



experience films – in real-life

– A HANDBOOK ON FILM TOURISM



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Introduction

Every day, people are held spellbound by the film universe. The very best films take on a life of their own in our imagination – simply because we cannot let go of the protagonist or of the fascinating location. A good film or TV series has the ability to instil the feeling that we have expanded our circle of friends or that we have made romantic acquaintances. And we crave more! This is why film tourism has an ability and a scope otherwise restricted to a very limited number of other kinds of tourism – it can reach us all.

Film tourism is simply defined as a genre within tourism that provides a link with the location of a film or a TV series – during or after the shooting. The film tourist is attracted by the first-hand experience of the locality captured on the silver screen. When, for instance, Audrey Hepburn and Gregory Peck visited the Roman sculpture Bocca della Verità in the film *Roman Holiday* from 1953, the sculpture's popularity rose tremendously. To this day, people are still queuing up in front of the small entrance to the church where "the mouth of the truth" is on display.

A visit to a location will take the tourists into the very core of the film's universe where, through their own senses, they will experience a new dimension of the TV or film production. Film tourism represents

a gateway to new and more intense ways of experiencing destinations. At the same time it creates the potential for new communities by way of an exchange of insights, knowledge and experience among the tourists themselves.

And the timing is perfect. The landscape of tourism is, in many ways, undergoing a radical change. You can no longer count on the fact that guests will visit e.g. Denmark just because this is what they usually do. Contemporary tourists will not be pigeonholed. Via the internet, they will – to increasing extents – create their own experiences and holiday packages on the basis of a precise match with their preferences. Hence, the industry will have to find new ways and means to meet the tourists' demands. Package tourism is by no means becoming

extinct; but, to an increasing extent, the guests are expressing a desire to exert an influence on what the package should contain.

To the modern destination office, film tourism represents novel ways of reaching their audience, nationally as well as internationally. Both the film industry and the tourist trade make a living from creating experiences. When combining the two approaches, there is potential for considerable synergy – with a prospective scope of advertising, branding and PR values that only few destinations would otherwise be able to afford. Once a destination pops up on screen, this creates a wealth of opportunities for the local business community, provided that the relevant players cooperate. This handbook will provide an insight into how film tourism can

enrich your destination. Via articles, interviews and cases, you will obtain insight into the opportunities involved in film tourism, into what will be required to seize such opportunities, and into how others have successfully accomplished this. In the middle of the handbook you will find a toolbox containing practical tips and advice on how to get started with film tourism. Our objective has been to supply useful inspiration and guidance in order that you may exploit the opportunities provided by film tourism and thus reap the benefits by way of increased growth and job creation.

And please remember: Watching films should be a real-life experience. Enjoy! ■

A map of the market players

The creation of film tourism on the basis of a film or TV series involves numerous players. The interaction between the various players will vary from one production to the next. This handbook is intended as an illustration of the various ways in which the relevant players may collaborate on the concept of film tourism. In order to establish an overview, we have prepared a map assigning a specific colour to each of the respective players throughout the handbook.

THE FILM AND TV INDUSTRY

The creation of the universe of a film or a TV series involves the production company, the TV station, the Danish Film Institute and other associates constituting both the creative and the financial backbone of the production. This is where agreements will be entered as to what the individual collaborators may contribute with and what they may obtain from the collaboration.

THE FILM COMMISSION

The commission has an interest in attracting productions to a certain region. A film commission acts as the link between the tourist industry and the film and TV trade. In Jutland, Filmby Aarhus and The West Danish Film Fund (Den Vestdanske Filmpulje) perform the film commission functions.

THE PRESS

The press can be used as a resourceful channel for communicating associated stories – before, during and after a production. Regarding communication as a whole, the press will obviously be a central player.

THE MUNICIPALITY

In close cooperation with the local or regional destination and the film commission, the municipality will be in a position to provide financial as well as strategic support in connection with attracting a production to the area. The municipality is an important player, in particular where film-tourism initiatives involve major organisational and public efforts.

DESTINATION/TOURIST AGENCY

The destination (DMO - Destination Management Organization), or the tourist agency, represents the entity involved in the strategic tourism work focused on increasing the number of tourists visiting a town, a region or a country. The destination's work spans wide, encompassing the fields of marketing as well as business and organisational development. They possess valuable knowledge about the local environment, with respect to the business community as well as locations.

THE PLAYERS WITHIN THE TOURISM AND BUSINESS SECTORS

The local players within the tourist trade and the business community are extremely important for the creation of healthy and sustainable film tourism. Regardless of whether or not these players meet the tourist in their ordinary work, they are equally important. Both parties are in possession of vital local knowledge and the key to financial benefits, should a production pick their locality. Any price-reduction arrangements or other agreements entered for the purpose of attracting a production may return in the form of increased tourism.

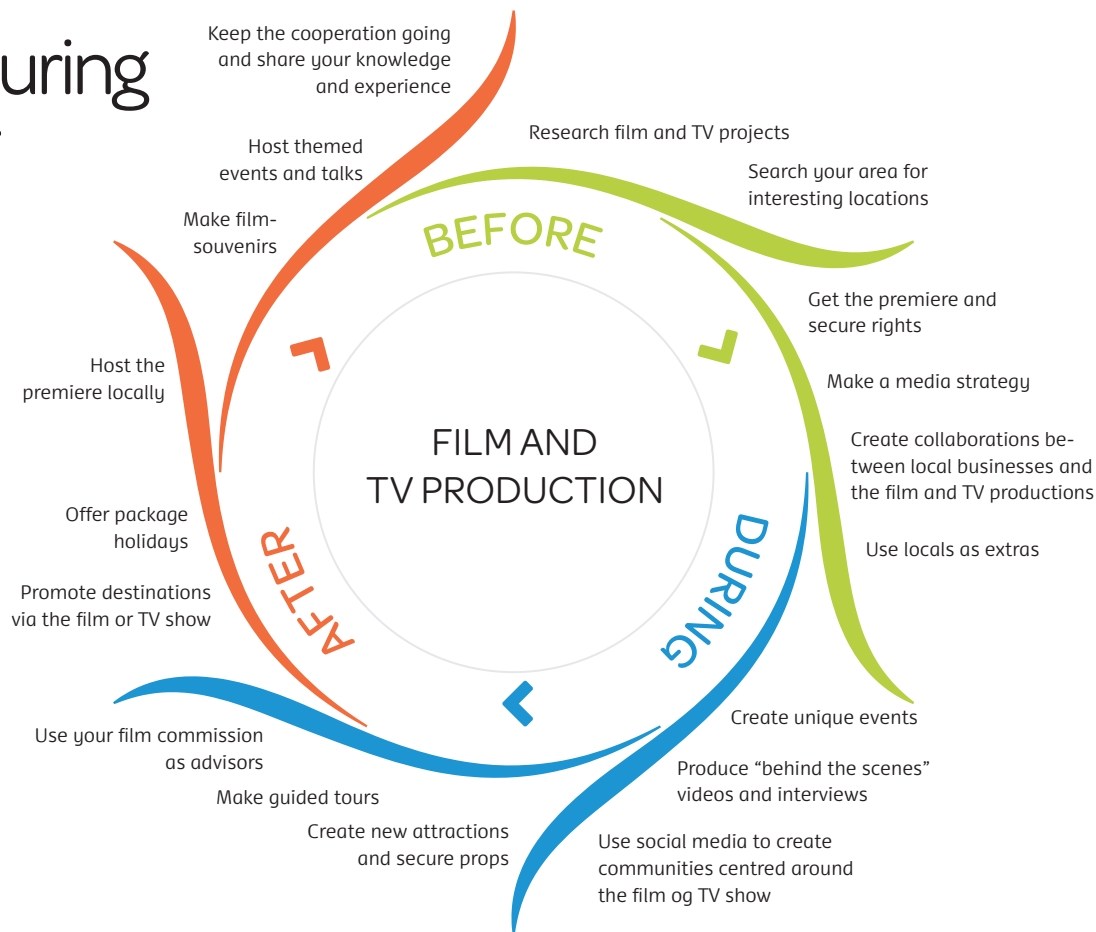
Before, during and after

This infographic shows the idea that working with film tourism begins long before the actual filming starts.

During production there are numerous opportunities for the destinations to cooperate with the production-team.

After the production has ended the idea is to keep tourist interested and create the right environment for future collaborations.

Read on in the toolbox-section on page 18



How can films benefit the tourist industry?

WHAT ADVANTAGES, CHALLENGES AND OPPORTUNITIES ARE CONTAINED WITHIN THE SCOPE OF FILM TOURISM? HOW CAN THE DESTINATIONS, THE TOURIST PLAYERS AND THE LOCAL BUSINESS SECTOR COOPERATE WITH THE FILM INDUSTRY? HOW HAVE OTHERS PROVEN SUCCESSFUL IN THEIR WORK WITH FILM TOURISM? YOU CAN READ MORE ABOUT THIS IN THE FOLLOWING PAGES.



Midtjysk Turisme's view on film tourism

BY KARIN BUHL SLÆGGERUP, HEAD OF COMMUNICATION, MIDTJYSK TURISME



Focusing on film tourism makes good sense to most tourist destinations, as the contemporary tourist requires more than just a holiday. This is evident when considering the fact that,

in recent years, the market for “special-interest” travels and experiences has been rapidly expanding.

Likewise, the many media platforms have facilitated easier access to an audience with niche-oriented interests such as film locations.

A film production provides an array of profit-generating opportunities, for instance providers of overnight accommodation can profit from having the film crew stay at their hotel. In the course of the shooting, the destination will have the opportunity to attract attention

to the locality, as it is quite often feasible to make agreements with the producer in respect to obtaining audience access to the locations.

It is obviously easier for a destination to profit from a production if the film generates a certain amount of interest nationally as well as internationally. Another equally important prerequisite, however, is the destination's ability to incorporate the attention associated with the film and the respective locations into the destination's marketing, long-term as well as short-term. Also, it is essential that the destination perceives the film as a supplement to and an underpinning of the destination's basic profile.

At Midtjysk Turisme (Central Denmark Tourism Foundation), we see film tourism as an add-on to the business areas and activities within which we generally operate. Further, the collaboration with the

film industry and the organisations behind represents an obvious opportunity for providing our regional business associates with new tools and means of communication. As yet, we have not advanced beyond the pioneering stage. However, we

hope that the collaboration between Filmby Aarhus and our destinations will result in both new experiences for our guests and new applications for the lessons learned. ■



How can films benefit the tourist industry?

The story about Ystad and Wallander

The Swedish town of Ystad has shaped an identity around Henning Mankell's famous character, Inspector Kurt Wallander of the Ystad Police. This success can be attributed to focused and far-reaching efforts by the Municipality of Ystad, as well as the local destination, with both parties having worked dedicatedly towards creating the best possible experience for the tourists for the last 21 years. However, the road to success has not been entirely without its challenges.

Marie Holmström, Tourism Strategist at the Tourist Office of Ystad, relates how their access to the film companies' work has had its ups and downs in the course of the various productions. This resulted in

rather adverse working conditions in the stages before and during the film production. This time, however, the collaboration with the production company YellowBird contains the option to continuously produce content. "I know that this time we will have considerably improved opportunities for getting pictures from the set, where previously they were very hard to get hold of. Similarly, our opportunities for holding on-location press conferences with the actors will be considerably improved," says Holmström.

"Our strategy has always been to get hold of as much information as possible. We, at the tourist office, are the ones presented with all the questions and also the ones who meet the tourist."

Our point of departure for the collaboration has never varied.

Additionally, it was important to secure the local community's support in our desire to be a film-friendly town. This crystallised into the municipality's development of a specific film strategy encouraging all the municipality's employees to be of assistance to the film production in all matters, from roadblocks to the blackout of the entire town.

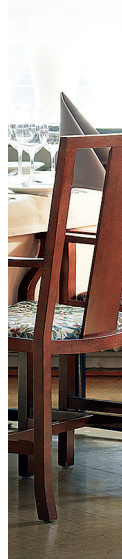
"In addition, we try to be as open as possible in regards the Ystad



citizens, as it is important that they too are proud of and positive towards our identity as a film town," Holmström continues.

The future for the Ystad film tourism is bright. It is the declared goal of the municipality to be leading within film production. The goal is to have at least five films produced in Ystad annually, and the most recent initiative is an office-hotel, where creative businesses can contribute with innovative ideas and methods for the further development of film tourism in the form of apps, interactive games etc.

You can learn more about Wallander and the Ystad film tourism on page 26. ■



The Wallander brand



Interview med
Staffan Garneus,
Hoteldirektør,
Hotell Continental i Ystad

"For our part, it all started with the first *Wallander* films. Our guests began to ask for Wallander's regular table in the restaurant, and we then began to serve his favourite dishes. In connection with the opening of the local Cineteket Film Museum, we introduced a package solution providing tickets, food and overnight accommodations. Our strategy is to exploit the *Wallander* brand for as long as possible. Our hotel has benefitted significantly from both the books and the films, as we play quite a prominent part. This has generated considerable interest in seeing the hotel from the inside. People want to see his regular table, the lobby and the banqueting rooms used for the shooting. Others want the additional experience of Wallander's mood when taking his lunch or dinner at our hotel, or when making it his base of work for a short while. Much to our surprise, *Wallander* seems to be extremely lifelike to many of our guests.

Obviously, we hope that the production of the *Wallander* films will go on. Should the *Wallander* character be 'finished off', we will have to shift our focus into one of 'commemoration'."

CASE:

Ludvig og Julemanden

– PUTTING VENDSYSSEL ON THE MAP

The 2011 children's Christmas television series *Ludvig og Julemanden* (Ludvig and Santa), produced for the Danish television channel TV2, was a huge success. Averaging 1.2 million viewers per episode, it has become one of the most popular Christmas shows in recent Danish television history. However, the ensuing presentation of Børglum and the surrounding area also came to represent an invaluable marketing of the Vendsyssel region and North Jutland in general.

Ludvig og Julemanden was produced by Deluca Film and funded by The West Danish Film Fund. However, the production came about as the result of a very close collaboration between numerous players. Thus, the Municipal-

ity of Hjørring played a decisive role, as the municipality decided to allocate staff for the time-consuming work at the development stage. And, in its capacity as regional development company, VisitNordjylland entered into close collaboration with Deluca Film – a collaboration taking its beginning as early as 2010 – one year prior to the production's arrival in North Jutland.

VisitNordjylland was an important factor in establishing the contact between Deluca Film and central players such as the tourist attraction Børglum Kloster (a former monastery) and the holiday centre, Skallerup Klit. The very fact that the localities featured in the series are actual places has subsequently

resulted in a tangible increase of attendance figures, and the series has definitely contributed to putting North Jutland on the mental map of the Danes. At the same time, the Vendsyssel region is experiencing the emergence of entirely new and different tourist attractions and experiences – for instance, it is now possible to visit Santa's workshop at Børglum Kloster. The possession of the authentic props has provided Børglum Kloster with optimal opportunities for exploiting all the tourist's positive experiences in relation to the fictional universe of the TV series. Likewise, the series has laid the groundwork for new and exciting means of communicating factual knowledge about the locality, and thus film tourism has also helped create "educational tourism".

So, this series illustrates how the regional development company and the destinations work as links between production company and destination, providing competent suggestion as to relevant locations, the market players who might be interested in a collaborative

FACTS

Ludvig og Julemanden has been shown at some of the world's largest TV festivals: the MIP COM and, most recently, at MIPtv in Cannes, where it was presented to countries all over the world. If sold, the series will once again be in a position to act as a marketing locomotive for the entire North Jutland region, this time with departure from new geographical regions.

According to an article in the Danish paper, BT, *Ludvig og Julemanden* represents a value of between DKK 90-100m if translated into the value of isolated commercial TV spots.

Deluca Film and TV2 are planning another *Ludvig og Julemanden* series, to be shown in 2013.

According to a market survey carried out on behalf of VisitNordjylland, 55% of all Danes have watched *Ludvig og Julemanden*.

relationship, who will be qualified and whom to contact. The tourist industry possesses unique knowledge about the specific localities they represent, and it is this knowledge that is desirable from the point of view of the film and TV production. ■

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Børghlum elevated to new levels

INTERVIEW WITH SISSE WILDT, HEAD OF
SALES AND MARKETING AT VISITNORDJYLLAND



*HOW WOULD YOU DESCRIBE
THE EXPERIENCE YOU GAINED
FROM YOUR COLLABORATION
WITH DELUCA FILM?*

"We had a very, very good collaborative relationship and were taken seriously as a collaborative partner. Deluca Film weren't just after our money. They definitely participated in our goal towards marketing North Jutland in the best possible way. Things must always be seen in their proper perspective, and a 'non-fee taking' attraction such as our wonderful landscape was an important element to incorporate in the shootings. North Jutland is much more than just the location in focus; and we were successful beyond expectations both with regards to showing how much we have to offer and

in making the series into positive image marketing for North Jutland."

*IN YOUR OPINION, APART
FROM THE MARKETING OF
NORTH JUTLAND AND NEW
TOURIST ATTRACTIONS,
WERE THERE OTHER AREAS
WHERE YOU BENEFITED FROM
WORKING WITH "LUDVIG OG
JULEMANDEN"?*

"To us, as an organisation, it is a bonus that this process has given rise to collaboration with entirely new players with whom we do not normally cooperate. We have a larger network, which we can use in other projects."

*WHAT DID YOU LEARN FROM
THIS COLLABORATION?*

"We are becoming increasingly

skilled at incorporating the visibility offered by TV or film, and at thinking about how this can be utilised in our marketing work. The collaboration is of considerable value and can be a lever to some of the activities, which we would have introduced on our own anyway. We can now exploit the fact that the destination has become known in other connections. Our extraordinary success can primarily be attributed to the presence of the TV series. We would never have been capable of reaching the same levels without it – neither for Børghlum Kloster nor for the surrounding area.

*COULD YOU DESCRIBE THE
CHALLENGES YOU ARE FAC-
ING TODAY, IN REGARDS YOUR
OWN ORGANISATION?*

"We do not have the manpower to operate with film tourism as a

strategic field of action – we lack the resources for carrying out the fieldwork with respect to new opportunities of cooperation within this area."

*IF YOU WERE TO ADVISE
OTHERS ABOUT TO EMBARK
ON SIMILAR PROJECTS, WHAT
WOULD YOU TELL THEM?*

"Work intently with PR material during the before stage, and then actively incorporate these opportunities into your media plan. Should the opportunity for collaborative work centred around a film or TV production arise, then participate actively and establish the areas where you can be of assistance." ■



How can tourism benefit the film industry?

HOW CAN THE FILM INDUSTRY BENEFIT FROM FILM TOURISM? WHICH PLAYERS ARE IMPORTANT TO THE COLLABORATION BETWEEN THE TWO TRADES? AND WHAT DOES IT TAKE TO CREATE A WIN-WIN SITUATION? LEARN MORE ABOUT THIS IN THE NEXT FEW PAGES.

A more intense film experience

The combination of emerging mass tourism and the new American blockbuster trend of the 1970s and 1980s definitely ushered in the phenomenon film tourism. In some circles, the 1975 film *Jaws* is considered to be the film that promoted Hollywood productions – hitherto cultural popular phenomena and commercial consumer products – to an entirely different level.

During the 1990s, the market-ing budgets for international film productions increased dramatically. Exposure was huge, and tourists' appetite for reliving the protagonist's world or the film's universe grew steadily.

Seen from a Danish perspective it might not be the gigantic budgets that will exert an impact on the tourist. However, from the point of

view of the film or TV series makers, there is still considerable potential in incorporating the concept of film tourism in production strategies.

Shooting on unusual locations in collaboration with the local strategic partners may not only generate financial benefits but also create new artistic potential.

As a rule, a film production will require considerable fundraising – public as well as private. In this respect, the destination offices can draw on their local network for the purpose of laying the groundwork for financing. This contribution may be the decisive factor in securing the production of a second season or the third film of a series – in the same location, obviously. And this will be of benefit to both parties.

From an artistic point of view, film tourism can be instrumental in motivating dedicated fans to give inspirational feedback to the film makers. The film's hard-core fans typically want to know more and therefore seek experiences going beyond the film itself. Here, film

tourism clearly constitutes a new dimension, providing this group with an opportunity to emotionally enter into the spirit of the story through their physical presence. Moreover, the fan base may even further develop the universe to such a degree that the producers can exploit this inspiration as fuel for making a sequel or a prequel.

Time is ripe – the tourists seek it out, and the strategic players are amenable to negotiation – now the only issue remaining is to be receptive to new ways of perceiving the collective experience of film, to recognise that it should not be limited to a few hours in the cinema or at home in front of the telly. ■

The film
strategist,
the artist and
the tourist
manager



**Carsten Holst, Managing Director
of Filmby Aarhus**

“Via my former work as a producer for Zentropa and the managing director of Filmby Aarhus, Jutland’s regional film and media centre, I have tangible experience with the establishment of optimal conditions for the realisation of a film project. Right now, we at Filmby Aarhus are working towards opening up for new interdisciplinary and cross-cultural collaborative relationships involving the film industry, the tourist trade, the business sector and the municipalities. By establishing a strong network focused on film and new media, it is our goal to develop Jutland as a whole into a more film-friendly and attractive area. Being imbedded in the local business sector, the destinations play a vital role in such a network, as they hold the key to support film productions through their insight into and knowledge about the local area as well as the players within in the tourist trade. We strive towards establishing a sound network for attracting and supporting more film productions which will mean an enhanced potential for film tourism and, hence, growth in Jutland.”



**Nikolaj Arcel,
Film Director**

“The right location actually constitutes one of the most crucial elements in a film, as it provides the right atmosphere and mood in relation to the story. Shooting a film in towns such as Randers or Aarhus will of course generate attention toward these towns. Thus, the castles most frequently visited by Caroline Mathilde of Denmark, and hence featured in my latest film *A Royal Affair*, have experienced increased attention due to this exposure. The closer your contact with the story, the stronger the film experience. The tourist industry will be an obvious partner in such cooperation.

It is expensive to move a film crew to a far-away town. Therefore the proposal that the tourist trade organise a collaborative connection with local hotels and other relevant businesses is incredibly interesting. If such collaboration will provide financial advantages to the film crew against the town or locality being visibly exposed in the film, then both parties will profit.”



**Peer H. Kristensen,
General Manager VisitAarhus**

“Film tourism is, without a doubt, a field undergoing rapid development. And, as the destinations are concerned, this topic can be approached from various perspectives.

Film tourism actually has potential that goes beyond the creation of innovative experiences aimed solely at the general tourist. It is equally important for business-tourism.

Targeted work towards persuading productions to select your locality for shooting a film or TV series will also mean a potential for generating increased sales for the local businesses operating within the fields of, for instance, overnight accommodation, transport and catering and, also, the very presence of the production may even create entirely new jobs.”

CASE:

The Lord of the Rings

– ADVENTUROUS TOURISM IN NEW ZEALAND

One of the most brilliant examples of high-level film tourism is illustrated by the influence exerted on the New Zealand tourist industry by the *The Lord of the Rings*-films. Based on the J. R. R. Tolkien book trilogy the films appeared at one-year intervals from 2001 to 2003.

New Zealand has set up an entire industry surrounding the production of these films under the tagline "It took two years to film the *Lord of the Rings* trilogy, but millions of years to build the sets". According to the newspaper, USA Today, the number of visiting tourists rose from 1.7 million in 2000 to 2.4 million in 2006. To a very large extent, this 40% boost is attributed to the success of *The Lord of the Rings* films.

The trilogy has engendered a huge industry even though only very little of the original set remains. With the purpose of protecting New Zealand's natural environment, it was agreed that the many huts, fortresses and so on were to be dismantled when the production

ended. One element still remaining is the hometown of the hobbits, which was constructed in a locality within the Waikato region.

The construction of the set involved artificial leaves – imported from Taiwan – affixed to dead trees within the locality.

This slightly odd set still stands – now featuring as "The Hobbiton Movie Set and Farm Tour".

As a whole, New Zealand is involved in film tourism at many levels. For instance, Air New Zealand had planes featuring special Lord-of-the-Rings-decorations

and there are numerous guided tours to be experienced in the form of hikes, helicopter trips, bike routes and so forth. The country considered the Lord-of-the-Rings phenomenon such a huge success that tremendous effort was brought into play for the purpose of attracting the production of *The Hobbit* to the country.

About *The Hobbit* Kevin Bowler, Chief Executive for Tourism New Zealand, said: "I believe that *the Hobbit* will be what *The Lord of the Rings* was, and then some. We learned a lot from *The Lord of the Rings*, and we will definitely up the ante." *The Hobbit* will, without a doubt, be a case worth following. ■

FACTS

The overall budget of the trilogy was 281 million dollars.

The box-office turnover totalled 2,917,506,956 dollars and the film was awarded 17 Oscars in total.

On the NZ tourist front, the turnover rose by 40% from 2000 to 2006

In Wellington, NZ, the premiere on *The Return of the King* attracted 120,000 people, and the huge media attention generated by the premiere is believed to represent a value in the environment of 25 million NZ dollars in free advertising for New Zealand. In comparison, the Wellington City Council invested 1.8 million NZ dollars in the preparation of the world premiere.

Up to Christmas of 2003, Ian Brodie's *The Lord of the Rings* Location Guidebook was the best selling book in New Zealand.

9 % of international tourists visiting New Zealand state *The Lord of the Rings* as one of the main reasons for their visit to the country.



DR. STEFAN ROESCH,
FILM TOURISM CONSULTANT:



“Prior to *The Lord of the Rings* (LOTR), Tourism New Zealand had not had much experience with film tourism, only in connection with the film *The Piano*. However, when Tourism New Zealand had confirmed that the shooting of *The Lord of the Rings* was to take place in the country, they soon took advantage of the opportunity to become involved in the production. Along with the film director Peter Jackson (a proud New Zealander) and the array of international actors, Tourism New Zealand made sure that everyone knew that

the film was being shot in New Zealand.

In the course of the two years it took to shoot *The Lord of the Rings* trilogy, the various stakeholders had sufficient time to establish a professional collaborative relationship with one another. This resulted in Wellington, the capital of New Zealand, hosting the world premiere of *The Return of the King* - the last film of the LOTR trilogy. 120,000 people turned up on the streets of Wellington to celebrate the film makers and the stars. It



was a memorable event, and put New Zealand on the global tourism map.

When it came to the production of *The Hobbit*, Peter Jackson encountered some problems – despite all the conditions being right for the film to be shot in New Zealand. The actors’ union interfered, obstructing the production. Warner Brothers considered relocating the shoot to Eastern Europe, before The New Zealand government stepped in. They offered a 25-million-dollar tax rebate (in addition to the existing

15% tax exemption) in exchange for the assurance that *The Hobbit* would be shot in New Zealand, that advertisements for holidays to New Zealand would be included on the DVD version of the film and that the country would host another world premiere.

According to economic estimates, losing *The Hobbit* would have equaled a revenue loss of about 1.5 billion dollars for New Zealand.” ■

THE TOOLBOX

36 TIPS ON FILM TOURISM

The toolbox represents tangible help getting started with film tourism in your own town, local area or region.

The material is primarily targeted towards destinations and players within the tourist trade, but it crystallises into 36 individual tips and suggestions encouraging all players to entertain new and innovative ideas about incorporating film tourism into their local environment.

The toolbox does not hold any ultimate answers but rather a sound

combination of general knowledge and down-to-earth inspiration. Use the elements you find to be of interest. And, most importantly: Be inspired – develop your own ideas and approaches on the basis of your own reality.

We have divided the toolbox into 3 parts: before, during and after the arrival of the film or TV production in a destination. Each toolbox item has been indicated by a colour code matching the map of the market players introduced on page 6.



This will facilitate a quick overview of the most central players involved in the specific connections.

Some of the initiatives may very well overlap and, hence, belong in all three stages. The toolbox simply lists them where they will make the most impact. But, by all means, rearrange them to suit your own film-tourism battle plan.

An overall rule to remember is that you must present yourself as film-friendly. It is a matter of being proactive in relation to attracting

productions to your locality. You can do so by communicating that you have local businesses willing to contribute financially to productions; you can organise film events; and you can invite professional film makers, location managers and stars to come and have a look at the particular properties your locality has to offer.

Learn much more from the toolbox and enjoy your creation of new film-tourism initiatives!

THE TOOLBOX - BEFORE THE PRODUCTION

INTRO

ACTION

Get a head start.	Begin by investigating what is going on with film and TV productions currently in the planning stage. Contact Filmby Aarhus and Mette Elmgard at +45 89 40 48 73 to get a brief overview. www.dfi.dk (in Danish only (click e.g. "Branche & støtte" and next "Støtte")) www.filmbyaarhus.dk	    
Even at this early stage, you can set out to learn more.	There are numerous opportunities for learning more about film-induced tourism and about how to get started on the development of new tourist experiences. The Jutland centre of film and media production – Filmby Aarhus – has already scheduled workshops and courses for the autumn of 2012.	    
Explore the exciting film locations of your locality.	Filmby Aarhus and the digital platform of the NSSP Film commission will be your gateway to promoting the unique and exciting locations within your locality. Here you will find an easily available overview of potential film locations within the areas of the Central and North Denmark Regions. The location database is available on www.filmbyaarhus.dk/wdfc .	    
Establish contact with the people responsible for finding the film locations.	The DFI book can be used to identify location managers in all of Denmark, including your local area. Visit www.dfi.dk/Branche_og_stoette/DFI-bogen.aspx (in Danish only). To direct the location managers' attention towards your area's particular qualities and atmosphere, it is usually an advantage to organise guided coach tours for them.	    
Consider membership of The West Danish Film Fund (Den Vestdanske Filmpulje).	In collaboration with your municipality, you can become a member of The West Danish Film Fund and thus make your area a more film-friendly. Individual productions sponsored by The West Danish Film Fund will be committed to generate regional sales. The sales generated by a production within localities under the fund will frequently be 3 times the amount of the subsidy. Thus, your locality will become more film-friendly and sales within the local business community will increase. To the Municipality of Hjørring, this has for example resulted in the shooting of the Children's production Ludvig & Julemanden. And the same applies to Aarhus with the shooting of the TV series Dicte. You can read more about The West Danish Film Fund on www.filmbyaarhus.dk (in Danish only).	    
Suggestions for how video can be applied in the promotion of your locality.	Video is a forceful and important medium in the communication of film and TV experiences. Therefore, it will be an advantage if, at the early start-up stage, you begin to consider how and when you will make video material. You can, for instance, use video clips from the area where the film crew is working, video interviews with the team behind the film or with the local citizens, etc. This could also represent an opportunity to offer your assistance with respect to the production of extra material for the subsequent release of the film on physical and digital media.	    
Get hold of a premiere!	If you contribute to a film production, one of the things you might be able to negotiate about is a premiere. The premiere will generate considerable publicity and coverage and the event itself will represent an occasion to introduce a wealth of offshoot events. At the same time, the premiere can act as a kick-off for activities that you can subsequently link with the film. Maybe the event could be a part of a travel-package including tickets, hotel and guided tour of the area.	    
You can be of invaluable assistance to the film or TV production.	As a service, you can offer to help the production obtain permissions and to answer questions that may arise. You have more local-area knowledge than most producers, and this fact should be exploited!	    
Invite the press.	It can be advantageous to the promotion of the film or TV production and your local area, if you suggest a collaborative relationship with the production where you incorporate the film in your media plan and actively seek out the press providing info about the production that will soon arrive in your area. You could, for instance, invite the press for a tour of those locations you know will come into play.	     
Help with local casting.	One way to help a production, whilst at the same time embedding the production in the local area, is to offer your help in connection with the casting. Once you have got into contact with the production company, you can offer your assistance to the facilitation and announcement of casting within the local area. Here, you can use the existing channels of communications available to you in relation to websites as well the local press. It is also possible that a business within your commercial network will provide the necessary premises, if required.	     
Create a commercial network.	To make your locality attractive to film productions, it will be an advantage to establish a commercial network of local businesses that can provide discount agreements or other kinds of assistance for productions in the area. Typically, this will be hotels, shops and restaurants that can provide discount agreements for the film crew during the shooting. If you help the production, then the production will promote your commercial sector or your municipality on e.g. the film crew's jacket	     
Be sure to obtain the rights for the material you will need - before, during and after the production.	It is of utmost importance that, even before the production, you find out which kinds of material you will need for promoting your local area. This could, for instance, be pictures, video or interviews to be incorporated into your website or used in connection with subsequent guided-tour concepts at a later stage.	    

D O N ' T F O R G E T

▶ At this stage it's a great advantage to begin to consider which particular assets your local area represents in terms of: Specific historical events, Specific locations, Specific advantageous conditions you can provide for film productions.

▶ Consult the list of inspirational links at the back of this handbook.

▶ Remember to check whether your local area is included on the list, and we encourage you to contribute with updates to ensure that the information is always correct.

▶ Checking the CVs on their respective private homepages will give you a hint of the most professional among the location managers, or you can perform a search on IMDB.com

▶ Although not free, a membership of The West Danish Film Fund will make your locality more film-friendly and more attractive to the production companies. If you have any questions about membership of The West Danish Film Fund, you can contact the managing director: Carsten Holst (tel.: +45 8940 4846).

▶ In general, this will require both planning and an agreement with the film production. Remember that in matters of permissions, the right person to contact will usually be the producer of the film. Even if you do not get the opportunity to make videos in corporation with the film production, you are still left with a profusion of opportunities for thinking along the lines of video clips for use on your website and social media platforms such as Facebook, YouTube and Twitter. Further tips and tricks are available on: seismonaut.com/guides/video guide (in Danish only).

▶ Even if a film production intends to organise the grand premiere event elsewhere, it may still be feasible to get hold of a smaller premiere to be showed in your own locality – prior to the public national release.

▶ Only rarely will a film producer get in contact with you – which is why you need to be proactive and show what you have to offer.

▶ Think about how - by way of your expertise and knowledge of local conditions - you can lend the production a helping hand in relation to the communication with the press. Also use the appeal of the film to market your own interests. In general, it is a good idea if, at an early stage, you prepare a press strategy in close collaboration with the producer and distributor and, perhaps, The West Danish Film Fund. Begin with the local perspective and then let the coverage 'grow' from there. Very often, the national press will come into play at a later stage, in connection with the launch.

▶ Whether casting within the local area is required, will obviously depend on the production in question.

▶ Make sure to communicate to the local business community how they promote their enterprise in connection with a production. Relevant trades can span everything from the transport sector (car rentals, plains and taxis), to builders, home improvement & DIY stores, local catering, hotels, fitness centres, jackets & clothing for the film crew. In principle, all kinds of financing and sponsorships may be of relevance to the production

▶ The issue concerning who will have the rights to various materials may not always be entirely transparent. Hence, it is important to begin by finding a permanent contact person at the production. This person will then be in a position to guide you in the right direction. A production company will not always have the time for the extra work involved in the production of additional material – so, to begin with, it will be a wise move to obtain the rights to material that they have already decided to put into production. A membership of The West Danish Film Fund, will ensure that advantageous agreements pertaining to your area will be complied with via the contract existing between The West Danish Film Fund and the production company.

THE TOOLBOX - DURING THE PRODUCTION

INTRO

ACTION

Provide an insight into the world of the film industry.	During a film shoot you can organise tours in cooperation with the production company. In return for their support – depending on how open the production company intends to be – you could for instance invite your commercial network inside for a quick peek.	
Attract attention during shooting.	Make sure to create hype around the production. This will have a positive effect on future film tourism. You can implement this by means of recurring press events providing information about the production status, or by organising interviews with actors that then comment on the location of the production.	
Organise unique events.	Exploit the fact that a group of renowned and exciting celebrities will convene in your town or region. For the tourist industry, this gives rise to a number of opportunities for creating unique events. This is maybe even more relevant for the commercial sector and for politicians. An example could be a VIP fundraising banquet with the stars of the film, maybe with an introductory presentation by the director.	
Make a "Behind the scenes" video.	During the production period you will have excellent opportunities to make video material that can be used long after the premiere of the film or TV series. This is why it is important to make an effort here and continue your media strategy. Once again, it is of course of decisive importance that you have entered into explicit agreements with the production.	
Get interviews "in the box".	Strike while the iron is hot if you get the opportunity to interview actors, producers or the director. Make sure to get video, text and radio interviews in place within the same interview session. The keyword here is planning!	
Adaptation of the commercial network.	Try to match the commercial network's products and services with the production company's requirements. If your commercial network is able to help with a few here-and-now problems arisen in connection with the production, then this may prepare the ground for an even closer cooperation. This will also be to your benefit in the event of future production(s) made by the same crew. Personal relations are of huge importance!	
Music for the film?	An alternative target area could be the music for the film. Are there musicians within your locality who would be interested in making an agreement with the production company about having his or her music incorporated in the film free of charge? That might represent an excellent PR-opportunity for the musician and a great story for you to tell about your locality.	
Think cooperation and exchange.	Basically, it's a good idea if you constantly consider how you can be of assistance to the production in return for material or other cooperations.	
Keep an eye on remarkable props.	During the shooting, it will be wise not to miss out on the obvious: Keep an eye on film props and artefacts that you may exploit later on. In connection with a Danish children's television Christmas series, where one of the Danish tourist attractions – Børglum Kloster - constituted the framework for the events, Børglum Kloster subsequently purchased Santa's workshop. This has created an entirely new and extremely popular attraction within the local area. Such an investment may prove to be extremely valuable.	
New attractions.	Now is also the time where you can seriously begin to picture the experiences you can offer tourists. Set aside half a day for a workshop attended by the staff members who find the subject interesting – perhaps complemented by a few local collaborative partners. Then begin working on suggestions for the development of new tour concepts new products and new attractions.	
Exposure subsequent to the film's premiere.	At this early stage, you should already begin to expose your interests for the duration of the film's or the TV series' lifespan on VOD, DVD, BluRay etc. This can be by way of video material, logos on the cover or particular inserts in the physical media referring to your and your collaborators' products.	
Use the new, social media platforms.	The new, social media platforms – such as Facebook, YouTube and Twitter are efficient channels of communication. Use them to quickly reach the individual tourist and the global market. For instance, it will be to your advantage if you make a Facebook site unique to your particular involvement in the production. Post your content on an ongoing basis and interact with the tourists. Communication via social media is not necessarily a task that is quickly and easily performed. Set out by making a plan of the content you wish to post on the internet in the course of e.g. the production period of the film. This way you will have a shared understanding and a shared overview.	

D O N ' T F O R G E T

▶ Be careful to organise the tours in cooperation with the production company – you don't want your guests getting in the way of filming.

▶ Even an incomplete production will always provide lots of news that can be applied for attracting tourists during and after the production.

▶ Suggested examples of alternative events: Master classes held by the director or by the actors. Local showings of previous films featuring the actors' or the director's previous work. Guided tours of the set etc.

▶ It is likewise important to think about material for different purposes. Short videos for social media content, video that can be a element in the collective promotion of your locality, and video that may constitute an element in the additional material featured on VOD (Video On Demand) or DVD/Blu-Ray.

▶ It might be a good idea to collaborate with local media on the production of your media content. Perhaps they will help in exchange for getting access to the production.

▶ Keep an eye on the relevance of including new businesses. Consider this an opportunity to expand your networking with the local business community – with enterprises not typically players within the field of tourism. This may also be to your benefit in other connections.

▶ Music represents one of the many means of expression employed by the film and TV industry. Hence, the music must obviously be of a certain quality. Make sure that you cooperate with local experts within this area, and with local music venues and the local press or perhaps with educational institutions such as colleges or academies of music.

▶ The film industry is used to trade-offs and to finding ways and means of getting things to work – without incurring additional expenses. So, remember that your services as well as the production's attraction value both represent bargaining capital.

▶ You could for instance take contact to your film commission for further guidance with respect to this subject.

▶ Suggestions for alternative initiatives: New types of food products and other consumables to be marketed on the background of the film, "walk the steps of the main character" – walks of the town or conducted tours.

▶ Here, the film commission would also be a good place for obtaining advice.

▶ Always check who is in charge of the overall press strategy. Maybe you are in a position to contribute or become a part of something that will enhance your exposure. It is important to know what you can and cannot do in respect of licence holders within the universe of the production.

THE TOOLBOX - AFTER THE PRODUCTION

INTRO

ACTION

THE PREMIERE!	The premieres are all-important occasions. They are an opportunity to put your area on the map. Make an event out of having the premiere take place locally and make it into something special by exploiting local competences or a specific location. The premiere need not necessarily take place in a cinema! Make the event into a memorable occasion by having a banquet for the film crew, local politicians, the business community, actors, journalists, etc. In addition to the banquet and film, you can design a journalist-package providing overnight stays, location visits, exclusive interviews with local players and so on. In order to secure the premiere you will obviously have to bring negotiations about this into play at an early stage. However, even if you do not get the official premiere, you can still organise a good event. For instance, FilmFyn organised an Oscar-gala in connection with Susanne Biers' <i>In a Better World (Hævn)</i>.	
An online community.	Although you may have been present on social media both before and during the production, now is the time where the film or TV series begins to attract the attention of the general public in earnest. It will therefore be a huge benefit if you have prepared for providing service and care on platforms such as Facebook or Twitter for the benefit of the audience attracted to the production.	
Marketing.	There is an array of fine opportunities for following in the slipstream generated by the attention focused on a film or TV series. Exploit this for the purpose of promoting your own initiatives or attractions.	
Retain the commercial network.	Although the exciting work before and during the production of the film or TV series is now behind you, it still makes good sense to retain the commercial network that was established during the film-tourism work.	
Continue to think along the lines of new experience concepts.	Continue the work you began before and during the production, namely thinking along the lines of new attractions and experiences for the tourist. You should also be prepared to use the response you get from the audience that has seen the film or the TV series. Their reaction may show you what future film tourists will require in new experiences.	
Concept-holiday packages.	Use the news value of the film to provide specific film travels with your area as the destination. Such packages can be big or small – the heart of the matter is that you can experiment with the particular strengths within your tourism provision whilst shaping the holiday around the experience of reliving the particular aura of the film or TV series.	
Talks and storytelling.	Once the production and premiere are over, the public will begin to show an interest in knowing how the whole thing came about. This is why thinking about sharing your experience via talks or online storytelling (blog posts, video blogs) is a great idea.	
The film's soundtrack.	Constantly think in events. If you have somehow got a hand in with respect to the soundtrack of the film or TV series, then this may likewise represent an opportunity for building up an event. Use the artists from the soundtrack and organise a concert within your own local area – or perhaps a show/performance tour of Denmark.	
Souvenirs from the film.	Yet an opportunity for thinking in lines of new products for generating business within your local community. Souvenirs and small everyday articles to represent the linkage between the film and the locality.	
The film's goodie bags.	A package of assorted film merchandise and sponsor gifts would have considerable effect on premiere guests, but also on those who visit your area via package-deals centered around film tourism.	
Work with the theme of the film.	Take your point of departure within the film's or the TV series' history or theme. If, for instance, a film is about a historical event rooted in your locality, then you could use this as a "framework" for the offers you provide for the tourist.	
The next film.	It is important that you retain the experience gained – especially if you have opted for investing considerable resources in the film-tourism work. So, after the production you should sit down and discuss what went well and what was less successful. This way, you are already one step ahead when the next opportunity for working with film-induced tourism arises.	

D O N ' T F O R G E T

It is important to make sure that actors as well as the director will be present at the premiere, as this doesn't necessarily happen on its own. And, at the end of the day, the stars are the ones who attract the press. Financing the premiere could come about by entering into a sponsorship agreement with the local business community – for instance involving cinema spots advertising for the company at premieres throughout the country.

The goal is to create a sense of community around the film or TV-series. A great way of doing this is to use your knowledge of the local area to give the audience something to rally around.

In connection with this it is obviously important to have an agreement with the production and distribution companies. For instance, you might be able to make a deal about cooperating on ads.

The experiences made in the course of your cooperation should not have been in vain. Therefore, remember to evaluate it, and now is the time to turn towards new projects. Preferably, you should now begin to focus on how the next film or TV project can be realised.

Use social media platforms to get direct input from the audience itself. Encourage them to talk about the experiences they would like to have within your locality. For instance, you could establish a focus group - issue tickets to this group and urge it to think further ahead in collaboration with you.

Use your commercial network to create new holiday packages – for instance where you have been cooperating with entirely new business partners who can add new dimensions to the package travels you normally provide. For the purpose of adding even further authenticity to the experience, you can advantageously use a member of the film crew as your guide. In connection with a bus tour, you can show clips from specific locations during the drive. It would also be fine if you could bring along props from the film's universe.

It can be your own story, the story of the film crew or stories linked with the location used in the film/series, etc.

Here you could perhaps collaborate with a local festival.

In the Swedish town Ystad, they have been tremendously successful with the *Wallander* cake. Thinking in alternative "souvenirs" can prove to be a profitable business.

This need not necessarily be expensive to produce. However exclusive things will definitely contribute to a reinforcement of the experience.

Themes to work with: The initial idea (the book, poem, short film, TV series, etc.), the historical perspective (Denmark's history), local stories, factual historical or fictional persons, or genres such as drama, detective films/series, thrillers, comedy, etc.

Several people from the tourist industry have contributed to this handbook. You might for instance contact them for a quick discussion about their experiences within this particular field.

CASE:

Wallander

– YSTAD'S VERY OWN DETECTIVE INSPECTOR

Henning Mankell's stories about Detective Inspector Kurt Wallander are rooted in the Swedish town of Ystad – also the home town of the author himself. The novels about the policeman's struggle with uniting his work with his private life have so far resulted in 11 books and an array of films in several languages.

Even with the appearance of his first books in the early 1990s, the tourist office guests began asking about the famous Hotell Continental and the inspector's police station.

In particular, the German translation of the first book ushered in the beginning of an adventure into film tourism, and this interest has only increased over the years.

A very unique feature in connection with the *Wallander* tourism is the way the brand has made it feasible

to create new products and services. Thus, the interest in the stories is used to transform the entire town of Ystad into a tourist destination that will also attract international attention. For instance, one of the very early initiatives was a simple map featuring *Wallander* landmarks. This enabled the tourists to seek out the places they recognised from the films on their own.

One of the Municipality of Ystad's most recent initiatives is a mobile app that transfers the map to the tourist's smartphone and thus provides GPS coordinates for the various landmarks. This app, created in collaboration with Henning Mankell,

illustrates the importance of having a close collaborative relationship with the people behind films as well as books.

In order to promote the production of films and TV series, Ystad has – as the only Swedish municipality – allocated one, particularly dedicated, employee to act as a link between film productions and the municipality. This way, the productions will always know precisely whom to approach with questions and for direction to the right person or department within the municipality's organisation. This long-term strategy is now bearing fruit.

However, the municipality is not the

FACTS

In connection with the most recent Swedish *Wallander* production, the municipality spent SEK 15m on the cooperation with the production whilst obtaining a revenue of SEK 50m in direct spillover sales within the region.

In 1992, the collective tourist turnover within the Municipality of Ystad equalled SEK 260m. After 9 years with the first *Wallander* books, sales had reached SEK 437m; and in 2009, after the first films, total sales represented SEK 653m.

In addition to the direct financial gains to Ystad, the *Wallander* productions have also resulted in about 100 enterprises, relating to film production, having taken up residence in the municipality, which has given rise to the establishment of a film cluster within the Municipality of Ystad.

Ystad has become a best case. Every year representatives from the film and tourism trades will convene in Ystad for the conference "Mixed reality", focussing on film tourism and held at the town's initiative.

Ystad's visibility has resulted in an application for EU funding in collaboration with Film London for the development of film tourism in 10 European countries.

Based on their experience with films and film tourism, Ystad has established a film university, the headquarters of which is in Lund and Malmö. Furthermore, the curriculum of the municipality's upper-secondary education system has been expanded with the subject "Crime Science Investigation".

Henning Mankell's 11 books have been translated into 38 languages and have sold more than 25 million copies.

only contributor to the success. The local citizens are also stakeholders in *Wallander*-tourism and thus contributory in giving the tourists a good experience. Regardless as to whether it is the taxi driver or the tour guide, they all share the positive attitude of being good hosts to the guests. ■

First Ystad, then Wallander

INTERVIEW WITH MARIE HOLMSTRÖM, TOURISM STRATEGIST AT THE TOURIST OFFICE OF YSTAD



WHY HAS FILM TOURISM PROVED TO BE A SUCCESS FOR YSTAD?

"I believe that this success can very much be ascribed to our approach. When you arrive in Ystad, you will not meet a single signboard proclaiming the town to be "Wallander's home town". Likewise, we have no T-shirts, mugs or pins. If you arrive in Ystad without previously having read the books or seen the films, you will not necessarily notice that Ystad has a rich film history

focused on Kurt Wallander, even if we have put up discrete signs around the city. And I think that this strategy has been instrumental in maintaining the interest in our town. People prefer it, when things are not overly commercial."

IF GIVEN THE OPPORTUNITY, WOULD YOU MAKE YOUR EFFORT MORE COMMERCIAL?

"Actually, I would like to market Wallander souvenirs from our tourist

office. However, Henning Mankell doesn't allow it. On the other hand, we are incredibly proud of Ystad's popularity as a destination even before *Wallander* appeared on the scene. And we would like this to continue. Ystad is first and foremost Ystad, then it is Kurt Wallander's Ystad. It is this combination that represents the strength of our destination – without *Wallander*, we would still have many tourists, and they would still like our town. Kurt Wallander is just the icing on the cake."

WHO COMES TO YSTAD TO VISIT WALLANDER'S HOME TOWN?

"All kinds of people. We have children as young as 10 years, who have seen the films, and the adult group comprises all ages. They may be singles, couples or families. The majority comes to experience the combination of our beautiful locality and the stories about *Wallander*." ■

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Zooming in on film tourism

FOR THOSE OF OUR READERS INTERESTED IN FURTHER INFORMATION, WE CONCLUDE WITH TWO ARTICLES WHERE DR. STEFAN ROESCH, AND THE TRAVEL JOURNALIST, MALENE FENGER-GRØNDAHL, PROVIDE MORE EXHAUSTIVE PRESENTATIONS OF THE CONCEPT OF FILM TOURISM.

Professional networking is the foundation of film tourism



SUMMARISED INTERVIEW WITH DR. STEFAN ROESCH,
FILM TOURISM CONSULTANT

For film tourism to succeed, it is of utmost importance to set up a professional network amongst the relevant players. The establishment of such a network provides the tourism organisations with the relevant expertise on how to integrate film tourism into their marketing portfolio. This also comprises an understanding of the various stages of production and their implications for the cooperation and earnings potential. In order to fully exploit the potential of film tourism, it is vital that the destinations become involved in a production from day one. This can be achieved by establishing a good working relationship with the involved location scouts and the responsible location manager from early on. That way, destination marketers have a better chance of successfully securing

certain copyrights for relevant film-related marketing material. They might even be able to get positive comments from the actors about the destination.

Film commissions can assist the destination marketers in creating a marketing action plan so that they are prepared for any upcoming film productions to their area. Establishing such a network will also enable film commissions to provide relevant tourism stakeholders with information about planned film and TV productions that could be relevant for the destinations to become involved in. In particular, TV series are becoming increasingly interesting from a film-tourism perspective: TV series generally have a longer life cycle than feature film productions, with most of them



running for several seasons. This does of course make it easier for destination marketers and film commissioners alike to form a long-lasting working relationship with the production company.

An increasing number of countries and regions have started to compete in attracting film productions by offering considerable tax rebates. In return, more and more production companies agree to provide marketing material for promoting the portrayed destinations. As a consequence, destinations marketers, government bodies and film commissions become more and more involved in the marketing of a film. For instance, they may negotiate the specific incorporation of place names relating to towns or other locations into the script. Back

in 2008, the Genova-Liguria film commission successfully applied this strategy in connection with the film *Inkheart*.

That being said, all film projects are unique. Therefore, there is no golden rule for the successful implementation of film tourism. For this reason, it is essential to establish a network between the regional film commission, the responsible destination marketing organisation and the regional tourism industry in order to maximise the benefits derived from film production. Film tourism has tremendous potential. It is, however, a specific marketing niche that needs to be understood. Only by investing the necessary resources as well as establishing sustainable strategies can destinations profit from it in the long run. ■

Film tourism is the tension field between fantasy and reality

INTERVIEW WITH THE TRAVEL JOURNALIST AND PUBLIC LECTURER MALENE FENGER-GRØNDAHL*



A holiday is always a special thing. A holiday means new surroundings and fresh inputs. It signifies quality time in one another's company. This is why the holiday experience is of particular importance to visiting tourists. On the other hand, a good holiday experience can be many-faceted. And, as a matter of fact, it is precisely the manifold aspects of the holiday experience that has come to characterise present-day tourism.

Malene Fenger-Grøndahl has authored several guides for the Danish publishing company, Politiken, focused on a diversity of travel destinations. This series, named "Turen Går Til", is a household concept in Denmark. Frequently visiting a number of the world's leading tourist destinations, it is her distinct impression that the main consensus among tourists of today is that they all like to be different. "I definitely detect a trend in tourism where everyone wants to be a little unique. People like to feel that they have experienced something special and authentic during their holiday", says Malene Fenger-Grøndahl.

This desire for the unique holiday experience does, however, collide

with the actual time available to the tourists. And this poses considerable requirements to the players within the field of tourism with respect to helping the tourists along. It is imperative to consider such requirements – in particular with respect to film tourism.

"A holiday should, preferably, be easily planned. But, where film constitutes the theme, this will actually require quite a lot on the part of the tourists themselves. The point of departure is that the tourist is already familiar with the film and in possession of a certain degree of background knowledge to compensate for the lack of sets and film sequences shot at various locations. And, perhaps, tourists will

not always have time to carry out all this work on their own", Malene Fenger-Grøndahl continues.

But even if film tourism in fact seems to require considerable efforts from both tourists and the players within the tourist trade, it is also a field with a huge potential. "A travel experience centred around round film is a perfect way to include the before, during and after perspective. It practically presupposes that you watch the film together. And, afterwards, the brief peek behind the curtains of a film production is easily brought back home," says Malene Fenger-Grøndahl.

Successful film tourism further

possesses the strength of operating across generations. "All parents want their children to have a nice holiday. Nonetheless, things are just a tad more fun, if the content is something that also makes sense to the parents. This is where I see considerable potential in film tourism, because films and TV series have always played a uniting role within the family. This is an area that interests everyone – across generations," Malene Fenger-Grøndahl concludes.

*In collaboration with her husband, Malene Fenger-Grøndahl writes travel guides about the destinations Turkey, Morocco, the Czech Republic, and Slovakia. They have also written travel guides about Syria and Jordan. In addition, Malene is a popular speaker, who gives presentations of travelogues about Turkey and Morocco.

==

30 EXPERIENCE FILMS – IN REAL-LIFE ZOOMING IN ON FILM TOURISM





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Turisme i Øresundsregionen
Delrapport 3 – Innovations- og
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2011

LINKS FOR FURTHER INSPIRATION

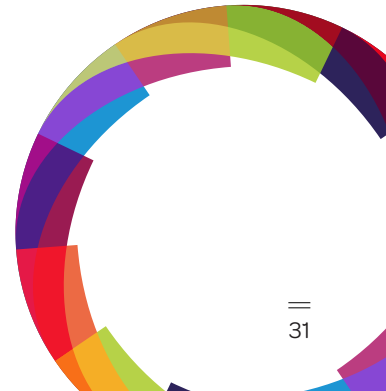
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tourism and virtual worlds.



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Keep yourself updated on film tourism and future
events on our website:

www.mediaturism.info

COLOPHON

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