experience films – in real-life

A HANDBOOK ON FILM TOURISM
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!
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 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 PRESS

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

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.

THE FILM COMMISSION

The commission has an interest in attracting productions to certain regions. A film commission acts as the link between the local industry and the TV station, and its role is to provide advice to the film and TV-house in future film projects. Among others the North Danish Film Fund (Det Nordiske Filmfond) performs the film commission functions.

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

A map of the market players

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THE FILM COMMISSION

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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” travel 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.

BY KARIN BUHL SLÆGGERUP, HEAD OF COMMUNICATION, MIDT JYSK TURISME

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 tourist, 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 held 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.”

The future for the Ystad film tourism is bright. It is the declared goal of the municipality to lead 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 2011 children’s Christmas television series Ludvig og Julemanden (Ludvig and Santa), produced for The West Danish Film Fund, was a huge success. Averaging 1.2 million viewers per episode, it has become one of the most popular TV series of all time. Since its debut, it has resulted in a tangible increase of attendance figures, and the series has definitively 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, resulting as the result of a very close collaboration between Deluca Film and central VisitNordjylland regional development company and regional development company Skallerup Klit. The very fact that the productions have laid the groundwork for new tourist attractions and experiences – for instance, it is now possible to visit Santa’s workshop at Børglum Kloster. The possession of the same time, the Vendsyssel region has also helped create “educational factual knowledge about the specific locations and whom to contact. The tourist industry possesses unique knowledge about how this can be utilised in our goal towards marketing North Jutland in the best possible way.” Things must always be seen in their proper perspective, and a “free-surfing” attraction such as our wonderful holiday centre has also helped create “educational tourism”.

The Vendsyssel region has been shown some of the world’s largest TV festivals: the MIP COM and, most recently, at MIPtv in Cannes, where it was presented to industry and press from all over the world. If the series will once again be in a position to act as a marketing lever to the Vendsyssel region, we are well equipped with geography and collaboration to make the series into positive image marketing for North Jutland.© VisitNordjylland

“Børglum Kloster has been an element to incorporate in the show. North Jutland is much more than just the location in focus; and we were successful in exploring both with regards to how much we have to offer and in making the series into positive image marketing for North Jutland.”

We do not have the manpower to operate with film tourism as a strategic field of action – we lack the necessary resources for carrying out a fieldwork with respect to new opportunities of cooperation within this area.”

“Work intently with PR material during the before stage, and then actively incorporate these opportunities into your mushrooms. Plan for the opportunity for collaborative work on central truths for the production arise, then participate actively and establish the areas you can be of assistance.”
How can tourism benefit the film industry?

The combination of emerging mass tourism and the new American blockbuster trend of the 1970s and 1980s definitely altered in the phenomenon film tourism. In some circles, the 1975 film Jaws is considered to be the film that promoted Hollywood wood productions – hitherto cultural popular phenomena and mass consumption products – to a new level.

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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 tourism 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 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, Tuesday, the number of visiting tourists rose from 2 million in 2000 to 2.4 million in 2006. To a very large extent, this 120% increase is attributed to the attractiveness 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 promoting New Zealand’s natural environment, it was agreed that the many huts, fortresses and so on were to be dismantled when the production was to take place. The country considered the Lord-of-the-Rings phenomenon to be a huge success that tremendous effort was brought into play for the purpose of attracting the production of The Hobbit to the country.

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 on 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 to have 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 is, without doubt, a case worth following.”

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 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 agreed to 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.

In Wellington, NZ, the premiere on the NZ tourist front, the film took to the world’s screens. For instance, Air New Zealand stepped in, with the purpose of attracting the production of The Hobbit to the country. The Hobbit became 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 The Hobbit was being shot in New Zealand.

When it came to the production of The Hobbit, Peter Jackson encountered some problems – despite all the new landscapes being shot for the film to be shot in New Zealand. The actors union interfered, obstructing the shooting. 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, based on the Hobbit, Tourism New Zealand would have acquired a revenue loss of about 1.5 billion dollars for New Zealand.
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!
Start by investigating what is going on with film and TV productions currently in the planning stage. Contact Filmby Aarhus and Mette Elmgaard at +45 89 40 48 73 to get a brief overview of what is available. There are numerous places both in and around Aarhus where film production is taking place. In many cases, you will already have a clear idea of what is going on in the form of a list of 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 89 40 48 46).

Even the smallest of activities can make a difference. If you have a blog, a social media account, or a website, you can share information about film productions and the local crew. 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.

Even at this early stage, you can 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 made possible. In principle, all kinds of financing and sponsorships may be of relevance to the local expenditure. Whether casting within the local area is required, will obviously depend on the production in question. Usually, it is the producer who has the final decision on this issue. Even the smallest of activities can make a difference. If you have a blog, a social media account, or a website, you can share information about film productions and the local crew. If you have any questions about membership of The West Danish Film Fund, you can contact the managing director: Carsten Holst (tel.: +45 89 40 48 46).

In general, 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 you are more familiar with the local environment. Thus, your local knowledge will be more important in a way that the local business community will be more receptive to your assistance. In any case, you should be able to help in connection with the production of extra material for the subsequent release or even 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 a clear idea of 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, this will require both planning and an agreement with the film production. 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.

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 be able 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 made possible. In principle, all kinds of financing and sponsorships may be of relevance to the local expenditure. Whether casting within the local area is required, will obviously depend on the production in question.

Train 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. Acquire the appeal of the film to market your own interests. In general, this will require both planning and an agreement with the film production. 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.

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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. 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 even market your own interests. In general, this will require both planning and an agreement with the film production. 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.

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Are there still situations where it is possible to establish a commercial network? This could be the case if, for instance, you have an interest in tourism or in 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.

Even at this early stage, you can 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 made possible. In principle, all kinds of financing and sponsorships may be of relevance to the local expenditure. Whether casting within the local area is required, will obviously depend on the production in question.

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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. Expose it even more relevant for the commercial sector and for politicians. An example could be a VIP fundraising event with the state of the film industry within your region or a workshop attended by the local press or educational institutions such as colleges or academies of music.

Set aside half a day for a workshop attended by the staff of the swept-up-the-iron approach. Make sure to get video, text and radio interviews in place within the same interview session. The keyword is planning!

DON’T FORGET

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

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, including local music venues and the local music press and 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 services may constitute an element in the additional material featured on VOD (Video On Demand) or DVD/Blu-Ray.

It is likewise important to think about material for different purposes. Short videos for social media content, video that can be a part of 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. Provide an insight into the management of the set etc.

Music for the film? Make sure the music fits the film, as there must be no mismatch with your local music. Even if the music is Hans Zimmer’s, the dialogues must be in keeping with it. Make sure that you cooperate with local experts within this area, including local music venues and the local music press or educational institutions such as colleges or academies of music.

EXPERIENCE FILMS – IN REAL-LIFE

THE TOOLBOX - DURING THE PRODUCTION

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THE MUNICIPALITY DESTINATION/TOURIST AGENCY

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The premieres are all-important occasions. They serve as an opportunity to put your area on the map. Make an event out of having the premiere take place locally and consider hosting a gala evening featuring local talent and regional cuisine. In order to secure the premiere, you will need to form coalitions and alliances. In event of Failure, you might consider alternative arrangements such as a virtual premiere or a screening at a local museum or art gallery.

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 town or city as a film tourism destination. This can include creating local film festivals or screenings, developing tourism packages that highlight film-related sites and attractions, or promoting the local talent and culture that contributed to the film or series.

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 the history of the film is crucial. You should now begin to focus on how the next film or TV project can be realized. 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 realized.

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. This is the time for advertising. In order to make sure that actors and 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 attention. In order to build a strong brand, you might consider entering into a sponsorship agreement with the film or TV series. For instance, you might consider entering into a sponsorship agreement with the film or TV series.

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

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**CASE: Wallander**

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 police inspector’s police station. The famous Hotell Continental and office guests began asking about books in the early 1990s, the tourist interest in the stories is increased over the years. In particular, the German translation of the 1st book ushered in the man translation of the 1st book. However, the municipality is not the municipality’s organisation. This long-term strategy has been instrumental in maintaining the interest in our town. “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”’.
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 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.

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A holiday is always a special thing. A holiday means new surroundings and fresh inputs. It signifies quality time in one's own company. It gives you a fresh perspective. It practically imparts the strength of operating around round film is a perfect way to compensate for the lack of sets – in particular with respect to 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 the case: Wallander – Ystad’s very own detective inspector. Malene Fenger-Grøndahl concludes.

A holiday should, preferably, be easily planned. But, where film tourism in fact requires considerable efforts from both tourists and the players within the tourist trade, it is not 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 the case: Wallander – Ystad’s very own detective inspector. Malene Fenger-Grøndahl concludes.

Malene Fenger-Grøndahl has authored several guides for the Dan- ish publishing company, Politiken, focused on a diversity of travel destinations. This series, named “Turen Går Til”, is a household con- cept in Denmark. Frequently visiting a number of the world’s leading tourist destinations, it is her distinct experience that has come to characterise present-day tourism.

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

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

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