

**The Movie Industry
and Regional Economic Development:
Stakeholders' interaction within the tv series Rocco Schiavone in Aosta Valley**

Student Name: Valeria Pagani

Student Number: 504912

Supervisor: Lenia Carvalho Marques

Co-reader: Yosha Wijngaarden

MA Cultural Economics and Entrepreneurship

Erasmus School of History, Culture, and Communication

Erasmus University Rotterdam

MA Thesis

15th June, 2020

**The Movie Industry
and Regional Economic Development:
Stakeholders' interaction within the tv series Rocco Schiavone in Aosta Valley**

Abstract

This thesis aims at analyzing the role of stakeholders in regional economic development through the movie industry, in particular how stakeholders interact to foster regional economic development. The movie industry is a creative industry able to have a positive impact at the regional level, both in terms of direct and indirect economic effects. The specific case of Rocco Schiavone in Aosta Valley was used to analyze stakeholders' dynamics and experiences, but also to investigate whether the movie industry has had positive or negative effects in the region.

By interviewing 14 stakeholders involved in different tasks within both the movie production and regional economic development, it emerged the awareness and the esteem regarding external movie production that films in the region. It emerged that regional economic development through the movie industry is the product of the mobilization of external stakeholders and resources in given regions; and that within the movie industry panorama, the cultural and artistic objectives have the priority over economic incentives. So, the movie production of Rocco Schiavone decided to film in Aosta Valley because of artistic reasons, and not because of the monetary incentives provided by institutional local stakeholders. It emerged also a collaborative relationship among stakeholders led by the common interests in achieving similar objectives, or collateral objectives.

In fact, by achieving the objective of the movie production, then all the objectives can be achieved consequently. For what concerns economic effects on the territory, the production of Rocco Schiavone has had a positive economic effect in Aosta Valley Region because it developed the movie industry at the regional level by creating new professional workers of the movie sector, by generating positive economic returns, and by creating a rising phenomenon of film-induced tourism. This thesis, so, could show the importance of collaboration among stakeholders to achieve common goals and the actual positive effect that the movie industry can have on regional economic development.

Keywords Movie industry, regional economic development, stakeholders' management, Aosta Valley region, Rocco Schiavone

Table of contents

Abstract and keywords	2
1. Introduction	5
2. Theoretical Framework	8
2.1 What is regional economic development?	8
2.2 Cultural industries, movie industry: tools for economic growth	10
2.3 The role of Film Commission in regional economic development	13
2.4 Film-induced tourism	16
2.5 How to produce a movie in a region: a matter of stakeholders' management	19
2.6 The necessity of linking all these concepts	22
3. Methodology	24
3.1 Research strategy and design	24
3.2 Method and data collection	25
3.3 Operationalization	26
Table 1.	26
3.4 Unit of analysis and sample	27
Table 2.	28
Table 3.	28
3.5 Transcription and data analysis	29
3.6 Evaluate qualitative research	30
4. Results	31
4.1 Direct and indirect economic effects of movie production on the territory	31
4.2 Tourism and movie production	37
Table 4.	41
4.3 Role of Stakeholders	44
4.4 Different stakeholders in different groups	44
4.5 Non-local stakeholders and decision making	46
4.6 Non-local and local stakeholders	48
4.7 Local stakeholders	50
4.8 Goals and interactions among stakeholders	53
Table 5.	55

Table 6.	56
5. Conclusion	57
5.1 Limitations and future research	59
References	61
Appendix A	65
Appendix B	66
Appendix C	69

1. Introduction

Regional economic development and its relationship with audiovisual production is a topic that has been broadly studied (Alessandrini & al., 2018; Bradbury, 2019; Stimson & al., 2006). Movies can have a positive impact on the territory both for direct economic effects and indirect economic effects. With direct effects are intended all the expenditures that the movie production does on a given territory, namely accommodation, transport, and food's expenditures, or the employment of local individuals by the movie production (Colangelo, 2018). Whereas indirect effects are involved all those effects that are not made directly by the movie production when it films in a region, but other types of effects that are difficult to track, for instance, all the leisure time expenditures made by each individual from the movie production. However, the main focus of this thesis regarding indirect effects has been on film-induced tourism. So, the phenomenon that leads individuals to visit a location in which a movie or a tv series, or an audiovisual product, was filmed. It is a phenomenon, that over the past twenty years has become of interest both for economic reasons, but mostly for sociological reasons (tourists' behavior, motivation, self-identification with the place, etc.) (Beeton, 2005; Reijnders, 2011; Tzanelli, 2004).

Because of the strong potential of the movie industry for regional economic development, over the last decades, Film Commissions started to raise all over the world. Those bodies, sometimes private, but mostly public, were born to facilitate movie productions and to foster regional economic development, local talent, and film-induced tourism (Cucco & Richeri, 2011). Film Commissions, as in the Italian case, are public non-for-profit bodies funded by the region that provide economic and non-economic incentives to movie productions to film in the territory. In that way, audiovisual productions when deciding to film in a given place know that they can have the support of local authorities, access to professional local employees, legal permits, economic agreement with hotels and restaurants, and so on. (Nicosia, 2015). Audiovisual productions get economic support by Film Commissions, by following strict criteria and rules, which, one of the most important is the expenditures of the movie troupe within the region. In that way, the Film Commission guarantees to foster direct economic effects on the territory.

However, by reading studies conducted on regional economic development and the movie industry, it is seldom highlighted the role of stakeholders that participate in this process. Not only institutional bodies such as the Film Commission and the region are involved within this dynamic, but also private bodies such as the production house, and all the other private stakeholders that are involved, such as local professionals, hotels' managers, but also, for instance, other professionals within the tourism sector, such as tour operators. Furthermore, stakeholders' management is a topic that has been studied in the cultural sector mostly within cultural festivals or theatre organizations

(Boerner & Jobst, 2011), but not so much within the process of regional economic development and the movie industry. For this reason, this thesis aims at understanding the phenomenon of regional economic development and the movie industry from the stakeholders' perspective, by investigating their role and their interactions to foster this phenomenon. This thesis aims at answering the following research question: to what extent does the interaction of stakeholders in the movie industry contribute to foster regional economic development?

So, three sub-questions were done to answer the research question and consequently organize and conduct the qualitative interviews regarding regional economic development and the Film Commission, movie industry and tourism, and stakeholders' management.

- How does the Film Commission play a role in regional economic development in terms of direct and indirect effects?

- In which aspects does the movie industry affect tourism in a given region?

- What is the role of local and non-local stakeholders in the movie industry within the process of regional economic development?

To understand this phenomenon, the method of the case study was chosen, to understand in-depth and in context this phenomenon (Farquhar, 2013). The region of Aosta Valley, in Italy, and the tv series *Rocco Schiavone* was chosen as the case study of this research. 14 semi-structured in depth-interviews have been conducted between April and May 2020 via Skype. It has not been possible to conduct live and in-person interviews because of the global situation of this year: Coronavirus pandemic. For this reason, it was not possible to go out of personal inhabitations, and consequently, it was impossible to move from a region to another, or a state to another.

The thesis has been structured as follows. The first section regards the theoretical framework, so a comprehensive literature review of the most relevant academic studies done respectively on regional economic development, movie industry, Film Commission, and stakeholders' management. All the topics are the core of this research, and the relevance of the Film Commission has been highlighted because it is the body in charge of mediating the relationship among all the stakeholders, so, the movie production, the region, the local employees, the hotel managers, and so on. Film Commission plays a pivotal role within this context, because not only it plays a role of intermediary, but also because its main goal is to foster regional economic development through audio-visual productions.

The second section is related to the methodology employed for this research. A case study was a suitable method for this research because it allowed the researcher to get a deep understanding of the phenomenon in a specific context. In that context, also a deeper explanation of the operationalization of concepts has been done, and consequently, it has been shown how the

coding scheme to analyze the interviews was structured.

The third section regards the results of the interviews, which is divided into three macro-categories, the first one comprehends the Film Commission and its role in fostering regional economic development in terms of direct and indirect economic effects; the second section is focused on the effects that the movie industry can have on tourism, so, mainly the phenomenon of film-induced tourism, but also the strategies that stakeholders would like to activate to generate tourism; whereas, the third section is based on the role of stakeholders and how they do interact to foster regional economic development through the movie industry.

The fourth section is based on conclusions that confirm the importance of the movie industry on regional economic development by showing the positive impact that the production of Rocco Schiavone has had in Aosta Valley Region. Secondly, conclusions show the rising of film-induced tourism in Aosta Valley, and the awareness of the stakeholders to foster this phenomenon. However, there is no yet clear strategy to seize this opportunity. Lastly, the conclusions end with an analysis of the relationship among all the stakeholders involved in the process of the movie industry and regional economic development, by showing their way of interacting, and the necessity of collaboration to achieve their goals.

2. Theoretical Framework

2.1 What is regional economic development?

It is of interest to analyze economic development from a regional point of view because over the past few decades, after the post-Fordist era, or post-industrial period, leading regions started to become the new key actors in terms of entrepreneurial and technology activities. In fact, over the past decades new economic opportunities rose thanks to regional industries because of the expansion of market boundaries, and the reduction of trade barriers; and for this reason, regions started to be more competitive, both at a national and international level. In this optic of regional competition and the regional relevance on a national level for economic growth, public institutions started to design and plan policies to improve the local and national economy. So, a focus on regions is of importance to understand the competitiveness of nations in the era of globalization and structural adjustment (Stimson & al., 2006). On average, economic development is seen both by economists and geographers as a regional outcome that is driven by and spread from local realities, such as regions, cities, or even neighborhoods (Florida, 2005).

By following Stimson & al. (2006) regional economic development can be considered both a process and a product. It can be considered the product of economic development, namely "measured jobs, wealth, investment, the standard of living and working conditions" (Stimson & al., 2006, p. 4). When those elements increase or improve, it can be said that economic development takes place. Whereas, elements that can characterize economic development as a process are respectively "industry support, infrastructure, labor force, and market development" (Stimson & al., 2006, p.4), but it is also concerned with the "policies, strategies, means and resources used to achieve desired outputs" (Stimson & al., 2006, p. 6).

By following other definitions, regional economic development can be seen as the process in which public institutions or local community foster to stimulate business activity and employment (Blakely, 1994). So, local communities and public institutions aim to stimulate job opportunities by using existing resources (human, natural, and institutional resources). Regional economic development, for this reason, can be seen as a process to mobilize social capital (Stimson & al., 2006).

According to Malecki (1991) "regional economic development is a combination of qualitative and quantitative features of a region's economy" (p.7), in which the qualitative feature is the most relevant because it comprehends not only the number of job employments within a community but also the type of job, the long-term and structural characteristics. However, as mentioned by Stimson & al. (2006) regional economic development has to be considered both in its qualitative, but also quantitative nature. The quantitative nature of regional economic development

involves features that can be measured quantitatively, such as income levels, availability of goods and services, and so on. Whereas, its qualitative nature is concerned with the creation or the strengthening of social/financial equity, sustainable development, and improvements in the quality of life in a region (Stimson & al., 2006).

One of the theories at the basis of regional economic development is "location theory" (Stimson & al., 2006, p. 24) in which firms decide where to locate to minimize costs and seek locations that can help them to maximize opportunities to reach markets and profits. Firms might look for locations in which they can have advantages on "transport costs, labor costs, other production costs, the scale of operation, and agglomeration economics" (Stimson & al., 2006, p. 25).

Furthermore, one of the key factors that can drive regional economic development is the knowledge-based sector it can be seen as a general tendency from policymakers to support and focus on knowledge-based competition, for instance, by promoting niche-manufacturing sector. This tendency is led by the idea of many academic works that see the competitiveness of the region based on the knowledge resources and the ability to exploit them (Johnston, 2009). It is the same idea that has been broadly transmitted by Richard Florida (2005) that sees the creative class as one of the main driving factors of the economy for local communities; indeed, his main idea is focused on the concept of the creative 'class', a social class of professionals that are highly qualified, highly skilled and talented.

So, the presence of the creative class can attract a given area of other subsidiaries services, structures, and workers to support them. In principle, according to this theory, high-skilled workers, so the creative class, attracts or generates employment to low-skilled workers (waiters, personal trainers, etc.) (Onink, 2012). In that way, high-skilled workers, or the creative class's presence, is seen as a key for economic development, because the creative class behaves as a consumer class, that spends money on a given region. For this reason, there has been a general trend of policymakers to attract creative individuals and professionals to enhance economic development. Creativity is a strategy followed by cities and regions in search for economic growth, but also for promoting innovation and individual skill development, and it is a strategy of policymakers to answer to the challenges of globalization, commodification, and the rising competition among between cities and regions (Richards, 2011).

According to Florida (2005) creativity has become "the principal driving force in the growth and development of cities, regions, nations" (p.1), and a way to enhance regional economic development does not lie in reducing the costs of 'doing business', but, in endowment highly educated and productive people.

However, this point of view does not represent entirely the way of working of policymakers at the regional or local level. As it will be shown in the next pages, one of the ways of attracting creative professionals in a given region depends also on the attractive economic conditions of doing business in a given area. However, what is of interest to Florida's theory is the fact that the creative class is a driving factor for economic growth, and this idea is the central core of this research. When thinking about the creative class of Florida and his idea of cities, it appears a stable model, in which the city decides to become attractive to creative professionals, and then it becomes (or it aims at becoming) a stable cluster.

Some emblematic examples of creative clusters that contribute significantly both to the economy of the city and to the regional economy are the fashion clusters settled in the 'cities of fashion' such as Milan, Paris and New York (Lavanga, 2004), or the cluster of Hollywood in which the movie industry is the core of economic growth. Not only clusters such as Hollywood can foster regional economic development through movie industry, but economic growth can take place in every region, or area in which a movie production decides to film a movie; this phenomenon, namely movie production that films in other region and the consequent economic growth, is going to be the core of this thesis. For this reason, it is of interest to have a deeper understanding of the creative and cultural sector, to understand how it can affect regional economic development, and in particular, how the movie industry can affect regional economic development.

2.2 Cultural industries, movie industry: tools for economic growth

Cultural industries are those industries that supply cultural products, such as movies, television series, literary works, video games, and music. As described by Caves (2000) those industries supply goods and services that individuals associate with cultural, artistic, and entertainment value. Furthermore, the term creative industry refers to a wide range of industries related to art, music, fashion and design, media, and craft production (Bocella & Salerno, 2016). With the term, the creative industry is intended also all the goods and services produced by cultural industries and those that depend on innovation (Bocella & Salerno, 2016). As said above by referring to Florida's theory (2005) one of the sectors that can drive regional economic development is the creative industry. The creative industry, or creative economy, plays a significant role within the European and world economy (Cahyaningrum et al., 2018). According to European Commission, creative industries are "those industries which use culture as an input and have a cultural dimension, although their outputs are mainly functional" (Chapain & Stryjakiewicz, 2017, p. 3), whereas cultural industries are considered "those industries [...] which use or purpose embodies or conveys cultural expressions, irrespective of the commercial value they may have" (Chapain & Stryjakiewicz, 2017). Within European context creative industries are of interest

because they are sources of economic growth creative industries can provide to direct and indirect contributions in terms of economic outcomes (tourism, employment, innovation, attractiveness, and value-added). In fact, on the European level, cultural and creative sectors represent 4.5% of the European economy (Bocella & Salerno, 2016). In 2014, according to EUROSTAT, 6.3 million people were working in the cultural sector (Chapain & Stryjakiewicz, 2017). Whereas, within the Italian scenario, cultural and creative sectors have a positive effect on economic growth, and also on employment. Individuals employed within the creative and cultural sectors represent 6.3% of the entire population (Chapain & Stryjakiewicz, 2017).

Because of the relevance within local and European economy, cultural and creative industries and their relationship with the territory is regulated by national and international policies. In fact, the general trend is that the cultural and creative industries are settled in big and developed cities, such as capitals, or financial hubs. However, because of their importance, not only on an economic level but also at the social and societal level, policies have been made to incentivize the allocation of resources and creative workers also in disadvantaged areas. Creative and cultural industries are nowadays seen as important contributors to the European economic growth, but also to the European innovation dynamic, that both participate in the overall industrial renaissance (Chapain & Stryjakiewicz, 2017). For public institutions, supporting cultural and creative industries means supporting indirectly also job creation, innovative activities, cultural tourism, and innovation.

On a national level, cultural industries are incentivized to encourage the development of the territorial network and to strengthen relationships among private and public sector (Bocella & Salerno, 2016). Nonetheless, to support local development institutional actors need to promote policies that aim to develop cultural goods related to a certain territory by strengthening the network of values and relationships between institutional and private actors.

However, when considering individuals employed in the cultural and creative sector, it is also important to consider, that most of them do not provide creative inputs but humdrum inputs (Caves, 2000). For instance, when taking into account the movie sector, the supervision of movie production is divided between the producer, in charge of the administrative coordination, and the director, in charge of the creative supervision (Caves, 2000). When considering regional economic development and its relationship with the creative sector it can be seen by analyzing the increase in local services and activities, such as drivers, accommodations, namely hotels, bed and breakfast, and rooms/apartments to rent, but also restaurants and all the facilities needed. The movie production, or more in general audio-visual production, plays an important role in regional economic development. That is because, on average, movie productions from outside the region go

to film in a given location for a given period. In that period all the workers from outside, such as the actors, director, and so on, need to find accommodation and all the services aforementioned before. For this reason, it could be said, that movie production from outside the region creates a temporary creative cluster that fosters regional economic development.

An example of interest to understand the potential effects of the movie industry on economic growth has been shown within the US case (Bradbury, 2019). The strategy led by American state policymakers is the same as in Europe: through regional and national subsidies. The goal is to "encourage external investment into a nascent industry that spill-overs onto complementary industries to generate economic growth through a multiplier" (Bradbury. 2019, p. 327). Bradbury (2019) through his academic work aims to understand whether those incentives have an economic impact on states. Even though the practice of incentivizing movie production in given areas is broadly spread in the US, its effects have not been documented yet.

What is of interest, however, is the fact that the scholar could not find a link between economic growth and movies' incentives. So, economic growth is not a direct consequence of policymakers' strategy of subsidizing the movie industry in a given location. However, the tendency of providing subsidies to movie production is still widely spread, even though there is not an economic return.

A similar study has been conducted by Alessandrini et al. (2018) regarding the economic impact of cultural expenditure, in particular of heritage expenditure. Even though the focus of the latter study is not on the movie industry, it is of interest because it investigates the relationship between public expenditures on cultural activities and their effects on the local economy. From the latter study, it emerges that the gross domestic product (GDP) increases when cultural activities or attractions can stimulate economic activities and can generate production within the given geographic area (Alessandrini et al., 2018). However, as a consequence of investing in cultural activities, another way to boost the economy would be to strengthen the infrastructure of services, goods, and facilities. One of the results of boosting cultural activities can be the increase in demand, which leads to an increase in tourists and visitors.

In Cicerchia (2016), three core indicators are used to understand the economic impact of culture in a given location. Those are respectively, GDP, cultural employment, and household expenditures on culture. GDP is measured by "the percentage of contribution of private and formal cultural activities to Gross Domestic Product" (Cicerchia, 2016, p. 255), while cultural employment is explained through the percentage of individuals engaged in a cultural occupation, and household expenditures on culture measured by the percentage of household final consumption expenditure. Those indicators are of interest to have a general idea of what can be the effects of movie

production on a given region, however, because of the qualitative nature of the thesis, and because of the lack of data on regional and institutional websites, those indicators will not be used for this research.

Another study on the movie industry and its relationship with regional economic development has been conducted by Cucco & Richeri (2011), and they analyze the impact of the Film Commission on regional economic development in Italy, by comparing diverse Film Commissions that operate within the territory. What emerges from their analysis is the possibility of measuring the economic impact by using other indicators, different from the ones proposed by Cicerchia (2016). Those indicators are divided into direct effects and indirect effects. Direct effects are those effects that are made directly by the movie troupe when filming in a certain location, for instance, expenditures on hotels, restaurants, technical equipment, and extra-actors, other goods and services (Cucco & Richeri, 2011), those can be also called direct expenditures. Whereas, indirect effects are those effects that take place not directly from the movie troupe that films in a given location, such as touristic fluxes induced by the movie (Cucco & Richeri, 2011). As it will be seen, direct effects are easily measurable because usually, Film Commissions need to know all the expenditures made by the movie troupe to provide them the fund, whereas, indirect effects are more difficult to track.

2.3 The role of the Film Commission in regional economic development

Film Commissions are organizations that aim to promote from an economic point of view, but also an artistic point of view, film productions in the territories in which they operate. Nicosia (2015) describes Film Commission as "organizations created by local institutions to attract audio-visual productions in a given territory, offering a range of free services to generate economic benefits" (p. 162). For this reason, public regional intervention through the arm of the Film Commission can be considered as a form of social welfare (Bellucci, 2010).

Public intervention is not only addressed to foster the local economy but also to strengthen cultural diversity and to support a fragile sector, namely the cultural sector (Bellucci, 2010).

Originally, Film Commissions used to be private bodies but over time they started to provide free services to production companies. The first Film Commissions were created in the USA and the Anglo-Saxon world (Nicosia, 2015), and eventually in other countries, such as Europe or New Zealand. In 1997 the first Italian Film Commission was born, in the Emilia Romagna region (Nicosia, 2015). Nowadays, Film Commissions are bodies that are supported by public institutions, at the national level, but also at a regional, and municipality level.

The main goal of Film Commission, so, is to attract audio-visual productions (both national and international) by offering monetary or non-monetary incentives, like favorable conditions for

the shooting of a movie, or accommodation of the troupe on the site, or legal permits to film in a given location (Nicosia, 2015; Cucco & Richeri, 2011). Monetary incentives can be direct subsidies, tax benefits, or an easier way to get grants from the region.

Film Commissions see the economic return potential of the movie industry, and more in general of audio-visual productions, as tools both for tourist communication, but also as a marketing reference to the destination. Movies and audio-visual products are seen as powerful instruments to promote the artistic, naturalistic, and cultural heritage of each country. Nonetheless, Film Commissions can support the local film industry and provide new job opportunities for the local community (Nicosia, 2015; Cucco & Richeri, 2011). It is needed to be said that Film Commissions act as intermediaries between movie productions, from inside or outside the region, and all the stakeholders that the products need to be in contacts with, such as the regions, accommodation, and local workers.

Film Commissions are also able to foster "beneficial multiplier effects" (Nicosia, 2015, p. 164) within the territory. Indirectly, they enhance investment and economic growth in different fields, such as hospitality, restaurants, and catering services (Cucco & Richeri, 2011). Furthermore, the increasing of audio-visual productions in a given territory can enhance the growth of local professionals, and consequently, the economic value of those professionals and their performances (Cucco & Richeri, 2011).

With the growth of talented skill professionals within territories and the increasing of services, both directors and producers can start to evaluate the range of services and benefits provided by Film Commissions when they do have to choose a location for filming (Cucco & Richeri, 2011). This phenomenon (also known as *runaway production*) is more often taking place in the US, where producers and movie makers started to film out of Los Angeles (Cucco & Richeri, 2011). Productions, on average, take decisions on locations for economic reasons: low-cost services, a broad range of professionals and workers, and fiscal incentives. For obvious reasons, producers can find more attractive territories in which there is public funding for the movie industry than territories that cannot offer them.

Film Commissions also perform as catalysts as touristic traffic executor, such as the New Zealand Film Commission (Nicosia, 2015). However, Film Commissions perform different goals accordingly to the area in which they operate, and consequently, the necessity of that area. Some Film Commissions' goal is to promote tourism by proposing to film in areas that are little known, or facilitating and supporting the troupe on the site in areas in which the movie industry is more consolidated (Nicosia, 2015). For this reason, the Film Commission can try to induce producers, screen-players, and movie directors to nurture the local landscape, both in the production and post-

production phase (Cucco & Richeri, 2011).

On an international scale, the Film Commission started to grow and spread rapidly, and for this reason, regions started to institute funds to sustain economically the production and realization of audio-visual products. So, regions created film funds (Cucco & Richeri, 2011). Those funds usually intervene economically through co-funding, grants, and direct subsidies; in some cases, film funds can also join movie production as co-producers. Usually, public funds provided by film funds can be distributed only in certain conditions. For instance, producers have to spend more resources on the given territory than the resources received by the film fund. Local expenditures usually are checked through the analysis of invoices. In that way, film fund becomes a tool able to grant a certain quantity of local investments, with the possibility to check and measure them (Cucco & Richeri, 2011).

However, film funds not only provide funding for national or international productions in a given area, but they also foster, through incentives, local enterprises that operate within the movie industry on the territory. In that way, film funds aim to create a local hub of movie production able to promote the cultural heritage and landscape of their region (Cucco & Richeri, 2011). Nonetheless, Film funds can set standard criteria to allocate funding to movie productions, whereas, before the rise of film funds, subsidies and incentives used to be allocated arbitrarily by local institutions, such as the region (Cucco & Richeri, 2011). Both film commissions and film funds, have the goal to foster the local economy, but also to foster cultural growth and promotion, and to foster the professional growth of inhabitants which aim is to work within the movie sectors (Cucco & Richeri, 2011).

As said above, Film commissions also play an important role in fostering tourism, and an example that can be considered paradigmatic is the one regarding the New Zealand Film Commission (Colangelo, 2018). With *The Lord of the Rings*, the New Zealand Film Commission was able to foster a strong relationship between local marketing and movie promotion. In this situation, all the local authorities took action together to make the most of the movie from an economic perspective. Together with the New Zealand Film Commission government agencies worked to promote tourism by involving also the national airline company. In 2003, after a survey made on tourists, it emerged that 65% of tourists decide to visit the country because of the trilogy, and this case is more than an exception because, on average, only 4% of visitors tend to visit a location exclusively because of the audio-visual product (Colangelo, 2018). Needless to say, a strong marketing strategy took place, because the movie even though it is located in New Zealand does not represent the country itself, but the Middle-Earth. For this reason, local authorities decided to brand New Zealand with the following slogan "New Zealand is Middle Earth" (Colangelo, 2018,

p. 27). The type of tourism-related to the movie and audio-visual productions is called in diverse ways, such as "film-induced tourism" (Beeton, 2005), "cinematic tourism" (Tzanelli, 2004), or "media tourism" (Reijnders, 2011). However, all these definitions are related to the same phenomenon that takes place when individuals decide to visit a certain place because they associate it with a movie, audio-visual product, or a novel (Reijnders, 2011).

2.4 Film-induced tourism

Film-induced tourism is a phenomenon that induces individuals to visit locations where movies were produced, and it is a phenomenon both related to movies, tv-series, and all the audio-visual products in general (Busby et al., 2001; Reijnders, 2011). For this reason, it could be more generally defined as media tourism (Reijnders, 2011). This form of tourism, however, can be considered more generally as a form of creative practice in tourism, because it uses a creative environment (namely the movie set) as a travel destination (Richards, 2011).

Multiple material and immaterial elements can enhance the level of attractiveness of a tourist destination. Movies result to be a medium that can ensure success for tourism, and the success of a movie or a television program can create attractive conditions of a given place (Nicosia, 2015). Nonetheless, it has been proved that movies can affect in a significant way "destination image components and interest in visitation" (Tkalec et al., 2017, p.1). So, exposure to a movie or a media product can increase the interest in a determined location by individuals. However, film-induced tourism can be studied from different perspectives, it is not only an economic phenomenon, but it can also be analyzed from a psychological, sociological, and geographical point of view. For the aim of this research, however, film-induced tourism is a phenomenon of interest from an economic point of view, even though, to understand the dynamics of film-induced tourism on average, also other types of perspectives will be taken into account.

According to Gartner (1993), information related to a tourist destination is related to three macro-categories, namely induced agents, so the ones that are explicit of commercial interest (such as advertisement, tour guides, etc); organic agents, so the information that does not come from the tourist industry (word of mouth, friend, family); and lastly, autonomous agents that come from media. Those agents appear to be the most effective when considering the effects on the location image and tourism. They do not have an explicit commercial or advertising intent, and they can penetrate easily within the tourist industry (Colangelo, 2018). Autonomous agents, or media, can show differently and originally a given location, and lead the audience to become tourists (Colangelo, 2018).

Individuals tend to feel a sense of self-identification with places, people, or "other aspects that have been experienced via movies, books, and other narratives" (Jewell & McKinnon, 2008, p.

155), but also a sense of 'nostalgia' to the place because it is related to feelings that individuals experienced when they were consuming the media product (Reijnders, 2011). On average, tv-series have demonstrated to have more long-term effects on tourism than movies because the audience 'builds' a relationship with the story, characters, and the setting over time (O'Connor et al., 2008). This self-identification is related to the concept of "place-identity" (Jewell & McKinnon, 2008, p.155) that is explained as an emotional construct (memories, feelings, etc.) related to a particular setting that provides a function for identity.

According to Beeton (2005), Riley et al., (1998), Schoefield (1996), and Macionis (2004) movies can have three main benefits on the territory, namely 'hallmark event', longevity, and vicarious consumption. The movie intended as an event can induce interests of the territory among the audience, and in that way, the territory can become a tourist destination. The possibility of becoming a tourist destination lays in the fact whether the movie can produce an 'icon', namely an iconic and representative scene that is remembered within collective memory (Colangelo, 2018). An emblematic example of the icon as a resource to promote a location is the Trevi's fountain within the movie *La Dolce Vita* by Federico Fellini. The scene of the night bath in the fountain and the Roman night landscape was able to create an icon, that nowadays still works and is part of the collective imagination when thinking about Rome (Colangelo, 2018). This phenomenon can take place because the movie image can remain within the collective image even after the end of the movie. Beeton (2005) calls this situation 'longevity' because movie images can be recurrent also in tv, streaming, etc. Moreover, when individuals decide their travel destination, they tend to choose something that they have already experienced indirectly (Colangelo, 2018). It is called vicarious consumption and takes place when individuals can see or pre-experience a given destination, and the movie image appears to be one of the strongest tools to attract individuals to visit a certain location, also because of the emotional involvement of the audience (Colangelo, 2018).

However, visiting a place that was used as a movie location does not lead immediately people to visit it; it is not an automatic process. A research conducted in Italy showed that the 50% of the interviewees realized that having watched the movie influenced in some way their decision making on tourism destination (Di Cesare & Rech, 2007), but only the 4% (based on a sample of 900 individuals) makes his own decision exclusively because of the movie. For this reason, film-induced tourism cannot be considered a simple cause-effect phenomenon (Colangelo, 2018), and so, movies, cannot be considered the only reasons why tourists decide to visit a given location. However, it has been proven that individuals, on average, decide to visit a given location *also* because of the movie.

Another case of interest that shows the strength of movie images is the Italian case of the tv

series *Elisa di Rivombrosa*, a series that was located in the region of Piedmont, Italy. The research was conducted by Rocco and Di Maira (2007) and showed how the tourist flux increased the following year in which the tv series was screened on tv. Even though years later the flux decreased from the first year, it was possible to see the positive effect that the tv series has had on tourism, because the flux was indeed higher than before the series was screened (Colangelo, 2018).

Furthermore, film-induced tourism is a growing sector within the tourism industry that is increasing of importance (Busby et al., 2001); fiction products can lead to long-term tourism opportunities; as shown by Tkalect et al. (2017) visitation because of film-induced tourism keep on increasing for the next four years after the movie has been released. For this reason, also local institutions and tourism agencies started to provide tourists with movie maps and movie tours (Busby et al., 2001; Reijnders, 2011). Nowadays with the spread use of smartphones and tablets, besides movie maps, tourist agencies started to create also apps regarding movie tours and movie itineraries (Colangelo, 2018). Those apps can localize the movie location and also show insights about the movies, images from the backstage, and also can reproduce the movie set with virtual reality technology. Some examples are the ones made by the UK Film Commissions, in which together with tourist agencies, created tours and maps of *James Bond*, *Harry Potter*, and *Sherlock Holmes*.

Because of the positive economic outcomes of film-induced tourism, Italian regions started to be interested in this phenomenon, and regions started to invest in the movie industry on a local and regional level to enhance this dynamic. It is also for this reason that over the past 10 years Film Commission started to raise in almost all the Italian regions because hosting movie productions started to be seen at a regional level as a strategic asset. However, before public stakeholders became aware of the potentiality of movie production to enhance tourism, in the beginning, some spontaneous tourists' fluxes took place. One emblematic example is the one related to the Basilicata region, wherein 2004 Mel Gibson decided to film his movie *The Passion of the Christ*. The movie was filmed in Matera, the Basilicata Film Commission did not exist yet, and after the release in the movie theatre, the city of Matera experienced a significant increase in tourism. After this successful and spontaneous episode, the Basilicata region decided strategically to support movie production, and after some years a movie called *Basilicata coast to coast* was filmed in the region. This movie was designed to be a product for territorial marketing, and eventually, it enhanced again tourism in the region (Colangelo, 2018).

Another positive effect of film-induced tourism, from an economic point of view, is the fact that film-induced tourism boosts the number of individuals employed in the tourist sector. So, there is an increase in the services and structures provided to tourists, such as hospitality, restaurants and

catering services, and consequently, the increase in tourist expenditures of indirectly involved sectors, such as retail trade, transportation, culture and recreation (Tkalec et al., 2017). Nonetheless, film-induced tourism produces an 'income multiplier' four times bigger than the money spent by the production. So, also, for this reason, the movie industry is not only an element that can help to promote culture and its landscape, on a national level, and abroad but also it can have a significant role in economic growth (Borrelli, 2011). However, film-induced tourism can activate also negative side effects related to overcrowding of tourists, and consequently, to a negative effect on local inhabitants (O'Connor et al., 2008). Besides, there is also the risk that the image of a city can be damaged by the plot of the film production. The latter can portray an image of the city in contrast with the desired image that city/tourism stakeholders want to achieve (O'Connor et al., 2008). An example can be the crime tv series that tend to depict the city in a dark and dangerous way (Reijnders, 2011).

Anyway, film-induced tourism has shown in many cases to be a strategic tool in terms of promotion and economic outcomes. In order to foster economic growth and film-induced tourism through the movie industry a network of stakeholders with different skills, knowledge, and resources need to collaborate.

2.5 How to produce a movie in a region: a matter of stakeholders' management

When taking into account projects and events also stakeholders and their relationship need to be considered because they do play a significant and pivotal role in accomplishing tasks and goals (Karlsen, 2002). Stakeholders comprehend all the actors that are involved within the organization of a project, but also all the other entities and individuals that are out of the project. According to Daft (2001), stakeholders are considered all the elements that are outside the boundary of the organization that has all the potential to affect all or parts of the organization. For instance, Boerner and Jobst (2011) in their research regarding public German theatres list the stakeholders relate to those theatres, and the list includes not only the theatre itself and the suppliers or the funding agencies, but also the audience, public (namely the media and critics), and the competitors, so the other theatres. So, stakeholders can be considered the entire realm of individuals, entities, agencies that are within and out of each project

By following Freeman (2010), stakeholders are addressed as those individuals that can affect or can be affected by the achievement of the firm's objectives. Stakeholders concerning any organization or project can build their strategy, and can decide to threaten the organization, or support it or collaborate with it (Andersson & Getz, 2008). What has been seen is the common trend among non-for-profit organizations/stakeholders to choose the collaboration's strategy. What is also of interest is the need for collaboration or co-optation among stakeholders to reach the

organization's goals. In fact, by following Getz (2002) managers need to understand the resource dependency theory as it affects their organization. All the entities, organizations, and individuals, depending on each other to reach the goal. Dependence takes place because one party requires the resources owned by another party, and for this reason, an inter-organizational relationship occurs. Resources can be material (funds, lands), or intangible (knowledge, reputation, and trust).

The necessity to coordinate all those individuals and actors to reach the final objective is related to the fact that each stakeholder has diverse and complementary knowledge. So, these relationships of complementary stakeholders create a 'knowledge-driven network' (Batt & Purchase, 2004). So, each performance of each stakeholder depends on the other actors' performances. For this reason, for instance, when an external movie troupe lands in a new and unknown location, needs professionals and individuals that can show the movie troupe where to film, where to sleep and eat. For this reason, to reach the goal it is necessary to ensure collaboration between internal and external actors. The network that is created needs to be based on reciprocity it is needed that all the actors can gain from the network resources (Batt & Purchase, 2004). all those actors can be connected directly and indirectly to each other, and the effects of each actor can affect directly or indirectly the other actors as well. So, there is interdependence between all the actors that are part of a given network.

Another factor is pivotal when considering relationships within a network, which is the social relationship among the actors. A network, even though its goal might be the maximization of profit and economically oriented, it is created by individuals. Those individuals tie relationship among each other, based on trust and commitment (Batt & Purchase, 2004). Stakeholders need to trust each other to rely on the other stakeholders; in that way, they can expect positive outcomes from their collaboration, instead of having fear of unexpected outcomes and actions. Whether there is reciprocal trust among stakeholders, a long-term relationship can be established and the network can generate positive outcomes.

When considering stakeholders' relationship, by following Larson (2000) another concept is taken into account, which is the "political market square" of festival and event management. So, stakeholders politically interact in event or project production when they have to achieve their goals. For this reason, projects and stakeholders can be seen as a network in which the actors (entities, organizations, individuals) interact with each other and exchange information, resources, and results (Karlsen, 2002). As said above, information and resources are input that can be controlled by stakeholders, and so, the organization/the project needs to interact with the other actors. Whereas, other stakeholders do not have control over resources or information, but can have control over the success or the failure of a given project, such as the audience. For this reason,

stakeholders can be divided into two categories, the first one called "task environment" (Karlsen, 2002, p. 20) and the second one called "general environment" (Karlsen, 2002, p. 20). The first category highlights the active role of those stakeholders, which role is relevant and involved within the project, while the second one represents those factors that can influence the project and other stakeholders, but that cannot be influenced by the latter.

When considering stakeholders' relationship also another concept appears to be relevant, namely organizational values. Boerner and Jobst (2011) by taking into account stakeholders of public German theatres, highlight the interests, goals, and values of the latter. For instance, the theatre organization aims to artistic excellence, while the audience looks for entertainment, and the local government looks for economic efficiency. Every stakeholder shows to have slightly different values and objectives, for this reason, each organization when relating to other stakeholders need to understand to what extent the organization is willing to compromise its values to collaborate with given stakeholders; or, the organization must choose to collaborate only with those stakeholders that share the same values with the organization. In fact, according to Voss (2000), the organization or the project must compromise its values in an attempt to satisfy its external constituents, or it has to focus on developing and maintaining successful relationships with those external constituents that possess congruent values.

Most of the works analyzed to understand stakeholders' management and stakeholders' theory, within the cultural and creative sector, are focused on festivals or cultural organizations, such as theatres. However, those studies are of relevance also for the topic of this research; also in movie production on a given territory, a lot of relationships between different stakeholders take place. Thanks to those relationships, that can be more or less conflictual, the movie product can be produced and filmed. Different agents interact on a territory for movie production, namely the region, so the public institution that provides funds to the Film Commission, that acts as the intermediary between the region and the movie production. Then, there is the movie production itself that moves professionals on the territory for the period of the filming, then local professionals are hired to help the movie troupe. On another side, all the services and structures are involved during the filming of the movie, such as restaurants, hotels, drivers, etc. All those professionals are involved in providing the services need to the movie troupe during their stay on the territory, and eventually, there is the audience and the tourists that are led to visit the region because of the audiovisual product.

As shown by Voss (2000), Boerner and Jobst (2011), and De Valck (2013), those stakeholders need to interact to reach the ultimate goal, which is in this case the movie production. However, each stakeholder can have different values and objectives. For instance, the region could

have the goal of promoting the region both from an economic and branding point of view, whereas the Film Commission could be also interested in quality and artistic values, whereas the movie production could be interested in spending the fewer time on the region to cut the production costs. All those stakeholders need to compromise their interests to produce the movie and promote the region. Producing the movie and promoting the region can be considered the two main goals that occur between movie production and regional economic development. What is of interest, however, is the fact that there should not be the idea that one stakeholder has priority over the others, all the stakeholders' interests need to be satisfied over time, and "it is the intersection of these interests which is central to effective and sustainable stakeholder management" (Freeman, 2010, preface).

2.6 The necessity of linking all these concepts

The movie industry and its relationship with regional economic development is a complex phenomenon that needs to take into account many different factors, namely all the economic effects, both direct and indirect, both positive and negative, that the movie industry can generate on a given territory. However, as shown within the section regarding the role of the Film Commission, it emerged that nowadays the movie industry is seen as a strategic tool by public institutions to foster economic growth, promotion, visibility, and tourism in a given region.

For this reason, this thesis aims, not only at understanding the economic effects of movie production on a given territory, but also all the relationships among public and private, local and non-local stakeholders to attract movie productions and foster regional economic development. Movie productions need to interact with public stakeholders, not only for a matter of legal permits to film in public areas, but also because movie productions need to contribute to the economic growth of a region if they want to film in that area. So, this thesis aims at understanding this phenomenon from a different perspective, to understand the strategies, goals, and values of the organizations and individuals that contribute to this cultural and economic process. To understand this phenomenon, this thesis aims at answering the following research question: to what extent the interaction of stakeholders in the movie industry contributes to foster regional economic development?

To delve more into this topic three sub-questions were created, in that way, all the specific aspects of regional economic development and stakeholders' management could have been analyzed.

- How does the Film Commission play a role in regional economic development in terms of direct and indirect effects?
- How does the movie industry affect tourism in a given region?

- What is the role of local and non-local stakeholders within the process of regional economic development through the movie industry?

3. Methodology

3.1 Research strategy and design

The research design applied to this research is a case study analysis, because of the possibility of analyzing in-depth and in context a given phenomenon “within its real-world context” (Yin, 2014, p. 16). Case study research can imply one or more units of study, in that case, one single case has been analyzed to answer the following research question: to what extent does the interaction of stakeholders in the movie industry contributes to foster regional economic development? Then three sub-questions have been made to have a deeper understanding of the phenomenon:

- How does the Film Commission play a role in regional economic development in terms of direct and indirect effects?
- In which aspects does the movie industry affect tourism in a given region?
- What is the role of local and non-local stakeholders in the movie industry within the process of regional economic development?

The interest of this study is to get a deeper understanding of the movie industry on regional economic development, but also to understand how the different stakeholders, both local and non-local, private and non-private areas involved in this phenomenon. To observe this phenomenon a specific case has been chosen, namely the case of the tv series Rocco Schiavone in Aosta Valley, Italy. The reason is related to the fact that Rocco Schiavone is nowadays one of the most-watched tv series in Italy (Petrucci, 2018), and over the last years, it made Aosta Valley more and more visible. Moreover, the Aosta Valley Film Commission is a ‘young’ Film Commission because it was created in 2012, but effectively, it started to work and to have an impact in 2016 with Rocco Schiavone. It is of interest to investigate whether the tv series actually has had the positive impact on the territory that is claimed at national level, and also, to understand the role of the Film Commission.

By choosing a single case it has been possible to delve more into a contemporary phenomenon, by analyzing the objectives and the strategies of one specific area. In this context, the case of Rocco Schiavone has been used to study the economic effects that the movie industry can have on a regional level, but also the involvement of stakeholders, such as the movie production, or the Film Commission, the region, and other private stakeholders. This type of method enables the researcher to study a particular phenomenon over some time. For this reason, this study aims at understanding the process that led private stakeholders to choose Aosta Valley Region as the movie location, and how all the stakeholders interacted with each other to develop the project, and consequently, to see what effects were enhanced after this cultural and economic strategy.

3.2 Method and data collection

Even though this research is more focused on the use of qualitative research, it does not mean that it has been inductive research, so, it did not imply a “theory-generating approach” (Farquhar, 2013, p.24). This study used a deductive approach, so, it tested an already existing theory (Cicerchia, 2016; Colangelo, 2018; Cucco & Richeri, 2011; Nicosia, 2015). Academic theories regarding the positive effects of the movie industry on regional economic developments, and also the role and the interaction among stakeholders within the cultural sector have been already done and tested by scholars. So, this study has been an opportunity to understand deeply an already existing theory and phenomenon, and to study it in a new and different context, and to provide also a new perspective, which is the stakeholders’ perspective.

Studies regarding this topic have been led both on an international level, such as in New Zealand and the US, but also on some Italian regions, such as Sicily for the case of *Montalbano* fiction, or the Basilicata region, and other regions as well. However, the case of Aosta Valley has not been studied yet at the academic level, and for this reason, it has been of interest to understand the strategies and dynamics of different stakeholders within this context. Moreover, taking the stakeholders’ management perspective in studying regional economic development through the movie industry can contribute to future academic works, because stakeholders’ management has been more studied in the context of festivals, cultural projects, or theatre’s organizations (Boerner & Jobst, 2011; Karlsen, 2002; Voss, 2000).

Data have been collected through semi-structured in-depth interviews, so the thesis used mostly primary data, even though, on one occasion it has been possible to use secondary data regarding tourism fluxes in Aosta Valley provided by the Aosta Valley Film Commission. However, the main method of this case study has been the semi-structured interview, which is a qualitative interview broadly used for case study researches, and it is a type of method suited for in-depth investigations (Farquhar, 2013). It is a method that allows the research to be flexible and contextual. Qualitative interviews tend to be particularly focused on the interviewees’ point of view, and since they are made of open questions their objective is to get rich and detailed answers (Bryman, 2012); in fact, the researcher through interviews aims at understanding the social world through an interpretation of that world by its participants.

Semi-structured interviews needed a planned strategy before having been proposed to the interviewee a list of concepts and elements has been prepared in advance. Then, interviews have been conducted until a point of saturation took place, in fact, after several interviews it was already possible to see that saturation occurred among participants’ perspectives.

3.3 Operationalization

Semi-structured interviews were created by using the core concepts of the theoretical framework. Since the interest of this research is investigating the role of stakeholders in regional economic development through the movie industry, those three concepts were used to design the interview guide (Appendix A; Table 1). Then, subcategories were created to delve more into those three core concepts.

- Regional economic development was divided into direct and indirect economic effects of the movie industry: creation of new jobs, expenditures on the territory by the movie production, positive effect on local commercial activities (hotels, restaurants, etc), leisure expenditures by the movie troupe.
- Film-induced tourism was divided into effects of the movie industry related to movie, visibility and promotion of the territory given by the movie, interest in visiting Rocco Schiavone's locations.
- Stakeholders' management and interaction was divided into the role of stakeholders, in particular, the role of the Film Commission, values and goals of each stakeholders, and relationship among stakeholders.

Questions were proposed to the interviews, on average, from a more general point of view to a more specific point of view. The main idea, when the researcher worked on the interview guide, was, to start the interview by asking the theoretical concepts in general and see whether they were applicable in the real world, and then make the respondents apply them to the specific case of Rocco Schiavone in Aosta Valley region.

Sometimes, answered were based on available quantitative data, whereas, most of the time answered were based on the experiences and interpretations that stakeholders have had on each topic. The concepts covered during the interviews are shown and explained in Table 1 at the end of this section. However, because of the nature of the semi-structured interview, the researcher did not need to follow strictly the order of the scheduled questions, because the interview process tended to be flexible, and it tended to change. So, there was an extent of flexibility between the interview guide and the questions that were asked to the interviewees.

1. Table - Concept table based on literature

CONCEPT	DESCRIPTION	AUTHOR
Regional economic development as a product	product of economic development, namely -measured jobs, -wealth, investment,	Stimson & al., 2006; Colangelo, 2018; Cicerchia, 2016

	-standard of living and working conditions	
Regional economic development as a process	<ul style="list-style-type: none"> - industry support, - infrastructure, - labour force - market development 	Stimson & al., 2006; Colangelo 2018; Cicerchia, 2016
Movie industry on economic growth	Encourage external investment into a nascent industry that spill-overs onto complementary industries to generate economic growth	Colangelo, 218; Bradbury, 2019; Nicosia, 2015
Economic outcomes of movie industry	Tourism, employment, innovation, attractivity and value added	Chapain & Stryjakiewicz, 2017; Colangelo 2018
Film Commission	Organizations that aim to promote from an economic point of view, but also from an artistic point of view, film production in the territories in which they operate	Nicosia, 2015; Colangelo, 2018
Film induced tourism	a phenomenon that induce individuals to visit locations where movies were produced,	Reijnders, 2011; Tkalec et al., 2017; Busby et al., 2001

3.4 Unit of analysis and sample

The unit of analysis of the current research are the stakeholders, so all the actors involved directly or indirectly in the process of decision making at a local and regional level for what concerns regional economic development and the movie industry. For this reason, it was decided to interview individuals that all contribute to the movie industry and regional economic development, that do represent the different roles, positions, and, sometimes, goals. But also, individuals that did not contribute directly to the movie production or decision making at the regional level, but that experienced directly the outcomes of the movie production: such as workers employed during the filming, or professionals of the tourism sector. The aim was to collect as many different points of view as possible of the same phenomenon; to get an overview of a specific topic from different angles. For this reason, the researcher has worked on looking for individuals that covered different roles both in the movie industry and in regional economic development.

Interviewees were chosen via snowball sampling, which is a method of selecting individuals based on the “nonprobability sampling technique” (Babbie, 2014, p. 200). Snowball refers to the process of getting subjects to interview after the suggestion of other subjects. So, after having found the first individual to be interviewed, the interviewee was asked to introduce to the researcher other individuals that could be of interest for the research’s purposes. In that way, the sample ‘snowballs’

and interviewees suggest other people interview (Babbie, 2014). Snowball sample can be also an important part of the inquiry, not only because of the possibility to define the sample and find individuals to interview but also because it can show the dynamics and roles of the social network that the research is studying (Chaim Noy, 2008). It happened several times that interviewees did not want to introduce to the researcher other actors, because of the lack of trust took among some stakeholders. Sometimes, downfalls happened during snowball sampling. So, the researcher re-contacted some of the available individuals to ask for other contacts, or, otherwise, the researcher used personal contacts to reach individuals of interest in the research.

Because of this method, it was possible to reach and interview 14 individuals during the period between April and May 2020. All the interviews were conducted via Skype and were recorded. Because of the current situation, which is the Coronavirus Pandemic that exploded in the whole of Europe, it was not possible to lead in-person interviews. The researcher could interview the stakeholders during the mandatory period of quarantine in Italy, in which everyone from every region was obliged to stay at home for safety and health reasons.

The following figure shows how to snowball sampling was conducted. Because all of the interviewees agreed to show their names on the thesis, the names are presented in the graphic. Whereas Table 3 shows the list of stakeholders that have been interviewed, and they have been grouped accordingly to their origin, role, and task.

Table 2. Representative model of Snowball sampling: own source

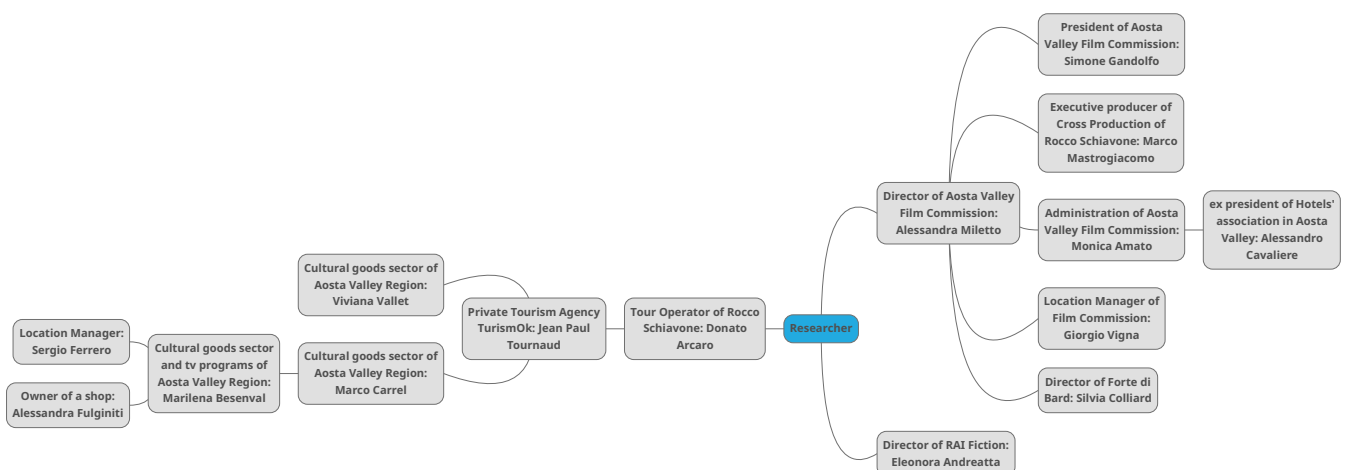


Table 3. List of Stakeholders

Non-Local Stakeholder	Role	Task
Rai Fiction (Public tv broadcasting)	Director of Rai Fiction	Co-produce the tv series
Cross Productions	Executive producer	Produce the tv series

Local Stakeholder	Role	Task
Aosta Valley Film Commission	Director	Production and relationship with other stakeholders
Aosta Valley Film Commission	Secretary	Budget
Aosta Valley Film Commission	President	Symbolic role
Department for cultural goods	Management of castles	Allow the production to film
Department for cultural goods	Management of cultural and heritage sites	Allow the production to film
Department for cultural goods	Coordination of movie troupe	Support external productions + help the Film Commission
Hotel Duca d'Aosta	Manager and director	Host the movie production + movie location
Local shop of clothing	Owner	Movie location
Local professional	Location manager	Find movie location + permits
Local professional	Runner	Help the movie troupe and the production when filming
Local professional – tourism sector	Tour operator	Movie tour based on Rocco Schiavone
Local professional – tourism sector	Manager of TourismOk	Study and analyze the effects of the Film Commission on the territory

3.5 Transcription and data analysis

Interviews have been transcribed both manually and automatically by using an online program called 'Amberscript', however, even though the program helped significantly, it was needed to edit the automatic transcription. Even though this research is conducted in English, all the interviews were done in Italian. The reason why is related to the fact that Italian was the mother tongue of all the interviewees, and so, it was easier for the latter to express their ideas and opinion in Italian. The transcription was done in Italian as well to maintain the data as close as possible to the original ideas and opinions of the interviewees. However, all the extracts, used for the analysis for this research, were translated into English by the researcher to facilitate the readability of the thesis.

Then, the interviews' transcriptions have been analyzed through coding. Via coding is, in fact, possible to discover patterns among the data (Babbie, 2014). The kind of coding that was used is the 'open coding', so a technique that implies the "classification and labeling of concepts in qualitative data analysis" (Babbie, 2014, p. 410). Within open coding, codes are created by the researcher after having analyzed and questioned the data. So, data are compared with each other for similarities and differences, to find a common pattern. By reading the transcripts, key concepts emerged and gave the possibility to find patterns among all the interviews and to identify all the relevant concepts for the subject to study (Babbie, 2014, p. 410). However, before starting to

analyze the transcriptions with open coding, some a priori categories were made based on the theoretical framework and based on the concepts' table. That is because, questions were based on the concepts analyzed through the literature review, and so, it was possible to create a priori categories. Coding, however, was made through the use of the software Atlas.ti, a software that allows us to collect all the transcriptions together and to highlight and group together sentences and frames based on the same concepts and topics. In Appendix B the coding book used to analyze the aforementioned interviews can be found. The coding book was structured by following three macro-themes, namely 'Regional Economic Development and Movie Industry', 'Movie Industry and Tourism', and 'Role of Stakeholders in Regional Economic Development and Movie Industry'.

3.6 Evaluate qualitative research

Because of saturation among answers, it was possible to determine a pattern of transferability among the given responses and findings. The term transferability, as shown by Bryman (2012), can be used as the substitute for external validity. Like external validity occurs in quantitative research when the researcher gets a degree to which findings can be generalized across social settings, transferability refers to the possibility of transfer findings to other milieux (Bryman, 2012). In fact, after several interviews, it was already possible to see common patterns and similar answers among interviewees, by showing that some aspects of regional economic development through the movie industry were commonly shared, and some of the answers also reflected the theory used for the research.

Another tool to evaluate qualitative research with is confirmability, so, the awareness from the researcher's perspective of the impossibility of reaching complete objectivity within the social research, but, also the awareness of having researched good faith, so, without having tried to impose personal values or theoretical inclination on respondents during interviews (Bryman, 2012). The researcher did try to not impose theoretical inclination on respondents by making open-ended questions and by interacting with interviewees when necessary or to make them comfortable. Complete objectivity could not be achieved during research stakeholders during interviews shared their perspective, and, even though, the research aimed to reach a general overview of the phenomenon not all the individuals involved in the process could have been interviewed.

4. Results

Rocco Schiavone is an Italian tv series produced by Cross Productions and co-produced by Rai Fiction, the department of the public tv broadcasting Rai in charge of producing and distributing tv series. From 2019, the tv series was also co-produced by Beta Film (Tamberlich, 2019), and, from 2017 it was sustained by the Aosta Valley Film Commission. The tv series is based on the homonym novels of Antonio Manzini, a writer who placed most of his novels in the city of Aosta. The tv series seems to have had a positive effect on both the city of Aosta and the Aosta Valley region. In 2019, the actor that interprets Rocco Schiavone, Marco Giallini, received the honorary citizenship of Aosta Valley (Redazione Ansa, 2019). The cultural assessor in an interview has stated that the tv series has played as a vehicle to improve the region's image and that it helped Aosta Valley to increase its visibility (Redazione Ansa, 2019). Rocco Schiavone is a tv series addressed both to adults and young people and aims to be unconventional, and controversial if compared to other Italian tv series (Petrucci, 2018). During the tv series, the city of Aosta is depicted mostly in winter, and most of the scenes are filmed outdoors, by showing the Aosta Valley's natural landscapes but also its historical heritage. Moreover, the tv series is also distributed in Germany via the tv broadcasting 'ARD', in France via 'France Télévisions', in North America via 'Start' (Petrucci, 2018), and also in Russia (Imdb, 2019), by showing that the tv series is getting more and more popular also abroad.

4.1 Direct and indirect economic effects of movie production on the territory

This section aims at understanding the phenomenon of regional economic development in relation with the movie industry, and the role of stakeholders within this phenomenon. For this reason, topics such as direct and indirect economic effects of movie production, or the effects of movie production on tourism, and the type of relationship among stakeholders were asked during interviews to the stakeholders themselves. Some of the data provided by interviews were supported however by official secondary data, whereas most of the data provided are based on experience and insights from inside the industry.

One of the factors that emerged by interviews, is the pivotal role of the Film Commission, as the main intermediary and facilitator between external movie production and the territory, but also as the main tool to foster local economy through the movie industry at the regional level. For this reason, Film Commission is the first regional actor that the movie production takes contact with, because it can provide to the movie production a database of locations, a database of local professionals, and that can easily get permits from the different municipalities to rent public locations. Also, the Film Commission is also in charge of making agreements with hotels and

restaurants, to make favorable economic conditions for the movie troupe during the stay. Film Commission, so, is the body *tout court* that enhances strategies to foster regional economic development through the movie industry by taking care of the stay of the movie troupe when it is within the territory.

However, even though Film Commissions can provide a series of services and incentives to movie productions, it needs to be chosen by the movie production itself, and eventually, the movie production will foster regional economic development on the territory in which the Film Commission operates. Film Commission can enhance all the strategies to attract movie productions to allocate external resources in the region (Colangelo, 2018), but, in the end, it does not have complete power and control over this situation.

As mentioned by Stimson & al. (2006) one of the theories at the basis of regional economic development is location theory, which means that firms decide where to locate their production to minimize their costs, and to maximize their opportunity. This theory can be applied easily to movie production, because movie productions are interested in filming in places in which they can minimize their costs, by hiring local workers, and having monetary incentives, like the Film Fund. However, when thinking about movie productions, there are also other factors to be taken into account besides costs' minimizations, such as creative necessities related to the movie product.

When taking into account the case study of this research the movie production decided to set the tv series because of screenplay's necessity, and not because of the monetary incentives. Cross Productions in this context found a region that was not used to host big movie productions, and the region was without a strong sector related to the movie industry, and so, the movie production needed also to invest time and resources to train local workers. The main reason why the movie production has chosen Aosta Valley as a movie set is not related to direct economic incentives, but other factors, such as the natural landscapes and the logistic support provided by the Film Commission.

However, both Cross Productions and Rai Fiction wanted to film in the region of Aosta Valley and the city of Aosta, because the artistic and cultural reasons were stronger than the economic reasons. The movie production wanted to film in a location that could show a noir atmosphere, and secondly, the tv series and the novels are located in Aosta.

“The reason why we chose Aosta Valley is that we wanted to make a noir movie, so we needed a noir city. We did not want to give a feeling of the bright city as it can be in the Dolomites [...] we were also interested in a less known city, and that [Aosta] was interesting for us.” (Marco Mastrogiacomo, executive producer of Cross Productions)

Once the movie production decided to set the tv series in Aosta Valley, the Film Commission could provide monetary and non-monetary incentives. In particular, monetary incentives, so, the Film Fund can foster direct expenditures on the territory. By supporting external creative industry, the Film Commission and the region can support indirectly job creation, and cultural tourism (Chapain & Stryijakewicz, 2017). As explained by Cucco & Richeri (2011) film funds are tools to grant local investments, and that outcome emerged also from interviews. In fact, Aosta Valley Film Fund can provide a maximum of 180.000 euros of Film Fund, and for each direct economic contribution, the movie production is obliged to spend not less than 150% of the total economic contribution. In that way, Aosta Valley Film Commission, but more in general, all the Film Commissions can ensure an economic investment on the territory by the movie production. However, it emerged that Aosta Valley Film Fund is little if compared to the Italian scenario, and this could be a crucial factor to attract new movie productions.

“Our funding is way lower compared to the other Film Commissions... Our maximum financial contribution at the moment is of €180.000... And that is our maximum financial contribution... that is very low, that is something we have to change within our policy” (Alessandra Miletto, director of Aosta Valley Film Commission).

Even though the Aosta Valley Film Fund is smaller than other funds from other Film Commissions, once the financial contribution is assigned to movie production, it guarantees, direct expenditures on the territory. The tool of the Film Fund appears to be a strategic tool because it obliges external movie productions to spend money on the territory and so, to directly contribute to the economic growth of the region. The Film Fund is, so, the most direct way of the Film Commission to ensure direct economic effects on the territory, because the movie production needs to show the amount of the expenditures on the territory, in terms of transports, hotels, restaurants, and other expenditures. The necessity of transparency between movie productions and the Film Commission has already been explained by Cucco & Richeri (2011), and the dynamic in Aosta Valley functions as in the examples made by the two scholars. So, all the movie productions that are eligible for the film fund must show to the Film Commission all the checks of payments made on the territory.

What is of interest, is that during interviews it emerged the efficacy of the monetary contribution to the movie production, and it emerged the relevance of direct expenditures on the territory by the movie production on economic growth. Furthermore, it appeared that one of the

sectors that have more positive benefits from the movie production on the territory are the accommodations' facilities, both in terms of hotels and apartments. On average, when taking into account all the interviews it appears that all the local people see movie productions as a strong economic tool for the local economy. They all realize that movie productions, both in terms of direct economic effects and visibility, provide a positive impact on the region.

It can be said that there is a positive impact because, during the stay of the movie production, local workers are hired and paid by the movie production. Consequently, the movie industry contributes dramatically to job formation on a regional level, as has been shown by Bocella & Salerno (2016). Moreover, restaurants, hotels, and transports are asked to provide their services for movie production and the movie troupe. In the specific case of Rocco Schiavone, the number of local and non-local workers and extra actors were 300 people per season. So, positive impact is mostly determined by all the local services that those individuals need during the filming, and by the fact that most of the individuals were local workers hired for the filming. Furthermore, positive impact can also involve visibility and attraction for visitors.

“The impact of movie production on the territory is firstly direct... because a movie production always generates a turnover on the territory. It is quite important mainly for what concerns the hotels that host the movie troupe... and then all the other things that are related... restaurants... or who decides to rent an apartment instead of staying in the hotel...or simply the grocery's expenditures... or the movie troupe when goes to pubs and cafés” (Giorgio Vigna, location manager)

“The production of one season of Rocco Schiavone requires a minimum stay of the movie troupe of two months, or two months and a half... minimum... and two months of accommodation by the movie troupe is a lot, really a lot...” (Alessandro Cavaliere, owner of Duca d'Aosta hotel)

Another direct economic effect that is of importance is the employment of professionals that live in the region, this phenomenon takes place for two main reasons: the first one is related to the agreement between Film Commission and the movie production; the movie production when gets the fund is asked to hire local individuals; the second one is related to the fact that the movie production saves money by hiring local individuals because in that way it does not need to pay for their accommodation during the filming. By employing local professionals, the Film Commission can foster the goal of boosting economic growth, and also of developing the local movie industry. By employing local individuals, the movie production spends money on the territory by paying their

salary, and eventually, local employees pay taxes on the territory, and, this is another direct expenditure on the territory. Because Aosta Valley is a small region every time that there is a movie production on the territory, all the local professionals are employed, and that means that the Film Commission plays a significant role also within the creation of job possibilities and the support of local professionals.

“Let’s say that on average all the local individuals are employed, indeed, usually there are not enough local individuals to hire for the whole movie production...” (Simone Gandolfo, president of Aosta Valley Film Commission).

“We bring 45 professionals from Rome [...] usually we employ from Rome at least half of those people... However, there are not so many regions in which you can hire local people. Do not think that if you go to Umbria or the Marche you will find so many local professionals to hire” (Marco Mastrogiacomo, executive producer of Cross Productions)

The reason why all the local workers can be hired during the movie production is also related to the fact that in Aosta Valley the movie industry sector is not developed enough yet. And, for this reason, not so many individuals can work in movie production. In fact, Cross Productions also invested time and resources to train those individuals. Moreover, because of the little number of local workers in Aosta Valley, Cross Productions need to hire workers from Rome and bring them to Aosta Valley. That means an increase in costs for movie production, in terms of transports and accommodations.

However, even though the Aosta Valley Film Commission, presents two different weaknesses, namely the little Film Fund and a non-developed local movie industry, it also presents two strengths that are of relevance. Those two strengths are a fast and agile bureaucracy that allows having permits easily for the movie production, and the possibility of using public buildings and spaces from the cultural goods for free. To a certain extent, these two factors can incentivize movie productions to film within the region. Providing movie locations for free is always part of the economic incentives that the Film Commission can provide, even though it is not a direct economic contribution. Even though providing public locations for free limits the allocation of external resources on the territory, the Film Commission considers it as a strategic tool to attract movie productions, also because the allocation of external resources are guaranteed by the Film Fund in other sectors (accommodation, food, etc).

“In other regions movie locations are for a fee, whereas here not. If they want to film in a castle, the castle is given for free, and this is another strong factor of economic support [...] it is an important money saving for the movie production” (Monica Amato, secretary of Aosta Valley Film Commission)

Other effects that the Film Commission can enhance are indirect economic effects, those can be both the expenditures made by each individual of the movie production, or tourism’s expenditures and fluxes because of the movie itself. In the next section the phenomenon of film-induced tourism will be taken into account, so, here, the section will end by considering those other types of expenditures. Indirect economic effects are difficult to track because the movie production is not obliged to report those expenditures to Film Commission; those are the private expenditures of each individual from the movie production, so, expenditures that can comprehend shopping, presents, grocery, and so on. However, it is of interest the awareness by local stakeholders for what concerns those expenditures; everyone that was interviewed seemed aware of the positive impact that external professionals have had on the territory.

“Then there are the indirect economic effects because 80 people that stay for 5 months on the territory, [...] They spend that money in Aosta Valley, so they generate indirect effects...those that go away for the weekend are 50% and they go skiing, and those are indirect effects... they are more difficult to track [...] Or, for instance, Giallini [the main character] gains way more than the troupe and he was in love with a clothing shop in Aosta, so he spent a lot of euros in a month in that shop... but this is difficult to track” (Simone Gandolfo, president of Aosta Valley Film Commission).

Those indirect effects, so, are mainly all the expenditures that people involved in the movie production spend during their leisure time on the territory, and that has a positive effect on the economic growth of the region. So, those expenditures involve restaurants, cafés, shopping, sports activities such as skiing and so on. However, the Film Commission does not play an explicit role in fostering indirect economic effects on the territory for what concerns this kind of expenditure. The Film Commission can provide funding for the movie production, so, the movie production is obliged to spend on the territory. And, consequently, since the movie troupe, as in the specific case of Rocco Schiavone, stayed on average on the territory for 6 weeks, it means that for 6 weeks all the people employed spend money both for their leisure time and other necessary expenditures/activities.

For this reason, the Aosta Valley Film Commission can generate a virtuous cycle that involves also indirect economic effects on the territory, because indirectly it can enhance investment and economic growth in different sectors, such as hospitality and restaurants (Cucco & Richeri, 2011). Another interesting factor is the fact that professionals from the movie production do not spend only during their stay for the filming, but some of them decided to go to Aosta Valley also for vacation and leisure time, and, many individuals from the movie production kept to have a relationship with local individuals also after the filming. That shows that indirect effect is not only provided by the audience that gets to know the territory through the tv series, but also by the movie production that by tying the relationship with the territory turns into a tourist. Or, that indirect effects by the movie troupe are not only provided during the length of the filming, but they can have also long-term effects.

“They came back for skiing. They gladly come back to Aosta Valley because they have had a nice time, and so they go back also for their private issues, not only because of the movie production” (Marco Mastrogiacomo, executive producer of Cross Productions)

4.2 Tourism and movie production

Another aspect that was investigated during interviews was the phenomenon of film-induced tourism in the territory. Aosta Valley is already a region with a strong touristic vocation, and because it is a mountain region, its tourism is especially focused on seasonal sport, such as skiing in winter, and mountain biking, and hiking in summer. However, over the last years, another form of tourism has raised within the regional panorama which is cultural tourism, so, a form of tourism related to cultural activities, such as the visit of historical and heritage sites, in particular of the 7 medieval and modern castles that are located in Aosta Valley.

Because of the raise of the Film Commission in Aosta Valley in 2012, it was of interest to investigate whether movie production affected tourism in some ways, especially, whether movie productions were able to foster the phenomenon of film-induced tourism. As already shown in the theoretical framework, film-induced tourism is a phenomenon that takes place when the audience of a given audiovisual narrative product, namely a movie or a tv series, becomes also tourist of the location in which the movie or the tv series was filmed (Reijnders, 2011). In that way, the movie production can promote the territory, no matter what the image of the territory is given by the location. Studies have shown that individuals are also interested in visiting the locations in which crime and noir stories were located, such as certain neighborhoods in Stockholm based on the *Millenium* trilogy (Van Es & Reijnders, 2015). Usually, the emblematic and most representative

example of film-induced tourism in Italy is provided by the Italian tv series *Montalbano*, which was able to both promote Sicily and to enhance a phenomenon of film-induced tourism.

For what concerns the case of Rocco Schiavone, it emerged that all the stakeholders are aware of the positive effects that the tv series can have on the territory both in terms of image and promotion, and tourism; however, a structured strategy to boost film tourism did not start yet, even though an interest regarding this topic emerged among all the stakeholders. However, it emerged that the tv series Rocco Schiavone was able to promote the region and the city of Aosta itself, thanks to its release on the public TV broadcasting Rai, that shared the movie product on a national scale. Furthermore, the tv series was also sold and distributed abroad, and so, it has become known also on an international scale. Despite the dark image that Rocco Schiavone portrays of Aosta Valley, both the plot and the image given by the tv series did not damage the image of Aosta Valley and the city of Aosta. Even though the image is in contrast with the typical post-card image of Aosta Valley, all the stakeholders agreed on the fact that the tv series could promote Aosta Valley and attract tourists. For this reason, the image given by Rocco Schiavone does not provide a negative effect on the territory, neither on local stakeholders' perception (O'Connor et al., 2008).

By reading and analyzing the interviews it was possible to see two different points of view from stakeholders; the first one, which sees the tv series, Rocco Schiavone, not as the main reason for the tourist to visit the region, but a secondary reason. So, briefly, when the tourist is already in Aosta Valley decides also to visit Rocco Schiavone's locations. Whereas, the second point of view sees the series as the first reason for tourists to visit the region. Those different points of view, are of interest when related to the academic literature regarding this topic, in fact, already in Di Cesare & Rech (2007), it emerged the correlation between film and tourism, but not the causality. In only a few cases individuals decided to visit a given location because of the movie; whereas, most of the time, the movie is one of the reasons that lead tourists to visit a location, but not the main one.

"I am not that sure that someone goes to Aosta Valley only because of Rocco Schiavone's locations... I cannot say it... tourists that come to Aosta Valley, and it is not excluded because Aosta Valley became part of the common imaginary, it entered within their mental panorama... however tourists come for many other reasons, but it is also true that then tourists move on the territory also to discover Rocco Schiavone's locations..." (Alessandra Miletto, director of Aosta Valley Film Commission).

"Let's say that if international citizens that watched the series in their state came here, there is an impact for sure... I will tell you about this couple from Mexico that came to our office as soon

as they watched Rocco Schiavone and they told us that they watched the series, they liked it, they followed the storyline, they knew the valley, and they asked information on where this scene was filmed, etc... so, the reason why they came here it's because they knew Aosta Valley through the story of Schiavone, and so, they came here to see the locations of Schiavone" (Monica Amato, secretary of Aosta Valley Film Commission).

"The idea I have on film-induced tourism... that is something similar to what I was telling you regarding the main motivation... at the moment it is not the main motivation for moving, it's not like... I decide to go to Aosta Valley because they filmed Rocco Schiavone... but if by chance I am there I would for sure look for the Rocco Schiavone's locations..." (Jean Paul Tournoud, manager of TurismoOk)

"[Rocco Schiavone] surely contributed to generate an interest... an expectation, whether it has had an economic impact because of the people that want to go to Aosta for the fiction and that otherwise wouldn't have come... I don't know... However, by reading the viewings on my website [regarding the Rocco Schiavone's movie locations] I think there are many interested people" (Donato Arcaro, tour operator).

By reading those interviews' abstracts, it emerged that Rocco Schiavone started to interest individuals and so, it started to enhance a process of film-induced tourism. However, it is not yet clear whether the tv series Rocco Schiavone is the main motivation of individuals to go to visit Aosta Valley, or if it is a complementary touristic activity during their stay. Due to the lack of secondary data, it was not possible to state how many tourists decided to visit Aosta Valley because of Rocco Schiavone, no matter if it was the main or the secondary reason of their travel destination.

However, it is possible to understand that stakeholders are aware of the fact that individuals are interested in discovering the locations of Rocco Schiavone, because many stakeholders, especially the ones of the Film Commission are asked by tourists to show them the locations of the movie, or, tourists go to Film Commission's office to ask questions regarding the series. So, it is possible from their answers to see an interest among visitors, that seem to be both national and international individuals. Without data, it is possible to understand only that there is a tendency, that the phenomenon is taking place, but it is not possible to understand to what extent and in which way.

Another example of film-induced tourism in Aosta Valley, which is not related to Rocco Schiavone, is the one related to another Italian movie that was filmed in 2012, which is *Il Peggior*

Natale Della Mia Vita. The peculiarity of that movie is the fact that it was filmed in only one location, which is the Savoia Castle in Gressoney, Aosta Valley. During the movie, the Castle was easily recognizable and for this reason, according to stakeholders, this element affected an increase in visits by tourists and an increase in interest for Savoia Castle as a movie location for movie producers. In this case, it is possible to see a direct correlation, or also a cause-effect phenomenon, between a given location and the release of a movie. As mentioned by Di Cesare & Rech (2007) only 4% of individuals (based on their research) decided to visit a given location just because of the movie. However, by interviewing professionals from the department of cultural goods and the Film Commission, there is no doubt that tourism fluxes increased because of the movie. Also, thanks to the availability of secondary data provided by the Film Commission it is possible to see an increase in tourism fluxes right after the release of the movie. So, this case could be representative of those parts of cases in which the movie product functioned as the main driver for tourists to visit a location.

According to stakeholders, because Savoia Castle was the only movie location it is easier, and possible, to state a direct relationship between the movie product and film-induced tourism. In fact, from 2012 the Savoia Castle experienced an important increase in the number of tourists; between 2012 and 2018 the number of yearly tourists increased from 19.604 to 36.797, with a peak of 42.343 tourists in 2017. As shown in Tkalec & al. (2017), visits to movie locations keep on increasing for the next four years after the movie has been released; what has shown the scholar seems to have happened exactly to Savoia Castle after that the movie was filmed, in fact, in the four/five years right after the movie released, so from 2012 to 2017 tourism fluxes kept on increasing.

Table 4. Visitors per year at Savoia Castle, Gressoney. Table provided by Aosta Valley Film Commission

CASTELLO	SAVOIA										
ANNO	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
gennaio	447	495	681	768	813	699	594	1.263	1.470	2.009	1.323
febbraio	365	366	473	672	226	449	596	635	935	1.010	1.072
marzo	614	573	501	826	chiuso	615	570	809	1.676	1.201	1.078
aprile	540	832	927	1.150	per	1.482	1.149	1.350	2.026	3.567	2.155
maggio	496	1.183	1.026	985	film	785	814	1.540	1.123	1.578	1.249
giugno	807	1.810	1.313	1.450	1.917	2.019	1.521	2.214	2.656	4.104	2.992
luglio	3.439	3.620	4.084	3.395	4.792	4.888	4.084	5.633	6.244	7.559	6.456
agosto	6.158	7.160	6.980	5.841	8.041	9.099	7.337	8.941	11.093	13.776	12.565
settembre	1.313	1.873	1.789	1.422	2.000	1.919	1.698	1.943	2.982	3.633	4.294
ottobre	527	535	459	798	590	342	511	625	1.435	1.754	1.078
novembre	68	193	225	240	500	627	476	762	710	709	569
dicembre	488	528	419	701	725	676	1.170	1.847	1.900	1.443	1.966
Totale	15.262	19.168	18.877	18.248	19.604	23.600	20.520	27.562	34.250	42.343	36.797

“Savoia Castle used to be one of the less-visited castles... We started to film there with *Il Peggior Natale Della Mia Vita* and immediately a positive curve took place. Afterward, it happened that the castle became one of the most requested locations by movie productions and so, it started a mechanism in which the more the castle was demanded, the more it was seen on tv/movie theatre, the more it was visited” (Alessandra Miletto, director of Aosta Valley Film Commission).

“For what concerns castles...we have had in 2012 *Il Peggior Natale Della Mia Vita* [...] in Gressoney... and it has had an impact all over the territory... but also on the number of visitors at the Castle [...] In my opinion, it has had very positive effects... I mean... from 2011 till now Gressoney has increased almost of the 70% its number of visitors” (Marco Carrel, employee at Superintendence of cultural goods)

As can be seen, by those answers, the movie production of *Il Peggior Natale Della Mia Vita* has had a positive effect both on tourism, tracked by the number of visitors at the castle throughout the years, but also, it has had a positive effect on the visibility of the location, not only in terms of tourism but also in terms of the movie location. In this context, the movie product created attractive condition for Savoia castle, and it can be considered a representative example of film-induced tourism, in which the media product increased the interest in a given location (Tkalec et al., 2017).

However, this effect has had an impact on the visibility and the promotion of the castle, but not on a financial level during the filming. In fact, in Aosta Valley, all the public locations are rented for free to movie productions, because of the benefits that the movie can have on the promotion and the visibility of the territory. So, this dynamic does not provide a direct economic effect, because the movie production does not pay directly the region to rent the place, as it happens in all the other Italian regions; but it provides an indirect effect both on the public location and on the territory. However, it emerged by interviews that providing the public site for free is a strategic asset that also other Film Commissions started to do, because it is a strong incentive to movie productions to film in a given area, and consequently it increases the visibility of the site.

“The Apulia Film Commission, which is nowadays one of the most important in Italy... and it was said that one of its strengths was the fact that it provided public locations for free, and then it worked to enhance direct effects on the territory... it is clear that if I have to film on a beach... I can find beaches everywhere, so, I will choose the one that is given for free... here it happens the same thing... furthermore with very interesting locations. All our castles are for free. And they are unique locations” (Giorgio Vigna, location manager)

Indeed, when talking about private places, namely shops, hotels, private apartments that are used as movie locations during the series; movie production is used to give a monetary reward to the private owner. In the case of Rocco Schiavone, for instance, the owner of Duca d’Aosta hotel was rewarded financially for a couple of days of filming in one of his hotel rooms. However, what is of importance for the owner of the hotel, is not the financial gain from the movie troupe, but, the visibility that the series can provide to the hotel.

It emerged that visibility is the most important effect and benefit that the owner looked for when he decided to give accessibility to the movie troupe to film in one of the hotel’s rooms. Visibility, however, is provided both by the fact that some scenes are filmed in his hotel and the hotel is recognizable during the tv series, and by the fact that the owner of the hotel also hosted part of the troupe, namely the director, and the main characters. This second factor provided even more prestige to the structure, not only in terms of tourists, so, visitors that are not from the valley, but by local people that started to look at the hotel in a different way. So, what happens is a sort of film-tourism related to the specific hotel, because it was used as movie location. Also, in this context, the interview corroborated the idea that movie product creates attractive conditions of a given place (Nicosia, 2015)

“So, the image of hosting an important actor locates you on a prestigious level, because you have been chosen by an actor, and this actor surely has some vices and wants banally a beautiful place to stay [...] So, people from Aosta do not come to sleep in our hotel, but when there is a friend or a relative from abroad they recommend us by saying that it is the hotel in which Marco Giallini stays, and this is an important economic return. So, not only for the recommendation, but also because they go to our restaurant, our bar for the happy hour or they organize an event, a conference, or a convention.” (Alessandro Cavaliere, owner of Duca d’Aosta hotel).

However, what emerged by all the interviews is the awareness by stakeholders regarding the potential of movie production in terms of visibility and indirect economic effects, and so, film-induced tourism. For this reason, many stakeholders claimed the necessity to foster a strategy to support tourists when they decide to visit Rocco Schiavone’s locations. As already shown in the literature, there are many cases of locations that decide to strategically organize guided tours based on the movie or to design an app, or brochures to guide tourists to the movie locations (Colangelo, 2018; Busby et al, 2001; Reijnders, 2011). It emerged that also stakeholders in the Aosta Valley region aims at doing something similar. However, due to the recent anomalous circumstances given by the Coronavirus pandemic, stakeholders could not keep working on those tourist strategies.

“It is a project that was blocked from the beginning because it was supposed to start at the beginning of the fourth season [when Coronavirus started]... however it was supposed to be the creation of a virtual tour of locations that cannot be visited, private houses or the police headquarter that does not exist, there are some offices in real life...so you cannot enter. [...] But you can go outside and through the visor you can see the images that were filmed, so the backstage, and so you can visit it virtually” (Alessandra Miletto, director of Aosta Valley Film Commission).

One of the ideas proposed by the Film Commission was the creation of a virtual tour by using the virtual reality technology to visit the non-accessible locations of the tv series; whereas, another proposal that the Film Commission did to the municipality of Aosta was the creation of some panels nearby the movie locations, with some explanations regarding the scenes that were filmed there. This idea is similar to the one showed by Colangelo (2018) in which tourist agencies started to create apps able to localize the movie locations and show insights about the movies, and images from the backstage through the use of virtual reality technology. The case showed by Colangelo (2018) is related to tourist agencies, so, it is related to for-profit companies, however, all

those strategies can be also proposed by public or semi-public organizations, such as the Film Commission.

The use of those strategies is useful to support the tourists' experience in the given locations. Even though film-induced tourism seems to be, to a certain extent, a spontaneous phenomenon, Aosta Valley Film Commission could seize the opportunity of Rocco Schiavone to create a movie tour and, so, to increase tourist expenditures on the territory and to give more visibility to the city of Aosta. There are emblematic cases in which Film Commissions were able to rebrand completely the region in which the movie was filmed, and so to attract tourists, the most important one is the case of New Zealand with *The Lord of The Rings* (Colangelo, 2018), but there are also other examples of interest within the Italian panorama such as *Montalbano* or *Don Matteo* that caused an increase in visibility and tourist fluxes.

At the moment, there is a tour based on Rocco Schiavone's locations, and it was designed the year in which the series was released, however, even though it seems that there is a rising interest in Rocco Schiavone's locations by individuals, that tour has never taken place in 3 years. There is no demand. This situation is peculiar, because individuals do ask Film Commission where the movie locations are, and the tour operator stated that most of the visitors on his professional website do visit the page regarding the movie tour. So, there is an interest, but there is no demand for the movie tour itself. One of the reasons could be related to the fact that the tour would need to be supported by the public institutions, such as the region and the Film Commission, to be more visible to tourists when they decide to visit Aosta Valley. What New Zealand has done to increase and attract tourists was a strong strategy of re-branding because New Zealand was immediately associated with the Middle-Earth (Colangelo, 2018). However, there are also other strategies, less invasive, that maintain the identity of the place but that can increase tourism fluxes because of the movie product, like what happened in Basilicata both with the movie *The Passion of The Christ*, and with *Basilicata coast to coast*. Both movies attracted tourists in the region, and tourists' experience was supported by the use of apps, movie tours, and brochures (Colangelo, 2018).

4.3 Role of stakeholders

4.4 Different stakeholders, in different groups

After having interviewed 14 stakeholders regarding their role in the movie industry and regional economic development, it emerged by observing them, three different kinds of classification in which they can be divided. The first classification regards whether they are from the Aosta Valley Region, or from outside. Those stakeholders can be divided into local and non-local stakeholders. This classification was needed to understand their role and their interest

regarding regional economic development. In fact, for non-local stakeholders, the main objective is to produce the movie, and not to foster economic growth within the region. Whereas, the second group of local stakeholders is interested both in the movie production, but mainly in the regional economic development. Those local stakeholders work for the region, for the Film Commission, or are involved directly in the movie production.

Another way of classifying those stakeholders can be done by following the distinction between the task environment and the general environment proposed by Karlsen (2002). Those two groups show different perspectives at stakeholders' management. The first group, which is the task environment, is the group that has an active role within the movie industry. Whereas the second group represents those groups or individuals that do not participate actively in the movie industry but that are part of the general environment, and so, they can influence the project but they cannot be influenced by the latter (Karlsen, 2002). As can be seen, these two distinctions can be used accordingly to the necessity of the research, sometimes it can be useful to analyze stakeholders' management from the local and non-local perspective, other times it is more efficient to analyze stakeholders' management from the perspective of the task and general environment.

Whereas, the third classification regards whether they are working within public institutions, or are private actors. This classification helps to understand better the values and objectives of those stakeholders. In fact, for instance, the Aosta Valley Film Commission is a public institution whose interest is to foster regional economic development and also works to reach social and artistic objectives. Whereas, the owner of a hotel is a private actor, whose interest is to gain visibility by hosting the movie production in his hotel, or by using one of his hotel rooms as a movie location.

Accordingly, to Freeman (2010) stakeholders do not have priority over the others, because their interest should be satisfied overtime, this perspective can be considered true partially within this context because the situation is more complex than this. From interviews, it emerged a hierarchy of stakeholders even though all the stakeholders' interests seem to be satisfied over time. Not all the stakeholders have the same role and impact within the movie industry and regional economic development, and so, it can be said that some stakeholders have priority over the others, not in all the circumstances, but during some steps of the movie process.

As already shown in the previous section, it is possible to understand that the first step to enhance the process of regional economic development comes from the public tv broadcasting Rai and the movie production Cross Productions. For this reason, Film Commission and the region depends on those two stakeholders to foster economic growth at regional level. So, it can be said that regional economic development through the movie industry depends on external stakeholders' mobility, because when those stakeholders arrive in the region they bring with themselves material

and immaterial resources (Getz, 2002), that are necessary to contribute in terms of economic outcomes to regional development (Chapain & Strykiewicz, 2017).

4.5 Non-local Stakeholders and decision making

Before understanding how stakeholders interact in a given territory, it is of interest to understand why stakeholders decide to invest resources in a given region. Within the case of Rocco Schiavone, the reason why Aosta Valley was chosen as the movie set is related more to screenplay and artistic reasons, than to the Film Commission's incentives for movie productions. The main reason is that Rocco Schiavone is a tv series based on the same novel that is set in the Aosta Valley region; furthermore, within the novel, many existing places are mentioned, for instance, the Grand Hotel Duca d'Aosta. The second reason is related to the fact that the movie production considered Aosta Valley as the right place to film because of its noir atmosphere that was suitable for the intent of the movie production. Lastly, public tv broadcasting Rai agreed on the location's choice because the city of Aosta could represent the mood of the main character.

What emerged both from Rai Fiction and Cross Productions is the choice based on the atmosphere of Aosta Valley that well represents both the mood and the noir atmosphere of the crime tv series. The movie production did not choose Aosta Valley because of the incentives, but for artistic reasons and reasons related to the novel and the screenplay. Aosta Valley Film Commission does not provide an important Film Fund to movie productions, and, this could be one of the reasons why there is not yet a strong local movie sector of workers that can be hired during the filming. Those two factors imply that movie production tends to have higher expenditures when filming in Aosta Valley compared to other regions. According to location theory (Stimson & al., 2006), a firm tends to choose a location where it can minimize costs and maximize profits; so, a location in which the firm can have advantages on production costs. For this reason, theoretically, Cross Productions should look for another location to minimize its costs. However, in this case, the choice was influenced by artistic objectives, so, the necessity of following the screenplay of the tv series.

Another consideration that can be done is regarding the role of Rai Fiction, the department of public tv broadcasting in charge of the production of tv series at a national level. In fact, by interviewing the director of Rai Fiction it emerged the strategy of relocating all the tv series in Italy from 2012, the year in which the new director became in charge of Rai Fiction. Before 2012, Italian tv series co-produced by Rai Fiction tended to be filmed abroad, especially in East Europe, so, in places in which it was cheaper to film. The choice was made also by taking into account the fragile

economic situation that there was in Italy, and, for this reason, all the productions were relocated to Italy.

“When I started my role as Head of Drama it was 2012... it was a period of crisis... and, so, firstly as a matter of responsibility to the national industry and because I considered our movie troupe and our movie and television talents ones of the best in the world, I decided to forbid delocalization. In that way artisan and artistic skills, both beyond and behind the camera, are from Italy and we film only in Italy by valorizing the variety and the abundance of our territory. Only the scenes that are set abroad are filmed out of Italy” (Eleonora Andreatta, director of Rai Fiction)

This interview shows explicitly the awareness regarding the economic potentiality of the movie industry at a local level, because of the possibility of job creation and economic investments on the territory. However, by focusing more on the specific case of Rocco Schiavone, it emerged that the decision of choosing Aosta Valley is related to creative and artistic reasons, and not because of the necessity of promoting especially Aosta Valley. What emerged by interviewing Rai Fiction’s director is the priority that the artistic product has over other factors. For Rai Fiction and, also, for the movie production, the main value at the basis of choosing the location of a given movie is related to the story, to the narrative. Once the location is chosen and the project is approved, the location that hosts the movie production gets consequently positive benefits, for the aforementioned reasons, so, direct economic effects, visibility, and tourism (Colangelo, 2018). So, Rai Fiction and Cross Productions enhance a process of regional economic development, but not because it is their main goal, but because it is the consequence of their goal. They contribute indirectly to regional economic development.

Rai Fiction’s values and objectives are related to cultural values, such as showing the cultural differences among the various regions, but also to make storytelling regarding Italy, the contemporaneity and to give all the different points of view from different generations. The location can bring new meanings and can be pivotal for the narratives, but it is the story that brings meanings and values, and that is the main driver when a project is chosen by Rai Fiction. On the other side, Cross Productions is a movie house production that aims at making young and ‘fresh’ tv series, different to the mainstream Italian tv series, and Rocco Schiavone is a product that fits its objectives and values because it is a series in which the main character is an out of the box character, with a personal sense of justice.

The first step that enhanced all the dynamics to foster regional economic development in Aosta Valley is related to artistic choices made by Cross Productions and Rai Fiction. By following

Getz (2002) when stakeholders interact with each other to achieve their goals they enhance a process of collaboration. In this case, it can be seen by analyzing the interviews that Rai Fiction and Cross Productions collaborate to make the tv series. The two stakeholders establish a collaborative relationship, but, at the same time, Cross Productions depends on Rai Fiction, because the latter is the main backer and the co-producer of the tv series and it is also the distributor of the tv series within the public tv broadcasting. In fact, there is a dependent relationship based on the resources (Getz, 2002).

If considering Batt & Purchase (2004) the relationship among stakeholders is seen as a knowledge-driven network, so a network of stakeholders with complementary knowledge and resources. This relationship well fits the relationship between Rai Fiction and Cross Productions, because Rai Fiction plays a significant role in the first phase of the decision-making process, so, Rai Fiction analyses and work on the screenplay, on the choice of main characters, on the budget. Whereas, in the phase of filming Cross Productions plays a more active role, more independently from Rai Fiction, by coordinating the filming, actors, local workers that can help during the filming, and so on. In that sense, it can be said, that there is a knowledge-driven network, because each stakeholder brings different knowledge and resources.

4.6 Non-local and local stakeholders

The ‘knowledge-driven network’ theory used by Batt & Purchase (2004) can also fit the relationship among Cross Productions and the Aosta Valley Film Commission. Once the project has been approved, the movie production needs to contact the Film Commission, the body in charge of supporting the movie production within the territory. Film Commission presents complementary characteristics in relationship with the movie production, because it knows the territory, in terms of local professionals, locations in which the movie production can film, and so on. It facilitates all the relationships between Cross Productions, which is a non-local stakeholder, and all the other local stakeholders, both private and public.

Between Cross Productions and Aosta Valley Film Commission there is a collaborative relationship, that over the years, it has turned also into a ‘friendly’ relationship as described both by the executive producer of Cross Productions and the members of Aosta Valley Film Commission. It is of interest the use of the word ‘friendly’ to describe the relationship among these two actors because it shows what Batt & Purchase (2004) intend when they analyze the importance of social relationships among stakeholders. According to the scholars, stakeholders can interact in an effective way when they tie relationships among each other, and when they base their relationship on trust and commitment. It emerged from interviews that Cross Productions has been able to tie

relationship both with institutional and private stakeholders, by creating a network of relationships that support the movie production during the filming.

If taking into account the “organizational values” (Voss, 2000, p. 300) of the Aosta Valley Film Commission, Rai Fiction, and Cross Productions, it can be seen, by reading the interviews, that they have similar and complementary values and objectives. Rai Fiction and Cross Productions look for quality, innovation, they look for stories that can narrate Italy from a contemporary point of view. Whereas, Aosta Valley Film Commission also looks for projects of artistic quality, but also aims at having a positive impact on the territory, in terms of visibility, education, and economic development.

“The main goals are the growth of the local movie industry... the promotion of the territory, not meant as tourism... but the promotion of the Aosta Valley’s beauties... [...] But also cultural, mostly cultural...” (Simone Gandolfo, president of Aosta Valley Film Commission)

“Our production is aligned with editorial guidelines of Rai Fiction that can be found on our site... they do have a title... it is called “Nobody excluded”... that is a programmatic title... and it is referred both to the storytelling of Italy in its variety on social, cultural and geographic elements that try to intercept the needs, fears, dreams of our society and our time... and to narrate, in particular, contemporaneity [...] by catching up also young individuals and the more sophisticated audience” (Eleonora Andreatta, director of Rai Fiction)

It has to be specified, however, that those three stakeholders do not collaborate directly with each other. Rai Fiction does not collaborate directly with Aosta Film Commission besides institutional events; they are connected indirectly to each other (Batt & Purchase, 2004). Rai Fiction can affect indirectly Aosta Valley Film Commission because Rai Fiction’s decisions have consequences on Cross Productions’ decisions, that have effects on Aosta Valley Film Commission. On the other hand, the Aosta Valley Film Commission does not affect Rai Fiction’s decisions, by showing a hierarchy among stakeholders.

In contrast to Karlsen’s point of view (2002), stakeholders’ management in this context is not random, and there is a formal and systematic structure. In fact, Karlsen describes in his work project stakeholder management process as a non-structured and non-formal way of making projects, that changes accordingly to contingent necessities. Whereas, in the case of movie production and regional economic development both the dynamic and the structure are shaped and formally structured. Making a movie is not an improvised activity and it follows clear and

structured steps, that tend to be always the same in all the different contexts. Furthermore, the fact that there is a hierarchy among stakeholders based on available resources makes those relationships formal and those project process steps mandatory. For instance, the necessity of the project to be approved by Rai Fiction before starting the shooting, or the necessity of the project to be approved by the Film Commission to film in the territory.

Within this context stakeholders' management is formal and systematic, and there are also formal agreements that ensure that stakeholders' interests can be satisfied, such as the Film Fund. For this reason, it emerged from interviews that filming in a given territory is a win-win relationship because all the stakeholders' interests are satisfied over time. It is the same outcome that Freeman (2010) analyzes regarding stakeholders' management: an intersection that takes place among stakeholders' interests and that leads to effective and sustainable stakeholder management. This theory corroborates the interviews' findings, because all the stakeholders, both local and non-local, private and public, seem to be better off from the movie industry in the territory.

4.7 Local stakeholders

When considering the realm of local stakeholders, they can be divided into two different groups, namely private local stakeholders and public or institutional local stakeholders. The first group represents the individuals that have been involved when the movie production arrived in the city of Aosta, those stakeholders provide services, such as accommodation, private movie locations, or they were hired during the filming, so, the movie production invested monetary resources on them. In particular, the four individuals that have been interviewed were respectively the owner of a hotel in the city of Aosta, the owner of a local shop in Aosta, a location manager that collaborates with the Film Commission, and a location manager that does not collaborate with the Film Commission.

Whereas the local public stakeholders are those individuals that work for the department for cultural goods within the public institution of Aosta Valley Region, and the other public local stakeholder is the Aosta Valley Film Commission. Stakeholders from the cultural goods department were involved especially for legal permits to use public locations, whereas Film Commission has had a central role within this process because it worked as an intermediary between the movie production and the territory. By following Karlsen (2002) public/institutional stakeholders can be considered the task environment, so the stakeholders that have an active role, which role is relevant within the project, whereas, the group of private local stakeholders can be considered the general environment that has a more marginal role within the project.

It is of interest, the relationship between the department for cultural goods and the Film Commission. Film Commission is an organization that has been created because of the willingness of the Region, to attract and sustain movie productions that are willing to film in the territory, and it is also funded by the region itself. So, also, in this case, a dependent relationship between the Film Commission and the region takes place, because Film Commission depends on the material resources provided by the Region (Batt & Purchase, 2004). Within the board of directors of the Film Commission, there is also the director of the department for cultural goods, which depends on the region as well. What emerged from interviews is a necessary collaboration between the two organizations, even though, some conflicts take place over time. Those conflicts are subtle and not manifest, and the collaboration between those two stakeholders sometimes seems difficult.

“Film Commission and the Region do have objectives in common, theoretically...then it can happen to have discussion...let’s say that on average we were created to promote the region...so, with some difficulties...” (Monica Amato, secretary of Aosta Valley Film Commission)

“During other tv programs we do not involve the Aosta Valley Film Commission, usually we work by our own... Because we started to do it like this many years ago, we don’t need to collaborate with the Aosta Valley Film Commission” (Marilena Besenval, department for cultural goods)

Due to the lack of data, it is not possible to understand exactly the nature of those conflicts, but since the two organizations share some common values and objectives, such as the promotion of the region, there is a collaboration, that appears to be both necessary, but also due to institutional reason. It was not possible to interview someone at the hedge of the Region that could explain better the relationship among those two stakeholders, and so, the data available come from the point of views of some employees of the department for cultural goods that were involved in the process of the movie-making, but marginally. However, both the Film Commission and the employees from the department for cultural goods see movie production as an occasion to promote the territory and to foster regional economic development.

A factor that could have led to misunderstanding and conflicts between the department for cultural goods and the Film Commission regards the availability of public cultural goods as movie locations. It emerged that sometimes it can be risky to choose to close a cultural good/ heritage location to visitors to make the shooting, because it can affect negatively the reputation of the region, especially in periods in which there are important tourism fluxes. That point of view was of

interest because it showed a potential negative side of filming within the region. After all, Aosta Valley and the department for cultural goods also share the values of making accessible public goods to visitors, both internal and external. That situation shows that some stakeholders' values are in contrast with each other. However, even though this factor could lead to conflict, both the department for cultural goods and the Film Commission understand the situation, and so, they take decisions to better off all the parties. In fact, on average, the movie production tends to film in non-touristic seasons, such as fall or the beginning of spring. So, even though, it emerged a slight form of skepticism among each other, it emerged that the two groups of stakeholders are willing to collaborate to achieve the goal of promoting the territory through the movie production.

The second factor that seemed to have led to a misunderstanding at the beginning, before that the project was accepted by the region, it was how the tv series *Rocco Schiavone* depicts Aosta Valley Region. In fact, by interviewing all the stakeholders, both local and non-local, it emerged that the series depicts Aosta Valley Region as a dark place, not appealing and charming if compared to the post-card image that usually is provided to tourists. Depicting the location of a crime tv series darkly, however, is also something peculiar of crime series, as has been shown by Reijnders (2010). This skepticism related to the image provided by the tv series is of interest because it can happen that local stakeholders do not agree on the dark image provided by crime series, because the dark image is seen as a risk in attracting tourists and visitors, and could be in contrast with the desired image of local stakeholders (O'Connor et al., 2008).

Even though Aosta Valley seems darker compared to how it is in reality, it is also clear that the tv series has originated interests among local and non-local visitors. For this reason, it emerged an initial skepticism from the region because of the fear to develop a project that would not have promoted Aosta Valley. If considering Karlsen (2002), this kind of relationship could be considered as a non-supportive relationship, so a dynamic of a group of stakeholders that do not collaborate actively, and it collaborates only when it is satisfied. In that case, it can be said that all the stakeholders are satisfied with having funded and supported the tv series *Rocco Schiavone*. So, it is possible that nowadays relationships among Film Commission and department for cultural goods and the region are easier, because everyone is aware of the potential of *Rocco Schiavone*, in terms of visibility, reputation, and promotion.

Lastly, the relationship between local private stakeholders and institutional local stakeholders emerged from interviews. When considering the two location managers, it emerged a high level of commitment regarding the tv series. So, both of them care and believe in the project *Rocco Schiavone*, even though, they have a different perspective regarding the Film Commission. On one hand, the Film Commission is seen as a pivotal and supportive organization that has

contributed dramatically to regional economic development and the development of local professionals. On the other hand, the Film Commission is seen as a pivotal organization that was needed in Aosta Valley, but that does not involve all the movie professionals from the territory. In this case, it emerged a conflict of the two stakeholders regarding the Film Commission based on personal motivations, and for this reason, it was not possible to delve more into this topic. However, when taking into account the professional figure of the location manager it takes place an inter-organizational relationship (Getz, 2002), especially if considering the role of location manager in relationship with the movie production, because it acts as the intermediary between the territory and the movie production. Moreover, the location manager is a pivotal figure in the creation of a knowledge-driven network (Batt & Purchase, 2004), because the location manager has complementary knowledge compared to the movie production.

Knowledge-driven network, together with location theory (Stimson & al., 2006), and resources' dependence (Getz, 2002) are elements that characterize relationships among stakeholders. However, to delve more into how stakeholders interact with each other, two models have been used, respectively Boerner and Jobst's (2011) model based on stakeholders' goals and interests, and Karlsen's model based on project stakeholder management process. Those two models can be of interest if used together, because the first one analyzes motivations, whereas the second shows the steps of the movie making and regional economic development.

4.8 Goals and interaction among stakeholders

All stakeholders have organizational values, and they try to act accordingly to them (Boerner & Jobst, 2011). However, since stakeholders need to interact with other actors, they need most of the time to compromise their values to achieve their goals; or, they have to decide to collaborate only with actors that share their same values. In this context, what can be seen is the fact that since there is a hierarchy among stakeholders, some stakeholders do not need to find a compromise, such as Rai Fiction; whereas other stakeholders need to find a compromise to get the movie done. So, there is a hierarchy based on material resources (dependency theory), and this dependent relationship is also reflected in the stakeholders' willingness to compromise. For instance, Rai Fiction can have opinions and decide on the choice of the movie cast, and Cross Productions need to accept it to make the movie. Or, in another scenario, Cross Productions decide to film in a given location that should be accessible to tourists in that period. What is the right thing to do for the department for cultural goods? Decisions are taken from time to time, but it is clear that most of the time the priority is to make the movie because the latter can have long term positive effects.

However, because of the similar objectives shared by all the stakeholders, the collaboration among them is the product of a semi-collaborative relationship. The word semi-collaborative is used to show that not all the relationships are that collaborative, especially, the ones among local institutional local stakeholders. What emerged among those stakeholders is a lack of trust and commitment, that takes place when stakeholders do not trust each other and they do not expect positive outcomes (Batt & Purchase, 2004). It has been shown the semi-conflictual relationship between the Aosta Valley Film Commission and some actors from the department for cultural goods. Those conflicts are probably based on the fact that before the Aosta Valley Film Commission was founded, the department for cultural goods was in charge of the relationship between the region and external movie productions, and, for this reason, there is skepticism and not fully trust.

In the particular case of Rocco Schiavone, it does not seem that those conflicts have had compromised the success of both the tv series and the promotion of the territory. So, the relationships among stakeholders were collaborative enough to achieve the desired goals. Hereby, a table has been made by following Boerner & Jobst's model (2011), in which goals of stakeholders are made explicit to have a general view of stakeholders' interests. What can be seen is the fact that the three main stakeholders within the movie production, so, Rai Fiction, Cross Productions, and Aosta Valley Film Commission share the same goals of getting artistic and cultural objectives. Artistic and cultural objective is connected however to the promotion of the territory because through an artistic quality product the territory can be promoted. Whereas, the other stakeholders' goals are collateral to those two main objectives, and they are a consequence of the artistic and cultural goals. It emerges that when the objective of reaching artistic and cultural goals is achieved, then, all the other goals can be achieved as well. For this reason, all the stakeholders can be better off from this situation, and consequently, they aim at collaborating.

Table 5. Interests and goals of Stakeholders based on Boerner and Jobst's model (2011)

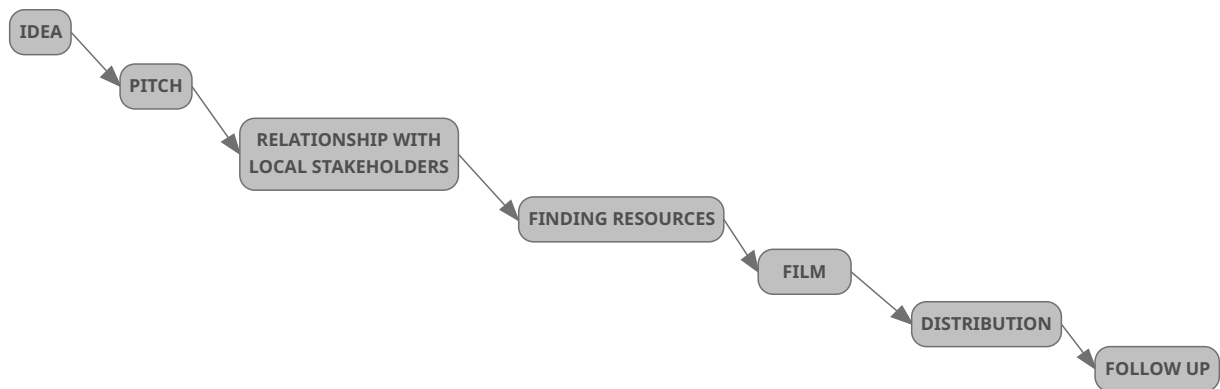
Stakeholder	Artistic and Cultural goals	Educational functions	Economic Efficiency	Promotion of the territory	Other Concerns
Rai Fiction	x				
Cross Productions	x				
Aosta Valley Film Commission	x	x	x	x	Development of the local movie industry sector
Department of cultural goods				x	Preservation of cultural goods
Local Employees					Stable Employability; contribute to the local movie industry
Hotel Manager			x		Visibility
Shop owner					Book/tv series lover

At this point, two things can be said regarding stakeholders' management in the case of Rocco Schiavone. Firstly, there is a hierarchy, and so a dependent relationship among stakeholders based on resources. The non-local stakeholders that own resources are needed by local stakeholders to foster regional economic development in the territory. Secondly, when interests and objectives are similar, or the achievement of one objective can enhance the achievement of another objective, then, there is a collaboration among stakeholders.

Once it has been established that there is a hierarchy among stakeholders, but also a collaboration, another model can be implemented in this discussion, which is Karlsen's model (2002) based on project stakeholder management process. According to the scholar, in most of the analyzed cases, it does not exist a formal and systematic project stakeholder management process. And so, from time to time, stakeholders adjust their actions with each other to achieve their goal. The scholar proposes a linear, but, at the same time, flexible model, because stakeholders act linearly but they can go back and forth among the steps to achieve their goals. However, this is not the case. In the case of the movie industry, process to make the movie and then to promote the territory is within a structured and well-established system. That system allows all the stakeholders to be part of a chain, in which everyone is part of a precise step of the process.

For this reason, the movie-making is not an improvised process, but a system that is regulated by a hierarchy, but also by institutional policies (such as the Film Fund), and by actors that are used to work in this system. This structure allows all the stakeholders to participate actively in their area of interest and to be better off from the movie production, and also, to participate only when it is their 'turn'. This latter aspect shows the fact that some stakeholders do not interact directly with each other. By getting inspiration from Karlsen's model (2002) a similar model has been created. This time, the model is completely linear because it wants to show a structured and formal system, and it is tailored to the specific case of the movie industry and regional economic development.

Figure 6. Model based on Karlsen (2002). Process stakeholder management project.



Conclusion and discussion

The thesis aimed at analyzing the movie industry as a tool to foster regional economic development, by using as a specific case study the tv series Rocco Schiavone in Aosta Valley Region. The other focus of the thesis was related to the role of stakeholders and their way of interacting with each other within this context. By using a strong theoretical basis focused on regional economic development and the movie industry, it has been possible to corroborate and strength already existing theories that see the movie industry as an efficient tool to foster economic growth. What was of interest, however, and what this thesis aimed at adding to scholarly works was the role of stakeholders in this context, with their opinions and experiences regarding the efficacy of the movie industry in economic growth.

By interviewing 14 stakeholders it has been possible to delve into the topics of direct and indirect economic effects of the movie industry, film-induced tourism, and stakeholders' management. What emerged is a strong positive position by all the stakeholders regarding external movie productions that film in the territory, and consequently, the awareness regarding the potentiality of the movie industry in fostering economic growth. The specific case of Rocco Schiavone has been of interest because it can be considered the tv series that initiated the Aosta Valley Region as a region involved in the movie industry. Even though other movie productions took place before Rocco Schiavone, the latter tv series has had a strong impact in terms of economic effects, jobs, and visibility.

What emerged of interest is the fact that artistic and cultural objectives have priority over economic reasons. Even though the Aosta Valley Film Commission develops strategies to attract external movie productions, those strategies are not enough. In fact, the main reason for Cross Productions to film in Aosta Valley was related to the atmosphere of the Valley, and to the fact that the tv series is set in the city of Aosta. For this reason, the strategy of attracting firms in a given location with monetary and non-monetary incentives, by following location theory, does not work completely within the cultural and creative sector, because artistic motivations are stronger than the minimization of costs.

The case of Rocco Schiavone can show this situation. The Aosta Valley Film Commission and the region could not provide important monetary incentives, neither they could help dramatically the movie production to reduce costs, because of the lack of resources at the regional level. However, movie production decided to film there.

Furthermore, the thesis showed that what generates regional economic development is the mobility of external stakeholders in the territory. The main driver for economic growth comes from external resources, and not internal. In this particular case, it is the external movie production that

invests in the territory. For this reason, this thesis could demonstrate that the cultural sector can have a positive economic impact on a regional level, and for this reason, also from policy's perspective, it can be of interest to invest in the cultural industry, in particular in attracting and providing services to external movie productions to foster economic growth. However, the movie industry does not only lead to economic growth, in terms of direct effects, but other strong effects are the visibility and the promotion of the territory.

When discussing the visibility of the territory through the movie production, one of the side effects is film-induced tourism. Rocco Schiavone has shown to have interested both local and non-local visitors to visit the tv series locations. However, not a strong strategy took place yet in Aosta Valley to foster movie tourism. Local stakeholders showed interest in developing new strategies to enhance movie tourism, but it is needed a regional intervention to invest in services and infrastructures to foster movie tourism. The case of New Zealand showed how national policies can have a strong impact on tourism and visibility. So that New Zealand was branded as the Middle Earth, and also agreements between the state and national airline companies were done to attract visitors. It does not seem possible that Aosta Valley will be re-branded as the city of Rocco Schiavone, but creating opportunities to movie tourists to have a better experience in Aosta and the whole region would be of interest. The necessity of finding strategies to foster movie tourism emerged as one of the main interests of all the local stakeholders, and for this reason, it would be worth to improve communication among them to reach common objectives.

Interviews also demonstrated the difficulties of local stakeholders, especially institutional local stakeholders, in interacting with each other. If trust is one of the most important components in stakeholders' management and relationship, sometimes, it emerged a lack of trust among those stakeholders. Before the foundation of the Film Commission, Aosta Valley Region used to deal directly with movie productions, and for this reason, some stakeholders look at the Aosta Valley Film Commission skeptically.

Even though there can be a lack of communication or misunderstanding among public local stakeholders, they do reach common objectives. In the specific case of Rocco Schiavone, public local stakeholders do not threaten each other. Until the situation is the latter, it does not seem to be necessary to improve the relationship among those stakeholders. Stakeholders do collaborate to foster their goal because reaching one goal means also reaching all the other goals. So, stakeholders are interested in collaborating and achieving all the objectives.

It emerged from interviews that everyone could better off from the movie production, because of the possibility of being employed and learning a new job, but also because of the possibility to make a personal commercial activity more visible on a national level, or just because

of the possibility of contributing to something they like. Other perspectives are related to institutional stakeholders, that see at the movie industry as the tool to increase visibility, employment, and to generate economic returns.

This thesis did not want to show only the positive sides of making movie productions, however, only positive comments and perspectives emerged from this study. The interest of the researcher was also to investigate the negative side of movie production at a regional level, but it was not possible to find any negative comments from the interviewees' perspectives. This could be related to the fact that the movie industry in Aosta Valley is still a novelty, and so, it brings pride and enthusiasm both to local stakeholders and the population.

To conclude, the last finding that emerged by interviews is the interaction among stakeholders, that is the core of this thesis. Stakeholders do interact in a formal and structural system that allows them to create the movie project linearly. Since institutional stakeholders are involved and there are policies tailored for the movie industry at the regional level, the movie project development is not improvised, but it is regulated.

Even though it also emerged that relationships are hierarchical, it is also clear that stakeholders are willing to collaborate to reach all the goals. In this particular case, if the artistic goal is achieved, then, all the other goals can be achieved as well. That corroborates once again the idea that the artistic product has priority over all the other factors, and that is the main driver of regional economic development; and, that collaboration within stakeholders is a necessary tool to reach all the desired goals. Collaboration takes place because stakeholders interact with each other by creating a knowledge-driven network, in which all the actors do have complementary knowledge, skills, and resources. So, even though there is a hierarchy based on the resources, the collaboration and interaction among all the stakeholders are needed to reach the objective of the movie production and regional economic development.

5.1 Limitations and future research

This research could gather the thoughts and opinions of many stakeholders involved in the process of the movie industry to foster regional economic development. However, only one point of view was taken into account which is the supply point of view. Only stakeholders that were involved in the production of the movie, or in providing all the services needed to support the movie production were interviewed. Whereas, also the point of view of the demand, would have been of interest, to reach a more complete vision of the case study. Especially for what concerns the second section of the thesis which is based on media tourism. It would have been of interest to understand whether visitors were interested in visiting Aosta Valley and the city of Aosta, because

of the tv series, or because it was a side activity to do during the vacation. For this reason, it would be of interest to provide surveys to tourists that arrive in Aosta Valley. Those surveys could be distributed in hotels, or at the regional office of tourism, or at the Aosta Valley Film Commission's office.

For what concerns direct and indirect effects, secondary data were not available for privacy reasons, so, it was possible to analyze them, but not to mention them within the thesis. It would have been of interest to triangulate those data with the interviews because those data could have had corroborated the information provided by interviews. Lastly, during interviews stakeholders tried to avoid answering regarding the relationship among each other, and most of the time, they asked not to share that information. For this reason, the information provided by stakeholders regarding their relationship with each other could be biased.

So, for future research, one of the things to do could be to the extent the research also to the demand side of the phenomenon, and analyzing the visitors' point of view and experience. In that way, it could be possible to understand how the movie industry has affected tourism fluxes from the tourists' perspective. Moreover, it would be of interest to have the possibility to analyze secondary data on regional economic development, to have a deeper understanding of the phenomenon, and look for the cause-effect relationship between the movie industry and regional economic development.

Also, it would be of interest to expand the scope of this research and apply the same method on other regions and other states. Film Commissions do operate worldwide as the main intermediaries for movie productions and the territory, so, for this reason, it would be of interest to analyze how stakeholders interact with each other, but also what are the successful strategies used by each organization to attract movie productions or to foster movie tourism.

References

- Alessandrini, S., Billi, A., Valeriani, E. (2018). Local impact of cultural investments. An application for Southern Italy. *Economia della Cultura*. 4. 433-449.
- Andersson, T., D., & Getz, D. (2008). Stakeholder Management Strategies for Festivals. *Journal of Convention & Event Tourism*. 9(3). 199-220.
- Babbie, E. (2014). *The Basics of Social Research*. Wadsworth Cengage Learning: Canada.
- Batt, P., J., & Purchase, S. (2004). Managing collaboration within networks and relationships. *Industrial Marketing Management*. 33. 169-174.
- Beeton, S. (2005). *Film-induced Tourism*. Bristol: Channel View Publications.
- Bellucci, L. (2010). National Support for Film Production in the EU: An Analysis of the Commission Decision-Making Practice. *European Law Journal*. 16(2). 211-232.
- Blakely, E., J. (1994). *Planning local economic development: theory and practice*. 2nd edition. Sage Publications, Thousand Oaks, CA.
- Boerner, S., & Jobst, J. (2011). Stakeholder management and program planning in German public theatres. *Nonprofit Management and Leadership*, 22(1), 67-84.
- Borrelli, N. (2011). Le politiche pubbliche per il settore cinematografico [Italian policies for the movie industry]. *Economia della Cultura*. 21(2). 209-216.
- Boccella, N., & Salerno, I. (2016). Creative Economy, Cultural Industries, and Local Development. *Procedia – Social and Behavioral Science*. 223. 291-296.
- Bradbury, J., C. (2019). Do movie production incentives generate economic development? *Contemporary Economic Policy*. 38(2). 327-342.
- Bryman, A. (2012). *Social Research Methods*. Oxford University Press: New York.
- Cahyaningrum, D., T., Widodo, E., & Arvitrida, N., I. (2018). Classification of sub-sectors in creative industry for regional economic development. *MATEC Web of Conference*. 204.
- Caves, R. (2000). *Creative Industries: contracts between art and commerce*. Harvard University Press.
- Chapain, L., A., & Chapain, C. (2013). The integration of Cultural and Creative Industries into Local and Regional Development Strategies in Birmingham and Marseille: Towards an Inclusive and Collaborative Governance? *Regional Studies*. 47(2). 161-182.
- Chapain, C., & Stryjakiewicz, T. (2017). *Creative Industries in Europe. Drivers of New Sectoral and Spatial Dynamics*. Springer: Birmingham, UK.
- Cicerchia, A. (2016). Culture and development. The Global Quest for Indicators. *Economia della Cultura*. 2. 249-260.

Colangelo, D. (2018). Cinema in Basilicata: impatti su economia e turismo [movie industry in Basilicata: impacts on economy and tourism]. *Fondazione Eni Enrico Mattei*.

Cortese, M. (2019). *Supporting arts and culture to enforce community value. The case of Saisone Culturelle in Aosta Valley*. Master Thesis

Cucco, M., & Richeri, G. (2011). Film Commission e sviluppo territoriale: esperienze a confronto e bilanci. *Economia della Cultura*. 2. 171-185.

De Valck, M. (2013). Supporting art cinema at a time of commercialization: Principles and practices, the case of International Film Festival Rotterdam. *Poetics*. 42. 40-59.

Di Cesare, F., & Reich, G. (2007). *Le produzioni cinematografiche, il turismo, il territorio*. Carocci: Roma. 35-39.

Farquhar, J., D. (2013). *What is Case Study Research?* Sage Publication: London.

Florida, R. L. (2005). *Cities and the Creative Class*. Routledge: New York.

Freeman, R., E. (2010). *Strategic Management. A Stakeholder Approach*. Cambridge University Press: New York.

Hollweck, T. (2016). Robert K. Yin (2014). Case Study Research Design and Methods (5th ed.). Thousand Oaks, CA: Sage. 282 pages. *The Canadian Journal of Program Evaluation*.

Jewell, B., & McKinnon, S. (2008). Movie tourism-A new form of cultural landscape? *Journal of Travel & Tourism Marketing*, 24(2-3), 153-162. doi:10.1080/10548400802092650

Jick, T. (1979). 'Mixing qualitative and quantitative methods: triangulation in action', *Administrative Science Quarterly*. 24(4). 602-611.

Johnston, A. (2009). Which Sector Drive Regional Economic Development? Changes in Employment in Knowledge-based and consumption-based Sectors and Regional Economic Performance. *Local Economy*. 24(29). 125-139.

Karlsen, J., T. (2002). Project Stakeholder Management. *Engineering Management Journal*. 14(4). 19-24.

King, B. (2010). The New Zealand Film Commission as a Government-Sponsored Film Producer. *The Journal of Arts Management, Law, and Society*. 40(2). 157-163.

Larson, M. (2000). Interaction in the political market square: Organising marketing of events. In R. Lundin and A. Hartman (Eds), *Project as business constituents and guiding motives* (167-180). Springer: Berlin.

Lavanga, M. (2004). Creative Industries, Cultural Quarters and Urban Development: The Case Studies of Rotterdam and Milan. In G. Mingardo e M. van Hoek (eds.) *Urban Management in Europe Vol. II: Towards a sustainable development*. Rotterdam: Erasmus University Rotterdam,

- Nicosia, E. (2015). The Marche Film Commission: A Tool for Promoting Territorial Development and Regional Tourism. *Journal of Tourism, Culture, and Territorial Development*. 4. 161-179.
- Noy, C. (2008). 'Sampling Knowledge: The Hermeneutics of Snowball Sampling in Qualitative Research', *International Journal of Social Research Methodology*, 11, 327-344.
- O'Connor, N., Flanagan, S., & Gilbert, D. (2008). The integration of film-induced tourism and destination branding in Yorkshire, UK. *International Journal of Tourism Research*, 10(5), 423-437. doi:10.1002/jtr.676
- Onink, T. (2012). Good Jobs: Why Innovation, Location and Education Matter Most. In *Forbes*.
- Petrucci, O. (2018). Rai Fiction: "Rocco Schiavone" conquista il mercato internazionale [website article]. Retrieved from <https://www.lospecialista.tv/rai-fiction-rocco-schiavone-conquista-il-mercato-internazionale/>
- Redazione Ansa. (2019, 17 May). A Giallini la cittadinanza onoraria valdostana. *Ansa*. Retrieved from http://www.ansa.it/valledaosta/notizie/2019/05/17/a-giallini-la-cittadinanza-onoraria-vda_520e2538-f072-4987-9078-a0cf45b56d95.htm
- Reijnders, S. (2011). *Places of imagination: Media, Tourism, Culture*. Farnham: Ashgate Publishing.
- Richards, G. (2011). Creativity and tourism: The State of Art. *Annals of Tourism Research*. 38(4). 1225-1253.
- Rocco, A., Di Maira, P. (2007). In viaggio con la fiction. *La rivista del turismo*.
- Rocco Schiavone (n.d.). In *Imdb*. Retrieved November 22, 2019, from https://www.imdb.com/title/tt6231158/?ref_=ttrel_rel_tt
- Stimson, R., J., & al. (2006). *Regional Economic Development: Analysis and Planning Strategies*. Springer.
- Tamberlich, N. (2019, 1 October). Torna Giallini-Schiavone, 'sempre più malinconico e solo'. *Ansa*. Retrieved from http://www.ansa.it/sito/notizie/cultura/2019/09/30/giallini-schiavone-sempre-piu-malinconico-e-solo_d1e72728-db7b-428f-bb6b-4032577ffb6b.html
- Tklaec, M., & al. (2017). The effect of film industry on tourism: *Games of Thrones* and Dubrovnik. *International Journal of Tourism Research*. 19. 705-714.
- Tzanelli, R. (2004). Constructing the 'cinematic tourism'. The 'sign industry' of *The Lord of The Rings*. *Tourist Studies* 4(1): 21-42.

Voss, G., Cable, D., & Voss, Z. (2000). Linking Organizational Values to Relationships with External Constituents: A Study of Nonprofit Professional Theatres. *Organization Science*, *11*(3), 330-347.

Yin, R. K. (2014). *Case Study Research Design and Methods* (5th ed.). Thousand Oaks, CA: Sage.

Appendix A

Example of Interview guide – Cross Productions interview

Introduction	Can you tell me a bit about the tv series <i>Rocco Schiavone</i> and your role in Cross Productions?
Relationship between Cross Productions and the territory	What steps did the production take to film in Aosta Valley?
Funding	How did you get the funds to film the series, from who, and which were the conditions?
Relationship between Cross Productions and Aosta Valley Film Commission	How is your relationship with Aosta Valley Film Commission?
Relationship between Cross Productions and Aosta Valley Film Commission	Did you get any financial incentive to film in Aosta Valley from AVFC?
Relationship between Cross Productions and Aosta Valley Film Commission	Did you get any other kind of incentives from AVFC?
Production expenditures	How much did the production spend during the filming in Aosta Valley? And what kind of expenditures?
Production expenditures	How many local people have you employed for each season? Have you worked with the same local people for all the seasons?
Media Tourism	Did you have any contact with the ministry of Tourism?
Media Tourism	In which way did the tv series <i>Rocco Schiavone</i> promote tourism in Aosta Valley?
Rocco Schiavone	Can you tell me a little bit more about RS? 1) How did that project developed? 2) How would you describe any potential impact?
End of Interview	1) Do they have any contacts that I could talk to? 2) Can I go back to this person if I have more questions?

Appendix B

Coding Book

THEME	CATEGORY	SUBCATEGORY	CODE
Regional Economic Development and Movie Industry	Direct Economic Effects	Movie troupe expenditures on the territory – can be tracked by invoices	Accommodation expenditures
			Restaurants expenditures
			Transports expenditures
			Local professionals employed in the movie production
			Local creatives
	Indirect Economic Effects	Expenditures by each individual from the troupe that cannot be tracked	Leisure time: Shopping, clothing, presents, cigarettes, weekend, and food
			Promotion and Visibility of the Territory
Movie industry and Tourism	Economic Effects	Increase in tourism fluxes	Increase in job for tour operators
		Expenditures on the territory by tourists	Hotels
			Cafès
	Non-Economic Effects	Increase in interest by locals and tourists	Interest in movie locations by tourists: Natural landscapes, Heritage sites, Private places
			Interest in movie production during the filming
			Willingness to support the movie troupe
		Employers of the tourism sector	
		Public TV broadcasting RAI	

	Goals	Promotion of the territory	Promotion of heritage goods	7 castles, Roman Aosta, Medieval Aosta
Role of Stakeholders in Regional Economic Development and Movie Industry			Promotion through “postcard” images	
			Promotion through cultural events	
			Promotion through the movie product	
		Conservation of heritage goods	Conservation during the filming	
		Economic development	Expenditures on the territory	
			New employees in the territory	
		Find the right location		
		Depict Italian culture in TV		
		Work in a stable way in the movie industry		
		Foster tourism	Exploit movie industry to foster tourism	
	Strategies	Monetary incentives	Film Fund	
		Non-monetary incentives		
	Values	Cultural Values		
		Educational Values		
		Market Values		
		Social Values		
	Relationship among stakeholders	Dependent relationship		
Collaborative relationship				
Cooperative relationship				
Conflictual relationship				
List of Stakeholders	Film Commission			
	Region Aosta Valley			
	Soprintendente ai beni culturali			

		Movie production
		Employers of the tourism sector
		Public TV broadcasting RAI

Appendix C

CONSENT REQUEST FOR PARTICIPATING IN RESEARCH

FOR QUESTIONS ABOUT THE STUDY, CONTACT:

Valeria Pagani, Via Pio IV, 3 20123, Milano (Italy), +393473219550

DESCRIPTION

You are invited to participate in a research about *Movie Industry and Regional Economic Development*. In particular *the role of key stakeholders in fostering regional economic development through movie production*.

Your acceptance to participate in this study means that you accept to be interviewed.

Unless you prefer that no recordings are made, I will use a tape / video recorder for the interview.

You are always free not to answer any particular question, and/or stop participating at any point.

RISKS AND BENEFITS

A. As far as I can tell, there are no risks associated with participating in this research. Yet, you are free to decide whether I should use your name or other identifying information not in the study. If you prefer, I will make sure that you cannot be identified, by e.g. pseudonym, general identification, etc.

I will use the material from the interviews and my observation exclusively for academic work, such as further research, academic meetings and publications.

TIME INVOLVEMENT

Your participation in this study will take around 45/60 minutes. You may interrupt your participation at any time.

PARTICIPANTS' RIGHTS

If you have decided to accept to participate in this project, please understand your participation is voluntary and you have the right to withdraw your consent or discontinue participation at any time without penalty. You have the right to refuse to answer particular questions. If you prefer, your identity will be made known in all written data resulting from the study. Otherwise, your individual privacy will be maintained in all published and written data resulting from the study.

SIGNING THE CONSENT FORM

If you sign this consent form, your signature will be the only documentation of your identity. Thus, you DO NOT NEED to sign this form. In order to minimize risks and protect your identity, you may prefer to consent orally. Your oral consent is sufficient.

I give consent to be audiotaped during this study:	Signature	Date
--	-----------	------

I prefer my identity to be revealed in all written data resulting from this study:	Signature	Date
--	-----------	------

