Museo della Tappezzeria of Bologna; Museo del patrimonio industriale of Bologna; Museo della civiltà contadina of S. Marino di Bentivoglio (Bologna); Museo Civico d’Arte of Modena; Museo del baco da seta “Ciro Ronchi” of Meldola (Forlì-Cesena); Museo del Bottone of Santarcangelo di Romagna (Rimini); Museo degli usi e costumi della gente di Romagna of Santarcangelo di Romagna (Rimini);
 - in Toscana region, Galleria del Costume Palazzo Pitti of Firenze; Fondazione Lisio a Firenze; Museo della Paglia e dell’intreccio “Domenico Michelacci” of Signa (Firenze); Museo del tessuto of Prato (Firenze); Museo del ricamo of Pistoia;
 - in Marche region, Museo dei colori naturali Pesaro Urbino province; Museo della tessitura of Macerata; Museo del Cappello of Montappone (Ascoli Piceno); Museo del merletto a Tombolo of Offida (Ascoli Piceno); Museo delle tradizioni popolari of Offida (Ascoli Piceno); Museo della calzatura of Sant’Elpidio a Mare (Ascoli Piceno);
 - in Umbria region, Collezione tessile di tela umbra of Città di Castello (Perugia); Museo della canapa of Sant’Anatolia di Narco (Perugia); Museo del tessile e del costume of Spoleto (Perugia); Museo del ricamo e del tessile of Valtopina (Perugia);
 - in Lazio region, Museo archeologico industriale dell’arte della lana of Frosinone;
 - in Abruzzo region, Museo etnografico of Morro D’oro (Teramo); Museo della lana of Scanno (L’Aquila);

- in Campania region, Museo del tessile e dell'abbigliamento "Elena Aldobrandini" of Napoli;
- in Puglia region, Museo delle arti e tradizioni di Puglia of Latiano (Brindisi);
- in Calabria region, Museo dell'arte e della seta of Catanzaro; Museo della civiltà contadina ed artigiana della Calabria of Monterosso Calabro (Vibo Valentia); Casa della Cultura "Leonida Repaci" of Palmi (Reggio Calabria); Museo dell'artigianato tessile della seta of Reggio Calabria; Museo demologico dell'economia, del lavoro e della storia sociale silana of San Giovanni in Fiore (Cosenza); Lanificio Leo Museo laboratorio tessile of Soveria Mannelli (Cosenza);
- in Sicilia region, Museo del costume "R.Piraino" of Palermo; Museo dello sfilato of Chiaramonte Gulfi (Ragusa); Museo degli arazzi of Marsala (Trapani);
- in Sardegna region, Museo etnografico Galluras, of Luras (Sassari); Museo vivente dell'arte tessile of Mongongiori (Oristano); Museo del costume tradizionale e della lavorazione del lino of Oristano; Centro museale dell'arte tessile sarda of Samugheo (Oristano).

The relationship between "Fashion and Tourism" and "Heritage Tourism and Fashion History" is a field very innovative and creative. But the objectives of project can only be successfully reached starting from an international and comparative founded frame of research. Particularly, creating for example an international network with the major museum institutions in Europe such as:

- in Great Britain, Victoria&Albert Museum of London; Museum of Costume in Bath; Gallery of English Costume in Manchester; Royal Museum of Scotland of Edinburgh; Shambellie House Museum of Costume of New Abbey; Abington Museum of Northampton; Pittville Pump Room of Cheltenham; York Castle Museum of York; Museum of Welsh Life in Cardiff; Museum of Costume in Bath; Gallery of English Costume in Manchester;
- in Germany, Modemuseum im Stadtmuseum of Monaco; Deutsches Knopfmuseum of Barnau; Hutmuseum of Lundenberg; Deutsches Textilmuseum Krefeld of Krefeld; Museum Weißenfels Schloß Neu-Augustusburg of Weißenfels; Schmuckmuseum of Pforzheim; Museum fur Kunst un Gewerbe in Hamburg;
- in Austria, Modesammlung des Historischen Museums e Modemuseum of Wien;
- in Belgium, Muséum du Costume et de la Dentelle of Bruxelles;
- in France, Musée de la Mode et du Textile; Musée Galliera of Paris; Musée des Tissus et des Arts Décoratifs of Lyon; Musée Christian Dior in Granville; Musée de la Chemiserie et de l'Elegance Masculine in

Argenton-sur-Creuse; Musée de la Mode de Marseille; Musée de l'Impression sur Etoffe in Mulhouse; Musée du Costume in Avallon; Musée du Costume in Chateau-Chinon; Musée du textile in Cholet; Musée du Textile et des Costumes de Haute-Alsace in Husseren-Wesserling; Musée Galliera in Paris; Musée International de la Chaussure in Romans; Musée National des Arts et Tradition Populaires in Paris;

- in Spain, Museu Textil I d'Indumentaria in Barcellona;
- in Portugal, Museu Nacional do Traje in Lisbon;
- in Denmark, National Museum of Lyngby;
- in Norway, Norsk Folkemuseum of Oslo;
- in Sweden, Nordiska Museet of Stockolm;
- in Finland, National Costume Centre of Finland of YVÄSKYLÄ;
- in Czech Republic, *Uměleckoprůmyslové muzeum* of Prague;
- in Russia, The State Ermitage Museum of Saint Petersburg.

From this viewpoint, looking closely, we can speak in terms of Fashion as European Cultural Heritage, an analysis object that can increase the productivity of all forms of capital if conducted on different levels. On the other hand, to preserve is not an end but a means to regenerate the heritage, which is: «est une part de nos rêves et en même temps la marque d'un passé, parfois rejeté» (Audrerie 1997,3).

3. Fashion Archives and Company Archives: problems

Focusing on the importance of the recovery and conservation of archives of fashion, paper records are real mines of information for reconstructing the professional development of these peculiar "enterprise," but also "material archives", which bear the creative side of their history. These themes are developed in areas that have contributed to the evolution of costume history and fashion, in an attempt to highlight the specificities of the different Italian regions. The project sees the involvement of some of the most active regions in archives and institutions fields that have been always sensitive to the restoration and enhancement of memory. The main stakeholders, nationally and internationally, are the institutions that are involved in this field of industrial-artistic, that is the fashion museums, the different schools of fashion and costume, private foundations that have their scope in this area, as well as trade associations and modeling agencies, which carry out a connection and promotion of this strategic sector for the Italian economy and the culture.

In particular, 12 January 2009 in the Sala Bianca of Palazzo Pitti in Florence, was officially presented the national project "Archivi della moda del 900". The project, lasting three years, is sponsored by the Associazione nazionale archivistica italiana (Anai), in collaboration with the Directorate General for the archives, the Directorate General for assets library, the cultural institutions. The

initiative aims to start the recovery and exploitation of archives and sources, linked to the history of fashion, very special documentation, because of its testimony of an industry that has seen Italy and made in Italy leaders worldwide. The task of national coordination is entrusted all'Anai, partnership has always been active in issues relating to communication, training and enhancement of documentary heritage. The primary objective of the project is to bring out and make available, through a computer portal, the wide range of archival, bibliographic, iconographic, audiovisual sources relating to fashion, yet unexplored and held by different categories of agencies and organizations: companies industry, schools and training academies, private foundations, agencies and magazines. The archive of fashion are under the category of private archive, taking the risk of being dispersed and not valued. This project will offer the possibility of knowing and protecting a heritage still largely unknown by location and consistency, according to requirement now felt not only by historians and scholars of the field, but also by amateurs.

The types of documents that can be found in the archives of fashion are numerous, they are not just collections of paper documents in the traditional sense, but include in them different materials, like samples to photos, movies, audio-visual products and also test material or original artifacts such as clothing, footwear and accessories.

Crucial to the success of this work is the close collaboration between private institutions, associations and public institutions that commit themselves to promote countrywide study and training events. City of enterprise initiatives are Milan, Florence, Rome, traditionally close to fashion. The work began with a census of the sources, in collaboration with the archive Departments, and aims to draw a map as large as possible from existing sources and archives, both paper, both photographic and film, in order to produce a repertoire of the history of fashion in Italy. At the same time was carried out a thematic portal as part of National archives system. The web portal "Archivi della moda del Novecento", Promoted by the Directorate General for Archives of the Ministry for Cultural Heritage was officially opened November 14, 2011 at the Archivio di Stato of Rome.

Not only. The issue of Fashion Archives is also closely correlated with another great "theme", which in recent times in Italy is on wide dissemination and implementation: the case of company archives whose web portal (online since June 24, 2011), was planned and promoted by the Directorate General for Archives of the Ministry for Cultural Heritage, in collaboration with about 30 corporate foundations and historical archives. The areas of analytical investigation are inexorably intertwined, but also in this case, there is a lack of "crossed" specific studies. The problem to be solved is "pressing", from the standpoint of science and culture. Consider, for example, the archives of fashion companies: where can be "placed"? In the field of "fashion archives", or in the field of "company archives"? So, we proceed generally in a positive way with

the preservation of Italian heritage, in this case fashion heritage, but in particular it comes to studies and research areas that, on many sides, need further scientific clarity and epistemology. And this especially if you try to find new paths for *Fashion History* and *Heritage Tourism*, and more generally for *Fashion* and *Tourism*. On the other hand, even the *Heritage Marketing* is a practice, even for the most part, to experiment (Montemaggi Severino 2007).

Conclusions

The publishing project, still in progress, with the aim to create a guide into the fashion archives, museums and galleries of the Italian fashion qualifies itself as a central point of the general theme "Fashion and Heritage", not only for scholars and experts but also for follower of the subject and tourists interested in the Italian cultural heritage. It's a matter of fact that fashion is a key sector of the cultural and social heritage of Italy, a great resource that allows to a closer look, the opening of wide innovative and creative spaces by economic and cultural nature.

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Food and Wine Tourism: an Analysis of Italian Typical Products¹

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ABSTRACT

The aim of this work is to focus the specific role of local food productions in spite of its relationship with tourism sector to valorization and promotion of the territorial cultural heritage. The modern agriculture has been and, in the recent years, several specific features are emerging referring to different territorial areas. Tourist would like to have a complete experience consumption of a destination, specifically to natural and cultural heritage and genuine food. This contribute addresses the topics connected to the relationship between typical productions system and tourism sector to underline the competitive advantages to local development. The typical productions are Designation of Protected Origin (Italian DOP, within wine certifications DOCG and DOC) and Typical Geographical Indication (IGP and wine's IGT). The aim is an analysis of the specialization of these kinds of production at Italian regional scale. The implication of the work has connected with defining a necessary and appropriate value strategies based on marketing principles in order to translate the benefit of typical productions to additional value for the local system. Thus, the final part of the paper describes the potential dynamics with the suitable accommodation typology of agriturismo and the typical production system of Italian Administrative Regions.

Keywords: Rural Tourism, Food and Wine, Typical Productions, Territory.

¹ This article is the result of the combined efforts of the authors. Angelo Giraldi wrote section 1 and paragraph 2.1; Francesco Maria Olivieri wrote paragraphs 2.2 and 2.3, section 3 and the conclusions.

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1. Typical production context

The relationship between agriculture and tourism has been increased its relevance, specially referred to the integration between several economic sector at regional scale (Celant, 2001; De Noronha, Vaz, Nijkamp, Rastoin, 2012; Hausmann, Di Napoli, 2001; Telfer, 1996). The role of typical production seems to be more important at all (Telfer, 1996). Scientific research has not sufficiently focused its attention to this relationship, despite of its relevant and continuous touristic growth. Tourism affects many economic, social, environmental and political impacts compared to the analysis of other activities linkage (industry, agriculture and service). Tourism local development has implemented to the integration to the other economic sectors; and rural activities seem to be very important despite of two reasons. Firstly, it allows analysing the local development based on consumption of «tourist products» located in specific local contexts. Secondly, it has referred to specific nature of genuine product. Moreover it is necessary a theoretical framework to study rural tourism local development and the role of productive and territorial specificity, so called «typical products» in widely consideration. Starting from localized typical productions at regional scale, we analyse the relationship with local development, rural tourism sustainability and accommodation system. Therefore, we try to understand which the findings are how to promote the Italian tourism based on the tourism global supply. Tourism Added Value to specific local system takes advantage from the synergy with food and wine supply chain and it concerns to the made in Italy. For this reason it is important consider agriturismo and typical production firms as an increasing part of the agriculture system, specifically about the competitive advantage and economic growth trends. According to recent literature, the reciprocity among food and wine supply chain and tourism provides new insights on the topics related to tourism development and to local system organization. The specific theme could refer to the integration between economic sectors and specific activities at regional scale.

However, it needs to have a preliminary deepen to the classification system about typical productions: European classification system about DOP and IGP considers within DOCG, DOC and IGT. Indeed another topic is significant to Italian rural economy, the Traditional Agriculture food Productions (Italian Acronym PAT). Typical products represent one of the possible key to enhancement of the territory and the promotion and communication of the same: relationship with tourism, *face to face* communication, psychological effects, territory brand over only one agricultural product, system of handicrafts and industrial - so called *made in Italy*. Anyway, these topics have to consider into the all value system of local community in terms of social and environmental reputation and diffusion of an authentication taste.

European countries' Typical Production have been concentrated in the Mediterranean areas, specifically in Italy and France. The tradition and culture defines these as characteristic products as a place of their own and products to their specific binding to the context territorial production. Therefore, these are part of heritage and concept of

all production that are based on co-evolution of the cultivation and farming and processing product over a long period of time within the territory, where these systems are realized with the resources that are present in them. There are 992 DOP and IGP products in the European Union which characterized by several categories: i) *Meat*, ii) *Meat Preparation*, iii) *Cheese*, iv) *Other Animal Origin Products*, v) *Vegetables and Cereals*, vi) *Fat and Oil*, vii) *Baked Products, Fresh Pasta, Bread and Pastry*, viii) *Fish Preparation*, ix) *other products*. Two of these categories - iii) and v) - accounted almost for 45% of the designations. However, the typical geographical indication takes in account significant territorial disparities between Northern and Southern Europe. In facts, there is a competitive advantage for the bordering countries on the Mediterranean Sea: the amount of products and its variety, as Italy, France, Spain, Portugal and Greece, almost 80% of European designations. The main reason could be the food tradition and culture of these countries and the role of modality of the agriculture system (as *mezzadria*) and the dimension of the firms, small and medium-sized enterprises (Olivieri, 2014).

1.2 Theoretical framework and European designation system

Theoretical framework of typical products needs to deepen in the Italian food and wine tourism because of two main features. Firstly the development of DOP and IGP designations and other food label, as the PAT; secondly, because of the relationship to the enhancement of the Italian cultural heritage. The differentiation has based on the production origin within the territorial lever which companies, their associations and local public agencies looking to promote the penetration of new markets and distribution channels, as well as to maintain market share. For a long time EU has guaranteed to agribusinesses a tool of protection and differentiation of production «typical» whose qualities derived from the link with the territory. This is the agricultural product quality policy of origin and registration established by the EEC Regulation 2081/92, recently replaced by EC Regulation 510/2006 (European Commission, 2014).

The system has based on several features. Firstly, the role of consumers and their increasing interest in genuine localized productions characterized by a high quality, more wholesome and healthier than products of unknown identity. Therefore, we consider a particular typology the «Tourist Explorer Consumer» is also interested in forging links of solidarity with the cultural identity of the territories that express them. Other reason is concerning to the role of the market: i) firms use the protection's system to a qualitative distinction based in the first on quality; ii) on the second on the price competition. In addition, the high reputation enjoyed by many local products must be protected from imitations and unfair competition. Finally, the benefits of the rural development keep the traditions and culture, the community social systems in terms of local development (Arfini, 2006). Moreover, a strategy of protection could became a promotion activity, if farms includes designation products as a business brand. At the same time it has several effects on the business strategy concerning with the marketing mix. It could be right to the adoption of brand strategy and with the

reputation and the image. In this case it is very important the role of the aggregation of firms, on one hand, and the local public agencies on the other hand. This consideration is important because of the risk of free rider attitude could have negative effects on other farms and territory. Consequently, some specific features of Italian industrial district, about the cooperation-collaboration seems to be more basic about this kind of strategy.

Table 1 Typical products in EU

Country	Products	Country	Products
Italy	248	Belgium	13
France	192	Hungary	12
Spain	161	Netherland	9
Portugal	118	Finland	8
Greece	97	Sweden	6
Germany	89	Denmark	5
United Kingdom	46	Ireland	4
Poland	35	Luxembourg	4
Czech Republic	32	Lithuania	2
Slovenia	16	Cyprus	2
Austria	14	Bulgaria	1
Slovakia (c)	14	Romania	1

Source: European Commission, 2014

2. An overview of Italian protection quality system and agriculture food

2.1 Definition and framework

Typical product suggests the best combination of economics and territorial features. It could be the main important factor to local development, better still if we consider the difficulties Italian competition dynamics, because of the size of the Italian SMEs and the state of the agriculture system. The designation of typical agriculture products has been arisen to facilitate the consumer to understand the quality (Par.1). The number of designated typology amounted to 375 about DOP, IGP and STG and 538 about wine (DOCG, DOC, IGT) with regard to Italy (MIPAF, 2013). The DOCG and DOC wine certifications are part of DOP system, instead of IGT related to IGP. Therefore, the amount of typical product are 913 (MIPAF, 2013). The Italian protection system has based on differentiation and seems to be very impressive, to underline Italian high vocation of typicality and to consider the number of geographical names recorded. Anyway, the success of designation strategies is not only an indication of considerable forecast of the business systems, but moreover it has related to the typical products that are placing in obtaining and use of brand of quality. However, the effective use of designation is not so scattered and it seems to be lower than possibilities, without considering some mainline designations of high reputation (e.g. Parmigiano-Reggiano, Prosciutto di Parma, and some Extra-Virgin Olive Oil). Very often, the agriculture

system focuses on many difficulties related to executive use and consumers' feelings the differences between the typical brand and other products. Specifically if we refer to another very important topic as the bio-production system. Therefore, this could generate some confusion in the agriculture consumer's market (Hausmann, 2009). The system of agriculture designation may therefore be an important push factor to the development of local products and to the identity of the territory, if they carefully evaluate in advance and the costs and benefits of their use. Italian agriculture quality policy has based on the European classification on one hand, but some specific consideration for Wine classification (DOCG, DOC and IGT) has to take into account; on the other hand, Italian system shows its own originality about Traditional Agricultural food-Product (in the Italian acronym PAT). The Protected Designation of Origin (DOP in Italian acronym) has used to underline a severe linkage between the product and its territory. The production, processing and preparation take place in a localized area. The DOP is original product and the quality depends on the environment, natural and human factors. The manufacturing process consists with a specific Rule (*Disciplinare*) and takes place in the identified geographical area. Therefore, the DOP is hailed from the same area. The Protected Geographical Indication (IGP in the Italian acronym) is another protection brand about the participation of production and, specifically, technical, loosening the bond territory. The IGP product originates in a territory where it can be referred to almost one-step of the manufacturing process (production, processing and preparation), characterizing the result for quality and reputation. Finally, Traditional Speciality Guaranteed (STG in the Italian acronym) is referred to the European legislation Reg. CE2082/92 and it is obtained by using a method of traditional typical producing of a particular geographical area in order to protect their specificity. It is a tool for distinguishing it from other products in order to emphasize the tradition of product. The traditional speciality guaranteed may be derived by the method of production, processing or by the arrangement of a traditional practice for the product or food; that may arise from raw materials or ingredients used in the traditional way. This typology is referred only *Mozzarella di Bufala Campana* and *Pizza Napoletana* which are scattered in every regions at all.

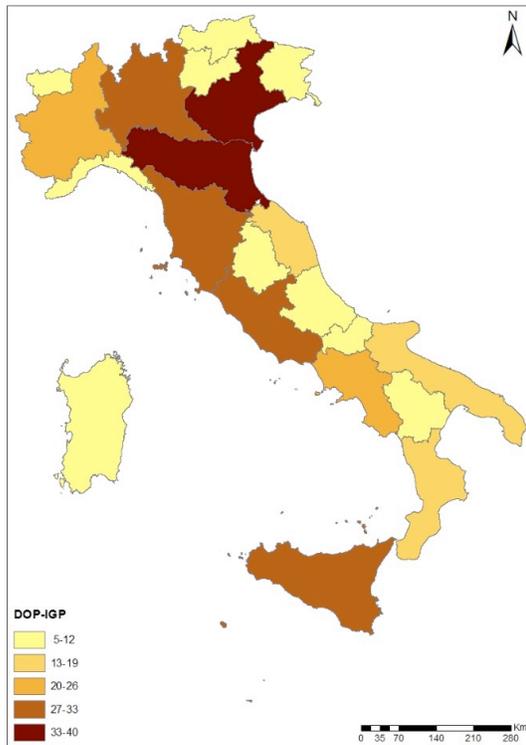


Fig. 1a DOP and IGP of the Italian Regions

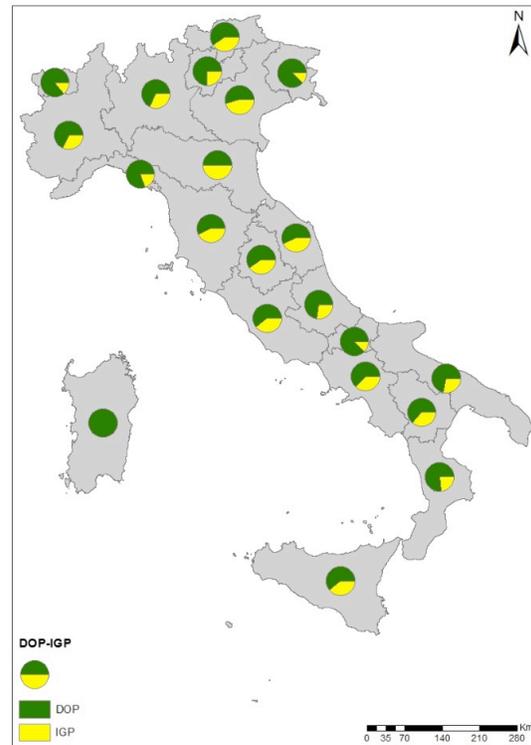


Fig. 1b DOP and IGP of the Italian Regions by typology

Source: Self elaboration on MIPAF data, 2013

2.2 The DOP and Wine Certifications

The distribution of DOP and IGP shows the main vocation of some northern and central regions towards the production of the branding products. Emilia-Romagna (40) and Veneto (37) belongs to the first class (34-40 total products). Lombardia (31), Toscana (28), Lazio (28) and Sicilia (31) are located in the second (25-34) and Piemonte and Campania in the middle class (15-24). The remaining regions belong to the lower classes (Fig. 1a). Emilia-Romagna and Veneto show a balanced orientation toward the two typology of aggregate DOP and IGP, as shown in the Figure 1b. Similar situation also in Toscana, Marche and Umbria. The ratio of the remaining regions gets closer to one IGP to four DOP, up to the limit cases of Valle d'Aosta, Liguria, Friuli Venezia Giulia Molise and in particular Sardegna, which is not characterized by the IGP production.

The typologies of Wine certification are *DOCG (Denominazione di Origine Controllata e Garantita)*, *DOC (Denominazione di Origine Controllata)* and *IGT (Indicazione Geografica Tipica)*. The DOC wine relates to originate in a located and identified territory and defines: *i)* name; *ii)* region; *iii)* grape production; *iv)* maximum yield of grapes and dimension of area; *v)* minimum alcoholic strength of grapes and wine; *vi)* physical, chemical and organoleptic characteristics of the wine; *vii)* conditions of production; *viii)* composition of the vineyards; *ix)* density of plants; *x)* types of cultivation; *xi)* pruning systems; *xii)* methods of organoleptic tests; *xiii)* minimum

period of aging in wood or aging in bottle; *xiv*) any bottling in demarcated areas. The first (DOCG) is referred to a located and identified area, and it is regulated by a specification with the same rules of the DOC but more severe, because a wine could be this denomination at least 5 years by DOC. Special requirement concerns with the indication on the label with some exceptions. For this reason, a DOCG wine could be within a territory included in a DOC area. The IGT presents the same features of IGP.

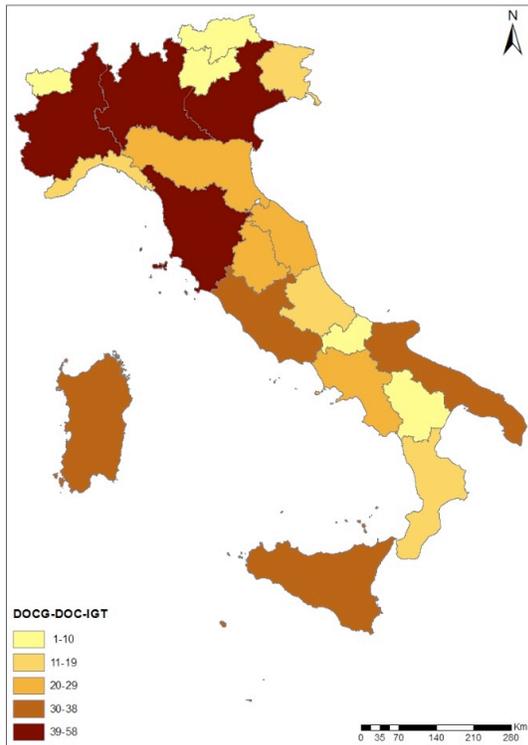


Fig. 2a Wine certifications of the Italian regions

Source: Self elaboration of MIPAF data, 2013

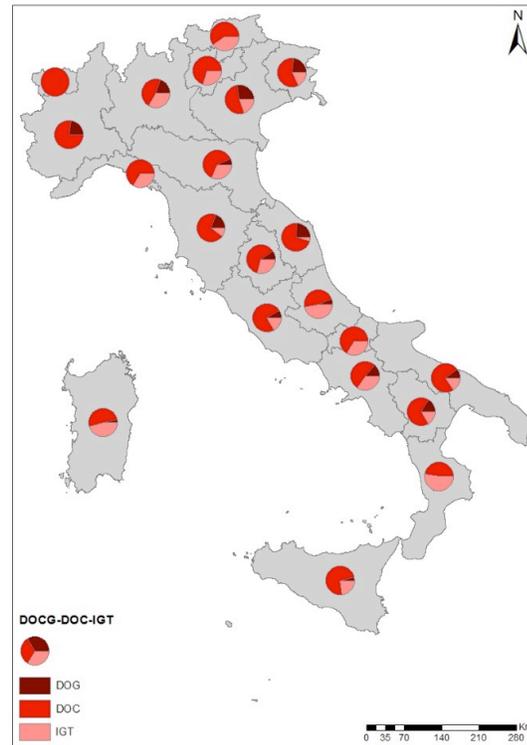


Fig. 2b Wine certifications of Italian regions by typology

The outline of the situation of the Italian regions about this kind of certification shows that Piemonte (53 «certified» wines), Lombardia (45) and Veneto (51) of the Northern Italy and Toscana (58) in the Centre belong to the upper class (39-58). Lazio (36), Puglia (38) and the two main islands (Sicilia and Sardegna, 31 and 38 respectively) are in the upper-middle class (30 -38); while Emilia-Romagna (29), Marche (21), Umbria (21) and Campania (29) in the middle class (20-29). Valle d'Aosta (1), Molise (6) and Basilicata (6) as well as two autonomous provinces of Trento (10) and Bolzano (5) are the territorial units belonging to the lower class (1-10). Remaining regions belong to the lower middle class (11-19). It could take into account about the composition of wine trademarks that all the region characterized by almost one DOC wine: the unique certification of Valle d'Aosta and a percentage from 50% to 75% for the other regions. Instead, the most concentration of DOCG is in the four northern regions of Piemonte, Lombardia, Veneto and Friuli Venezia Giulia, Toscana and Marche.

2.2.1 The relationship wine and foodstuff designations

The main result could be by taking into account the two branding dimensions according to belonging specified classes (Fig. 3). It shows more balance by typology to Lombardia, Veneto and Lazio with a specific significance number of products. Toscana seems more oriented to wine certified production while Emilia-Romagna to foodstuffs. Other regions seem balanced too.

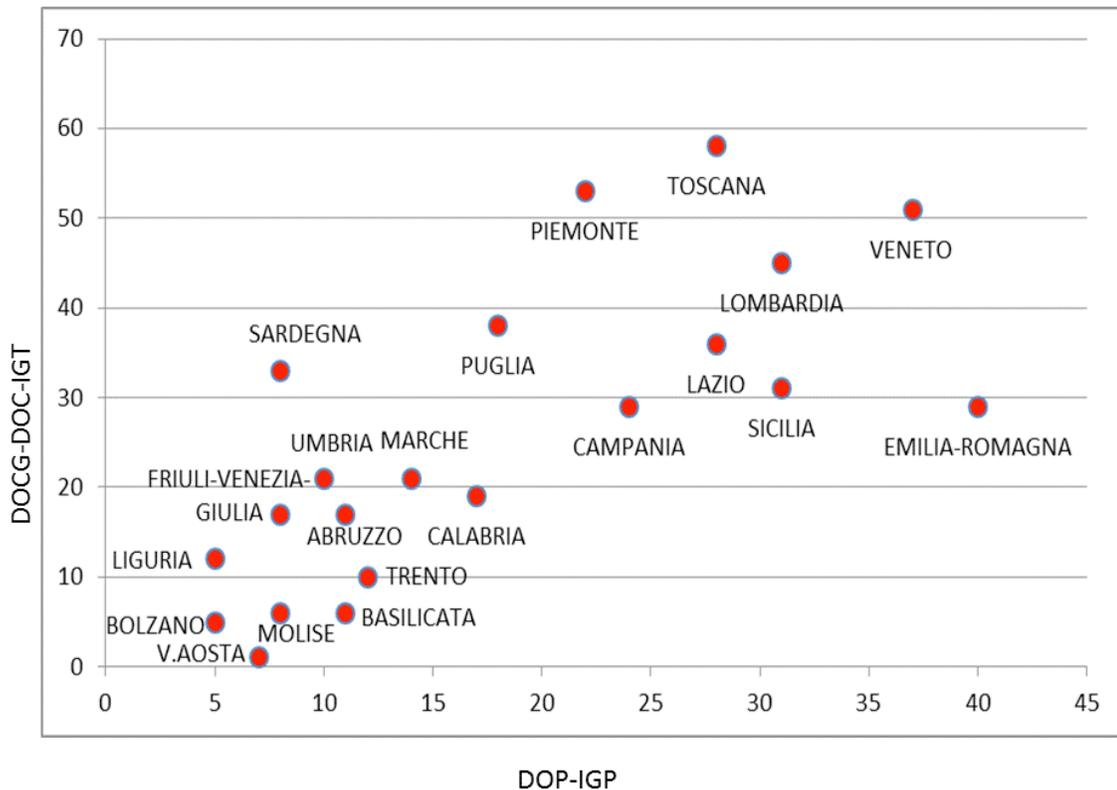


Fig. 3 The Italian regions' distribution by certified wines and foodstuffs' designations

Source: Self elaboration of MIPAF data, 2013

2.3 Traditional Agriculture-food Productions (13th MIPAF Revision)

Traditional Agriculture food Productions -so called PAT- are referred to local food specialities. This kind of products is involved in unique food and it allows leading to extend the concept of a typical product. At the same time, it is emphasizing the diversity of food heritage of Italy. The regions belong to the highest class of number of PAT (351-453) are Toscana (463), Veneto (371), Lazio (391) and Campania (387). In the upper-middle class (251-350), we can find two regions, Piemonte (341) and Emilia-Romagna (307). In addition, two northern regions, Lombardia (246) and Friuli Venezia-Giulia (153), and southern one, Calabria (269), belong to the third class (151-250). The highest concentration seems in the fourth class (51-150) with nine local authorities

and, finally, the Valle d'Aosta (32) in the lower class (32-50). Figure 4 shows this distribution.

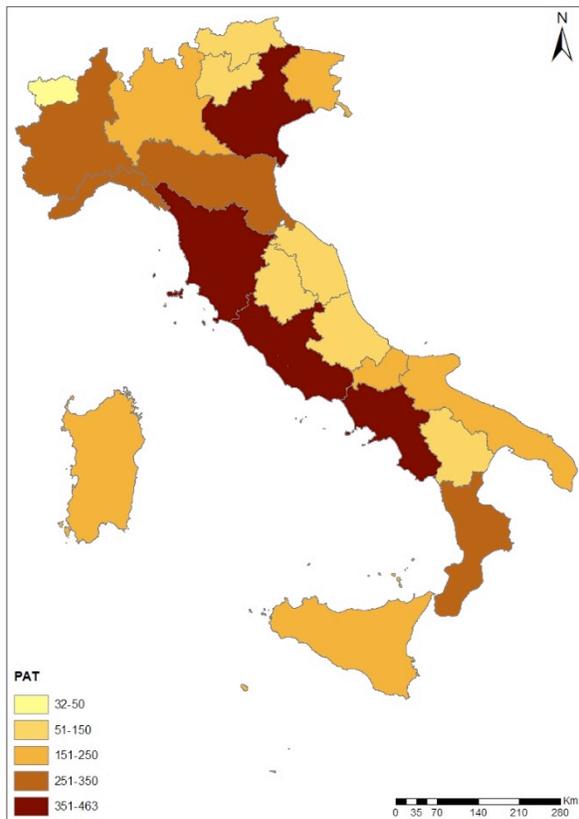


Fig. 4 PAT of the Italian Regions

Source: Self elaboration of MIPAF data, 2013

The Traditional Agro-food Products are divided into the following categories: a) «Soft Drinks, Spirits and Liqueurs»; b) «Meat»; c) «Cheese»; d) «Vegetable Products»; e) «Relish»; 6) «Baked Products, Fresh pasta, Bread and Pastry»; 7) «Gastronomy»; 8) «Fish Preparation»; 9) «Other Animal Origin Products»; 10) «Fat, Butter and Oils». The following Figure 5 shows the localization of the PAT and its variability at region scales.

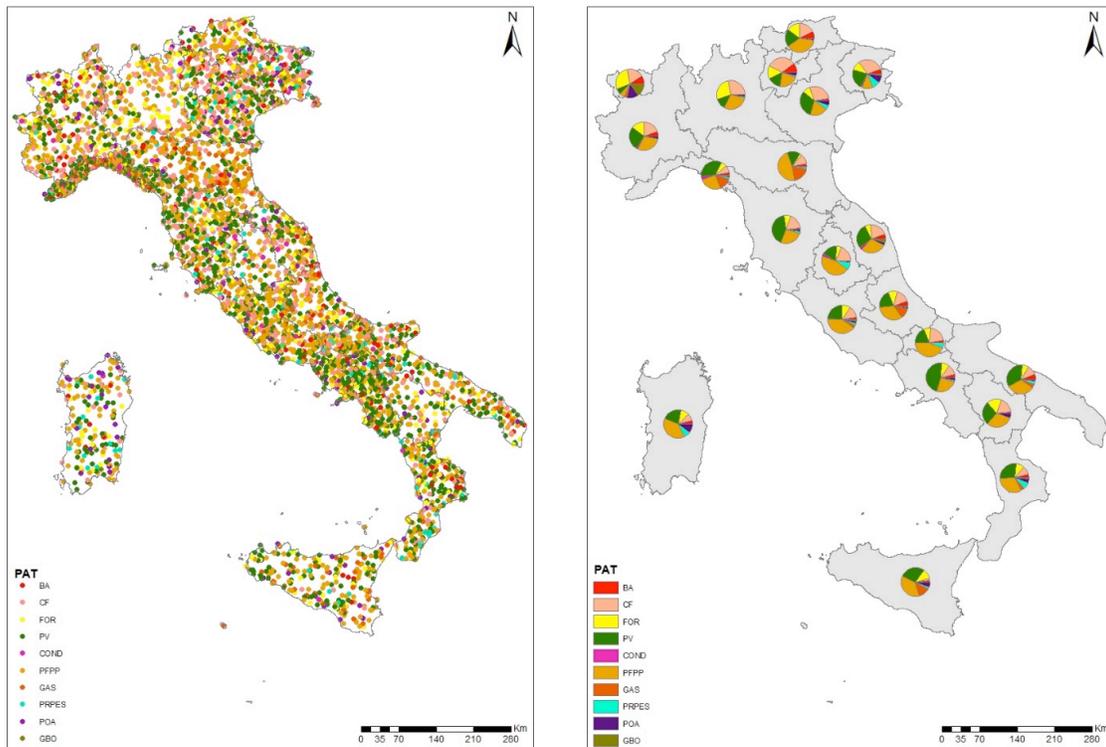


Fig. 5a-b PAT of the Italian regions by typology²

Source: Self elaboration of MIPAF data, 2013

3. A hypothesis of analysis: specialization index of typical production

The second part of this paper concerning with an attempt to establish two types of indicators to assess the prevalence of location-based calculation of the coefficients of specialization at the regional level. This indicator has established following the methodology implemented in the first part of the work on the certified productions. The first has based on the European designation's system. For this reason, the denominator is the sum of the total of typical products: DOP, IGP, DOCG, DOC, and IGT (Par. 3.1). The same indicator with several differences is establishing about the PAT (Par.3.2).

3.1 The specialization index of product names for foodstuffs, wine, and spirits

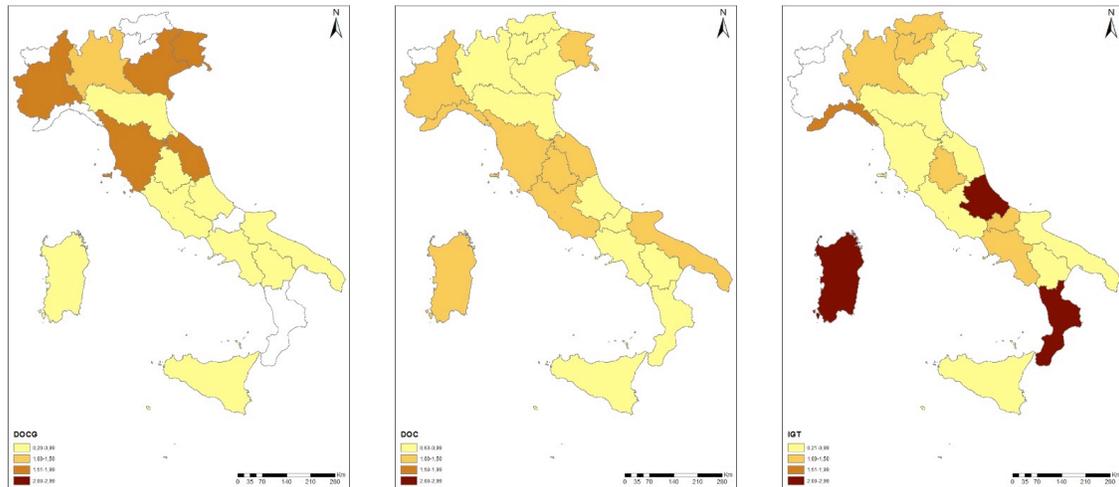
The specialization indicator has defined as the ratio between the shares of single typology of certification at the corresponding region on the total number of certification of the same area and compared with the respective sectorial share comparison of the Italy. It allows analysing the localization of specific typology at regional scale. The general formula is the following (1).

² BA: Soft drinks, Spirits and Liqueurs; CF: Meat; FOR: Cheese; PV: Vegetable Products; COND: Relish; PFPP: Baked Products, Fresh Pasta, Bread and Pastry; GAS: Gastronomy; PRPES: Fish Preparation; POA: Other Animal Origin Products; GBO: Fat, Butter and Oils.

$$\frac{P_{ij}}{P_j} / \frac{P_i}{P} \quad (1)$$

- P_{ij} is the number of products for the specific typology i (DOP, IGP, DOCG, DOC, IGT) in region j ;
- P_j is the total of private label products in the region j ;
- P_i branded products of the specific typology considered on the national scale and, finally,
- P is the total number of products with quality mark, even on a national scale.

Therefore, this index can be useful to measure the impact of different types of brand in relation to the regional area than the Italian average. Therefore, high values indicate the presence of products with consistent quality designation in a specific region (indicator greater than 1). On the contrast, a low index value reflects the coexistence of several kinds of products, a lower degree of specialization and a greater homogeneity. Figure 6 shows the results of this index to the wine certifications. The localization of DOCG, showing zero value (or close to it) in several regions as Valle d'Aosta, Liguria, Molise and Calabria and in two autonomous provinces of Trento and Bolzano. The index of Emilia-Romagna, Umbria, Lazio, Abruzzo, Campania, Puglia, Basilicata, Sicilia and Sardegna shows values less than one, referring to the large part of south-central regions, including islands. The index is only greater than one in some regions of the North: Lombardia (lower middle class, 1 to 1.50) and Piemonte, Veneto, Friuli Venezia Giulia, Toscana and Marche (upper-middle class, 1.51 – 1.99). The maximum value of the distribution is 1.97 (Veneto), so it makes empty the upper class. The same indicator calculated for the DOC wines shows a higher degree of homogeneity. The regions in accordance with this distribution suggests them in the two lower classes: nine regions in the low middle (Piemonte, Liguria, Friuli Venezia Giulia, Toscana, Marche, Umbria, Lazio, Puglia and Sardegna). All the other regions are in the low class (0.33-0.99). Such situations also explains by the number of DOC wines now on the national territory. Every region has a value greater than zero and such continues to highlight a specific situation so much of the South and the spread of DOC in centre of Italy, on the other hand. The maximum value is 1.47 lower compared with the DOCG wines. Finally, the distribution of IGT shows a higher specialization and it is different from the other two wine kinds of certifications. The maximum value of the distribution (2.69) has referred to Sardegna more than Abruzzo (2.10) and Calabria (2.05). These regions belong to the highest class, highlighting the «vocation» to use of such a specification. This result suggests being significantly different by the two previous ones. The greater variability is denoted by the presence of the only one Liguria (1.73) in the upper-middle class (1.50-1.99) and six regions in the low medium (1-1.50): Lombardia, Umbria, Molise, Campania and the two autonomous provinces of Trento and Bolzano. The other regions belong to the low class (0.21-0.99) with the only exception that Valle d'Aosta and Piemonte, which values are close to zero value.

**Fig. 6a DOCG****Fig. 6b DOC****Fig. 6c IGT**

Source: Self elaboration of MIPAF data, 2013

The index values about DOP and IGP point out relevant differences (Fig.7). In the case of DOP only Valle d'Aosta (2.83) belongs to the upper class (2.00-2.99). We can find the Autonomous Province of Trento and the two regions Molise and Basilicata in second class (1.51-1.99). Several northern regions as Lombardia, Friuli Venezia Giulia, Emilia-Romagna and the Province of Bolzano has a value greater than one with Lazio, Abruzzo Campania, Calabria and Sicilia in the middle class (1-1.50); the lower class (0.70-0.99), numerically similar to the previous, observes the presence of the remaining regions. This distribution seems to be similar to the IGT wines. In the case of the IGP index, the greater uniformity of distribution at locational level has characterized by no regions in the upper class (2-2.99) and only one Sardegna with a not significant value. Emilia-Romagna and Basilicata are in the second class (1.51-1.99) and five regions (Veneto, Marche, Lazio, Campania and Sicily) and the province of Bolzano in the low middle class (1-1.50). The rest is in the lower class as an index value less than 1.

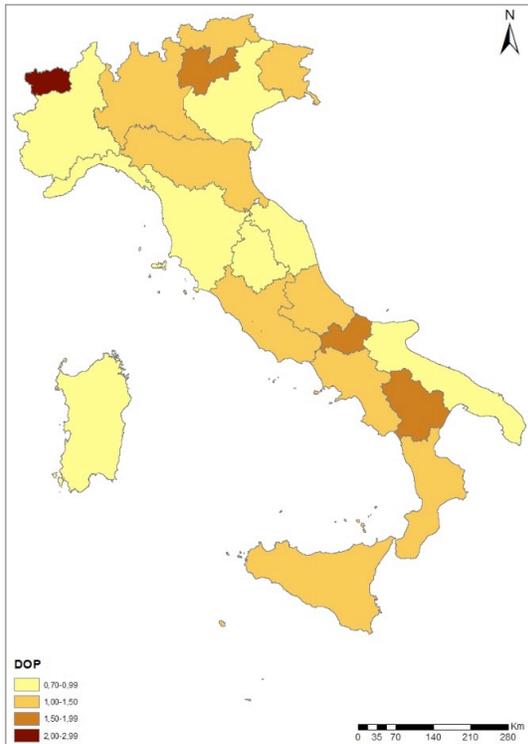


Fig. 7a DOP

Source: Self elaboration of MIPAF data, 2013

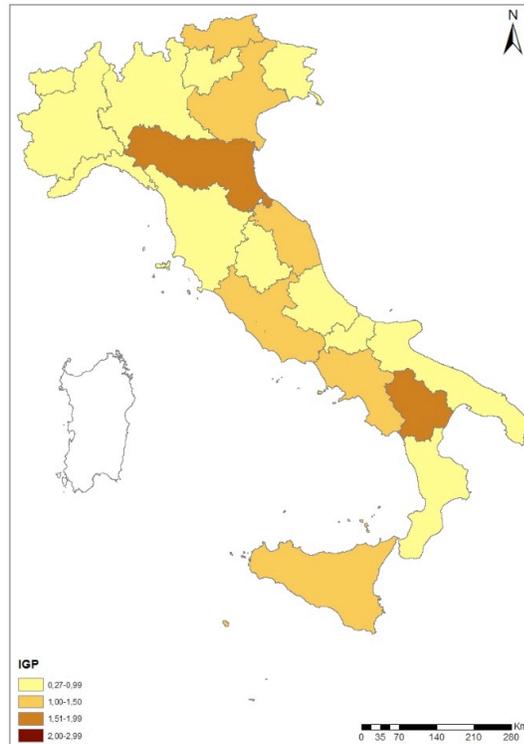
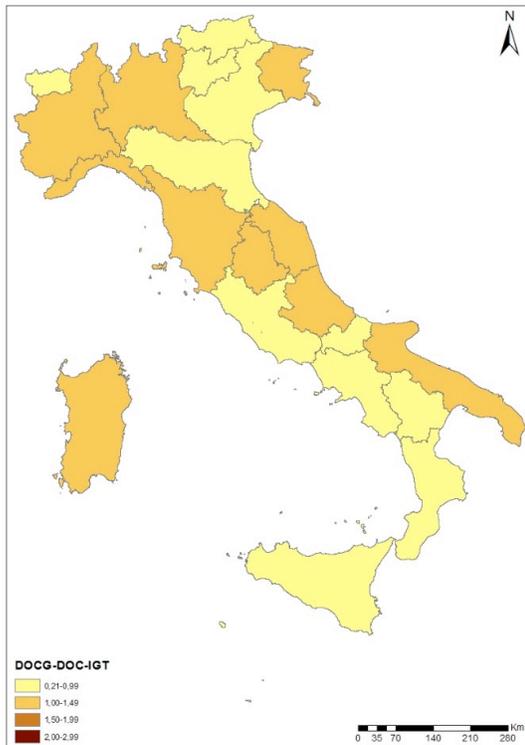
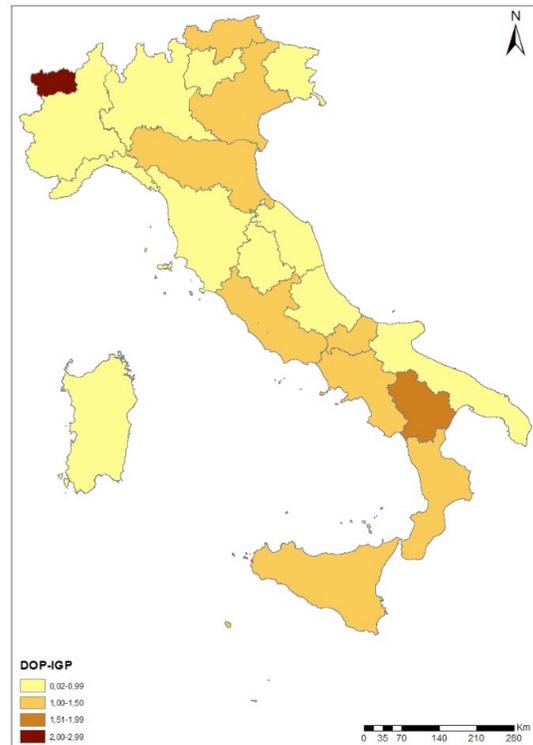


Fig.7b IGP

It needs to summarize all the above consideration by a unique aggregation, because of the nature of this classification; the results shown in Figure 8. The wine index shows a greater homogeneity than the second index; probably due to the presence of DOC wines; so the two lower classes have similar range: ten regions (1-1.50) and eleven (within two Autonomous Provinces of Bolzano and Trento) in the lower class (0.21-0.99). The second index shows a specialization of Valle d'Aosta, in the upper class (2-2.99), and that observes the maximum value of the distribution (2.13); and Basilicata in the upper middle class (1-1.99). All regions rate value around one or lower than it. The geographic specialization of production quality designations of the agricultural sector is comparable at European level and it has used by every region with low variability, while keeping some of their own specific features. The last factor has to be connected to skills and capabilities of the region than the population of farms, the predisposition to value and differentiate them, adopting trademarks and finally to their promotion and integration with other sectors of the economy, especially the tourism sector.

**Fig. 8a Wine**

Source: *Self elaboration of MIPAF data, 2013*

**Fig.8b Foodstuffs**

3.2 The specialization index of PAT

The analysis of PAT carries on different methodology from the previous one. The index is defined as the ratio between the specific typology of PAT in specific region on the total number of Traditional Agro-food Products of the same area in comparison to the same ratio referred to Italy, it takes into account the particular feature of these productions compared to the foodstuffs and wines. The establishment of indicator allows analysing the concentration of PAT typology at regional scale: the construction of the location coefficient leads to the groups for comparison, because of the variability of values. In fact, for six types have compared with the same values of the former classes: «Soft Drinks, Spirits and Liqueurs», «Meat», «Cheese», «Vegetable Products», «Baked Products, Fresh Pasta, Bread and Pastry», «Fish Preparation». For the remaining typologies, the classes' indicator takes into account the specificity emerged and correlated with increased specialization. The general formula is the following (2).

$$\frac{T_{ij}}{T_j} / \frac{T_i}{T} \quad (2)$$

- T_{ij} represents the number of PAT refers to a specific typology i in region j ;
- T_j represents the total agro-food products typical recorded from the region j ;
- T_i represents the PAT of the specific type of Italy
- T represents the total number of PAT at the national level.

The analysis is driven from grouping three class of products. The main results of the first group about the concentration index are the following:

- i) Valle d'Aosta and the two Provinces of Bolzano and Trento and, to a lesser extent Friuli Venezia Giulia, Marche and Puglia about «Soft Drinks, Spirits and Liqueurs» (Fig. 9 a).
- ii) Improving consistency about «Meat» to Lombardia, Veneto and Friuli Venezia Giulia and the Province of Trento; these regions have characterized by territorial contiguity having a locational factor belonged to upper-middle class (1.50 -1.99) and nine regions in the low-middle class (Fig. 9 b).
- iii) Valle d'Aosta too has the highest value in the upper class and Lombardia in the case of «Cheese»; while in the medium upper we can find Basilicata and the Province of Bolzano; in the low middle class: Piemonte, Lazio and Sicilia and the Province of Trento (Fig. 9 c).
- iv) The value of «Vegetables Products» index suggests less variability and in the upper middle class we can find Campania and five regions in middle class: Liguria, Veneto, Toscana, Puglia and Sicilia (Fig. 9 d).
- v) The value of the large group of «Baked Products, Fresh Pasta, Bread and Pastry» shows the distribution more homogeneous: no region in the upper class, Emilia-Romagna in the average one and almost all the South-central Italy and Bolzano in the medium low (Fig. 9 e).
- vi) Finally, the greater specificity about «Fish Preparation» emerges in the five regions belonging to the upper class (Sardegna, Umbria, Molise, Calabria and Friuli Venezia Giulia), Veneto in the average class and Puglia in the middle low one (Fig.9 f).

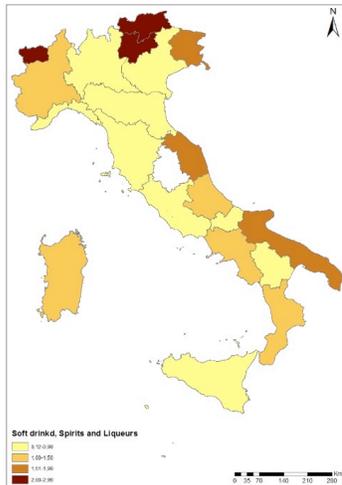


Fig. 9 a Soft Drinks, Spirits and Liqueurs

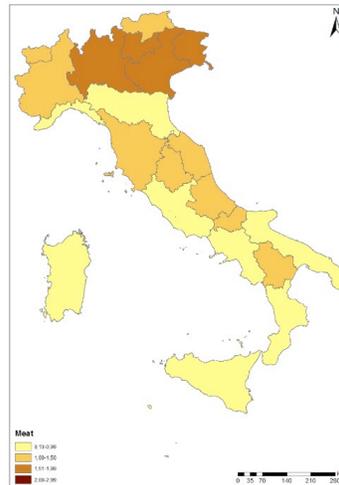


Fig. 9 b Meat

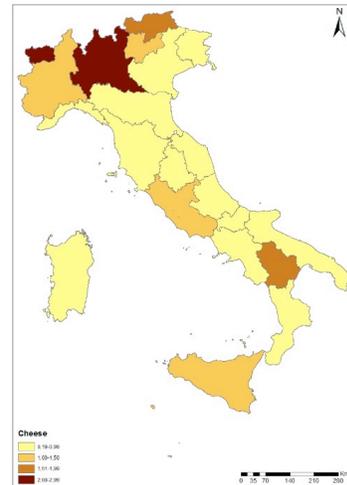


Fig. 9 c Cheese

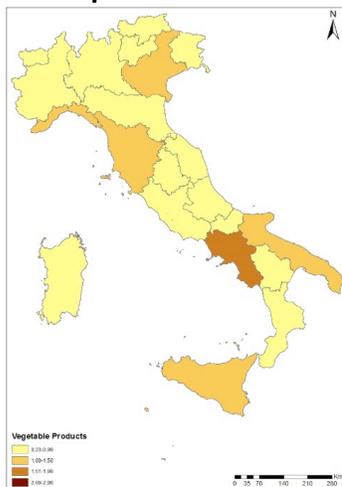


Fig. 9 d Vegetables products

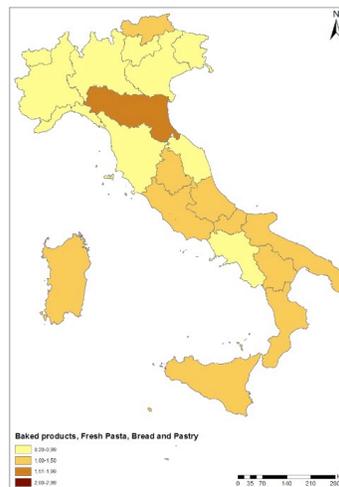


Fig. 9e Baked Products, Fresh Pasta, Bread and Pastry

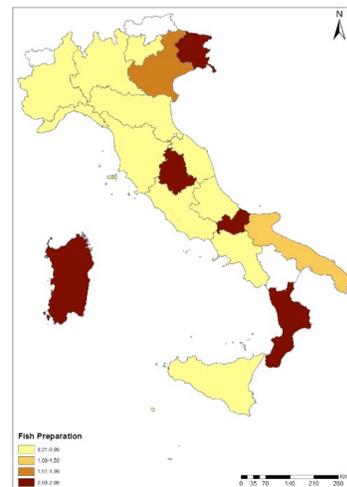


Fig. 9 f Fish Preparation

Source: Self elaboration of MIPAF data, 2013

The second group considers three PAT categories: «Relish», «Gastronomy» and «Other Animal Origin Product». The distribution leads to an analysis based on different classes, compared to the previous group, five of the same range. The results shown in Figure 10 are very different about the three categories considered. The PAT «Gastronomy» shows greater spatial specialization, specifically with Emilia-Romagna in the highest class (4 -4.99), Liguria and Sicilia in the upper class (3-3.99), Molise in the middle class (2-2.99), Puglia and Calabria in the lower middle class (1-1.99). However, these regions have a value greater than one. We can find Valle d'Aosta, Lombardia and Lazio in the low class (0.20-0.99). Other regions show a value close to zero (Fig.10 a). Compared to the «Relish» products the class distribution is similar, but the regions involved not are the same: Liguria in the highest class, Marche and Umbria in the upper-middle, Friuli Venezia Giulia in the middle, Piemonte, Lazio and Sicilia in the medium low, Emilia-

Romagna, Tuscany, Puglia and Sardegna in the low (Fig.10 b). The third PAT «Other animal origin Products» category of this group seems more homogeneous. No region belongs to the upper class, two regions (Valle d'Aosta, Sardegna) to the upper medium one, Friuli Venezia Giulia to the middle and six to the medium low one (Veneto, Campania, Basilicata, Calabria, Sicilia and the Province of Trento). All remaining regions with significant value are in the low class (Fig.10 c).

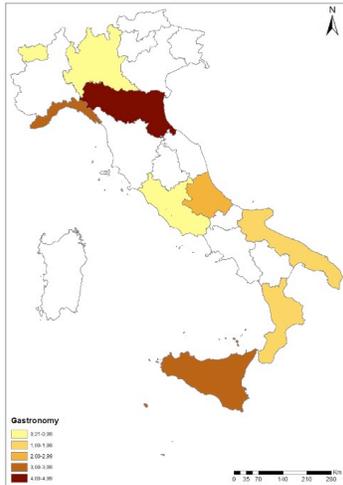


Fig. 10 a Gastronomy



Fig. 10 b Relish

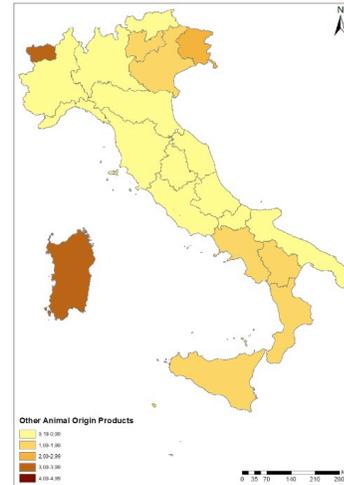


Fig. 10 c Other animal origin Products

Source: Self elaboration of MIPAF data, 2013

The PAT last considered category - «Fat, Butter and Oils» - shows a degree of specialization greatly spread by Valle d'Aosta in the highest class and Marche in the upper one. The remaining regions show a significantly lower value of the index: Lazio upper middle class and Friuli Venezia Giulia, Liguria, Abruzzo, Calabria and the Province of Bolzano the middle low one. Five regions (Emilia-Romagna, Umbria, Puglia, Basilicata and Molise) are with non-significant value (Fig.11).



Fig. 11 Fat, Butter and Oils *Source: Self elaboration of MIPAF data, 2013*

Conclusion. Tourism accommodation, agriculture and typical products

The final point consists in answering a question, how to join the concentration index's result and the tourism and agriculture local economic system. In Italy, there are about 75 thousands firms that are involved in agro-food Typical Product and more than 1 million and half agriculture firms. If we analyse the agriculture system at regional scale, the main output seems to link to a particular situation that are significantly different between the northern and the southern regions:

- i. According to the number of agriculture firms, the southern regions seem to be characterized by a highest level: Campania, Calabria, Puglia and Sicilia. In the North Veneto too. Three central regions belong to the middle class, Toscana, Lazio and Abruzzo and two northern regions too, Piemonte and Emilia-Romagna (Fig. 12 a).
- ii. The distribution of typical agriculture product firms shows the main concentration in the North, specially Lombardia, Veneto, Bolzano; and in the Centre of Italy, Toscana and Sardegna. The most scattering in the North than in the South is confirmed by Piemonte, Emilia-Romagna and Trento in the second class (Fig. 12 b).
- iii. If we consider the ratio between the first variable, it shows deeply above suggestions about the role of the northern agriculture firms (Fig. 12 c).

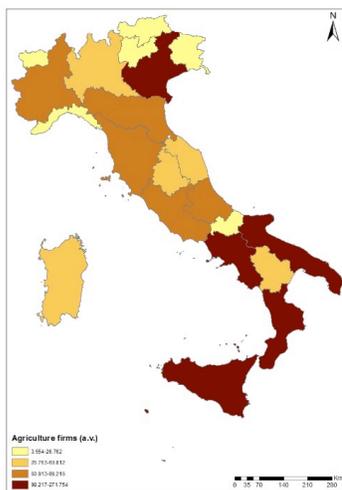


Fig. 12 a Agriculture firms (a.v.)

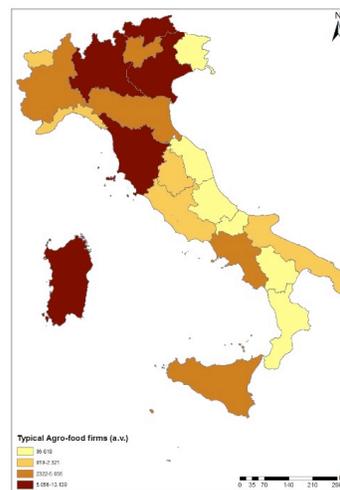


Fig. 12 b Typical agro-food firms (a.v.)

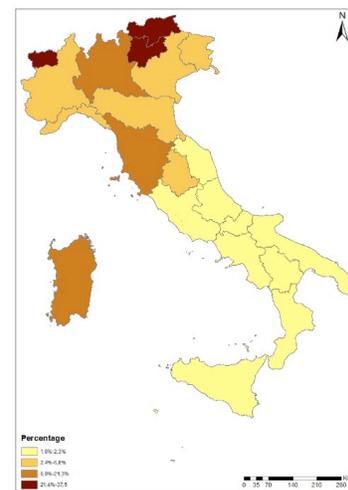


fig.12 c Typical agro-food firms on Agriculture Firms(%)

Source: Self elaboration of ISTAT data, 2013

In Italy, the dimension of agriturismo is about 20 thousands and half, characterized by an average dimension of 11.6 beds per unit and almost of 218 thousands beds. Summarize, we can analyse the agriturismo distribution that is the opposite of the agriculture firms. Some northern regions have more numbers of accommodation than

southern ones: Lombardia, Bolzano and Veneto on the top and Piemonte and Emilia-Romagna. The same and in the centre of Italy: Toscana and Umbria at the top, Lazio and Marche. If we consider the beds, the most value is in Toscana, Umbria and Bolzano. Moreover, the distribution is so similar to the previous one. Indeed, if we look at the average size two southern regions are the best in class (Puglia and Sicilia) and other values show more similar features (Fig.13).

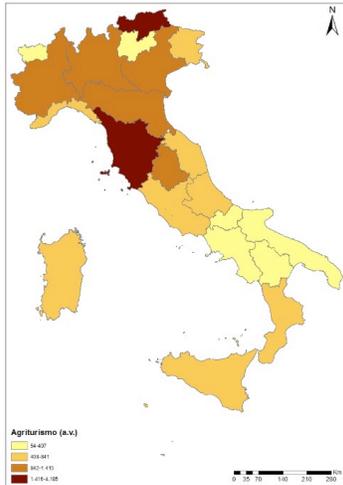


Fig. 13 a Agriturismo (a.v.)

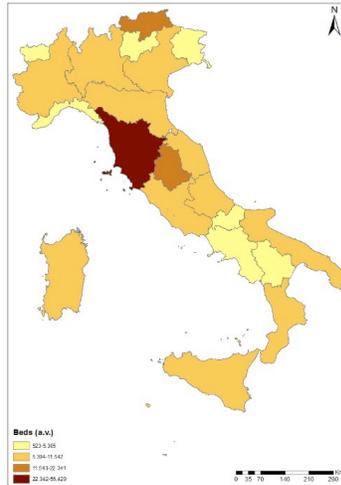


Fig. 13 b Agriturismo Beds (a.v.)

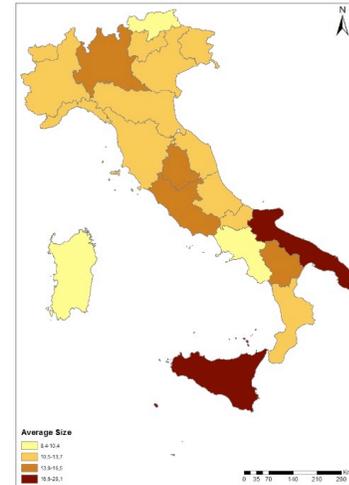


fig.13 c Agriturismo Average Size

Source: Self elaboration of ISTAT data, 2013

It is important considering the ratio between the agriturismo and agriculture firms, that suggests a possible «vocation» of the northern regions to transform a simply farm into an agriturismo, involved the same regions of the Figure 14 a.

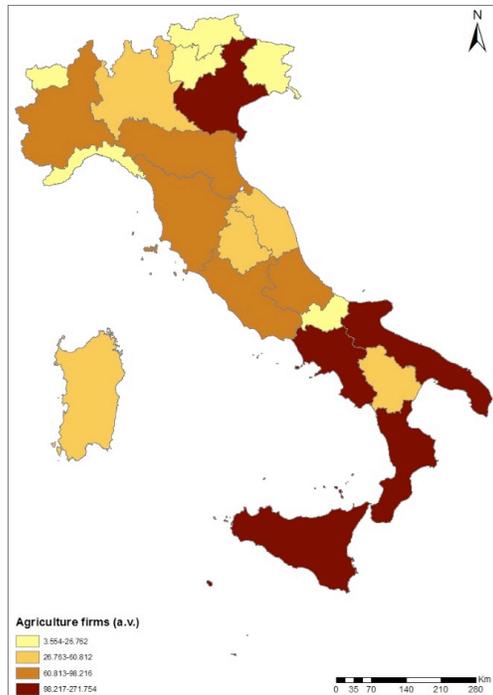


Fig. 14 a Agriculture firms (a.v.)

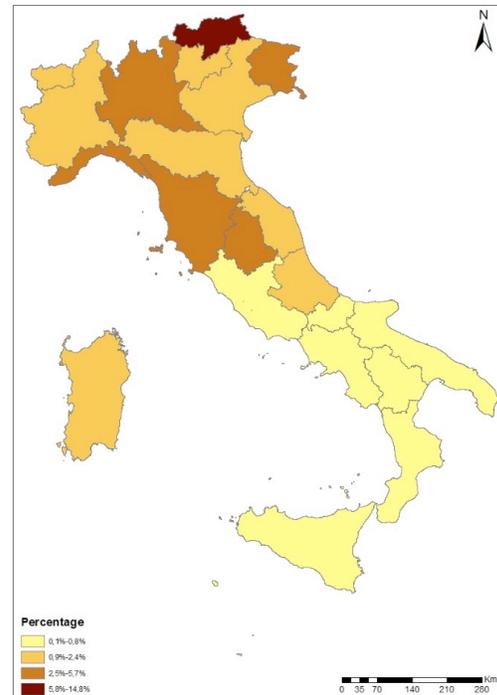


Fig. 14 b Agriturismo on agriculture firms (%)

Source: Self elaboration of ISTAT data, 2013

Comparing this consideration with the ratio between typical products - without considering PAT- and typical agro-food firms has been reported in Figure 15. As first output could be individuated a very differentiated relationship how the Italian system agro-food tourism seems to be characterized by several possible models and by a lot of opportunity to implement local tourism development carrying out by agriculture.

The final question has referred to the relationship between of kind of accommodation and rural tourism, specifically referring to typical products. This process could be based on the implementation of respect to some function related to these activities, specially linked the multi-functional farm typology. This strategy is based on organization, management and marketing. In this case, the role of differentiation of productions is based on quality of the service system (traditional and new) and directly linked to the relationship between accommodation and typical productions.

So, the local system based on agro-food tourism has to be put into a new territorial system, very often specific of the traditional way of agricultural activities: social agriculture, social and educational farms, environmental protection and biodiversity. Therefore, this is a new consideration of the rural local system. Some collateral aspects are related to the promotion of the territory. In this case, the typical products becomes one of the services of the same tourism and it could be valorized. Moving from a system based on the decisions of firms and their various forms of association to change traditional purpose of profitable. The system dues to reach the promotion of a product and to share between territorial stakeholders to the purpose of promoting the area through the enhancement of the local production system using the leverage of local

products. In addition, it seems to be consider as territorial competitiveness. The system agriculture-tourism has to be considered in a broadly concept and it generates a formation of a complex of specific local resources that contribute to raising the tourism product quality.

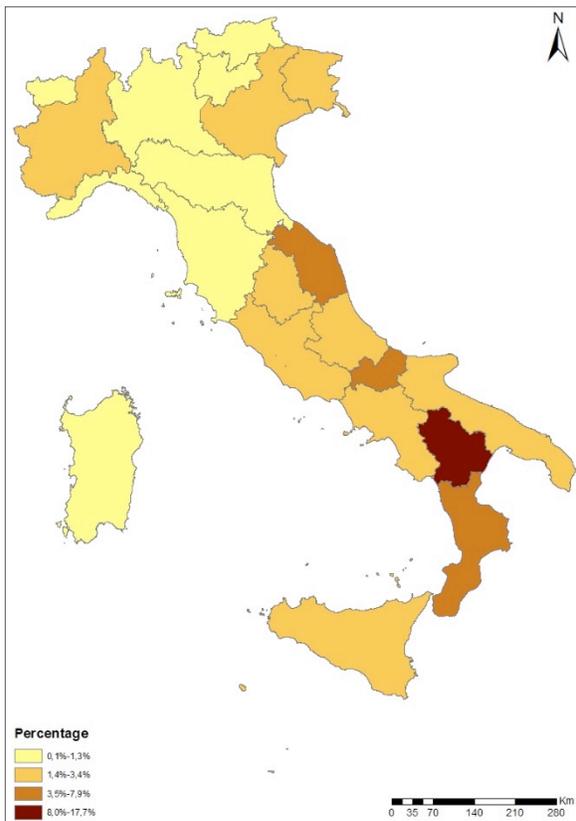


Fig. 15 Typical products on Typical agro-food firms (%)

Source: Self elaboration of ISTAT data, 2013

The problem how to put into the typical product in the tourist services involves two very important themes. The first is related to the legislation, it allows for a further synergy between agricultural, and «non-agriturismo» farm compared to administration of the products. It has been recently happened in Lazio with the former Rule about the agriturismo, when it is possible to agriturismo sells products of the closer firms. The second is about the change point of view: the product is more typical. Not very simply. Surely, the typical product can be enhanced by using tourism and creating a context of territorial promotion and local development. Specifically if we look into the some designation that are more than single products to the specified local area: eg. Parmigiano Reggiano but only, Chianti too. The role of the local community could be strategic, as a linkage between the territorial economic actors (consortiums, associations, other stakeholders). The economic effect, the image and reputation have been improved too. The actors seem to have the main important role to understand the product quality and pursue different objectives. All this leads to the emergence potential conflicts in the way in which the three levers process, product, land area and its strategic use.

These conflicts can lead to hold up the process designation of the geographical indications as a protected or lead to situations of mediation that is not satisfactory; even if not properly posted in a shared vision of the product and the objectives of development. The flexibility of the companies participating in the negotiation process of definition rules and therefore the outcome of the process also depend on the «Degree of Embeddedness» that individual companies show their respect to the Convention quality, and processing costs (psychological, structural, organization, skills, etc.); that they should support in moving from one convention to another. The greater the roots will be the difficulty of mediating between different conventions within the specification. The level also depends on the «internal» competitive situation the production system. In this case, the definition of the rules affected the possible use of instrumental that companies can make the factors to justify choices. For example, the insertion of the obligation to employ certain production techniques that require a high demand coincidence between the remuneration of the product and the reproduction of specific resources. The revenues generated by the exploitation of the typical product could be used for the replacement of specific resources and techniques, with traditional techniques and resources more productive and more «modern» or even for to different uses.

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Film-induced, Steps for a Real Exploitation in Europe

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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.

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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 importance 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.

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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.

Shared Living and Sustainability: Emerging Trends in the Tourism Industry

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ABSTRACT

An emerging concept in accommodations in the travel industry called Shared Living is blurring the lines between hospitality and residential living and is moving the industry towards greater ecological and social sustainability. Changing trends brought about by the sustainability challenge, climate change, technological advancements and increasing affluence and cultural awareness are disrupting the tourism industry. Meeting clients' needs for Leisure and Relaxation is not enough. Increasingly sustainability-conscious travelers expect their fundamental needs of Participation, Creation and Identity to be fulfilled as well. Today's travelers want to do more than eat, sleep and sightsee – they want to interact with the local communities they are visiting. But traditional accommodations offer little opportunity for travelers to engage with fellow travelers or local communities. Emerging trends in accommodations are increasingly connecting travelers to the people, organizations and projects that are changing lives and transforming communities. By understanding and adapting to the trends, the tourism industry can both contribute towards ecological social sustainability and reap the business benefits presented by the sustainability challenge of our time.

Keywords: Shared Living, Sustainability, Tourism Industry, Travelers, Hospitality

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1. Introduction

The sustainability challenge worldwide, technological advancements and changing needs and behaviors of today's travelers are disrupting the tourism industry. Such changes present both challenges and opportunities. The industry can both contribute towards ecological and social sustainability and reap the business benefits of addressing the challenges by understanding and adapting to the emerging trends.

1.1 Changing Needs

Today's sustainability-conscious and environmentally savvy travelers are looking for much more than just a place to sleep, relax and sightsee when they arrive to their destinations. They expect a full travel experience, including meeting and interacting with the local people. The sustainability challenge worldwide, changing needs of business and leisure travelers, especially the young "Millennial generation", the changing Information and Communications (ICT) Technology sector, the Do It Yourself (DIY) mentality of the market, and the need to find socialization in an increasingly anonymous and impersonal world are changing the expectations and demands of the tourism consumer. The challenges facing the tourism industry are to identify, indeed, to anticipate, the changing needs and desires of the marketplace, and to offer a product that benefits both the consumer and the wider ecological and social needs of society in general. In short, like all living organisms existing in the biosphere, the tourism industry needs to adapt.

1.2 Research Questions

The research questions this paper will address are:

"How can the tourism industry meet the changing needs of its customers and society given the sustainability challenge?"

"What is the accommodation's role in connecting the consumer to the wider community?"

"What is the role of Shared Living in the sustainable tourism industry today?"

2. Methods

Methodology used in the research of this paper started with a search of the existing literature on the topics of 1) The Sustainability Challenge worldwide; 2) Tourism and the Sustainability Challenge; 3) Changing needs of the consumer market, and the 'Millennial generation' in particular; 4) Emerging Trends in Tourism; 5) The role of Accommodations in the Tourism Industry; and 6) Emerging trends in types of Accommodations available on the market. The relationship between emerging trends in sustainability, tourism and accommodations was then considered. The trends, relationships, assumptions and conclusions were then vetted with practitioners in the

industry to confirm or refute their validity and practicality. General conclusions were then made and summarized at the end of this paper.

3. Discussion

3.1 The Sustainability Challenge

Rapid population growth and increasing consumption per capita of natural resources have led to serious sustainability challenges worldwide, including loss of biodiversity and rising toxicity in the biosphere (Papargyropoulou et al. 2012, 44), and have systematically increased the concentration of greenhouse gases (GHGs) (such as CO₂, methane, tropospheric ozone, CFCs and nitrous oxide) in the atmosphere starting with the beginning of the industrial revolution (Khamseh 2014, 161). According to the recent IPCC Report (2013), these phenomena have critically increased global mean surface temperatures (IPCC Report 2013, 37). The phenomena of resources extraction and use have systematically undermined the environment, society and the biosphere systems as a whole in four crucial areas: extraction of scarce materials from the earth's crust; pollution; physical degradation of ecosystems; and the inability of humans to meet their needs (Barrow et al. 2010, 1; Robèrt et al. 2002, 198). Climate change is a particularly serious threat to the environment and the sustainability of life on the planet. "The evidence is overwhelming: levels of greenhouse gases in the atmosphere are rising. Temperatures are going up. Springs are arriving earlier. Ice sheets are melting. Sea level is rising. The patterns of rainfall and drought are changing. Heat waves are getting worse as is extreme precipitation. The oceans are acidifying" (AAAS 2014; 6). "We are at risk of pushing our climate system toward abrupt, unpredictable, and potentially irreversible changes with highly damaging impacts.... The sooner we act, the lower the risk and cost." (AAAS 2014; 4). The Rio Earth Summit in 1992 and the preparation of Agenda 21 by the United Nations brought the severity of the earth's deteriorating environmental condition and the sustainability challenge to the attention of the global audience (Papargyropoulou et al. 2012, 44). These mounting concerns about the growing sustainability challenges led to a world-wide acceptance of sustainable development as the way forward (Ochieng et al. 2014, 2; Zuo et al. 2012, 3910).

In order to move forward, a clear understanding of the term 'sustainable development' is useful. The Brundtland Report to the United Nations World Commission on Environment and Development (Brundtland 1987) is a widely accepted definition:

*"Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs. It contains within it two key concepts: i) the concept of **needs**, in particular the essential needs of the world's poor, to which overriding priority should be given; and ii) the idea of **limitations** imposed by the state of technology and social organization on the environment's ability to meet present and future needs."*

Even though this definition of sustainable development has had worldwide acceptance (Wong et al 2013, 2), there is still growing evidence of systematically increasing

challenges associated with unsustainable development (Robert et al 2002, 197). This clearly emphasizes the lack of understanding, strategic actions, and a framework towards achieving sustainable development (Missimer 2013, 2).

A combination of ecological and social phenomena are threatening the health of the planet and society as a whole. Climate change, water scarcity, dwindling resources, dependence on fossil fuels for energy production, and a build up of toxic substances are contaminating the air we breathe, the water we drink and the food we eat. “The systematic errors of societal design that are driving human’s unsustainable effects on the socio-ecological system, the serious obstacles to fixing those errors, and the opportunities for society if those obstacles are overcome, combine to form **the sustainability challenge**” (Robert et al 2010, 8).

Robert et al (Robert 2010, 39) describe four basic Sustainability Principles (SPs) that society must meet in order to be sustainable. “In a sustainable society, nature is not subject to systematically increasing:

1. concentrations of substances extracted from the Earth’s crust;
 2. concentrations of substances produced by society;
 3. degradation by physical means;
- and in that society,
4. people are not subject to conditions that systematically undermine their *capacity* to meet their needs.” (Italics in the original).

Sustainability principle number four was subsequently expanded into five social sustainability principles, known as the Five Social SPs. In a healthy, sustainable environment, people are not subject to barriers to

1. personal *integrity* (complete ‘integral’ health physically, mentally and emotionally);
2. *influence* (being able to participate in shaping social systems one is part of);
3. *competence* (opportunity to be good at something and develop to become even better);
4. *impartiality* (freedom from discrimination); and
5. *meaning* (deriving satisfaction from life) (Missimer 2013, 31). (Italics added).

Missimer’s Social SPs are heavily influenced by the work of Manfred Max-Neef’s Human Development Model classifying human’s needs into nine fundamental needs: Subsistence, Protection, Affection, Understanding, Participation, Leisure, Creation, Identity, and Freedom (Max-Neef n.d.). Such needs are universal for all human beings, but are satisfied differently across time, regions and cultures. Unlike Maslow’s Hierarchy of Needs (Maslow 1943), Max-Neef does not postulate a hierarchy, but rather maintains that all needs can exist simultaneously. The needs can, however, be satisfied separately and progressively. This is crucial to an understanding of how accommodations in the tourism industry should be designed.

3.2 The Tourism Industry

3.2.1 The tourism industry and the sustainability challenge

Despite a tremendous amount of literature on the subject, there is still not a universally accepted understanding of the term “sustainable tourism” (Butler 2007). It is best understood as a collection of attributes rather than a precise, overriding concept. Rather than attempt to definitively define the term, this paper will look at a few aspects of sustainability with full understanding that these aspects do not fully encapsulate what it means to be sustainable. The paper will argue that addressing the attributes described will contribute towards increased sustainability, as defined above. Integral health and fundamental human needs are increasingly under pressure by the stresses brought about by the ecological degradation of the planet, climate change, population growth and rapid urbanization worldwide. The tourism industry has a large role to play in mitigating the ecological and social problems besetting the planet.

“Over the past 20 years, tourism has become one of the most dynamic elements of the global economy. Tourism accounted for over 9% of global GDP and almost 3% of employment in 2009. International tourism has grown an average of 4-5% a year over the past decade, outstripping most other major economic sectors. Even though global tourism was severely hit by the economic crisis, falling 4% in 2009, there was a strong recovery in 2010, with growth of 6.9% in international tourism arrivals. In the past decade tourism has continued to develop rapidly, with the rise of budget travel, more holistic, spiritual and creative forms of tourism and the rise of more individualistic production and consumption, facilitated by the growth of Information and Communication Technology (ICT). ... The growth of tourism also produced growing awareness of its potential negative effects, and sustainability also became a major issue.” (Richards 2011).

“A 2012 report by The Travel Foundation and Forum for the Future found that 75% of consumers want a more responsible holiday” (Sustainable Tourism n.d.). To avoid violating the ecological sustainability principles, tourism must avoid activities that rely on resources from the Earth’s crust (eg, fossil fuels and rare elements) (Sustainability Principle 1); must avoid contributing to manmade materials that build up in the environment (eg, landfills and greenhouse gas emissions) (SP 2); and must not contribute to degradation of the Earth’s habitats (eg, rainforest destruction) (SP 3). Partnering with airlines, hotel chains, and suppliers who are eco-certified can help avoid negative impacts on the Earth’s environment.

To be truly sustainable tourism must also protect people’s fundamental rights and needs (Social Sustainability Principles 4-8). “As tourism is dependent on both natural and human assets for the promotion of the tourism product, the environment, people, disease (sic) and establishing and maintaining global partnerships for development are imperative to achieve and maintain a healthy industry” (Sustainable Tourism, n.d.).

3.2.2 Changing trends in society are disrupting the industry

Numerous social trends are shaping the needs of today's travelers. Such trends include:

1. The *I want it now* mentality
2. The *Do it Yourself* market
3. The Millennial Generation
4. The blurring lines between family, home and work
5. Collaborative Consumption is increasing
6. Affluence is increasing
7. Social awareness is increasing
8. Self-sufficiency is increasing
9. Job hopping is increasing
10. The need for organized social interaction is increasing as financial resources and technology increase personal independence.

The *I want it now* mentality is evidenced by the proliferation of ATM machines, fast food, speed dating, self-serve gas stations, text messaging, movies on demand (iTunes, Netflix), instant processing of photos and videos and ever-increasing Internet speeds. What used to take minutes, or days, or years, or centuries now is available in a matter of seconds. And with the technology comes an ever-rising expectation of bigger, better, faster. Demand becomes insatiable, for expectations can never be fully fulfilled. Instant gratification has become the norm.

The *Do it Yourself* (DIY) market has blossomed partly because individuals cannot wait for a part or a product or a service to become available (*I want it now*), and partly as a means to reduce cost and increase quality, but also as a means to fulfill multiple fundamental needs. The term 'Prosumers' has arisen to describe people who produce products and services for their own consumption. They have a need to become part of the creation process, satisfying the fundamental need of Creation. DIY allows customization of products – the *I want it my way mentality* (Whats App, 3-D printing, Youtube), fulfilling the need of Identity and Creation. DIY facilitates socialization – an *I want to stay connected* need (Facebook, instant messaging), satisfying the needs of Participation, Belonging and Understanding. DIY allows for self-expression – the *I want to be recognized* need (Facebook, personal blogs), satisfying the need of Identity. And DIY offers an *I created this* sense of accomplishment (Makers space, home improvement kits), satisfying the needs of Creation and Identity. All of which contribute to an overall sense of well-being, contribution and Freedom. Travelers expect to participate in the planning and booking of their travel packages.

The *Millennial generation* (those born between 1980 and 2000) will soon make up a majority of the working and traveling segment of the population. Thus it is important to understand their demographic profile. Stereotypes vary widely – from narcissistic, materialistic and pampered to open-minded, liberal and receptive of new ideas (Main 2013). Verification of such a wide range of traits is problematic at best, and most likely unverifiable given its subjective nature. What is more verifiable, and especially relevant to the tourism industry, is that the Millennials are extremely technically savvy,

more culturally diverse, more well-traveled, and more affluent (despite mounting debt) than any previous generation. They appear to be more naturally optimistic about their futures, having not been subject to war, depression, civil rights abuses, and political scandals, assassinations and corruption experienced by their predecessors. They have also been exposed to extensive political, social and cultural events at an early age through television, movies, online news and social media. It can be argued that the combination of optimism and social awareness compels this generation to become more engaged in the community, both through their work and through participatory tourism, such as eco- and creative-tourism. The tourism industry is best served by catering to their developing needs and interests.

The lines between family, home and work are blurring. The advent of home offices, telecommuting, cell phones, laptop computers, Skype, and expectations that employees will be accessible even during vacation time has blurred the demarcation between work and leisure time. Technology has driven working hours and attitudes and the new attitudes have created a new norm of combining work with pleasure. Services and amenities offered by the tourism industry must adapt as well.

Collaborative Consumption is increasing. “Collaborative consumption describes the rapid explosion in traditional sharing, bartering, lending, trading, renting, gifting, and swapping redefined through technology and the latest social media and peer-to-peer online platforms.” It is made possible through advancing technology (eg, eBay, Swap Tree, ride sharing); easily accessible transport modes (eg, Fed Ex); and trust and reputation of the system and exchangers (Botsman 2010). It is considered sustainable because by reusing existing products rather than disposing them in landfills, it reduces the needs for energy and materials to produce new materials (SP 1); reduces waste sent to landfills (SP 2); avoids destruction of the Earth’s habitats (SP 3); and increasingly satisfies personal and societal changing social needs and desires (SP 4-8).

Affluence is increasing. Though the gap is widening between the wealthiest and least wealthy segments of the population, overall wealth of society as a whole is increasing. This is especially true in developing countries. Travelers have more disposable income to spend on a greater array of services. Businesses will face tougher competition from emerging and creative competitors.

Social awareness is growing. Television, instant news feeds, and camera-equipped cell phones in virtually every part of the world spread news and information at near-instantaneous speeds. NGOs, celebrities and everyday citizens expose social issues ranging worldwide. Awareness of the social issues around the world is driving travelers towards destinations where they can learn more about and help improve the local conditions of the people and the land they live on.

Self-sufficiency is increasing. People are much less dependent on skilled craftsmen and their neighbors than in previous eras. Wealth, transportation, and communication networks allow the freedom and flexibility to provide for themselves. Home delivery services deliver virtually any product one could imagine right to your door – including food, alcohol, books, music, furniture, flowers and singing telegrams. Technology-enriched organizational structures facilitate independent living, and the expectations and attitudes that develop with it. Like the DIY mindset above, travelers are used to

doing things for themselves, like booking travel and exploring off-the-beaten-track destinations.

Job hopping is increasing. Workers today, especially younger workers, are much less likely to work for the same company their entire career as was characteristic of older generations. “Ninety-one percent of Millennials expect to stay in a job for less than three years” (Meister 2012). With more time between jobs, travelers have more time to spend away from home.

The *need for organized social interaction* is increasing as financial resources and technology increase personal independence. With such increased individual freedom and access comes an increased need to organize social interaction. Casual and serendipitous meetings are rarer with fewer social interactions. Groups are forming to proactively bring people together, often formed by mutual interests and demographics. Online dating services, meet-ups, hiking clubs, bird-watching clubs, book readings, pilates classes, and religious groups are formed and designed not only to provide entertainment but also to meet other people with similar interests. Such organizing takes initiative, effort and resources. The tourism industry can offer packages that proactively connect travelers to each other and to the local community.

All these emerging trends provide an opportunity and guidelines for the tourism industry to recognize and add value to their clients’ needs, desires and activities. With changing demographics, values and attitudes come changing needs. The tourism industry has traditionally focused on the Max-Neef fundamental need of Leisure. The satisfier of the need for leisure is respite – a break from the demands and stresses of daily life and obligations in order to rest and rejuvenate one’s physical, mental and emotional states. Traditional services to provide respite include affordable, comfortable and clean accommodations, excellent service and a variety of on-site amenities such as restaurants, swimming pools, spas, room service, and shuttle service to the surrounding areas. This is what has been traditionally expected and demanded by the consumer. But changing needs require changing services, which requires a fuller understanding of the needs of the clientele.

3.2.3 The hospitality industry: traditional role and emerging trends in accommodations

Accommodations have always played a crucial role in the travel industry. Helping clients select just the right place to stay upon their arrival to their destination is a primary responsibility of the industry. Changing trends and evolving technology are changing needs, desires and satisfiers of travelers. Travelers are migrating to different forms of accommodations. This changing nature of the business presents both a challenge and an opportunity to the tourism industry.

As mentioned above, today’s travelers want fast gratification, participation in the process, are well versed in technology, well-traveled, increasingly affluent, more socially aware, more self-sufficient, combine work and play time and seek social interaction to balance their independent life styles. And as workers, especially younger workers, take longer vacations and move more frequently from job to job, they have

more time to travel, and more opportunity to get off the beaten track and into the surrounding communities in which they're traveling. In short, travelers want to participate in the planning of their trips, spend more time in any one location, and engage with the local community. They also frequently want to travel alone, but meet people with common interests along the way with whom they can share their experiences.

How are accommodations changing in design and amenities to meet these changing needs? A variety of concepts, including letting out rooms in private houses and the development of Shared Living, are emerging to fill the niche of longer, socially engaged and jointly planned excursions.

3.2.3.1 Design and amenities of traditional accommodations

Travelers have many traditional options from which to choose, including resorts, hotels, motels, bed and breakfasts, youth hostels, and time shares. Though amenities differ depending on type, basic features include shuttle service, reception, concierge, phone, TV and Internet service, swimming pools, cafes or restaurants, and room service.

To best assist their clients, travel agents and tour operators must understand their clients' basic needs and desires: are they traveling alone, with a friend, or with family?

For business or leisure? Do they want an action-packed adventure or a quiet, relaxing hide-away? Are they on a luxury or low-end budget? Will they be staying in one place during the duration of their stay, or moving from place to place? These are all crucial questions the savvy agent or operator must ask the client.

3.2.3.2 Extended Stay

Extended stay hotels offer a medium-to-long-term stay in a hotel setting, with small but fully equipped in-unit kitchenettes with refrigerators, stoves, microwave ovens, pots and pans, plates, cups and silverware and other amenities found in a permanent stay residence. This concept approaches the needs of travelers looking to stay for longer periods in any one location. But it fails to offer the camaraderie and connections to other guests or to the local community increasingly demanded in today's market.

3.2.3.3 Emerging and growing trend: Rooms in privately owned homes and apartments

Couchsurfing: Hosts advertise extra rooms (or couches) available in their private homes, and travelers book their accommodations directly with the host through an online service. The company now has over seven million members and operates in 100,000 cities worldwide (Couchsurfing, n.d.).

Airbnb: Allows home and apartment owners (hosts) to rent out their homes to individuals who contract with the host directly through an online service. Airbnb has

surpassed InterContinental Hotel Group and Hilton Worldwide as the world's largest hotel chain. The company has surpassed 10 million stays, doubled its listings to 550,000 in 192 countries, and tripled its revenue to \$250 million (Carr, 2014).

Each organization indicates that hosts and travelers are becoming increasingly sophisticated about hosting guests and reserving accommodations. Airbnb, for example, has a full program designed to educate hosts on the intricacies of the hospitality industry, including how to prepare their accommodations for their guests' arrival and how to make their units more sustainable (Malik, n.d.).

3.2.3.4 Next trend in travel: Shared Living – Connecting residents with each other

One of the fastest growing segments of the travel industry is shared living. Shared living differs from traditional extended stay accommodations in that they typically involve living with a group of people, often strangers, with separate or shared bedrooms and communal dining, recreation, laundry and open space. The major attraction of such space, in addition to the typically more affordable rents, is the ability to connect with people with similar values and interests.

Shared living is important for the tourism industry to understand for two reasons: one, it illustrates how changing design and features of accommodations are meeting the changing needs and desires of the marketplace; and two, it sheds light on the increasingly blurring distinction between 'hospitality' and 'residential living.' Though traditionally thought of as long-term residential communities, an increasing number of travelers live in shared living situations for shorter durations, often only a few weeks or months. Short-term stays allow the traveler to experience the lifestyle of the community without the commitment a long-term stay would require.

There are many examples of communities deliberately designed for shared living:

Cohousing: Cohousing developments are perhaps the most deliberate and most well-known type of shared living. "The first cohousing development was built in 1972 outside Copenhagen, Denmark, by 27 families who wanted a greater sense of community than that offered by suburban subdivisions or apartment complexes.

Frustrated by the available housing options, these families created a new housing type that refined the concept of neighborhood by combining the autonomy of private dwellings with the advantages of community living" (McCamant and Durrett 2011, 5).

By 2010 more than 700 of these communities have been built in Denmark. There are now 120 in the United States (McCamant and Durrett 2011, 5). Though varying in their design, true cohousing communities must contain certain common features: resident participation in design, chores, maintenance and communal meals; a central common house; pedestrian, car-free pathways; and some common interests among the residents (McCamant and Durrett 2011, 300).

Coliving: Coliving advocates describe coliving as "A modern urban lifestyle that values openness, sharing and collaboration" (Coliving n.d.). It offers a mix of more permanent space, with a lifelong philosophy of communal living, with guest rooms for temporary stay.

Condominiums: Condominium Associations are clusters of housing units also built around central, communal living space such as a golf course, dining facility, garden, swimming pool or tennis courts. But there is little formal interaction among the residents. The governing regulations are established by the bylaws and Covenants, Conditions and Restrictions (CC&Rs). Cooperatives are similar to condominiums, but are technically a form of stock ownership rather than real property. In the United States they are defined by their legal status as set forth and enforced by the Internal Revenue Service.

Cooperative living: Several people occupy a single dwelling unit, such as a large house, with each person or (couple) having a private area, including a bedroom, and often a bath. In addition the common areas of the dwelling usually include a shared kitchen, dining room, and living room plus, at times, recreation or outdoor space.

Coworking space: A space, typically work-only, for a diverse community of members and collaborators to share desk space, resources and networking opportunities (Impacthub, n.d.).

Eco-Villages: “An intentional or traditional community using local participatory processes to holistically integrate ecological, economic, social and cultural dimensions of sustainability in order to regenerate social and natural environments.” (Ecovillage n.d.).

Entrepreneurial coliving: A type of coliving for budding entrepreneurs designed to “facilitate ideation, collaboration and get stuff done” (Krash n.d.). A typical period of stay is 4 to 6 months.

Intentional Communities: Intentional communities are built around certain common ideological principles, themes or structures, such as politics, religion, agriculture, and spirituality. Personal themes are voluntary simplicity, interpersonal growth, and self-sufficiency. They often follow an alternative lifestyle. The rules in intentional housing are more strictly enforced than in cohousing. Intentional communities include ecovillages, cohousing, residential land trusts, income-sharing communes, student co-ops, spirituals communities, and other projects where people live together on the basis of explicit common values” (Intentional Communities n.d.).

International Coliving Network: “Distributed network of coliving spaces for creatives, professionals and modern nomads as they live and travel around the globe for work and collaboration” (Embassynetwork n.d.). Often on a membership fee basis, members can have access to coliving spaces around the world.

Live-work space: A space designed to house a resident and his or her businesses. Frequently, though not exclusively, located in converted warehouse space.

Make space: A community operated workspace where people with common interests come together to make things. Interests include computers, technology, science, digital arts, and electronic arts. Allows participants to meet, socialize and share ideas, equipment and resources. Make space also includes hack (or hacker)-space, tech-shops, and fab-labs (Cavalcanti 2013). They typically do not include over-night stay, but may in some locations.

Social entrepreneurship coliving: A home and social space for likeminded people to live, eat and have fun together, and for other people to also visit and hang out (Kristine 2013).

Universities: Universities present a particular opportunity for shared living, given their concentration of faculty, students and staff. Examples of campus living include traditional dormitories and apartments, fraternities and sororities, student villages, and specialty housing such as the International House in Berkeley and New York City. An example of a student village is West Village at U.C. Davis in Davis, California. “UC Davis West Village is a new campus neighborhood located on UC Davis land adjacent to the core campus. It is designed to enable faculty, staff and students to live near campus, take advantage of environmentally friendly transportation options, and participate fully in campus life” (U.C. Davis n.d.). It features net-zero energy usage (ie, produces all of its own energy requirement directly onsite), walkable and bikable pedestrian pathways, cutting edge energy efficiency technology and materials, and advanced communications technologies enabling residents to control their lighting, heating and appliances remotely by smart phone applications. Roughly 3,000 residents live in 662 apartments and 332 single-family homes, strategically located along central ball fields and gardens. It is within minutes of campus by bicycle, the predominant means of transportation at the University.

Warehouses: Older industrial buildings converted into work or live-work space, often used for light manufacturing purposes that are prohibited in areas of a city zoned for residential or commercial use.

Allows tenants with similar types of businesses to collocate.

What these shared living spaces share in common is a group of residents desiring to live together, share dreams and ideas, collaborate on work projects, and bond as a ‘family.’ They are traditionally considered medium to long-term residential space, not travel-related. But their appeal to a significant portion of the travel market and their inclusion of guest rooms and amenities in their floor plans warrant their being considered as hospitality destinations.

3.2.3.5 Emerging Trend: Shared living connecting to the community

Advising travelers as to sights to see and events to attend is nothing new in the tourism industry. The tour industry had been arranging sightseeing excursions and making reservations at theaters and festivals since its inception. Many tourists choose their destinations specifically to coincide with local celebrations and festivities. But longer-term travelers, those staying in a location for a month or more, often desire activities beyond the normal tourist attractions. There is a growing niche in the market that wants connection not only to fellow travelers, but to the local community itself. Not to the glamorous, stereotypical, often superficial exterior veneer of the site, but the real, authentic day-to-day internal workings of the community itself. One can see the Golden Gate Bridge and Taj Mahal and Eiffel Tower in a day. But to get to know the locals, eat their food, hear their dreams and aspirations – this takes time. And access

to their inner sanctions. This is the growing market, one that the tourism industry is best served to understand and accommodate.

Urban areas are especially rich in community activities and opportunities for engagement. Projects and enterprises include:

Food – Slow Food Movement, urban farms, community gardens, Community Food & Justice Coalition

Energy and Water – distributed energy, drought preparedness

Economy – skills and asset building

Environment – construction and protection of natural and public spaces (climate action coalitions, Sierra Club, Friends of the Earth)

Politics (local and national) – townhall meetings, NGOs and community-based organization meetings (350.org, political campaigns)

Youth – education; youth activities such as sports, music and theater

Elders – senior centers, arts and crafts fairs

Health Care – clinics, hospitals, vaccination programs in clinics, schools, libraries and businesses (Médecins Sans Frontières)

Homeless and impoverished – skill building, counseling

Home building – home refurbishment (Habitat for Humanity, Rebuilding Together)

Disaster relief – community rebuilding

Arts & Crafts – constructing art projects within a community

Social Engagement – connecting members to the community (Hub Impact)

Community building movements, such as Transition Towns, Art of Hosting, and Resilient Communities.

By connecting their clients to such activities and organizations, travel agents and tour operators can help meet their clients' fundamental needs of Creation, Participation and Identity, and the community's needs for physical, economic and social development as well. This is what is meant by being "Sustainable."

This is one way the tourism industry can become more Sustainable.

3.2.4 Tourism Industry connecting to the local community

Traditional events and activities in popular destination areas include museums, iconic buildings and structures, and festivals in urban areas, and natural scenery in rural and remote areas. The tourism industry assists its clients by notifying them of sights and events of interest and helping book reservations and tickets as required.

Similarly the tour industry can best serve its clients, while simultaneously contributing to sustainable development, by connecting its clients to shared living accommodations and projects and organizations in the local communities.

Numerous shared living accommodations are already established internationally. Shared Living networks such as Embassy Networks and Startup Abroad offer its members access to living space, professionals with similar interests, and access to the resources and activities in the local communities around the world. Partnering with such a network would offer the tourism clientele access to not only to accommodations but to a network of people and projects as well.

International NGOs (non-governmental organizations) and movements also organize ongoing projects and activities across multiple geographic regions. The Slow Food Movement, for example, headquartered in Cuneo, Italy, “is a global, grassroots organization with supporters in 150 countries around the world who are linking the pleasure of good food with a commitment to their community and the environment” (Slowfood n.d.). By partnering with the Slow Food Movement, the tourism industry could connect clients interested in sustainability in the food industry to activities organized by the Slow Food Movement, and then direct the client to shared living facilities near the organized activities. The client could then live on a short to medium term basis with other residents in the same shared living space who share their interest in the food industry. Thus the tour industry will satisfy its clients’ needs of participation, creation and identity while simultaneously contributing to needed skills, labor and resources in the food industry’s projects.

Similarly the industry could partner with networks of affiliated but independent organizations, like Transition Towns. Transition Towns are a network of communities around the world who “seek to build community resilience in the face of such challenges as peak oil, climate change and the economic crisis” (Transitionus, n.d.).

Individuals interested in sustainable living often travel among communities to learn about and contribute to different towns across the world. Such networks of communities and participants offers an opportunity for the tourism industry to contribute to sustainability at a personal and societal level.

There are also opportunities to connect clients to specific projects and organizations around the world. Local community gardens, climate action groups, home rebuilding programs, political organizations, ecological programs (like Permaculture and habitat restoration projects) are becoming increasingly popular and are attracting participants and visitors in increasing numbers.

3.2.5 Escalation of need satisfiers: Leisure, Creation, Participation and Identity

Traditional accommodations – resorts, hotels, etc – satisfy travelers’ need for Leisure.

They offer reduction of stress in the form of relaxation, comfort, and consistency of product and service (so that guests know what to expect in their accommodations).

But traditionally there has been little active participation by the traveler in the planning process. Indeed, avoiding having to plan the trip has deliberately been part of the stress reduction process.

But with the emerging trends described above, travelers are now becoming actively engaged in the planning process. Accessing data and researching options is no longer considered stressful, at least not to active, technology-savvy travelers. Becoming actively involved in the planning process, and subsequently in the planning of the events once onsite, acts as a satisfier of the needs of Participation, Creation, and Identity as well as Leisure. Given Missimer’s five Social Sustainability Principles (Identity, Influence, Competence, Impartiality and Meaning), by including travelers in the planning process, tour operators are specifically engaging in a form of personal, social sustainability.

4. Conclusion

The sustainability challenge is threatening life as we know it on the planet. Climate change, resource depletion, water shortages, and a host of ecological problems will pose grave challenges into the future. They also provide a huge opportunity. Millions of people worldwide are gathering together and engaging in their local communities to prepare for and ultimately solve the sustainability challenge we're faced with. There is a large and growing number of sophisticated, dedicated and passionate individuals exploring ways to get involved in actions to save the planet, both in their own hometowns and in distant communities. The tourism industry can both serve and benefit by assisting their clientele by helping connect them to the local communities to which they're traveling.

As technology and social structures evolve, habits, trends and lifestyles evolve with them. Travelers today are more sophisticated, more independent and more socially aware than ever before. They have a deep desire to satisfy their needs of Leisure, Participation, Creation and Identity – needs that can be fulfilled by living communally and actively engaging in the local community. To be truly sustainable, the tourism industry must meet their clients' personal needs and desires and contribute to the society as a whole. Selecting the appropriate accommodations is an important step in the process.

The tourism industry can best serve its clients and address the sustainability challenge by connecting their clients to the emerging Shared Living sector of the market, and assisting them in engaging in local, sustainability-oriented projects. With growing sophistication and independence of the tech-savvy clientele, this could be a smart business decision as well.

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Film-Induced Tourism in the Way of Saint James

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ABSTRACT

This research paper proposes an analytical approach to the study of the phenomenon of the *film-induced pilgrimage tourism*, along one of the most historical and relevant European cultural route: the Way of St. James or Camino de Santiago.

In the present study, and in order to point out the relation between film broadcast and film-induced tourism, we combine the review of the Jacobean cinema with the statistical analysis of the pilgrims arrived to Santiago de Compostela during the last decade. So, our main aim is to analyse the repercussion of the Jacobean Cinema in the attractiveness of the Way of St. James as tourism destination. We take into consideration the role of the film producers and we also ponder on the marketing policies of the Autonomous Community, which are aimed at promoting the pilgrim's routes, the Cathedral and the city of Santiago de Compostela. The cinema has played a less important role until now, in comparison with the impact of travel guides and the Jacobean literature, but it is increasing its impact in the international tourism markets. Recently, the American film *The Way* can be considered to be the first promoter of the film-induced tourism, because the arrivals of pilgrims from USA have been increased after the broadcast of this film since 2010.

Keywords: Jacobean Cinema, Camino de Santiago, Territorial Marketing, Pilgrimage Tourism.

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Introduction

Since its founding in the ninth century, (when the remains of the Apostle St. James — known as St James the eldest/Santiago el Mayor, in Spain— were discovered and authenticated), up till the 1980s, the Way of Santiago de Compostela or St. James has meant religion. For centuries, the Way has played a significant role in European history, due to the emergence of a pilgrimage movement, which reached its heyday in the 12th and 13th centuries. The roads to Santiago helped consolidate Christian Europe and spread cultural ideas and trends. A new impulse to pilgrimage movements, in a religious sense, took place during Franco's dictatorship (1939-1975). The figure of the Apostle was used as a symbol for the unity of Spain and its Christian status (Santos Solla, 2006). It was especially from 1965 onwards, that the *Holy Years* were used as an excuse for projecting and promoting the image of the Way of St. James, as well as the urban image of Santiago.

Therefore, not until the 1980s, and thanks to key events that marked a milestone, did the pilgrimage and the city of Santiago become really popular. First of all, the historic city was listed as a UNESCO World Heritage Site and a European Cultural Route in 1985. (Recognition also awarded to the Spanish-French route in 1993). Secondly, after being declared as the First "European Cultural Route" by the Council of Europe in 1987, it has received a significant international projection. This positive image was increased when the French Way was inscribed as a UNESCO World Heritage Site in 1993. These awards and the recognition of the Way brought pilgrims along the traditional routes once again, thus engendering a new touristic product. Today the Way of Saint James is a consolidated and attractive tourism product.

This study links the examples of Jacobean cinema and the statistical review of the pilgrims arrived to Santiago de Compostela during the last decade, in order to point out the relation between film broadcast and film-induced tourist arrivals.

1. Research methodology

This paper represents a comparative analysis, in which we take the American film *The Way* as a reference point to explain the increasing demand of pilgrims from USA since 2010. *The Way* can be considered to be the first promoter of the film-induced pilgrimage tourism in Santiago de Compostela. We study its attributes, its features as well as the positive and attractive image of the Way of St. James that has, finally, caught so many viewers' attention. To accomplish this, we present first of all a theoretical approach to the tourism destination image and the film-induced tourism concepts, as issues of geographical and social sciences. This point includes several references to the enhancement of academic knowledge about film tourism.

Secondly, more than thirty films have been reviewed. Jacobean Cinema is presented as example of the historical filmography since 1915, to explain the recent phenomenon of film tourism in Santiago de Compostela based on tradition and modernity. Local, national and international productions are quoted and used by researches focused on Jacobean Cinema.

After this review, a statistical analysis has been done (by country) to confirm the increasing amount of pilgrims and visitors to Santiago de Compostela demanding the pilgrim's certificate. The increase in the number of American pilgrims is linked to the film *The Way*, as

example of the first step on film-induced tourism in the city. Other audiovisual examples are presented to illustrate the effect of films, TV and literature on tourism demand since 2004 to 2013.

Finally, this research contributes to the enhancement of knowledge on film tourism in Galicia. The novelty here lies in the relation between films and pilgrims, as part of the tourism management of the city, and in the support of initiatives, such as film commissions, film festivals or sponsorships.

2. Tourism Destination Image and Film-Induced Tourism

As means of communication, tourism images possess an informational role which act on the knowledge sphere (Arnheim, 1974), thus becoming a form of representation of the world. These *a priori* destination images exist before the actual visit to the destination, so they can be considered “anticipating images” (Raffestin, 1991; Wünnenburger, 1999). The image anticipates its “well-defined programme”; it projects tourists into another temporal and spatial dimensions. Moreover, it is oriented towards the future, thus nourishing imagination. The tourism destination image is an anticipating image as its representation conceals authenticity and experience of the place (Urry, 1990; Raffestin, 1991). Nowadays, there are many powerful means of communication; all of them being able to portray a positive destination image. The film is one of them. Thanks to its techniques, it would be possible to enrich or represent the magic atmosphere of places and far territories (Hernández, 2004). During the last years, there has been an increasing interest in investigating how film production induces tourist arrivals to a place (Tooke & Baker 1996; Iwashita 2006; Kim, Lee & Chon, 2008), and also an interest in the social, cultural and geographical studies (Connell, 2012). Indeed, television programmes and movies are even more powerful since they can continuously reinforce the appeal of the destination worldwide (Busby & Klug, 2001). The film is a strategic element to construct a destination image (Mercille, 2005); its positive image can eventually lead to an actual visit to the country (Iwashita, 2006). This goal can be reached if films succeed in inducing viewers to travel and revitalise flagging regional and rural communities (Beeton, 2005).

The audience’s feelings can be touched by several different film elements, such as the scenery, storylines events and actors. These attitudes towards places enhance the construction of the tourism attraction to the country. People tend to visit particular places by specific images, memories, emotional attachments to places and meanings (Schama, 1996). Location and film experiences are enhanced in memories by associating them with the actors, events and setting (Iwashita 2006; Riley & Van Doren, 1992).

According to Butler (1990), films can influence the travel preference, and also create a favourable destination image through their representation. In this sense, the concept of “*movie induced tourism*” was formulated by Riley and Van Doren (1992) in order to indicate the influence of the cinema on tourism. In the following years, Riley, Baker and Van Doren (1998) consider it as a means to evaluate the increasing number of visits to film localizations of the famous films. Hudson and Brent Ritchie (2006) also share this definition, by stating that the film-induced tourism takes place when tourists decide to visit a place after having been attracted by its images projected on TV, videos or cinemas, sometimes linked with travel literature. In this sense, an evident impact is created by the films in pre-visit and on-site experiences (Croy & Heitmann, 2011).

Books, music and films are strategic elements to build the image of tourist destinations. Especially so, if we consider its projection on the Internet, its ability to condition the image that consumers have of a particular place and the creation of tourism products associated with the films (Santomil Mosquera, 2012). This is the case of the tour TV programs which include visits to the natural sceneries, in Galicia (Spain), of the film *The Sea Inside* (Alejandro Amenábar, 2004), or to the William Wallace Monument, in Stirling (Scotland) where we find references to the film *Braveheart* (Mel Gibson, 1995). Further locations, are Youghal (Ireland) with *Moby Dick* (John Huston, 1956), or the Thai beach where the movie *The Beach* (Danny Boyle, 2000) with Leonardo Di Caprio among others, as examples of film fan tourism.

The profitability of this successful pairing, between tourism destination image and cinema, lies in the possibility to shape, produce and broadcast a richer and more complex image compared to the traditional marketing tools. One of the major economic benefits of film-induced tourism to the local economy is the enduring tourism arrivals, which mainly concern international markets (Rodríguez Campo & Fraiz, 2010; Beeton, 2005). A further significant benefit of the cinema is the increasing cultural value of film locations. Film tourism is a medium by which a range of cultural meanings and values may be communicated. As a matter of fact, the intertwining of the different local and territorial attributes would result in the promotion of more than one tourism form. For example, if we consider a complex tourist product, such as the Way of St. James, its cinematographic image would attract cultural, religious, pilgrimage, gastronomy or sport tourism. In this case, the benefits would affect different film location sites by increasing their popularity and, possibly, by creating a specific meaning of places/locations, according to the symbolic heritage of the Way and the studies of social science and Geography about this issue.

3. A Historical Review of the Jacobean Cinema

Once taken for granted that the film production can and should be a key point of the marketing policies, it could be said that this peculiar form of tourism destination image is used as a promotional tool (advertising, sales promotion). However, this promotional tool strictly belongs to the institutions, which have to struggle in promoting the consumption of the destination; they might reach this goal through staging enhancing surprises, expectations and desires (Lopez, 2013). Yet, the reaction to the potentialities and benefits deriving from the film-induced tourism was a slow one; maybe as a result of the lack of researches on this relatively new research field (Rodríguez Campo & Fraiz, 2010). The key to a successful and worldwide recognized image depends on a tourism promotion that highlights the attractiveness of the destination in order to differentiate it from the other ones. (Santos Solla, 2006). As an example of this institutional support, the regional and local governments of Galicia have created the *Galicia Film Commission* and the *Santiago de Compostela Film Commission*.

The Jacobean cinema has not been widely studied yet. In fact, the first monograph on films related to the Way of St. James, was not published until 2008, by Ramón Herrera Torres. It was entitled *Cine Jacobeo. El Camino de Santiago en la pantalla*. Hereby we realize a review of the main films dealing with the Way, which are summarized in table 1. This exercise indicates that the image of the Way has been a historical and mystical one. Legend, myth and symbolism have characterized the films, and the different efforts have not been enough to induce and strengthen tourism. As pointed out by the French philosopher Jean Baudrillard

(1997), the proliferation of images might produce confusion between reality and imagination. This makes reality disappear in the imagination, thus engendering an artificial reality. Only in 2010 have the ingredients of the success been discovered, thus producing what we can properly call: “film-induced pilgrimage tourism”. All in all, films and pilgrimage have been a significant relationship historically. Film-induced tourism has strong overtones of pilgrimage, with the tourist travelling to sites considered sacred through their connection with fame and notions of fantasy (Beeton, 2005).

The Spanish Jacobean cinema was born during the Franco Regime, lined to the rise of religious gender and reaffirmation of National Catholicism values. The film *El Pórtico de la Gloria* (*The Portico of Glory*, by Rafael J. Salvia, 1953), whose main character was the then-famous Mexican friar-actor José Mojica, can be considered the inaugural production of the Jacobean fiction films. Its plot regards the adventures of a group of children of a Mexican children's orphanage who, coinciding with the Holy Year go on pilgrimage to Compostela. The film was shot as a promotion tool of the Jacobean Holy Year 1954. In fact, Ramón Herrera Torres (2008) states that the film presents the city of Santiago de Compostela as the centre for religious, historical and cultural tourism. In spite of this, the results were not successful ones.

The film director José Antonio Nieves Conde produced a film — *Cotolay* (1966) — with the intention to exalt the values. According to critic Ramón Herrera (2008), it had many interesting features, but failed because of its protagonist, who was playing the role of San Francis of Assisi travelling to Santiago to get the money to found the first Franciscan convent in Spain. Herrera (2008) points out that both *The Portico of Glory* and *Cotolay* had to be originally released during the Holy Years (1954, 1965), but the censorship bureaucracy slowed the filming and post-production, and their broadcast was postponed. The religious film trilogy ends with *El bordón y la Estrella* (*The Bourdon and the Star*, by León Klimovsky, 1966), based on the children's book written by Joaquín Aguirre Bellver. The plot clearly evokes medieval story, as it is based on the adventures of a prisoner convicted of a crime that he did not commit and seeks for redemption in the Way of St. James.

Concerning epic films, Americans and Spanish producers led to the screen the story of the Count Fernán González in *El Valle de las Espadas* (*The Valley of the Swords*, by Javier Setó, 1962). The film, which includes a miraculous apparition of St. James incarnated in the 'Matamoros', was a resounding failure, despite its epic pretensions and being filmed in real scenarios. In 1965 the film *La Dama del Alba* (*The Lady of the Dawn*, by Francisco Rovira Beleta), based on the homonymous play by Alejandro Casona, introduced magic and superstitious elements, rather than presenting the real Way. Moreover, the female pilgrim, the main character, symbolically represented the Death.

According to the Spanish critic, *La Voie Lactée* (*The Milky Way*, by Luis Buñuel, 1969), was the first real reference point of the Pilgrim's filmography, and it evoked the relation between the Jacobean Way and the Milky one. In this sense, this film was mainly focused on aspects concerning the divine and the human, the history of the humankind, religion and heresies. Adolfo Marsillach reproduced in his *Flor de Santidad* (*Flower of Holiness*, 1972) a novel by the Galician author Valle Inclán. His intention was to recreate the story of a teenage shepherdess influenced by a mysterious pilgrim in the nineteenth century Galicia. Faith and superstition, as well as the Galician folklore enrich the plot. History and legend inspired the film *La Chanson de Roland* (Frank Cassenti, 1978), only exhibited in Madrid and Barcelona. It features the adventures of a group of pilgrims from the thirteenth century, driven by the

myth of Roland and the Battle of Roncesvalles in 778. The Way of St. James becomes a source of learning, knowledge and experience.

In 2003 *Nous irons tous à Compostelle* (*We will all go to Compostela*, by Bruno Tassan, 2003) becomes the first feature documentary film, along 1,700 Kms. It narrates the walking along the Toulouse Way, the Aragon Way and the French Way, ending in Finisterre. Another documentary is *Camino de Santiago, el Origen* (*The Way of St. James, The Origin*, by Jorge Algora, 2004); which is an immersion in the earliest years of the human being and the Way (Herrera, 2008). Indeed, its broadcast coincided with the celebration of the Holy Year 2004. In the same year 2004, different points of view about the Way are reflected in the *Within the Way Without* (*Tres en el Camino*, by Laurence Boulting). Three very different pilgrims walk in winter, summer and spring; their stories are intertwined throughout the film with the intention to reflect upon the value of daily and unimportant details (Herrera, 2008).

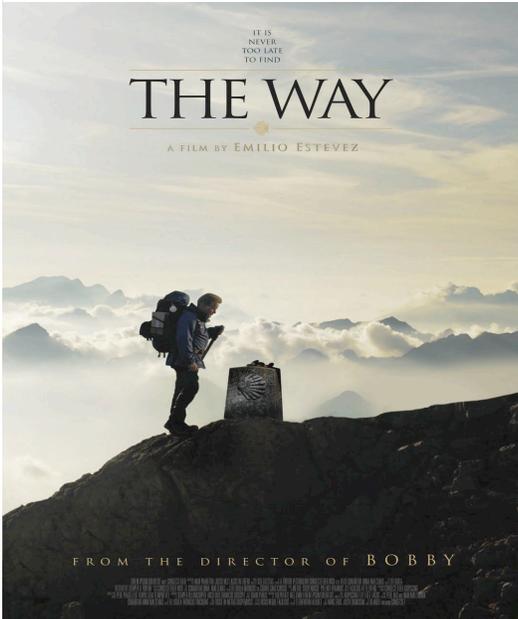
A flavour of promotion appears in the first and only part of an unfinished trilogy, *American* (*Americano*, by Kevin Noland, 2005). The Festival of San Fermín in Pamplona is the main scenario, but the film ends with a reference of the Way, an experience that the protagonist is going to start.

During the last years, the Jacobean film production has experienced a trend towards comedy, with three very different examples from Germany, France and Spain. The first one is *One Day in Europe* (*Galatasaray-Depor*, by Hannes Stöhr, 2005), in which a Hungarian pilgrim stops in Compostela on the day of the final of the Champions League. The French film *Saint Jacques...La Mecque, Peregrino* (*Santiago...Mecca –Pilgrims-*, by Coline Serreau, 2006) is led by three brothers who do not put up with each other, but they are forced to peregrinate together if they want the legacy of their mother. Finally, there is the Spanish comedy *Al final del Camino* (*Road to Santiago*, by Roberto Santiago, 2009). This film narrates the story of Pilar, a journalist, and Nacho, a photographer. They hate each other. But when they're sent to cover the story of Olmo, a guru who solves relationship crises of couples doing the pilgrimage to Santiago, they're forced to pretend to be a couple.

Far from traditional formats, we find the animation productions: *Gisaku* (by Baltasar Pedrosa, 2005), made in Spain but Japanese-style like, and *O Apóstolo* (*The Apostle*, by Fernando Cortizo, 2012), the first European production of animation 'stop-motion' in 3D. As far as fiction television is concerned, it is worth mentioning *La rosa de piedra* (*The Stone Rose*, by Manuel Palacios, 1999) and *Camino de Santiago*, (*The Way of St. James*, 1999). This last one was directed by Robert Young and based on an original story by Arturo Pérez-Reverte. Following the rules of the Game of the Goose, the plot is a series of crimes taking place at different stages of the pilgrimage route along the French Way. Also *Nuestros Caminos a Santiago* (*Our Ways to St. James*, by Pablo Aranegui, 2004) is a TV series, in which the main character is a "Guardian", who walks along the different pilgrimage routes. However, the final boost to film-induced tourism came with *The Way* (by Emilio Estévez, 2010).

**Figure 1: Portrait of the Film:
The Way.**

Source: *The Way* (<http://www.theway-themovie.com/camino.php>)



**Figure 2: Portrait
Al Final del Camino**

Source: <http://www.precriticas.com/caratulas/al-del-camino/>



Table 1. The Jacobean Cinema and TV Production.

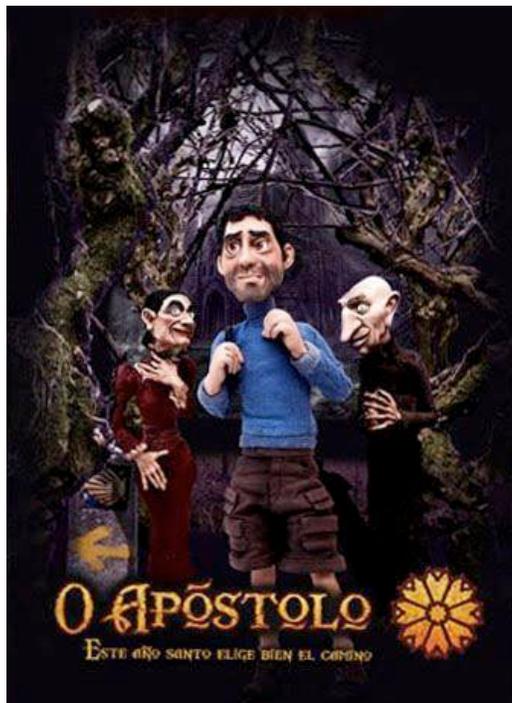
YEAR	TITLE	COUNTRY	DIRECTOR
1915	<i>Peregrinaciones Compostelanas</i>	Spain	Arzobispado de Santiago
1926	<i>Compostela</i>	Spain	Santiago City Council
1953	<i>El Pórtico de la Gloria (The Portal of the Glory)</i>	Spain	Rafael J. Salvia
1962	<i>El Valle de las Espadas (The Valley of the Swords)</i>	Spain	Javier Seto
1965	<i>La Dama del Alba (The Lady of the Dawn)</i>	Spain	Fco. Rovira Beleta
1965	<i>Cotolay</i>	Spain	José A. Nieves Conde
1966	<i>El Bordón y la Estrella (The Bourdon and the Star)</i>	Spain	Leon Klimovsky
1969	<i>La Voie Lactée (The Milky Way)</i>	France; Italy	Luis Buñuel
1972	<i>Flor de Santidad (Flower of Holiness)</i>	Spain	Adolfo Marsillach
1978	<i>La Chanson de Roland</i>	France	Frank Cassenti
1999	<i>Camino de Santiago (The Way of St. James)</i>	Spain	Robert Young
1999	<i>La Rosa de Piedra (The Stone Rose)</i>	Spain	Manuel Palacio
2002	<i>Trece Campanadas</i>	Spain	Xavier Villaverde
2003	<i>Nous irons tous à Compostelle (We will all go to Compostela)</i>	France	Bruno Tassan
2004	<i>Camino de Santiago: El Origen (The Way of St. James: The Origin)</i>	Spain	Jorge Algora
2004	<i>Within the Way Without (Tres en el Camino)</i>	GB; Spain	Laurence Boulting
2004	<i>Nuestros Caminos a Santiago (Our Ways to St. James)</i>	Spain	Pablo Aranegui
2004	<i>Paulo Coelho en el Camino de Santiago</i>	Spain	-

2005	<i>Bruder III (Brothers III)</i>	Austria	Wolfgang Mumberger
2005	<i>American (Americano)</i>	USA	Kevin Noland
2005	<i>One day in Europe (Galatasaray Dépor)</i>	Germany; Spain	Hannes Stöhr
2005	<i>L'enfant du Chemin (The Child of the Way)</i>	France	Jean François Castell
2006	<i>Saint Jacques...La Mecque (Peregrinos) (Santiago La Mec – Pilgrims-)</i>	France	Coline Serreau
2006	<i>El Camino de Santiago, no un camino de rosas (The Way of St. James, not a way of roses)</i>	Spain	José Álvarez
2006	<i>Gisaku</i>	Spain	Baltasar Pedroza
2007	<i>Quart, el hombre de Roma (Quart, the Man from Rome)</i>	Spain	Joaquín Llamas, Jacopo Rispa, Santiago Pumarola, Alberto Ruiz Rojo
2009	<i>Al Final del Camino (Road to Santiago)</i>	Spain	Roberto Santiago
2010	<i>The Way</i>	USA; Spain	Emilio Estevez
2010	<i>La Sinapsis del Códice (The Synapse of the Codex)</i>	Spain	Pablo Iglesias
2010	<i>¿Dónde está la Felicidad? (Where is the Happiness)</i>	Brazil; Spain	Carlos Alberto Riccelli
2010	<i>Camino de Santiago Pilgrimage – The Way Film</i>	Australia	Mark Shea
2012	<i>O' Apostolo (The Apostle)</i>	Spain	Fernando Cortizo

Various Sources. Own elaboration.

Figure 3. Portrait of the Animation Film: *O Apóstolo*.

Source: *O Apóstolo* (<http://oapostolo.com/>)



4. Film-Induced “Pilgrimage Tourism”: the Jacobean Case

For a long time the Jacobean Cinema has been mainly produced as a kind of fiction; its content was mainly focused on far from reality topics, such as history, legend, mystery or Middle Ages battles. This has been the reason for an unsuccessful film sub-genre. In some cases, the image of the Way of St. James shown in the films was a mysterious one; let’s think about the female pilgrim that evoked Death or about the guardian pilgrim seized along the Pilgrim. Consequently, the Jacobean route seemed to be mainly bound to an inaccessible past, still linked to the spectre of stagnation and trivialisation (Santomil Mosquera, 2012), rather than to the present.

Considering the years of production, we can establish that a certain number of films have been produced for the Jacobean Holy Years, with the intention of promoting the Way of St. James through cinema. But, this marketing tool was mainly a Spanish one and, consequently, its target was the national tourism market. Fortunately, over the last few years, this tendency has changed. First of all, the Jacobean Cinema does no longer only belong to the Spanish and French cinematography; that is, to those countries which have been closely related to the Way throughout history. Secondly, the interrelated plot and the scenario, together with history and a strong emotional experience (Tooke & Baker, 1996) make a success of it. This turning point has activated a mechanism leading to, what can be considered, the first evidence of the film-induced pilgrimage tourism: *The Way*.

The following table 2 gathers data regarding the number of pilgrims collecting their *Compostela* (*pilgrim’s certificate*) at the Pilgrimage Office in Santiago. According to the purposes of the current research, we have taken into account the most relevant pilgrims’ nationalities, in order to make evident the effect of the above mentioned films. If we relate the years when the films have been broadcast to the arrivals of the pilgrims, we would not find any relevant relation or explanation. This confirms that no film-induced tourism movement existed until 2011. In addition to this, the table 2 shows the increasing phenomenon of the pilgrims’ internationalization. It can be summarised as follows: 1) Emphasis on the different national origins; 2) Increasing number of sending countries; 2) Growing importance of the foreign pilgrim; 3) Pilgrims do not only come from Catholic countries; 3) Traditional markets are being replaced by new emergent markets; 4) Multiconfessional Pilgrim; 5) “Secular” Pilgrim.

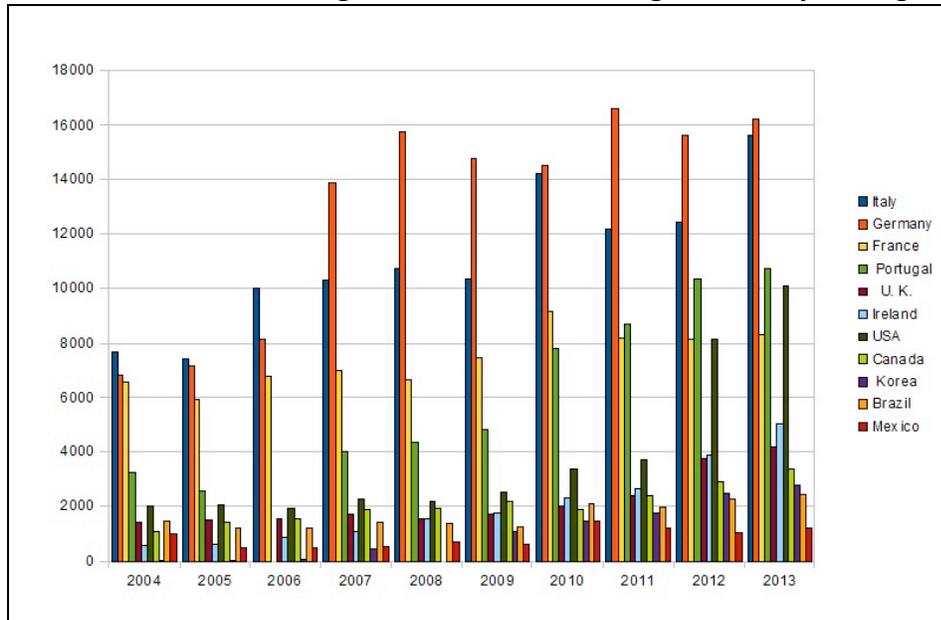
Table 2. Detailed Figures of Pilgrim Arrivals According to Country of Origin

	Spain	Italy	Germany	France	Portugal	U. K.	Ireland	USA	Canada	Korea	Brazil	Mexico
'04	137,163	7,670	6,816	6,567	3,252	1,432	563	2,028	1,090	18	1,439	1001
'05	52,928	7,430	7,155	5,909	2,574	1,512	622	2,047	1,420	24	1,163	473
'06	52,248	10,013	8,097	6,791	3,365	1,541	849	1,909	1,546	84	1,172	484
'07	55,326	10,275	13,837	6,982	4,001	1,696	1,090	2,229	1,850	449	1,395	514
'08	61,112	10,707	15,746	6,618	4,341	1,559	1,535	2,214	1,933	-	1,365	653
'09	79,007	10,341	14,789	7,459	4,854	1,700	1,722	2,540	2,194	1,079	1,248	638
'10	188,089	14,222	14,503	9,140	7,786	2,031	2,296	3,334	1,877	1,455	2,121	1,444
'11	97,822	12,183	16,596	8,166	8,649	2,389	2,677	3,726	2,362	1,740	1,983	1,189
'12	95,275	12,404	15,620	8,121	10,329	3,758	3,844	8,121	2,904	2,493	2,229	1,047
'13	105,891	15,621	16,203	8,305	10,698	4,207	5,012	10,125	3,373	2,774	2,431	1,173

Source: *Pilgrim’s Office*. Santiago de Compostela. Own elaboration.

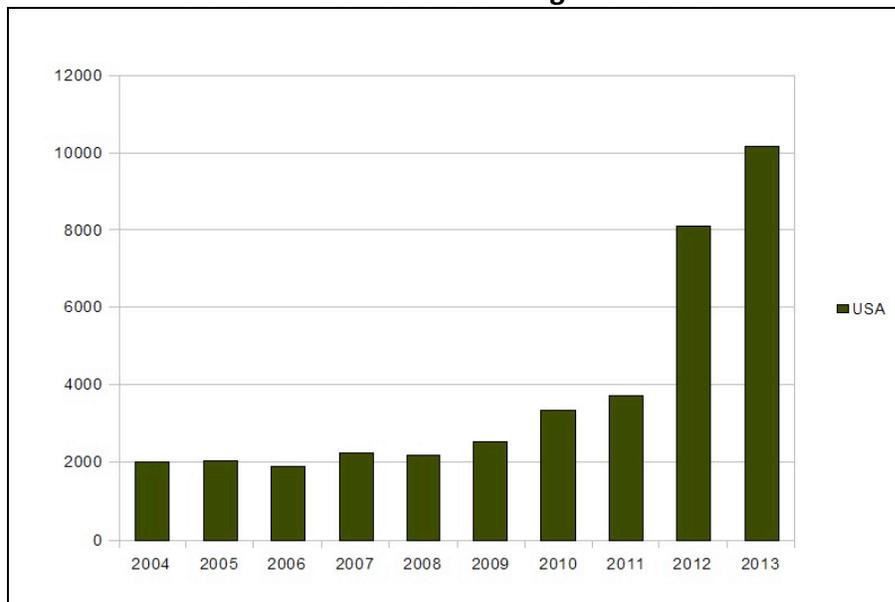
Chart 1 shows the numbers of foreign pilgrims arriving at Santiago de Compostela from 2004 to 2013. Germany, Italy, France and Portugal are the most important markets, with a positive evolution during the last decade. Other overseas countries represent the same evolution worldwide. Among them, we would like to point out the case of the USA. As detailed in chart 2, in 2013, the pilgrims from USA were more than 10,000, tripling the result of 2010. This confirms the extraordinary growth recorded after 2010, when the film *The Way* has been broadcasted in USA, even around the world.

Chart 1. Evolution of Pilgrims' Arrivals According to Country of Origin



Source: Source: *Pilgrim's Office*. Santiago de Compostela. Own elaboration.

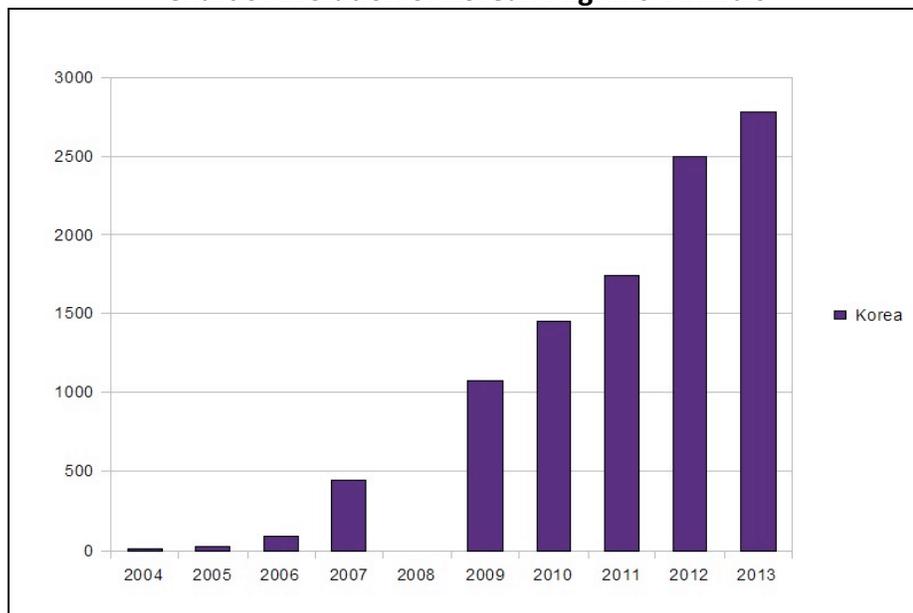
Chart 2. Evolution of USA Pilgrims' Arrivals



Source: *Pilgrim's Office*. Santiago de Compostela. Own elaboration.

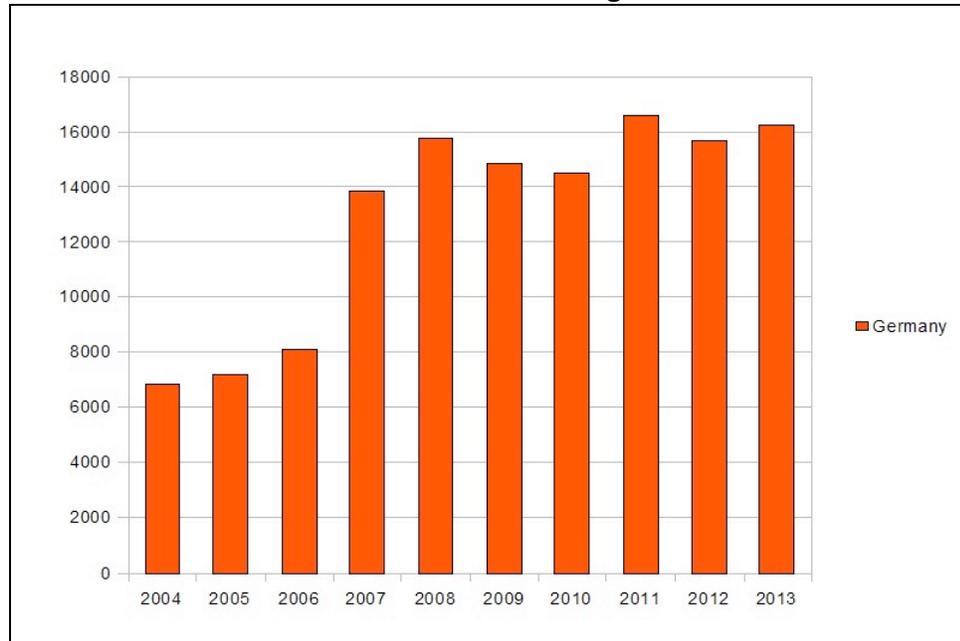
On the other side of the world, we have to mention the case of Korea. Korea is the main Asian market, in terms of pilgrims arriving to Santiago and collecting their *Compostela*. In 2013 near 3,000 pilgrims have arrived from this country. As shown in chart 3, their presence is becoming highly significant, mainly after the Korean author Kim Nan Hee published a book in 2006. Since then, other books have been published, and now the Way is conquering the TV. In October 2013, the Korean producer *White Media* shot a documentary about the Way of St. James. The route began in Saint-Jean-Pied-de-Port on the 2nd October; they arrived in Compostela on the 22nd October, and then they left to Finisterre. Five special programs have been broadcast by the TV channel *Corea Yonhaps News*, in December 2013. Along their journey, they made a lot of stops and recorded different aspects of the pilgrimage route, such as its heritage and gastronomy.

Chart 3. Evolution of Korean Pilgrims' Arrivals



Source: *Pilgrim's Office*. Santiago de Compostela. Own elaboration.

Back in Europe, another example to study is the one of the German actor, presenter and comedian Hape Kerkeling. In 2001, he walked the Jacobean French Way; he chose the pilgrimage because, at that moment he was looking for a physical and spiritual experience, as he needed a "timeout". His book entitled "*Ich bin dann mal weg*" and published in 2006 was a revolution in terms of charisma and mass media effect as television programme. It contributed to the international recognition of the Way of St. James, as well as of the city of Santiago and the whole Galician region. Thus, considering its excellent promotional effect as literary and audiovisual tourism, it marked a turning point in terms of arrivals of German pilgrims and tourists. Nowadays, Germany is the most important foreign tourist market in the Camino de Santiago. More than 16,000 pilgrims arrived in 2013, twice the result of 2006.

Chart 4. Evolution of German Pilgrims' Arrivals

Source: *Pilgrim's Office*. Santiago de Compostela. Own elaboration.

5. The Way (2010): The reasons for its success

After several decades, we can state that the film *The Way* has facilitated the film-induced pilgrimage tourism along the Way of St. James. *The Way* was written and directed by Emilio Estevez, the eldest son of Martin Sheen. It was entirely filmed in Spain and France along the real Camino de Santiago. Martin Sheen plays Tom, an irascible American doctor who comes to France to deal with the tragic loss of his son (played by Emilio Estevez). Rather than return home, Tom decides to embark on the historical pilgrimage "The Way of St. James" to honour his son's desire to finish the journey.

This film has been more successful than others in attracting an increasing number of North American tourists to the featured destinations. Hence, we might state that *The Way* displays a powerful tourism destination image, as it has been able to create attractive tourist destinations. (Here we use *destinations* in the plural, in order to refer to all the places along the Way). The storyline, the attribute of the historical and European landscape (tangible elements), together with the permanence of symbolism and medieval atmosphere (intangible elements) have been well exploited and turned into added values of this "unknown part of Europe". In fact, the film came as a complete surprise to the Americans, who knew very little about this Spanish route. Its intentional aesthetic communication has been a further successful factor, as the film has been co-financed by the Galician Autonomous Community, thus being part of properly market-oriented strategies. This film has successfully raised more than 10 million dollars (IMDb).

Consequently, we might declare that the film plot has developed a successful image of the destinations, able to capture and transmit the essence of the route. Tourists feel attracted by those appealing locations, thus they decide to visit them and may relive and feel the emotional connection. Such success involves various critical factors, which influence film-induced tourism (Hudson & Brent Ritchie, 2006). The story line and site are closely related

and the film involves the audience in an emotional experience which, perfectly links with the location (Tooke & Baker, 1996). Tourists and pilgrims along the Way would find easy to visit the site, apart from living the experience and fantasies portrayed in the film. The representation has strongly subjective connotations, rather than objective ones; it moves away from the traditional historical background or symbolism, in order to reproduce the values of the human being, ideals and hopes. In other words, it has interpreted the feelings of the contemporary human being.

Among the most popular and well-known Jacobean experiences, we can mention the pilgrimage rituals. Between the past and the present reinterpretation, the pilgrim and tourist would find themselves dealing with these moments portrayed in the film, in which a sense of medieval mystery is evoked:

1. *The Pilgrims' Passport or Credential*: it is an official document that certifies and identifies the pilgrim. It shows his/her personal data, maps of the Pilgrim's Way and boxes where the stamps are entered in the places where the pilgrims have passed through. This document is essential to stay in public hostels (*albergues*) and obtain the *Compostela*, but it does not give any other rights to its holder.
2. *The Compostela*: it is issued by the ecclesiastical authorities. It certifies the completion of at least 100 kilometres covered on foot or on horseback (200 km if done by bike) of the Camino of Santiago. The *Compostela* is issued to all those pilgrims who have their Credential stamped, thus proving their passage along the Camino. The journey must be undertaken for religious or spiritual reasons – even for self-searching purposes – passing through the various enclaves of one of the many pilgrimage routes (all of which are considered as valid). Those who have completed the Camino for other reasons (leisure, sports, adventure, cultural, etc.) can apply to receive another certificate upon reaching Santiago, known as the Pilgrim's Certificate.
3. *The Pilgrim's Mass with the Botafumeiro (temple censer)*: the first temple censer was built for hygienic reasons in the 11th century. At that time, pilgrims, exhausted after finishing the pilgrimage, crowded into the cathedral and, to combat the accumulation of body odours, breeding ground for epidemics, the large censer was commissioned.

Another variable is the explicit beauty of the settings of the film locations, as the landscapes of the Way of St. James are consolidated attributes of its success and motivation. The most recent researches, regarding the attractive factors of the Jacobean route, point out the slow mobility of the pilgrims, together with the deriving benefits of the route. The slow rhythms of the Way conciliate the relaxed contemplation of the landscape (Milani, 2001; Sobrino & López, 2006; Santos Solla & Lois González, 2011; Lois González & Santos Solla, 2014). The contemporary tourist looks for relaxed holidays that enhance a personal renaissance, far away from the frenetic daily routine. In this sense, the Way of St. James presents itself as a tourist option where people can spend their walking and healthy holidays to far-off countries, as well as enjoy the region's flora and fauna.

The plot of the present films reflects the new pilgrimage motivations, among which we underline the following ones: 1) The living a unique experience (different from everyday life); 2) Enjoying landscape and environment; 3) Enjoying heritage; 4) Experiencing ancestors' way of life; 5) Discovering new places; 6) Meeting new people, having time to interact with them, and rediscovering the art of conversation (Lois González & Santos Solla, 2014).

Figures 4-5. Portraits of *The Way* in the German and Japanese Markets

Source: *The Way* (<http://www.theway-themovie.com/camino.php>)

Conclusions

In spite of being the key product of the tourism development of Galicia and other Autonomous Communities, there is a gap in tourism research regarding the film-induced tourism along the Way. As previously stated, this might be due to the tourism management, and to the lack of investments on the hand of foreigners' producers. Thus, a stronger effort aimed at promoting the audio-visual production should be made, by means of a sectorial strategic planning, committed to personalize production, according to the foreign tourism markets.

In our contribution, we pretended to support the actual thesis affirming that films promotion can be useful to enhance and project the international image of a destination. Especially in the case of a complex and extended tourist product as the Jacobean Route, the film promotion, and its precious dynamic techniques and effects, would favour the promotion of different locations as well as of different tourism offers to wider audience than the usual promotional campaign. Thus, the films locations along the route might take advantage from the success of tourist arrivals. Indeed, as an international marketing tool, the film promotion enables to strengthen the added values of some destinations (Hyounggon & Richardson, 2003). Because of this, another significant benefit of the film-induced tourism along the Way to St. James would be the increasing cultural value of the film location. Film tourism is a medium from which a range of cultural meanings and values may be communicated. If we think of the case of the Way of St. James, different sites have served as film locations. Thus,

in this case, the popularity deriving from the film release affects various places, all of which acquire a specific meaning. Moreover, within these places/locations, tourists might recognize symbolic heritage of the Way.

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The Mini-Hollywood of the Mediterranean”: Strategies and Potentialities of Film Industry in Malta

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ABSTRACT

This paper aims at evaluating the impact of film industry on local economy and territorial attractiveness of Malta. The Mediterranean archipelago has resulted to be one of the preferred film locations in Europe, thanks to the versatility of its natural and urban landscapes but above all the official support given by institutional players through the creation of bodies such as the Malta Film Commission. Thus, the paper deepens the strategies developed on the institutional level to support the film industry, by underlining both the achievements and the still enduring contradictions. It also aims at evaluating whether Malta’s reputation as the “mini-Hollywood of the Mediterranean” has also produced an increase in movie tourists.

Keywords: Malta, Mediterranean Settings, Movie Tourism, Film Industry, Film Commission

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1. Malta, a Mediterranean cinematic setting

As a small-scale archipelago situated midway between Europe and Africa, Malta has always played a strategic role in the controversial geopolitical theatre of the Mediterranean basin, as it is even showed by the succession of past dominations that left long lasting marks on its urban fabric and cultural heritage. Widely known as an attractive tourism destination thanks to its temperate climate and efficient tourist infrastructures, the archipelago has recently imposed itself as one of the preferred locations for film productions, thanks to a well-established movie industry strongly supported by local actors.

Thus, the paper traces the history of Malta as a film location, by underlining the role played by institutional actors in supporting the local movie industry as well as highlighting current challenges due to the potentialities – partly unexpressed – in terms of movie tourism.

As far as the methodology is considered, after a brief analysis of current trends in the Maltese tourism sector, the paper is based on the comparative study of different official (statistical data) and unofficial sources (such as governmental reports, institutional websites and advertising, newspaper articles) in order to evaluate potentialities and critical aspects of the movie industry, particularly in terms of film tourism. Finally, a case study aims at exemplifying the role of cinema in (re)moulding uses and narratives of landscapes.

First of all, Malta as a film location seems to epitomize the deeply-rooted and osmotic relationship between cinema and landscape since the latter is often regarded as a kind of text whose meanings and symbols are given by the cinematic gaze.

In effect, “landscape as text is the dominant metaphor in film geography because it provides a means to explore the intersection between narration and geography. While a useful and appropriate device to engage landscape, the metaphor also works to constrain the discourse surrounding cinematic landscapes” (Lukinbeal, 2005, p. 3).

Notably, the cinematic gaze mirrors the intrinsic *imageability* of places (Lynch, 1960), since the evocative power of cinema fosters unprecedented narratives of landscapes. So, cinema can be regarded as a kind of an aesthetic cartography of space, filtered by the director’s personal feeling about a territory. Turri (1998) underlines the “reflective” capacity of cinema, that permits to (re)produce different landscapes and make them “usable” for a wide range of people. The inherent theatricality of landscape is even more sublimated by the cinematic fictional narrative, that uses it as a support for the plot, or even as a kind of another character. Thus, landscape can become an undeniable piece of the narrative patchwork (see also Harper, Rayner, 2010).

From a strictly geographic perspective, cinematic landscapes are actually mere *screenscapes* which do not represent a perfect mimesis of real landscapes, deeply modified by the highly subjective gaze – both of directors/scriptwriters and viewers (Dell’Agnese, 2006; Graziano, 2011; Nicosia, 2012).

A basic element of cinematic space is the *mise-en-scène* or “staging in action”, originated in the nineteenth-century theatre, which represents in film studies the constituent element composing a shot as well as creating a specific “screen space.”

So, “amongst other prerequisites, including lighting and movement, props and costumes, setting is a crucial aspect of *mise-en-scène*. The setting is sometimes privileged as the leading character in a film, functioning not merely as an incidental background for the main action, but as an expressive component of the narrative itself” (Peckham, 2004, p. 420). Cinema actively contributes to the narratives of a territory, more than simply reflecting it: “the city has been shaped by the cinematic form, just as cinema owes much of its nature to the historical development of the city” (Clarke, 1997, p. 2).

Apart from the implications in terms of (re)configuration and (re)semantization of places, cinema implies substantial consequences in the economic and social structures of the film location, above all in the tourism sector. This is partly due to the increasingly widespread phenomenon of the movie or film-induced tourism (Cirelli et al., 2013).

According to Beeton (2005, p. 9), “it is generally accepted that the term ‘movie-induced tourism’ relates to on-location tourism that follows the success of a movie made (or set) in a particular region”. Placing a destination in a film is the ultimate in tourism product placement (Morgan, Pritchard, 1998; Riley et al., 1998; Kim, Richardson, 2003; Kaikati and Kaikati, 2004). According to Hudson and Brent Richie (2006, p. 387) “product placement is an emerging phenomenon, and has been defined as the planned entries of products into movies or television shows that may influence viewers’ product beliefs and/or behaviors favourably”, in a more sophisticated, targeted and effective way than traditional advertising methods (Karrh et al., 2003). It can even be regarded as a new form of “cultural landscape”, (re)written and moulded by the director’s gaze as well as by the spectators/tourists’ one (Jewell, McKinnon, 2008).

The most evident impact of film tourism is generally the increase in visitors’ numbers that can benefit the local economy of the film location, apart from being an enduring tool adaptable to alleviate problems of seasonality (Beeton, 2001; 2005).

Besides the impact of movie tourism on the visitors’ number, shooting a film in a destination implies other consequences in the local economy. The creation of institutions supporting the film industry, such as Film commissions, together with a system of financial incentives, funds and marketing strategies can transform a territory - provided with natural and anthropic resources with a cinematic fascination – in a worldwide competitive location.

This is the case of Malta, that has been recently exploiting its unique cultural heritage, urban settings and natural landscapes as ideal settings for film production thanks to the strong support of institutional players.

As a “veritable micro-state” (Pace, 2006), the Maltese archipelago differs from other European micro-states due to its small-scale and geographical insularity - and peripherality (Eccardt, 2005) - that, together with its colonial past, “have also, to some extent, impacted upon the island’s institutional structures, specifically those of church and state” (Cauchi, 2013, p. 49).

Malta's economy, the smallest in the Eurozone (CIA, The World Factbook, 2014), is mainly based on foreign trade, manufacturing and tourism. Financial services industry has grown in recent years, even avoiding contagion from the European financial crisis due to the fact that its debt is mostly held domestically and Maltese banks have low

exposure to the sovereign debt of peripheral European countries (*ibidem*). Furthermore, Malta boasts low unemployment rates if compared with other European countries (6.4%), and generally the economic growth has recovered since the 2009 global recession.

In recent years Malta has been privileging the development of service industry (73.3% of GDP with 76.4% of the total labour force) and tourism, a very key sector of its economy (*ibidem*). The archipelago has built a strong reputation as a tourism destination thanks to its temperate climate as well as the extreme richness of its cultural and historical heritage, apart from the strong support of institutional players, as it is showed by official policies. The National Tourism Policy 2012-2016 is "a proactive, strategic and objective framework which aims at creating a stronger competitive edge, higher-value added, higher-quality and excellence in tourism" (Ministry for Tourism, Culture and the Environment, 2012). Since 2007, tourism policy has aligning Malta in line with neighbouring industries abroad by heralding a number of changes, most notably the facilitation of low cost travel to Malta and the widespread use of internet technology as a means of promoting and booking holidays.

According to Malta Tourism Authority (2014) the total tourist expenditure in 2013 was equal to 1, 440, 379 euros, with a tourist expenditure per capita of 910 Euros. In the same year the number of people permanently employed in the sector was equal to 5,339, plus 3,462 of part time employers, without taking into account the workers of the satellite activities, notably food and beverage services activities (in 2013, 4,544 full time workers and 6,947 part time workers).

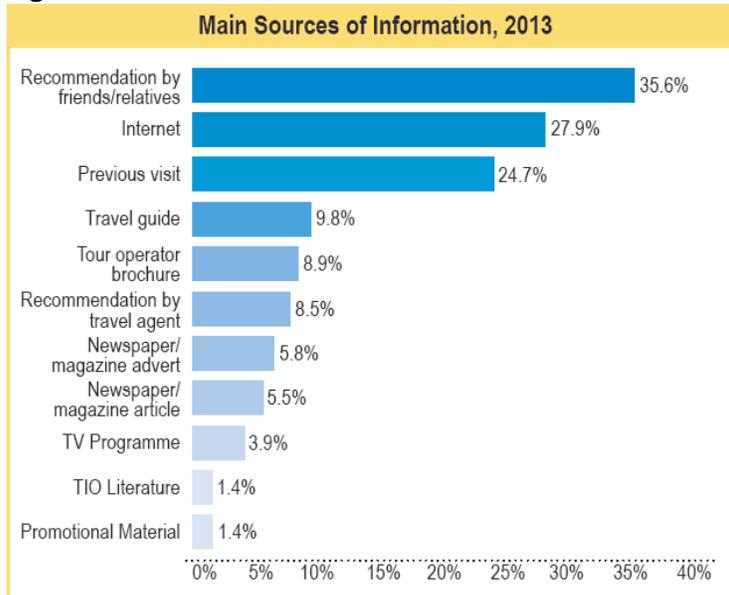
In spite of the global recession, the number of inbound tourists has been increasing for the last three years, as shown by the tab. 1, with an increase from 2012 and 2013 of 9.6%. Even tourist guestnights have increased (+ 8.7%), with an average length of stay of 8.1, as well as the tourist total expenditure (+ 8.6%).

Table 1: Main Indicators of Inbound Tourism to Malta

	2011	2012	2013	Change 2013/12 %
Inbound Tourists	1.415.019	1.443.414	1.582.153	9.6
Tourist Guesrtnights	11.241.472	11.859.521	112890.268	8.7
Average length of stay	7.9	8.2	8.1	-1.2
Tourist Expenditure (€'000s)	1.221.321	1.326.474	1.440.379	8.6

source: Malta Tourism Authority, 2014

Apart from the well-established tourist flows coming from Europe (+ 5.4%), the market share of international tourist arrivals that has increased the most is the Asian and Pacific one, with a growth of 6.2% in 2013, while a meaningful increase has been recorded with regard even to African flows (+ 5.4%).

Figure 1

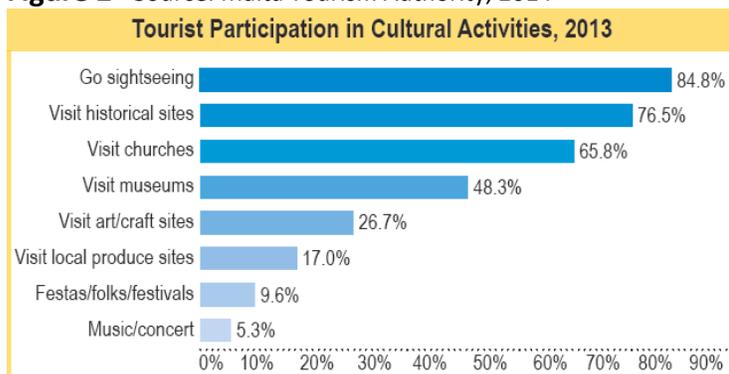
Source: Malta Tourism Authority, 2014

In spite of the growing role played by the Internet in building the brand of Malta and consequently orienting the tourist's choices (27.9%), the most relevant source of information about the archipelago is the word of mouth or the recommendations by friends/relatives (35.6%), apart from the experience of a previous visit (24.7%, fig. n. 1). Furthermore, the main purpose of visit is holiday, with an increase of 9.8% in 2013, followed by business (+2.5%).

With regard to the incoming tourists' profile, the first age group is 45-64, followed by the 25-44, even though the age group which has grown the most is that of over 65.

The agreeable climate is the first motivation for choosing Malta (57.0%), apart from the historic and cultural heritage (39,2%) and the relatively affordable costs (32,1%).

Activities such as sightseeing, visiting historical and artistic sites or generally related to cultural heritage record high levels of participation among the inbound tourists, thus challenging the well-established label of *sea-sun-sex* country that has dominated in past decades (Fig. n. 2).

Figure 2 Source: Malta Tourism Authority, 2014

All in all, the current picture of Maltese tourism sector reveals a good endurance in terms of economic performances, employment levels, percentage and growingly differentiated tourists' typology, above all if considered the general recession of the Eurozone. This is partly due to the local actors' strategic approach aiming at supporting deseasonality and differentiation of the tourist products, increasingly targeted to the practices of "experiential" or "emotional" tourism. According to Ringer (2013, p. 1), tourism's exponential rate of growth worldwide since the 1990's mirrors "the increasing desire among people to engage in meaningful, interactive experiences with the local people in other communities and cultures" (see also Urry, 1990).

Thus, it is not by accident that in recent years Maltese local players have been making several efforts to strongly support movie tourism, regarded as a key sub-sector to enhance local development as well as establishing the country's tourism brand.

2. The "Mediterranean Hollywood": a multifaceted landscape

"Malta has built a reputation as the mini-Hollywood of the Mediterranean". These famous words written by the journalist Daniel Rosenthal in 2002 in *The Times of London* mirrored the already well-established reputation gained by the archipelago in the film industry.

It was in the early twenties that Malta started hosting foreign productions thanks to fine craftsmen, skilled set builders and model makers.

In the late sixties the small and newly independent island was regarded as a low cost alternative to more established production sites such as Italy, Spain and France (Guest, 1968), with the advantage of an extreme landscape versatility which could double for every of the above-mentioned country.

However, for at least forty years, international production remained quite sporadic since any adequate infrastructure and service network was established to attract foreign productions. It was in the early 2000s that the archipelago eventually became a competitor in the film production system on a global scale.

The historical landscape of the Maltese islands, moulded by different past dominations, has proven to be a perfect backdrop above all for productions set in ancient eras, namely featuring the classical Greek and Roman empires or even the ancient Egypt.

The capital of Malta is the very core of the archipelago's locations. Currently the island's major commercial and financial centre, Valletta still retains a timeless atmosphere, fuelled by the grid of narrow streets boasting fine works of art, churches and palaces.

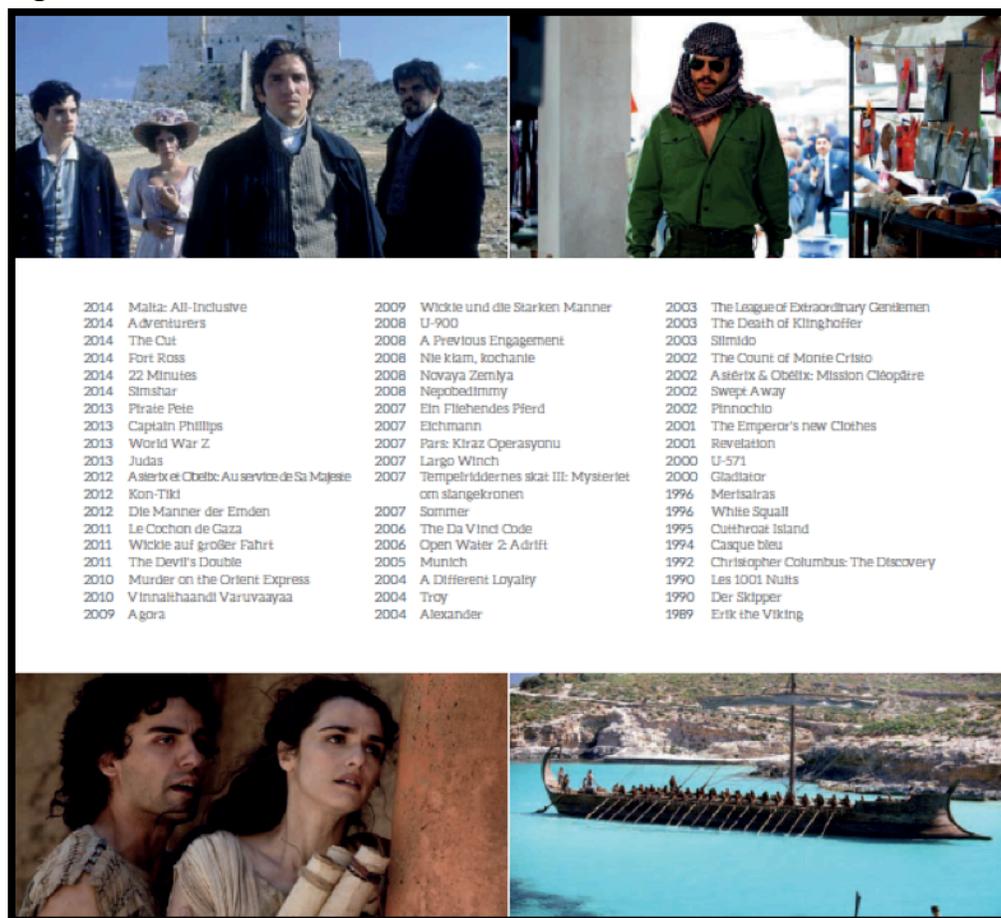
The flexibility of the city Valletta is widely known so that, apart from scenes set in Malta (*The Devil's Double*), its urban setting has doubled for Israel (*World War Z*), Turkey (*Midnight Express*), Peru (*Kon-Tiki*), Rome and Athens (*Munich*).

The islands is also suitable to represent scenes set in 18th and 19th centuries thanks to the High Baroque architecture developed under the rule of the Knights of St John, as happened in the BBC productions *Daniel Deronda* (2002) and *Byron* (2003), or in Kevin Reynolds's *The Count of Monte Cristo* (2002).

Furthermore, the eclectic 19th and 20th architectural style, combining baroque elements with North Africa and Middle East ones, has resulted in a building style made of stone, square, flat-roofed houses that had made the Maltese urban settings highly peculiar.

In 2005, Steven Spielberg chose Malta for shooting its *Munich*, thus exemplifying how the islands are so versatile to be used also as settings for contemporary stories, and not just those set in the more distant past. In Steven Spielberg's film the Maltese islands doubled for contemporary Israel, the West Bank, Beirut, Athens, Cyprus, Spain and Italy within the same production. This also happened with the Canadian production of *A Different Loyalty*, starring Sharon Stone, where different locations around the islands were used to double for 1960's Beirut in its hey-day.

Figure 3: Films shot in Malta from 1989 to 2014



Source: Malta Film Commission, 2014, www.mfc.com.mt

Film production often choose the Malta's majestic Grand Harbour that, notwithstanding the busy port activity, has served as a backdrop for many different productions for the past 60 years. It has doubled for Peru (*Kon-Tiki*), Turkey (*Murder on the Orient Express*) and Marseille (*The Count of Monte Cristo*), apart from having been

chosen by Oliver Stone who had come to Malta in 2003 specifically to film the Grand Harbour for visual effects plate shots for the film *Alexander*.

Figure 4: Films shot in Malta from 1926 to 1989



Source: Malta Film Commission, 2014, www.mfc.com.mt

Among the most known locations, Fort Ricasoli, a 17th century fort by the sea near Rinella Bay, was re-used as the ancient Rome Coliseum in Ridley Scott's *Gladiator* (2000), when even the Emperor's palace and a training school were constructed by following the style of the already existing limestone structures. Thanks to the worldwide success of *Gladiator* and the boom of the classical empires setting genre, Malta was once again re-used as the ancient Rome in TV series about Julius Caesar and Helen of Troy. Malta stand for the ancient Asia Minor city even in the Warner Bros' high-budget production, *Troy*, shot in 2003.

Figure 5: A view of Valletta



Source: T. Graziano, 2014

Thanks to *Troy*, the archipelago strengthened its reputation as the ideal set for the epic genre, so that the entire fort was the backdrop of Alejandro Amenábar's *Agora* (2009), standing for Alexandria in 300 AD. The production built a huge set, of which the amphitheatre still remains and is available to productions requiring such a backdrop, while the exterior entrance of the city was recreated over terraced fields in Marsaxlokk.

What is more, in 2010 HBO used it to shoot scenes from their worldwide famous epic fantasy series, *A Game of Thrones*.

Even the sister island of Gozo – the legendary Calipso's island of Homer's *Odyssey* - boasts some of the most famous landmarks which have been eternalized on screen.

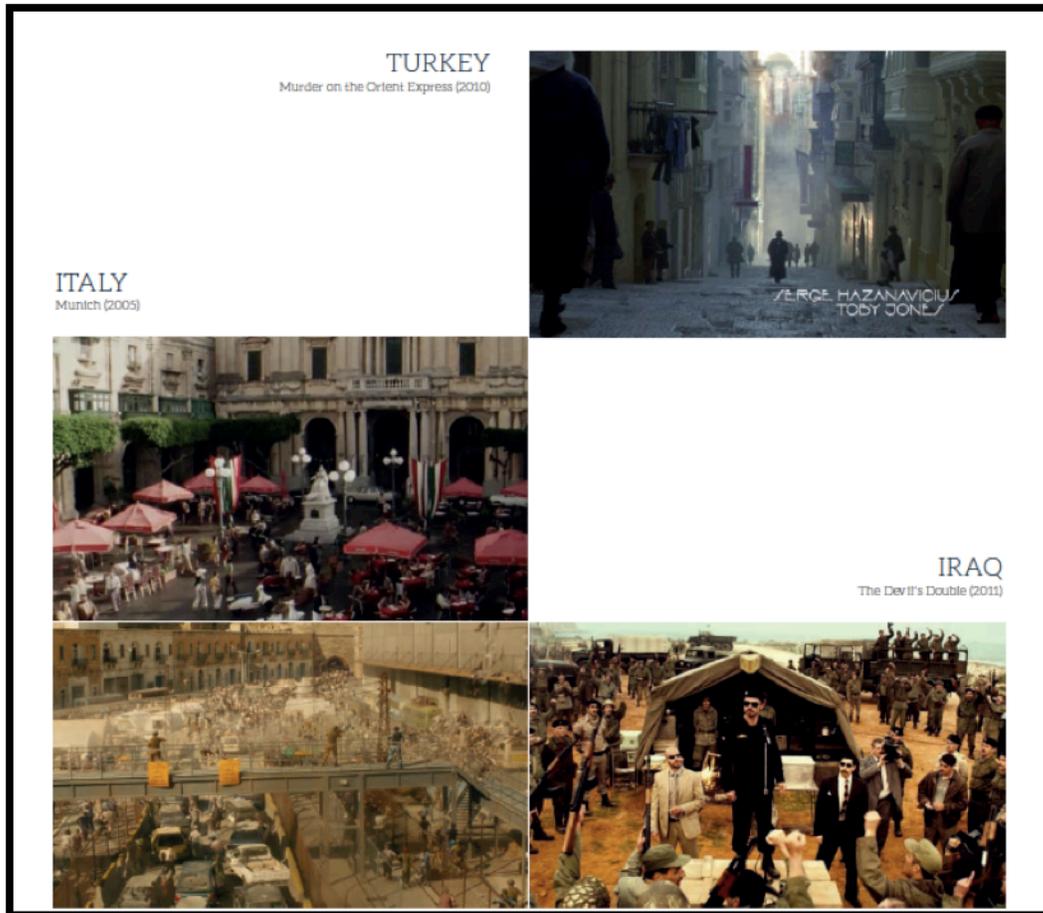
From the world famous Azure Window in Dwejra, a 100-metre high natural arch over the sea hollowed out of the Gozo coastline by thousands of years of wind and waves, to the medieval hilltop fortified town of Cittadella, Gozo offers many spectacular views for film makers: *The Game of Thrones*, *Sinbad*, *Byron* and the American television series *The Odyssey* are but a few of the many productions which have been partly filmed in Gozo.

Figure 6: The Fort Ricasoli set



Source: Malta Film Commission 2014, www.mfc.com.mt

Finally, the relationship between Malta and cinema is exemplified by the Kinemastik International Short Film Festival (Cauchi, 2013). Kinemastik is an NGO responsible for a year-round cultural programme based on screenings, talks, exhibitions and concerts about cinema, that culminates with the festival, held in August at various venues around Malta. The highlight of the festival is the Westside Selekt weekend, open-air screenings held on the Valletta and Floriana bastions overlooking the Grand Harbour. The main aim of the festival is to link young filmmakers in Malta to the world of cinema and provide them with a platform for their work, through local screenings as well as through worldwide distribution of locally produced work. It is for this reason that the festival has hosted a number of international filmmakers and professionals to provide master classes and workshops for the local industry.

Figure 7: Landscape versatility: Malta can stand for...

Source: Malta Film Commission 2014, www.mfc.com.mt

3. Strategies and tools: from *Malta Film Facilities* to the *Malta Film Commission*

On a general level, in recent years Malta institutional actors have been trying to develop cultural and creative sectors, specifically the audiovisuals, a wide sector encompassing broadcasting, new media, creative online content, film and cinema. Audiovisuals are seen as a significant cultural industry that plays an important cultural and economic role in Malta. This is specifically supported by the Malta's National Cultural Policy (NCP) that acts as a framework for the cultural sector since 2011, through a set of actions and policies finalised to promote art and culture as tools of socio-economic development. The fact that film and cinema are considered in cultural terms and not only in economic ones is the sign of the new approach of institutions towards the film industry, since local actors had previously regarded cinema as a tool to generate inward investment thanks to film servicing. Even though its economic value is not lessened, nowadays cinema is recognised as a cultural product.

Within the Parliamentary Secretariat for Tourism, the *Environment, Culture and Audio-Visual Unit* was established in order to identify some key issues related to the film industry, among which promoting indigenous film production is the most relevant.

Moreover, a *Creative Economy Working Group* was established in 2009 within the Office of Prime Minister to provide a cohesive policy and strategic legislative framework to support the development of the Creative and Cultural Industries. In the *Draft National Strategy*, published in 2012, the need for professionalization in CCIs was underlined.

With a specific regard to film industry strategies, during the early fifties the *Rank Organisation* came to Malta to shoot on location a war-time film titled *The Malta Story*, for which the inlet of Dwejra in Gozo was regarded by producers as the fittest location. However, it was not before 1953 that the crew of another film production made its appearance on the island, bringing a script, *Single Handed*, which was tailed for the local scene.

It was *Treasure in Malta*, an adventure film, that marshalled what may be called the dawn of the film industry in Malta.

The huge potentialities of a local film industry became soon at the core of local actors debates and interests. Thus, in 1964 the *Malta Film Facilities* service company was created by the British special-effects expert Jim Hole, assisted by Paul Avellino, in order to provide logistic support to the international film industry. Later on renamed as *Mediterranean Film Studios*, situated at Rinella on the eastern coast, the company created a huge surface tank facing the sea to shoot in a controlled environment as well as creating the illusion that the on-screen characters were miles out to sea.

After the creation of the first tank in 1964, for the shooting of the film *Raise the Titanic*, another tank was built in 1979, a deep-water giant hole which is the only construction of its kind in the world, followed in 1996 by another indoor insert tank.

In particular, the surface marine tank facing the sea was specifically designed so that the water, sky and horizon appear seamless, eliminating the need of a false backdrop in addition to providing a controlled environment of a water studio without sacrificing the realism of filming in a natural setting.

Figura 8: Mediterranean Film Studios: the surface water tanks

Source: Malta Film Commission, 2014, www.mfc.com.mt

Nowadays, in addition to the three main water tanks, the 90,000 square feet studio complex – which also boasts a vast range of SFX machinery that can create storms effects - have serviced over 200 productions, from features, TV productions and series to documentaries, commercials, music videos and photo shoots.

Apart from the growing worldwide reputation of the MFS, the real turning point of film servicing was the year 1998, because two big-budget production visited the island, Ridley Scott's *Gladiator* and Jonathan Mostow's *U-571*, both issued in 2000. The first was entirely shot in Malta for 11 weeks bringing an inward investment of 28 million dollars. Due to its worldwide impact, *Gladiator* gave the government a strong motivation to really exploit Malta's potential as big-budget film location.

Thus, in 2000, the *Malta Film Commission* (MFC) was established to formally support film productions in shooting in the archipelago. Moreover, a film commissioner was appointed by the Ministry of Economic Services in order to induce economic benefits from inward investments as well as supporting local film industry. In 2000 alone, 5 film, 2 television series and 5 commercial productions visited officially Malta as a potential location.

On the contrary, even though before the creation of the MFC no official records can be found about the number of productions executed in the island, some rough approximations reveal 11 feature films, 4 television series and 11 commercials between 1991 and 1999 (Cauchi, 2013).

At the beginning, MFC was surely less developed than other film commissions. Later on, the extreme variety of natural and urban landscape, the deeply-rooted artisanal craftsmanship, the temperate climate, in addition to the above-mentioned worldwide famous sea-facing water tanks, represented a competitive asset for film productions.

What is more, the tremendous versatility of its historic and natural sites was regarded as an advantage to optimise costs and duration of shooting.

Obviously, the main factor inducing a big-budget production to migrate to foreign shores is the economic advantage (Cauchi, 2013). So, MFC became a government body established by chapter 478 (Act No. 7 of 2005) of the Laws of Malta consisting of an advisory body with the role of advising the Minister responsible for the film sector on policies pertaining to the promotion, development and support of the audiovisual and film servicing industry.

The Malta film Commission Act was even implemented in order to assure financial incentives to foreign productions, by differentiating the island in a increasing network of film locations on the global scale. According to Miller (2005, p.15), "a fiscal incentive communicates that a territory is 'open for business', that is film friendly. In some respects this may seem counter-intuitive, as the presence of a fiscal incentive indicates that a territory is not competing solely on the basis of low costs. So the incentives become a symbol of a territory's film maturity". Thus, foreign producers were offered up to 20 per cent of eligible expenditure of the Malta budget of a qualifying production, as a cash grant once filming was completed.

In 2007, Malta established itself as one of the most appealing European locations since filming in the island assured foreign productions from 20 to 22 per cent of eligible expenditure of the Malta budget of a qualifying production, and 32 per cent for low-budget productions. So, MFC envisaged to attract also smaller and more independent productions to assure a constant flow of shooting in the island. The impact of such financial incentives and tax schemes is quite evident since in 2007 a film shooting was in preparation or in production almost daily (Cauchi, 2013).

As far as the local film industry is concerned, local human resources working for high-budget international productions have the chance to gather expertise to be fully developed for local productions. However, skill gaps of film practitioners in Malta have often been underlined, so that the urgent need for more training has been highlighted, above all for below-the-line workers employed in film servicing and for all areas related to the local film industry.

4. The impact of the film industry on the Maltese economy and the strategies of MFC

As reported by Galea Debono (2005b), according to the film production manager and line producer Malcolm Scerri Ferrante "everyone needs to constantly remind oneself that Malta has a film servicing industry. The term 'film industry' is misleading because it means Malta has an ongoing economic and cultural activity of making its own movies. It does not. It simply services foreign film producers, who are producing foreign films for foreign markets with foreign financing. Of course, we hear about co-productions with Malta, but these are none other than on-paper descriptions, whereby films take advantage of financial schemes abroad by pretending to co-produce with Malta. In essence, there is no real financing coming out of Malta and the Maltese do not have any creative input in the respective movies. These types of 'alternative' co-productions

exist everywhere and are good business for countries where the films are shot but it does not mean that Malta has its own film industry" .

According to the film production manager, in the late nineties the main reasons why producers came to shoot in Malta were language, climate, locations, tanks and economy. Already in the early 2000s, the number of locations were not increasing and the water tanks were no longer unique since in UK and Spain several similar tanks were in construction: "this is why it is so important for Malta to be aggressive with other incentives, such as financial, to compete with other countries that offer the same and much more" (*ibidem*).

It was for these reasons that in the early 2000's the Maltese government developed plans to change Malta from being a mere location for the filming of movies to having a real movie industry (Galea Debono, 2005a).

However, still in 2011, Scerri-Ferrante (2011b) underlined some difficulties in shooting in Malta, notably the scarce availability of local crews and service companies so that it could be more convenient to rent equipment from German, Italy or UK: "the servicing industry needs to mature much further (...) and some Government policies within departments need to be re-configured with the film industry in mind and some locals need to take the film industry less for granted when negotiating their location fees or salaries. Despite its 35-year history of film servicing, the Government has only just started to understand the true potential of this industry".

In spite of the huge number of film productions in June 2011, "the past is no guarantee of the future but this cannot be any truer where Malta's film servicing industry is concerned unless the island makes big strides to keep up with the smart competition" (Scerri-Ferrante, 2011a).

Even though some actions were carried out by local actors, such as training courses, Scerri-Ferrante (*ibidem*) highlighted that they were specifically targeted to support the creation of an "indigenous" industry, whilst the servicing industry catering for foreign productions was still lacking in first-class expertise. "Producers choosing to film in Malta do not seek scriptwriters, creative producers, documentary film-makers or other creative levels of an executive level. They need location managers, production coordinators, unit managers, art directors, camera and grip technicians, to mention only a very few, all of whom must have proper training specific to the film industry".

Goundry (2012) underlined that "the main drawback is that as a small island it does not have a large crew base. Bigger productions often have to import up to half their crew, especially in the not-uncommon event that there are multiple shoots going on across the country".

Even Cauchi (2013, p. 45) underlined that "unlike Hollywood, however, Malta does not have a vast pool of talent experienced in the field of film production, there are no adequate sound stages for large-scale productions, and there has been no official or recognized tradition of producing or promoting domestic films locally or internationally".

This is the reason why in 2012 the Malta Film Commission was awarded EU funds to develop its film crew base through training course targeted to below-the-line

production employees such as location scouts, special effects and lighting experts, wardrobe managers.

Furthermore, in an interview released in July 2014, the newly appointed Film Commissioner Engelbert Grech underlined that "without doubt the films that are being shot in Malta this year are extremely important, not only for our film industry but for the country's economy in general. Thanks to our new financial incentives and our marketing strategy, Malta is now back on the international map" (Allen, 2014).

Actually, Malta has even more established its reputation as filming destination thanks to the high competitive financial incentives (cash rebates increased from 20% up to 25% on eligible expenditure in Malta, plus an additional 2% if Malta is culturally featured in the story). In addition to this, Malta's workforce is competitive because of the labour costs which remain below the Western European average, apart the widespread knowledge of English and other foreign languages.

What is more, in recent years the huge potentiality of film industry, both on the economic and cultural level, has been fully understood by institutional actors. As Grech underlined, "every production filmed in Malta can be considered as a foreign direct investment. On a good year, the film industry can inject around €40 million in the economy" (Allen, 2014).

According to the research carried out by the Creative Economy Working Group (2012), the film industry injects millions directly in the Maltese economy, not only in the film industry alone, but also in the related activities such as accommodation, restoration, transport, communication and general business services. What is more, the economic impact of such an investment has a triple multiplier effect, since the investment generates more millions in gross value added (*ibidem*).

As a result, the further development of Maltese film industry is one of the main commitments of the Maltese Government for the achievement of an overall strategy for the Cultural and Creative Industries within the National Reform Programme 2014.

According to this strategy, the development of film industry requires a coordinated approach bringing together the local cultural institutions such as the University of Malta, private training providers, and above all a holistic governance framework for the audiovisual sector (currently fragmented between the Malta Film Commission, the Culture and Audiovisual Unit, the Public Broadcasting Services and the Broadcasting Authority).

In particular, apart from the highly competitive cash rebate aiming at attracting international productions, one of the MFC main objectives is to better support indigenous industry, through the Malta Film Fund that provides funds for the development and production of local films (above all in scriptwriting, directing, producing), in addition to training courses to enhance local human resources.

In order to make Malta even more competitive, according to Grech it is necessary to "continue investing in our infrastructure. The building of soundstages and the continuous investment in the water tanks will give a holistic package to producers which would certainly make Malta a strong player in the film industry" (Allen, 2014).

However, despite some critical aspects, Malta continues in attracting international high-budget productions.

After the worldwide appeal of Malta thanks to another episode of *The Game of Thrones*, in 2014 another high-budget international production visited the Maltese islands and finally chose them as locations for a film starring Angelina Jolie and Brad Pitt (Camilleri, 2014).

5. Between film industry and movie-induced tourism. A case study: The Popeye Village

In spite of still enduring gaps, the film industry is fully developed in Malta, whilst the related phenomenon of movie tourism is probably less widespread in the country. Paradoxically, the first reason is linked to the archipelago's extreme landscape versatility so that it can easily double for different countries. This element has made Malta famous among producers, but maybe it does not induce the immediate recognisability among spectators and potential movie tourists.

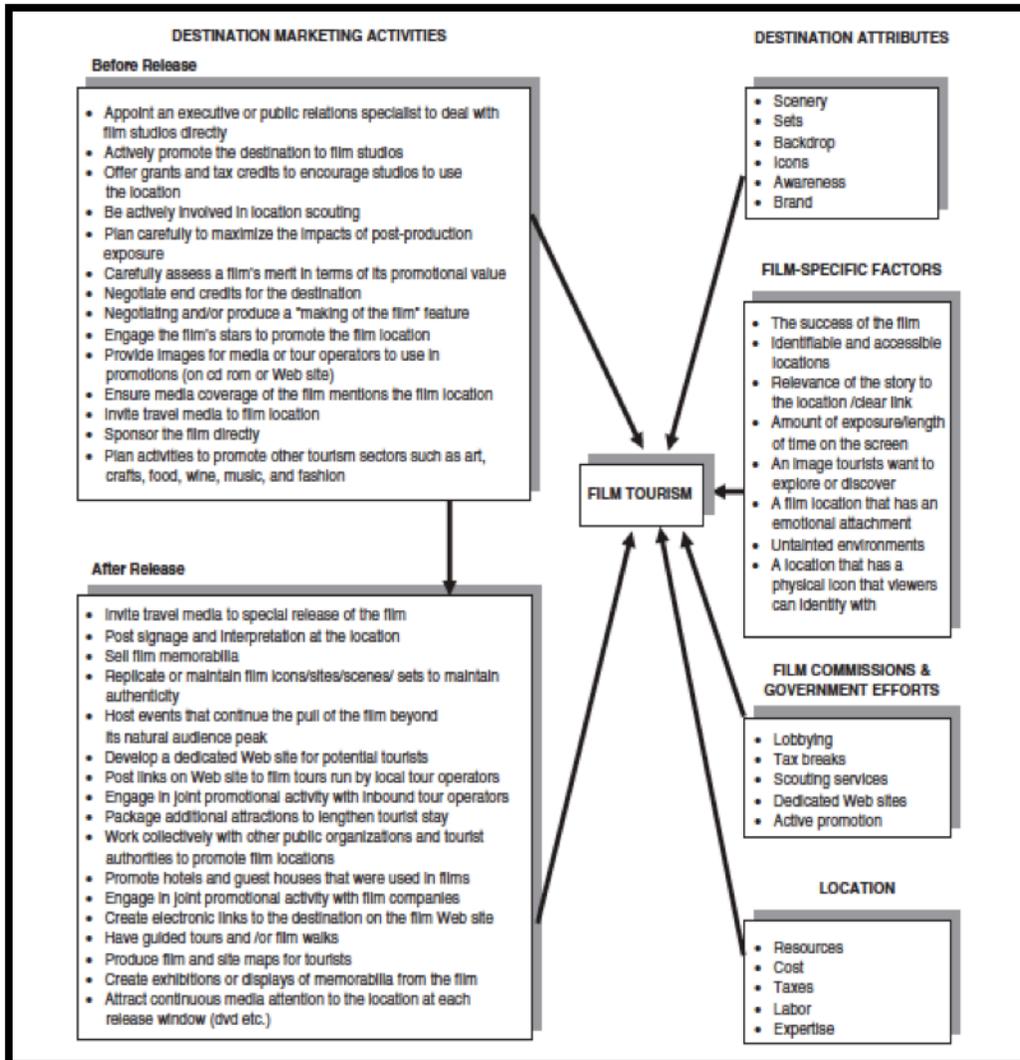
So, following the scheme proposed by Hudson and Brent Ritchie (fig. n. 10), in many cases the Maltese locations can count on some film-specific factors such as the success of films and the tourists' desire to discover deeply emotional places, but often the locations are not easily recognisable as Maltese neither they have icons that viewers can identify.

Only in recent years some efforts have been made in order to better develop movie tourism through some destination marketing strategies – both before and after release. They include media coverage of film mentioning the location as well as the creation of specific web-pages about movie tourism, with the possibility to download maps and podcasts about film locations itineraries (i.e. fig. 11).

Even though movie tourism is not so widespread as the development of the Malta film industry could let suppose, the archipelago can be regarded as a kind of pioneer of the use of cinema for tourist reasons.

A meaningful example of the impact exerted by the film industry, both at the environmental and the economic level, is provided by the Popeye Village, set in Anchor Bay in the north-western corner of the island, two miles from the village of Mellieħa. Clearly reminiscent of a typical small fishing village, actually the clapboard houses and the quays only date from 1979. In that year, the hitherto undeveloped and almost unknown inlet of the bay was chosen by a film production company (*Lions Gate Films*) to build a set for a musical film directed by Robert Altman and starring Robin Williams, commissioned by Paramount and Walt Disney Productions, based on the cartoon character Popeye.

Figure 9: Film tourism: a model for exploiting film marketing opportunities



Source: Hudson, Ritchie, 2006

During seven months, 165 international crew workers build the village-set, made of nineteen wooden buildings protected from the high seas by a 250 foot breakwater set around Anchor Bay, to represent the fictional village of Sweethaven.

Several factors contributed to induce production and director to choose the Mediterranean archipelago. First of all, the weather condition, even because Robin Williams, starring as Popeye, was only available to shoot the film in January. Secondly, the production discovered a wide productive labour force of professionals (builders, artisans and craftsmen) boasting a deeply-rooted experience in film production.

What is more, local institutional actors played a fundamental role by building access roads to the bay. So, at the governmental level, there was the will to allow impressive structural changes in Anchor Bay, by definitively altering its natural landscape.

Figure 10: Malta movie locations

Malta Movie Locations

Malta is a renowned destination for film-makers. In this second series of podcasts we will point out some of the best movie locations in the archipelago, so you can create your own itineraries across the Maltese Islands, following the footprints of your favourite movie stars and directors.

You can print out the [PDF map](#) to find all the movie locations described in the podcasts.

				
<p>1: Intro: the mini-Hollywood of the Mediterranean</p> <p style="font-size: x-small;">Brief introduction to the second series of the VisitMalta podcasts. Why Malta is great for filming – and for holiday too!</p> <p style="font-size: x-small;">Duration: 4min 44sec</p> <p style="font-size: x-small;"> audio only (mp3 - 4.5MB) audio with images (m4a - 7.2MB) </p>	<p>2: Valletta: movie locations in the fortified city</p> <p style="font-size: x-small;">The narrow streets and walls of Valletta used in A Different Loyalty, Munich, The Count of Monte Cristo and Midnight Express.</p> <p style="font-size: x-small;">Duration: 8min 5sec</p> <p style="font-size: x-small;"> audio only (mp3 - 7.7MB) audio with images (m4a - 11.4MB) </p>	<p>3: Vittoriosa Marina: from Madonna to Geena Davis</p> <p style="font-size: x-small;">Tales from the Three Cities: Swept Away, Cutthroat Island, the Count of Monte Cristo, U-571, Munich.</p> <p style="font-size: x-small;">Duration: 6min 46sec</p> <p style="font-size: x-small;"> audio only (mp3 - 6.5MB) audio with images (m4a - 9.8MB) </p>	<p>4: Inside Malta: Mdina, Rabat, Naxxar</p> <p style="font-size: x-small;">Follow the Count of Monte Cristo in the "silent city" of Mdina, the secret agents of Munich in Rabat and the pirates of Cutthroat Island in Naxxar.</p> <p style="font-size: x-small;">Duration: 7min 41sec</p> <p style="font-size: x-small;"> audio only (mp3 - 7.3MB) audio with images (m4a - 11MB) </p>	<p>5: Beaches and coasts, from Munich to Troy</p> <p style="font-size: x-small;">Urban waterfronts, wonderful beaches, wild cliffs: why Steven Spielberg, Brad Pitt and Sharon Stone all came here.</p> <p style="font-size: x-small;">Duration: 8min 52sec</p> <p style="font-size: x-small;"> audio only (mp3 - 10.6MB) audio with images (m4a - 12MB) </p>
 <p>6: Special for kids: Popeye's village</p> <p style="font-size: x-small;">How the set of the movie Popeye became a wonderful theme park for children and their parents.</p> <p style="font-size: x-small;">Duration: 3min 32sec</p>	 <p>7: Fort Ricasoli: the secret set</p> <p style="font-size: x-small;">Troy, the Roman Colosseum, Alexandria: how ancient cities are built inside the fort of the Knights of Malta.</p> <p style="font-size: x-small;">Duration: 6min 54sec</p>	 <p>8: Mediterranean Film Studios: the special effects shop</p> <p style="font-size: x-small;">Malta's unique marine filming feature, where synthetic storms and naval battles are created.</p> <p style="font-size: x-small;">Duration: 6min 37sec</p>	 <p>9: Comino treasures</p> <p style="font-size: x-small;">Find a treasure on the tiny island of Comino: the incredible water of Blue Lagoon, the dramatic St Mary's tower, the caves.</p> <p style="font-size: x-small;">Duration: 7min 5sec</p>	 <p>10: Romantic Gozo</p> <p style="font-size: x-small;">Discover with the characters of Coronation Street, the distinctive charms of Victoria, Ramla Bay and Dwejra on the island of Gozo.</p> <p style="font-size: x-small;">Duration: 4min 24sec</p>

Source: <http://www.visitmalta.com/en/podcast-movie-locations>

After the seven months necessary for the construction, the extensive earthworks and the breakwater aiming at protecting the site from high seas during shooting turned the final product in a huge investment considering that it was linked just to a single film project (Gold and Gold, 2013).

In 1980, after the end of shooting, the ownership of Sweethaven village passed to the former *Malta Film Facility* service company which decided to convert it in a tourist attraction rather than demolishing the buildings – all but two of which were actually just shells - and returning the area to its original state.

The *Malta Film Facilities* managed the site for 6 years, but any significant investment for further development was made. The company just transformed the former film-crew canteen in a coffee shop for beer and sandwiches and women dressed like Olive Oyl conducted tours around the film set.

Figure 11: The set of the film

Source: The Popeye Village, www.popeyemalta.com

In 1987, when *Malta Film Facilities* turned into the *Mediterranean Film Studios*, a newly formed entity named *Anchor Bay Leisures Ltd.* started managing the park.

The new private company exploited the potential of the Popeye village in terms of family tourist attractiveness, notably for off-season months, at the point that it was transformed in a very family theme park based on children's entertainment characters. So, already in the early eighties, when movie-induced tourism was not yet a well established tourist practice, Maltese local actors had already understood the potential tourist value of visiting the sites of a film's production. The new owners decided to convert all the shells into functioning craft workshops and tourist amenities. The company also invested in children's joy-ride equipment and an undercover games area, apart from developing a much bigger catering area and creating the Santa's Toy Town, where all year round the elves make toys for the children to be distributed at Christmas time. In 2008, the company decided to transform a sandy beach behind the breakwater in a sunbelt area provided with a sundeck for visitors.

"So, in the first years, the company promoted the development of the Popeye village as a theme park, almost without any connection with the film was shot there" (Euroscreen, 2013).

As Gold and Gold underlined (2013, p. 210) "hence as Popeye faded into cinematic history, the landscapes of Sweethaven became shaped by new attractions related to the packaging of Maltese tourism", such as for instance, displays of local handicrafts and adventure playgrounds, many of them only partially related to the original film main theme.

Thus, "the transformation of Anchor Bay provides insight into the complex relationship between landscape and film and, beyond that, to wider relationships between landscape and popular culture" (*ib.*, p. 211).

With regard to the relationship between landscape and film, the (faux) harbour explicitly built in line with the production needs of a Hollywood film production underlines the role played by the setting as an element of the *mise-en-scène* “or the business of ‘staging an action’ for the sake of the cameras” (Gold and Gold, 2013, p. 211; see also Gibbs, 2002). The Director and Producers looked for convincing frames for the film’s action that would meet the audience’s expectations: “as frames, the landscapes function rhetorically in the construction of the film serving, amongst other things, to provide information about characters’ identities, convey persuasive ideas about the film’s emerging narrative and supply images that might enrich the audience’s experience” (Gold and Gold, 2013, p. 211; see also Groenendyk, 2000).

Moreover, from a geographical perspective, the reproduction of a fishers-like village for filming exigencies modified completely the landscapes of the bay. It altered definitively not only its environmental and natural elements but above all the representations and narratives through which it was perceived by Maltese people and tourists. The fictional village overwhelmed – in terms of brand reputation – the image of the little bay.¹ Sweethaven swallowed up Anchor Bay, as the once-uncontaminated corner facing the sea did not actually exist before a process of film “colonisation”, that implied a renaming and re-use of spaces as well as the subsequent *touristification* of hitherto unknown places.

Particularly at the beginning, the Popeye Village was not a case of a pure movie-tourism phenomenon, since a greater number of visitors was not persuaded to visit the theme park after the film. It was rather an example of the potentialities of film industry in the field of tourism. What is more, movie tourism can usually be regarded as an elitist tourist practice, very far from the mass tourism patterns, whilst the Popeye Village is the very emblem of mass commoditization through the staged authenticity and the marchandisation of a place.

However, nowadays the 20,000 square meters Popeye Village is half way between an open air “museum” and a family entertainment complex inspired by the fascination of cinema, one of the main tourist attractions of the island.

As advertised in the village website (www.popeyemalta.com), the emphasis is put upon the paradigm of emotional experience, even more accentuated by the long-established fascination exerted by cinema: “the whole family can be part of a unique filming experience with the animation crew and giving you the opportunity to see yourself on the big screen”.

So, with the recent discovery of the potentialities of movie tourism, “the promotional approach is deeply changed, more and more oriented towards the enhancement of the cinematic fascination” (Euroscreen, 2013), as it is exemplified by the different activities explicitly referred to the film (see note n. 2). Thus, “the village is no longer marketed as a theme or family park, even because of the growing concurrence of other modern and appealing children’s park recently born in the island, but rather as a film location re-used and re-opened for visitors” (*ibidem*).²

Figure 12: The brochure of the theme park



Source: The Popeye Village, www.popeyemalta.com

With regard to the direct impact of the set reconversion, *Anchor Bay Leisures Ltd* employs five full-time maintenance staff and five full-time animators, in addition to boasting a souvenir shop stocked with themed items, a small selection of which is manufactured in Malta.

Even the overall effect on Malta tourism figures has been positive, with an yearly average number of visitors equal to 100,000 (Euroscreen, 2013).

Thus, the theme park is a meaningful example of the longevity of screen tourism, apart from demonstrating that the authenticity of the locations is not always the most important aspect.

Furthermore, “privatisation and the engagement of a business oriented organisation helped to renew the different ideas along the history of the film set. The creative business approach helped to turn a weakness (lack of money to turn ‘Popeye Village’ into an amazing theme park) into a strong concept, to market ‘Popeye Village’ simply as the film set of Popeye” (*ibidem*).

Final considerations

According to the research carried out by Euroscreen (2013), 3.5% of the tourists who visited Malta in 2012 reported that one of the factors which influenced their decision was seeing Malta featured on TV. It is a slight percentage if compared to other trip motivations, but is worthy to be taken into account for a further development of movie tourism, whose huge potentials have been recently understood by local players.

To conclude, the little Mediterranean archipelago has hitherto proved to be a competitive film production destination on a global scale, thanks to a shrewd destination marketing strategy which has been enhancing a historical and cultural landscape naturally fit to be used as a cinematic setting.

The achievements of the film industry (as shown by the increasing number of foreign productions shooting in the archipelago) are mainly based on the worldwide famous water tanks, the financial incentives and assistance provided by the Malta Film Commission, in addition to the landscape's extreme versatility allowing directors to 'use' Malta as many different Mediterranean countries.

Nonetheless, the growing worldwide competition has recently induced Malta Film Commission to embark on a more aggressive international marketing campaign with the objective of making the country more visible. This is pursued through a coordinated advertising strategy covering the major film industry trade magazines and their online outlets (Times of Malta, 2010; 2014).

What is more, the country's versatility is also the most controversial element of Malta's attractiveness as film setting, so that local actors have been recently trying to further develop movie tourism. It is for this reason that the Malta film policy assures higher funding and additional assistance for those productions portraying Malta as Malta, by representing a pro-active strategic policy finalised to create long-term and higher destination awareness amongst potential movie tourists of Malta.

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¹ By taping Anchor Bay in different web research engines, the bay seems to exist and be recognisable just with reference to the Popeye Village.

² The main activities and amenities of the park are the following: Popeye Comic Museum, where guests can read digitized Popeye Comics, watch the full movie and also view several old memorabilia; Cinema (15 minutes history of Film Set); Boat trip (15 minutes around anchor Bay); Silver Smith Demonstration; Live Animation Shows and activities for children; The "Take 2 Filming" activity, during which visitors can realize their own film, from plotting the scenes to the actual filming (Euroscreen, 2013).

Tourism Spaces: The New Experience Design

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ABSTRACT

The aim of this article is to offer a theoretical contribution to the organisation, design and significance of tourism spaces, at a time when tourist practices are experiencing both change and intensification.

From an architectural perspective, the study seeks to understand the evolutionary link between holiday practices and spaces, interpreting tourism as a context of creative relations between people, aspects, things and the places in which practices take place. Based on this interpretation, the paper defines architectural and urban categories of tourism, briefly comparing various literature on tourist organisations. In the second part, through the examination of recent examples of tourist experiences, planning actions and their ability to generate new tourism landscapes are evaluated. For both places and tourist experiences, that which emerges and the fields of application involved constitute guidelines and development tools for a form of tourism design that is more knowledgeable about the encounter between tourists and residents, and more reliable given that it is founded on the distinctive features of territories.

The study demonstrates that tourism spaces, if intended as contexts of creative relations between people, aspects, things and places in which practices take place, may now develop a certain potential that once again calls into question a series of much debated opposites, tourists - residents, free time - work time, holiday space - day-to-day space, attractive resources and their transformation into elements of tourism, which had otherwise previously been consolidated by the tourist phenomenon.

In the end, tourism proves itself to be an imaginative impulse, which is capable of reinventing the qualities of places and successfully orientating urban events.

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Keywords: Tourism Spaces, Tourist Practices and Territorial Organisations, Creative Experience, Tourists-Residents, Homogenous Space - Heterogeneous Space

Introduction

The growth travel industries of the future will be those that help us to mingle with and understand the living reality of host nations. They will take us out of the sterile routines of the art museum and throw us into the vibrant living reality of the kitchens, offices, kindergartens and wedding parties of our host countries. One would learn more about the culture and particularities of the Netherlands from a lunch with five Dutch chemists in Amsterdam than from any number of days at the Rijksmuseum. The great struggle of travellers used to be to know the facts of the countries they travelled through. Nowadays, our phones have made factual knowledge ubiquitous and unhelpfully overwhelming. What we need isn't ever more facts, but experiences that are curated in accordance with our own inner needs.

Quote from *Generation Curious* by Alain de Botton, High Life, United Kingdom
Internazionale 2/22 August 2013 n. 1011-1012-1013 YEAR 20

When writing this piece, two general and contextual factors formed the basis for the birth and validation of a possible line of reasoning about the potential criteria for the organisation of tourism and in particular, the spaces this phenomenon creates today in relation to new trends.

The first element is the consistent movement of tourism in society. In short, the intensification and pulverisation of the tourist practice in different intervals throughout the year, just like the increasingly broader role of the tourist event as a regenerative and innovative agent, is calling an entirely new consistency of tourist constructions into play.

The second element on the other hand relates to the issue of the tourist experience, just how much the idea of personalisation and the possibility to feel part of a place become critical elements in the decision making process, and therefore also new components worthy of consideration when designing experiences.

In the wake of these two elements, opposing concepts of free time - work time, holiday space - day-to-day space, tourists - residents, attractive resources and their transformation into elements of tourism, assume a different value and role in the various forms of organisation of tourism. As a consequence, forms of organisational order previously acquired by the tourist phenomenon as it was progressively consolidated over time, have inevitably become unhinged and subsequently need to be reconsidered.

Nonetheless, the study of new tourism trends and possible forms of organisation needs to assume a clear theoretical stance relative to the overall sense and significance of tourism spaces, which will be examined in the first chapter.

An examination of organisations of tourism and their urban, settlement and architectural patterns, above all requires an understanding of the ambivalent and corresponding link between tourism practices and space.

In fact, by continuously manifesting itself within an organised practice, tourism benefits, obtaining a certain energy that becomes the subsequent generator of its own and innovative spaces. In this sense, the correlation between practices and space is such that it represents an interpretive parameter of the possible path of evolution of the tourist event, and a measure of its organisational methods and settlement patterns.

In particular, the idea is that tourism space is a context where free time practices take place, a context which is shared amongst people and therefore represents a system of creative relations, thanks to which places are experienced and understood, showing both their potential and signs of innovation and evolution.

The extension derived from this idea helps us to understand the constituents that determine organisational structures, allowing two fundamental paradigms to emerge on which to found possible design approaches; firstly homogenous, enclosed space, leading towards a well-rounded, liminal social stage, involving a clean cut from the real life of the local population, and secondly heterogeneous space, which instead favours a dynamic and transitory encounter, supporting integration and the overlap of the day-to-day and environmental actions of both tourists and locals (Edensor, 2000, pp. 322-344).

In several studies it has been demonstrated how current demands - contained within the profiles of cultural, creative, vocational, experiential and relational tourism - confirm the increasing interest of tourists in heterogeneous contexts, which in effect successfully combine the tourist practice, creativity, subjectivity and the spontaneity of places (for the creative experience see the studies of G. Richards). This phenomenon can be seen in current experiments relative to non-traditional sectors such as food, craftsmanship, sport, subcultures, music, art, productive and rural industries (Richards, 2011, pp.1225, 1253).

It is along these lines that the demand for increased personalisation and creativity in the tourist experience inevitably needs to reckon with the theme of tourism space as a connection between people, activities and places, and day-to-day life and ordinary aspects.

By observing various examples, we can see that interaction between tourists and residents in day-to-day contexts and life, has today become a design parameter for the tourist experience, giving rise to new and emerging forms of urban and tourist organisation, together. From here it is possible to form an outline of cultural and productive sectors that are being increasingly promoted and validated, thereby reaffirming the undisputed (in spite of everything) capacity of tourism to inaugurate categories of space and establish new relations between places, features, things and people.

1. Organisations of tourism

1.1 *Tourist practices and tourism spaces: public, collective and relational categories*

In order to better understand the focus of the study, i.e. organisations and spaces of tourism, it may help to retrace the most important stages of the tourist practice as the starting point of the design and relational parameters defining the different structures of tourism. Indeed, it is important to remember that one of the greatest contributions of the evolutionary path of the tourist event, in fact resides in the link between practices and space.

According to a general description, a practice is the undertaking of an activity, which for those executing it, procures knowledge and a direct experience of a certain reality¹. In this particular instance, tourism is in fact the practice of all those activities undertaken for the purposes of relaxation, personal care, culture, business or religious reasons². As the experiential occurrence of a place, it is structured and diversified by variables, which in turn determine its different contents, significance, and forms of organisation.

Within a practice, it is possible to identify an habitual and repetitive manner of proceeding, based on collective routines and codified forms of behaviour, or relative to the modes and places frequented, and also based on the rhythmicity and the arc of time utilised (Cipolletti, 2012a, pp. 90-93).

It is in the parameters expressed - what and how to do it, where and when to go – that we recognise the variables of the tourist practice, for which clearly identifiable design processes and cultural phenomena are triggered.

Tourism therefore produces and unearths new social rituals to which it is possible to adhere and belong, similar to that which occurred during the first forms of summer vacations and beach holidays, followed on by health retreats throughout the seasons by idle aristocrats. The social and recreational practice of the elite and salubrious was portrayed and executed in large idle spaces, by the seaside, in walks through the park and in collective containers of grandeur, such as the Grand Hotel and the Casino.

These initial forms of organisation represented the first cornerstone of tourist planning, or rather the urban and architectural experimentation of specific free time spaces of a distinctive recreational, social and public nature, where it was possible to meet, walk and converse (Cipolletti, 2012b, pp. 197-200).

Given that such spaces were associated with a particular arc of time, defined in effect as free time, they were gradually configured as opposite to workdays and working periods. It was then the macroscopic sign of paid holiday leave, a battle finally conquered by industrialised nations between 1925 and 1936, to mark the significant leap forward in tourist practices and spaces, insofar as functions, time, organisational structures and recipients were increasingly more specifically targeted. Summer colonies were developed for the working classes, hostels for youths, holiday resorts for families, an entire series of spaces where time could be spent in contrast to day-to-day life, according to certain seasonal rhythms (Cipolletti, 2012a, pp. 90-93).

The greater acquisition of free time by the working class and the masses, definitively triggered a conception of specific spaces in contrast with day-to-day rhythms, until reaching the extreme consequences of holiday villages, resorts and theme parks, the

value of which resides in the offer of space intended for consumerism, therefore highly inclusive in terms of both system and appearance.

Furthermore, given that the tourist practice was contextualised outside the domestic and family environment, it was measured by another important aspect, or rather the need to identify a destination, an attractive resource, and the need to articulate the manner in which the chosen place needed to be visited and utilised. Alongside the theme of specific free time spaces, the creation of appeal and the criterion for its fruition led us to another element of tourist organisation, the distinction between a primary resource, as tourist potential, and the comprehensive landscape, as the outcome of the tourist practice. This shift occurred thanks to design and organisational tools (Urry, 1990), such as maps, networks, itineraries, paths, images, cultural vehicles (art, literature, cinema, music, lifestyle, etc...), physical constructions themselves and landmarks, which led to the development of the tourist experience according to methods of fruition such as biking, farming, walking, horse-riding or automotive tourism.

Design tools, developed and reinvented in various territories, were manifested as figurative processes of the transformation of places, and devices for new relations. They were able to represent different settlement and inventive patterns of the tourist experience, determining forms of organisation and directing tourist trends.

Whilst the tourist experience design lost the cognitive, interpretive and engaging aspect of the territory's endogenous resources through the formulation of a practice, the extractive or delocalised nature of its organisation emerged, coinciding with a total inability for communication between the design and places, or the artificial construction of a main attraction in a new territory, parallel to the real one, as was the case for resorts and theme parks. These articulations, accentuated by the theme of free time as opposed to day-to-day life, gave rise to seasonal forms of organisation in large monofunctional containers, whereby tourists interacting with the place and residents were considered as usurpers of the landscape's wealth (albeit economical supporters) in a particular season, or travellers through an altered concept of reality and time.

The design dynamics illustrated above demonstrate the evolutionary nature of the link between tourism and constructed environments. Tourism is identified as the cognitive practice of places, executed according to special arcs of time, spaces and methods, therefore becoming the basis for territorial and spatial structuring.

In this sense tourism space is affirmed as a system of creative relations between people and the living realities in which practices take places.

1.2 The articulation and consistency of tourism spaces

If tourism is to be considered a system of relations between people and places, between people themselves as socialising subjects in contexts where the tourist practice is possible, and between the individual, their experiences and desires, then the specific organisation of a site may be responsible for producing and suggesting the separation or involvement of the interrelating elements.

The study of these relations makes it possible to understand the articulation and consistency of tourism space, in regards to the quality and roothold of spaces with respect to the existing fabric, with significant effects on the rhythm of cohesion and upheaval of places, in contexts of day-to-day life.

This spatial dimension amongst tourists, residents, and places involved is explored by available literature on tourism, in a contrasting distinction between homogenous and heterogeneous space (Edensor, 2000, pp. 322-344), the result of recognisable organisational principles of tourism spaces.

Homogenous or enclosed spaces prove to be designed with the most attention. They are centralised, ordered, hierarchical, symbolised and programmed; they are often owned by large national or international groups, imposing very high commercial standards with respect to the local situation.

One of their most important organisational features is that they have a continuously clear boundary, defining a set of allowable activities. In this way, tourists are cut off from social life with the local community, reducing inconvenient occurrences to a minimum (Edensor, 2000, pp. 322-344). Structures are constituted as a type of free zone, as modern day fantasies (Trillo, 2003), and the condition of being cut off from society for a certain period of time encourages tourists to engage in a unique moment of their holiday, described as a well-rounded social environment, with the promise of internal collective interaction amongst participants (Mackay Yarnal, Kerstetter, 2005, pp. 368-379).

Although they are delimited physical spaces, the internal design is carefully studied in order to serve as a recreational channel for a diverse range of escapism type experiences. The design offers a strong variety of situations in a falsely heterogeneous environment (Foucault, 1966), achieved through a show of few foreseeable surprises, reducing visual and functional forms to key images and assisted by the scenic design determined by the landscape and water.

Heterogeneous sites on the other hand, are spatial complexes where the overlapping of functions, spaces, signs, corners and niches, generates a cellular labyrinth structure with blurred boundaries. Spaces are mixed, with the coexistence of small local businesses, shops, public and private institutions. Inside, there is a constant flow of temporary associations, enjoyable activities, spectacles and transitions. Such spaces may also include the most trivial social activities such as strolling along with friends, sitting, simply observing (Edensor, 2000, pp. 322-344).

In some way, heterogeneous spaces provide a system of spatial order, whereby transitory identities can be found along with the day-to-day actions of residents, passers-by and workers (Edensor, 2000, pp. 322-344). Organisational structures include roads, networks, paths, markets, public spaces, which all create meeting points between the different communities, encouraging the emergence of a multipurpose structure, with overlapping layers, diffused throughout the urban fabric and the territory, tied to the microscale and to a contextual landscape.

In a heterogeneous space, it is often difficult to move around on foot in a straight line. The journey is constantly interrupted, consisting in a sequence of stop-overs, becoming a centre for social life and communication (Edensor, 2000, pp. 322-344).

The consistency of space therefore plays an important role, as it may influence tourist performance, their relations with locals and their engagement with places.

The interpretation of tourism space as a common context between people, and as a system of relations between people and places, proves to be rather ambivalent. Tourism space can either be a well-rounded social stage, muscular in the construction and highlighted by its liminal nature, or a shared space, light, released in the territory and opening up to an endless number of possibilities. Thanks to their open nature, organisations of heterogeneous space, which involve day-to-day activities and real life spaces, offer the possibility for onsite encounters with one another. This occurs when, magically, both tourists and residents are pushed to negotiate the significance of the places in which they find themselves, and to create them together.

2. New practices and new spatial organisations

2.1 The creative experience: guidelines and parameters

We have seen that the intensification and current change in tourism has sparked an important reaction. Indeed, for some time now, it has been acknowledged that the serial and standardised tourist practice proves to be excessively commercial, artificial and superficial, and therefore scarcely suitable for the tourists of today, who are rather explorers of more autonomous places, informed and animated by new desires (Richards, 2011, pp. 1225, 1253).

Currently, the travel experience involves the search for a particular emotion, the possibility to feel part of a place, expressing one's own interests and generating real knowledge about the environments visited and those who live there.

This interest towards a context better interrelated with real life, enters into contrast with previously consolidated enclosed forms, making room for the organisational and corporeal potential of heterogeneous space, occupying greater territory and time, more interrelated with day-to-day life (Richards, 2011, pp. 1225, 1253).

The link connecting practices to organisational design and the architecture of space, proves to be just as suitable for the development of new strategies and a different meaning of spaces.

From this perspective, the idea of tourism space as a system of creative relations between people and places acquires an additional role, given that the tourist practices defined act as a bridge between the framework of the experience itself, and the spontaneity of the places (Richards, 2008).

The dream of the traveller that wants to visit places and experience them as if they weren't a tourist, inevitably subsides and assumes an important awareness: today, places and their inhabitants are organised around the tourist in a knowledgeable, albeit spontaneous and creative manner.

Sectors defined by cultural and creative tourism, such as food, craftsmanship, industrial traditions, festivals and subcultures, present themselves as privileged fields in which to trace out the new vocation of tourist practices. Recent experiences are characterised in such a way as to offer trips connected to painters, poets, cinema and sport. They involve tourists in activities such as cooking, embroidery and dance lessons, yoga, or

consist in visits to manufacturing, artisan and rural districts (Richards, 2013pp. 297-303).

The city, mature tourist territories and the most obscure regions, are the most suitable candidates for these new forms of organisation, in a common attempt to become distinctive and genuine. This is because these realities are encouraged to both build antidotes to the standardisation by which they had been previously defined, and to reinvent their own resources, which in the past had not yet been nourished as tourist ones. Destinations are therefore focusing strategies around the development of tourist programmes that involve their own innate resources, their own history, their own spaces (Richards, 2013pp. 297-303).

This method, involving the abstraction of the distinctive features of local contexts, which are ever more diverse, stemming from specific geographies, productive and economic circumstances, anthropological - cultural structures and their consequent transposition into a tourist experience, offers destinations the creative and design opportunity for reinterpretation, for the reinvention of basic elements into an experiential key that inevitably engages both places and those who live there.

The encounter between the tourist's need to feel more emancipated, to express their hobbies and personality, and the objective of making destinations more interesting in the eyes of tourists, creates room for new ingredients when designing the tourist experience and its new organisations.

Within this change, organisations of tourism are now oriented towards real experiences of day-to-day life, allowing tourists the opportunity to move freely and to choose.

The appeal - referring to exoticism - may be found in everyday aspects that are unknown in our country but they are important to our own development, such as a way to raise children or arranging the workplace, in relation to the nature or our bodies (de Botton, 2013).

In the creative whirlwind of new practices, the frequent addition of terms and conditions, which can be summarised as the co-presence of spaces - times - people, the creation of an experience between the various subjects involved, and the need to share a common space in the integration with day-to-day life and real spaces, encourages us to reconsider the organisational methods of tourism and the now binding relationship between tourism and the features of territories.

The arrival of the demand for experiential, independent and creative tourism, therefore overturns the traditional flows and organisations of tourism of the industrial era. It goes beyond post-industrial regenerative experimentation, which occurred from the 1980s onwards, offering us the possibility to break away from the usual organisations of tourism space, specifically in regards to the relationship between tourists - residents, free time - work time, holiday space - day-to-day space, resource and its tourist turn.

2.2 *The new experience design: planning actions*

The development of the tourist experience, which focuses on the tourist's freedom, on the features of places and the involvement of local people, spaces and time, calls upon the new role of space design, creating the need for updated design tools and actions. Two particularly illuminating examples of new organisations are analysed in an attempt to understand how the features of a place are translated into tourist landscape and architectural and urban space.

The first is the recent project for *The Allotment hotel*, designed for the city of New York. The project, which has not yet been fulfilled, was the winner of the *Rethink Hotel* competition, which called for a *Social hotel concept of the future*.

The second is the latest project for *The National Tourist Routes* in Norway, which to the contrary has been almost entirely completed.

These examples were chosen in light of the fact that the first relates to a mature city destination, whilst the second to an obscure territory, representing the two best fields of application for new experiences. Both cases are inspired by the idea of tourism as a connection between visitors, the features of places and their social fabric, and both consciously use the landscape, urban and architectural design as interpretative tools of features and tourist planning actions.

The disparity between 'not yet completed' and 'built' emphasises architectural design as a creative tool with which to both develop the existing narrative of a place and reinforce its distinctive features.

2.3 *The Allotment hotel, New York City*³

The strategy of perceiving the interpretive potential of places is tied to the specific nature of the city of New York: the lack of biological and farming products near the city, mitigated by the city's inhabitants thanks to the presence of vegetable gardens and urban cultivations. The theme of food and farming becomes an interpretation through which to experience, get to know and travel the territory, in an authentic manner.

The project is configured into four main actions, to which different spaces correspond, and includes an organisational strategy of tourist interaction with real life and the local population:

- *1st The Allotment Market* is a local food market. Located on the ground floor, the market exclusively sells products that have been produced within a 100km radius from New York. The task of connecting tourists and hotel guests to local citizens, represented by both the sellers and those who buy at the market, is assumed by the subject of local natural products, situated within the concept of a public space.

- *2nd The Allotment Restaurant* is the hotel restaurant, whose cuisine is strictly based on local and seasonal products. The novelty of the restaurant is that clients can bring ingredients to the chef, whether purchased at the market or self-produced, and incorporate them into the meals available on the menu. In this way, the tourist's freedom to choose and personalise their meal based on their own preferences, is guaranteed. Furthermore, the role of the restaurant is also to create close and friendly

contact with the cooks, who can subsequently be watched at work by customers as their meals are prepared.

- *3rd New York Good Food Tours* is instead a journey through the city of New York, during which visitors (and also locals), discover the various realities and designs throughout the city, wherein the central theme is locally produced food. The constitution of a path and network of cases offers the possibility to move around the city of New York through a specific interpretation, to discover its most hidden corners, encountering day-to-day aspects, inasmuch as they are tied to a productive system.

- *4th The Allotment Rooftop*, finally, is the vegetable garden on the rooftop. Here, hotel guests can decide whether to dedicate their time to gardening, learn various growing techniques, or simply relax whilst in contact with nature. Once again in this case, the attention is focused on the connection between tourists and local citizens in a public space, according to a founding feature of New Yorker urban living. The objective of the rooftop is in fact not only to serve as an example and encourage cultivation and gardening on neighbourhood rooftops, but above all to experience a genuine natural public space on the upper floors, in true New York style. The strongly populated metropolis in fact reveals a widespread lack of public spaces, found only in the large-scale Central Park, and consequently spontaneously created on the rooftops or ground floors of skyscrapers, which are reused in a creative manner.

2.4 *The National Tourist Routes* in Norway⁴

The strategy of perceiving the interpretive potential of places is tied to the specific morphology of the territory of Norway: unique and dramatic landscape, served by very fine-grained public infrastructures to reach all settlements. The theme of beautiful driving routes becomes an interpretation through which to experience, get to know and travel the landscapes, in an authentic manner.

The project is configured into three main actions, to which several amenities correspond, and interprets local contexts in different ways.

- *1st Attractive roads* is the choice of defined places. Routes are in fact carefully selected by the Norwegian Public Roads Administration, and each of the favorite 18 has its own history and character. Along each of the routes, the infrastructure encounters a unique and local site. Each route has been carefully selected in order to recount meaningful and detailed stories about Norwegian history, its memorials, the use of natural resources, industrial developments and naturalist environments.

- *2nd The rest areas* are spaces designed to ensure the routes are adapted to travellers' needs. Small projects such as car parks, photographic locations, information points, refreshment areas where travellers can pull over and enjoy a meal, are all attractive locations along the routes. Projects involve open and public spaces that provide access to a unique location and offer the opportunity to experience the countryside in a shared manner with local communities. Once again, refreshment areas become creative short circuits between places and local and tourist fruition.

- *3rd The architectural and urban design of the rest areas* represents the transformation of initially purely pragmatic elements and functional spaces, into works that provide places with their own narrative. This last planning action is a challenge

involving the development of technical matter in an architectural and creative way, taking into consideration function, form, construction, choice of material, and the technical solutions of each individual location (Ellefsen, 2011). Tunnels, rest areas, protective walls, parapets, banisters, paths, open spaces and viewing platforms become elements of the architectural designs and are always transformed into well localised land art. Amenities help the locations to acquire a character and a name, reinterpreting local factors. It is for this reason that the recently designed panoramic streets operation of Norway achieves a potential that has always existed, despite having been utilised by few.

These examples clearly demonstrate how tourist processes involve the prefiguration of the experience of places and a more complex plan for interaction with residents. As a result, architectural and urban design plays a renewed role in the organisation of spaces, successfully reinterpreting features of places and encounter between locals and tourists.

The spatial figure that emerges from the concept of tourism space as a context for creative relations between people and the places in which they occur, is clearly confirmed. From both the New Yorker example and the Norwegian case we can extract two dominant organisational spatial categories: firstly, shared spaces that are public, meeting points where relations are experienced, and secondly, paths, recreated in maps and itineraries as spaces for the exploratory and revelatory writing of territories. The microscale, the accurate diffusion, the space of encounter, the residual virtues, the maps, the networks making it possible to read into a greater dimension, are the themes covered by the new organisations of tourism, linking new practices to spaces.

Examples of projects that confirm this trend are now numerous and can be found almost anywhere within leisure studies. Following are various others, which have already been fulfilled. Linked to the theme of food and local produce, is the Community Market in Japan, a restored traditional "Chad Do" forming part of a cultural itinerary. More specifically and similarly to the example described above, the Community Market structure, designed by architect Kengo Kuma, incorporates a promotional area and local produce market above a hotel, which is also a buzzing social centre for the city (Kuma, 2010).

Or once again, the invention of the bike hotels in Romagna (Italy), similarly conceived as bases for the discovery of the local territory by bike (Giuliodori, 2004, pp. 219-222). Other examples may be found in the residual spaces of mature tourist territories. Venice spontaneously unearths a type of authentic duplication of itself through its university life (Russo, Aria Sans, 2009). Art, music, theatre, architecture, shows, installations, all revitalise those small open spaces. Passages and entrances to university grounds become experimentations of the life of a city that exists, dynamic and integrated with both the city's physical and cultural fabric (Ferlenga, 2003, p. 15). The same result is achieved in urban central public spaces. For example in urban centres, in museum foyers, in the great indoor or outdoor spaces of cultural buildings; the public space of the Maxxi Museum in Rome holds yoga courses.

All these examples show that the expression of an approach towards the organisation of tourism, which is more integrated with the city and territories and co-created through relations between people, features, spaces and time, reinforces the various strategies of tourism place-making, in a new way. It favours the direct and personal experience of a territory in its entirety, allowing tourism to generate that sensation – previously attributable only to the traditional great journeys of the past - whereby places are conquered by multiple stop-overs, personal encounters, and are recognised by their differences.

Conclusion

The first part of the article examined the way in which tourism needs an organisational design for practices to take place. This need is one that continuously changes over time through its fundamental governing principles: the question of free time, the construction of appeal and the method of fruition, the relations established between tourists and residents in a shared space.

The second part of the article acknowledges that the diffusion of a more experiential tourist practice has paved the way towards new organisational scenarios for territories and the city.

Having examined the new practices and analysed new spaces using solid examples, we are able to conclude that the first big opportunity for the organisation of tourist space resides in the prevalent role of free time. Free time, traditionally intended as a time of rest and recovery from the stresses of work, conceives tourism spaces as opposites to day-to-day life. Structures available for fruition at any time of the year, well-defined in terms of their settlement patterns and characterised by their liminal nature - a functional and design-based approach in order to create an escape route from day-to-day life – have been reconsidered thanks to the new role of tourist activities as a time for recreation and rest, but also as a time for individual creativity, for the production and reinvention of day-to-day activities. Therefore, organisations of tourism space tied to the theme of free time, are lighter, more diffused, and more interrelated with day-to-day life and work time than ever before.

The second aspect relates to tourist attractions, which have been extended to include traditionally non-tourist resources. Fruition methods are now tied to more simple aspects of day-to-day life such as eating, shopping, cooking, driving. Tourist experiences defined as creative may be enjoyed in contexts of cultural production relative to art, hobbies, food and wine, urban farming territories or places such as workplaces, markets, schools, universities. These places open up to the possibility for overlapping and are therefore experienced by both residents and tourists, during shorter or more diluted breaks throughout the year, as they cover a period of time of one day, a weekend, or even working circumstances themselves.

As forms of organisation of tourism become more closely connected to places, they favour a method and interpretation more consistent with the atmospheres of the territories themselves thanks to their architectural and urban design, which subsequently become creative and interpretative tools.

Whilst tourist settlements used to lean towards the constitution of monofunctional settlements of free time, often incapable of communicating within this transformation, the spaces now generated by tourism are carefully tied to the aspects and features of each place, giving tourists specific reasons to visit them, recognised in two emerging organisational figures: meeting points and paths.

Within this interpretation, the organisation of the tourist experience and its spaces, confirms the meaning of tourism space as a system of relations between people and the places in which practices take place. From here, the tourist practices may encourage the configuration of places that go beyond passive fruition, towards a more knowledgeable form of fruition, one that is part of an interior experience, individual yet significant and collective at the same time, due to its being shared with the locals.

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¹ From the definition of "practice" provided by the Treccani dictionary

² From the definition of "tourism" provided by the World tourism organization

³ www.rethinkthehotels.com

⁴ *National Tourist Routes in Norway*, De Tour 2010, Statens vegvesen: Norway. www.turistveg.no, Norway, *area*, 116, May-June 2011

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The contributors of this book come from diverse backgrounds, making this book a truly international effort. This book will bring forth new frontiers with its revolutionizing research information and detailed analysis of the nascent developments around the world.

We would like to thank all the contributing authors for lending their expertise to make the book truly unique. They have played a crucial role in the development of this book. Without their invaluable contributions this book wouldn't have been possible. They have made vital efforts to compile up to date information on the varied aspects of this subject to make this book a valuable addition to the collection of many professionals and students.

This book was conceptualized with the vision of imparting up-to-date information and advanced data in this field. To ensure the same, a matchless editorial board was set up. Every individual on the board went through rigorous rounds of assessment to prove their worth. After which they invested a large part of their time researching and compiling the most relevant data for our readers.

The editorial board has been involved in producing this book since its inception. They have spent rigorous hours researching and exploring the diverse topics which have resulted in the successful publishing of this book. They have passed on their knowledge of decades through this book. To expedite this challenging task, the publisher supported the team at every step. A small team of assistant editors was also appointed to further simplify the editing procedure and attain best results for the readers.

Apart from the editorial board, the designing team has also invested a significant amount of their time in understanding the subject and creating the most relevant covers. They scrutinized every image to scout for the most suitable representation of the subject and create an appropriate cover for the book.

The publishing team has been an ardent support to the editorial, designing and production team. Their endless efforts to recruit the best for this project, has resulted in the accomplishment of this book. They are a veteran in the field of academics and their pool of knowledge is as vast as their experience in printing. Their expertise and guidance has proved useful at every step. Their uncompromising quality standards have made this book an exceptional effort. Their encouragement from time to time has been an inspiration for everyone.

The publisher and the editorial board hope that this book will prove to be a valuable piece of knowledge for researchers, students, practitioners and scholars across the globe.

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