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ENHANCING TERRITORIAL IMAGE THROUGH CINEMA AND FILM

A GOOD PRACTICE GUIDE



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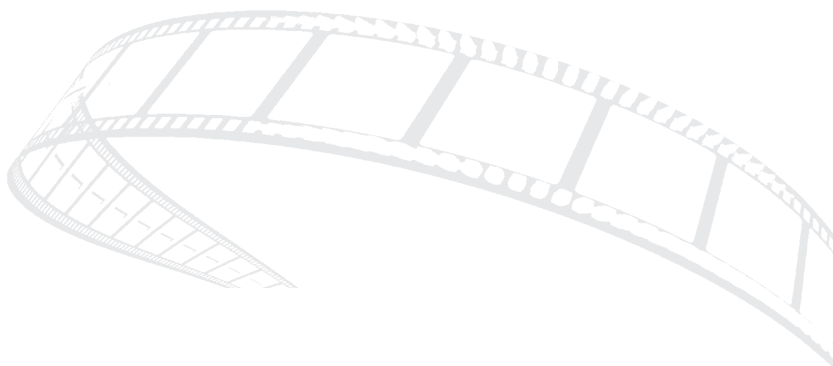


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STUDY N°24 / JANUARY 2011

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This program is 75% financed by the European Union over the 2008-2011 period and is implemented by the MedAlliance consortium, bringing together economic development agencies (ANIMA), Chambers of Commerce (ASCAME, EuroChambers) and business federations (BusinessMed). Alongside the members of these networks and their associated partners (ONUFI, GTZ, EPA Euroméditerranée, World Bank, etc.), a thousand business activities have taken part in pilot initiatives centered on future Mediterranean sectors of activity. Each year a hundred field operations bring together the 27 European Union countries and their 9 southern partners : Algeria, Egypt, Israel, Jordan, Lebanon, Morocco, Palestinian Authority, Syria and Tunisia.

In order to contribute to the sustainable economic development of the region, Invest in Med aims at developing the volume and quality of investment flows (particularly from Europe), EuroMediterranean business partnerships between north and south, and Mediterranean trade relationships (www.invest-in-med.eu)

The contents of this document are the sole responsibility of the Marseille Provence Chamber of Commerce and Industry and can under no circumstances be considered as reflecting the views of the European Union.

Authors

The study was carried out by Dominique Billé of the CCIMP's Economic Intelligence Unit with the research assistance of Mhend Reddadi. The maps were produced using SIG MapInfo Professionnel version 10 software.



Context

Moviemed is a 2-year project (2010-11) within the European programme Invest in Med. Its aim is to enhance the visibility of Mediterranean audiovisual production and to develop synergies between tourism and the film sector. It has been produced in two parts :

- Part one : “The Film-Friendly Mediterranean” was published on 18/01/2010 for professionals in the audiovisual sector, presenting maps and data on the natural, cultural, technical and human resources for film production to be found in the 6 partner countries (France, Egypt, Spain, Lebanon, Morocco and Tunisia). The study is available at www.moviemed.ccimp.com.
- Part two is destined for use by territorial promotion agencies (ministries of tourism, promotional agencies, etc) and receptive organizations for film production (film commissions, tourism boards, cinema chambers and councils, etc.). It is a best practice guide to help get better value from film and tourism partnerships.

Methodology

The study has carried out an analysis of best practice in territorial promotion based on film. It has used :

- Existing studies
- Surveys of the 6 partner countries
- Practical examples
- Qualitative interviews with film production and tourism professionals and representative institutions

The study makes use of case studies and examples of innovations and best practice identified in the partner countries and elsewhere.



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Introduction

Audiovisual production (cinema or television) has for more than 100 years had a considerable cultural impact not only through the ideas it expresses but also through the variety of images that the viewer is exposed to. It has the power to transform a passive audience into active consumers or visitors for the products or locations associated with the film.

The realization that the cinema industry can be a particularly attractive tool for territorial economic and tourism development has only developed in the last few years and connections between tourism and the cinema or television sectors are still limited. They are beginning to develop today : the anglo-saxon countries and the United Kingdom in particular have been among the first to realize the potential to be found in this synergy and have produced some original and innovative work in film-tourism.

This guide does not set out to offer ready-made solutions but rather to accompany the Mediterranean regions through the process of getting better value from their filming resources by maximizing the impact of the film-tourism partnership.

A study carried out in 2004 by the French Public Opinion Institute (IFOP) for the French Association of Film Exporters on the impact of French cinema abroad showed that almost 2/3 of foreign visitors to France had been influenced by seeing a French film in the 3-years before their trip.



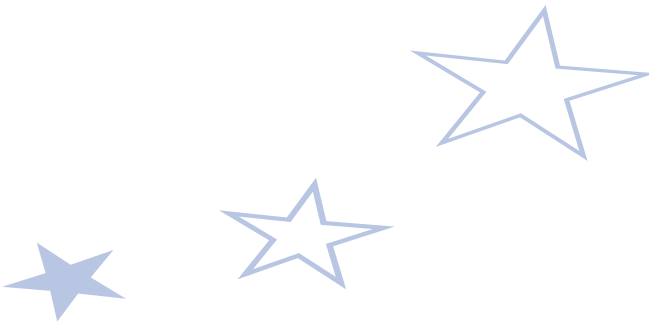
If in the past certain films have promoted a destination with no strategic planning involved, today the development of a territory's tourism image through film cannot be left to chance. It requires the application of effective practices and of professional marketing by the territory concerned both before and after the shooting of the film.

- before filming the main objective is to develop a clear and attractive image of the territory
- during filming and before the release of the film, it is important to communicate and negotiate on enhancement actions
- after general release, it is necessary to develop actions to «capitalize on the brand image created»

Within this plan and depending on the type of film, enhancement actions can differ and vary in intensity at each stage.

Films whose scripts allow them to be filmed almost anywhere («Lord of the Rings», «Twilight» or a classical comedy) require efforts at all stages to communicate on the locations and optimize the benefits.

In other situations, some films like «Vicky, Cristina, Barcelona», «Da Vinci Code» and «Bienvenue Chez les Chtis» are strongly associated with certain territories and benefit from immediate enhancement thanks to the identification of the locations. Even so, work is necessary to ensure optimization of the territory's enhancement and are turn on investment.





1. Good practice in attracting film shoots

Developing a clear and attractive image of a territory in order to seduce the film-makers and bring in film shoots is a precondition to the actions which will then contribute to attracting tourism through film.

For this a number of effective measures can be developed : structures and receptive networks, promotional actions, communication tools and specific incentive measures.

Developing strong structures and networks

Like many artistic sectors, audiovisual production works through informal networks of contacts and professional relations built up primarily through “word of mouth”. But in this highly competitive area, the need for some territories to create organizations to clarify what they have to offer, making it more visible and attractive, has become apparent.

These organizations can be more or less structured. Generally they involve the appointment of a clearly identified contact, followed by (or at the same time as) membership of regional, national and international networks to better circulate information, skills and expertise.

Efficient receptive/promotional structures :

The aim is, at the minimum, to facilitate the hosting and development of relations with audiovisual professionals through the appointment of a clearly identified local contact.

Whether this be through structured organizations of the type to be found on all continents such as film commissions and film offices (Spain, France, Morocco, etc.) or clearly identified individual structures developed in certain countries such as a “Chamber” (Egypt) or a cinema “Foundation” (Lebanon), or a “one-stop-shop” (Tunisia), once a country develops this sort of agency, its mission goes beyond that of just being a reception and contact point. According to its dynamism and the resources it has available, it develops objectives concerning promotion, development and facilitation for filming.



★ *Film Commissions :*

The concept of film commissions began in the United States in the 1950s. Usually staffed by cinema professionals, film commissions promote their country or region to cinema and other audiovisual production companies in search of locations and filming resources. They offer free technical assistance. Their role includes promotion, hosting shoots, advising and being intermediary, developing partnerships and networks, diffusing information and managing data banks.



The Moroccan model: The Ouarzazate Film Commission (Morocco) – a young and ambitious reception and promotion organization

Created in 2008 at the initiative of the Souss Massa Drâa Regional Council and the Moroccan Cinema Centre, it is the first film commission in the southern rim countries of the Mediterranean set up in accordance with the standards laid down by the AFCI (Association of Film Commissioners International). It is in the process of becoming a member of the network. With 4 full-time staff, its missions are :

- To promote the filming resources of the region (technical, human, natural and cultural) by giving itself the means to strengthen its presence on the international market and by developing the necessary tools for international standard film productions.
- To facilitate the reception of film shoots in Ouarzazate by offering film professionals and crews the best conditions.

In 2010, OFC had a budget of more than 1 million Euros and a busy action plan, especially in promotion:

The creation on the OFC website of a regional image and data bank, listing Moroccan film professionals, to attract foreign producers and directors

- The strategic presence of Morocco at the most important film fairs and festivals in the world (Cannes Film Festival, Locations Trade Show in Los Angeles, etc) in order to enhance its international visibility

These actions are producing concrete results with two British feature films and two BBC fictional documentaries expected for shooting in 2011 thanks to contacts made at the last Cannes Film Festival and the Locations Trade Show in Los Angeles etc.



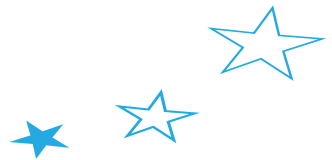
The success of the French, Italian and Spanish commissions :

The 3 Mediterranean northern rim countries which have strong cinematographic traditions (France, Spain and Italy) have developed similar organizational structures for receptive and promotional activities. It is based on the organizational structure to be found in most western countries with promotional and receptive strategy aims, mainly in the United States and Europe.

This model is made up of local and/or regional structures (20 in Spain, 40 in France and 22 in Italy) which work, according to the means they have at their disposal, to promote their territories. Most are non-profit making associations financed principally by their local authorities and public or semi-public institutions.

In order to be stronger in the increasingly competitive international market, these structures have been grouping together in national networks since the creation of the first national film commissions at the beginning of the 2000s.

For France, Spain and Italy, the national commissions play a considerable role in dynamizing and promoting their networks internationally, notably through their participation at major film events (international festivals, film markets, location fairs). The Italian Film Commission has a representative office in the heart of Los Angeles where the majority of international blockbusters are conceived.



★ *Alternatives with a difference :*

It is sometimes difficult to structure an organization on the lines of the «film commissions». Other solutions exist and have been set up in certain countries according to their own specific realities and constraints.

One-stop-shop (Tunisia) :

Created in 2009 within the Ministry of Culture, this one-stop-shop aims to simplify administrative procedures by centralizing all applications for filming permits on an 8-member commission, grouping together all the relevant authorities (Ministry of the Interior, of Culture, of Defence, of Transport, etc).

It has been operational since April 2010, exactly one year after its creation. In 6 months it has received 189 applications for filming permits of all sorts (commercials, shorts, features, clips, documentaries, etc). No application has yet been refused. The application is made on a single form which centralizes all the shoot needs.

It is a good initial contact point in Tunisia and can direct producers to providers of professional services. A website for the one-stop-shop is currently under development. It will include information on locations, authorized Tunisian technicians and their CVs, extracts of films shot in Tunisia, a discussion forum for professionals, etc.



The Lebanese Cinema Foundation :

Created in 2003, this private association aims to play a role in the development of the cinema industry in Lebanon by :

- Bringing together the different players of the Lebanese audiovisual sector
- Promoting the country for its locations, its production and post-production facilities

In partnership with the Ministries of Culture (film commission) and Tourism (Lebanese Tourism Office in Paris), it takes part in and organizes national and international promotional actions (Cannes Film Festival, Cairo and Dubai film festivals, Eurasian Film Market, etc.)



The Egyptian Cinema Chamber : a federating structure

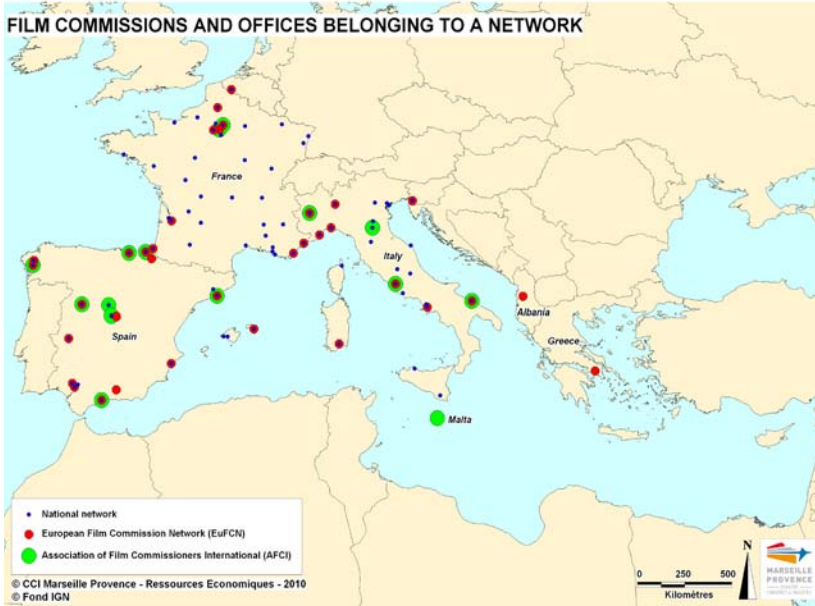
Part of the Egyptian Federation of Industry, the Chamber has existed since 1972 and works essentially at the national level. Its role is to :

- Promote, support and aid producers, studios, laboratories, etc.
- Register films before and after filming, provide certificates for screening in cinemas or diffusion by CD, DVD or television
- Represent the interests of the professionals in matters relating to social and fiscal legislation, and represent Egypt at festivals such as Cannes and Berlin.



Joining an International Network to enhance visibility

In a highly competitive world market, working through a network makes it possible to increase visibility and improve the effectiveness of actions at the international level. Joining an international network makes it possible to widen the field of action and target new markets such as the Middle East or Asia which are difficult to gain access to without the strength of shared experience. Below are some examples of the different networks that exist.





The Association of Film Commissioners International (AFCI)

The AFCI groups together 340 film commissions worldwide and is at present the most important network. It has a dynamic agenda and provides its membership with regular training seminars, distribution of professional news and information, participation or representation at a program of international audiovisual events, contacts and relations with other network professionals. Membership of AFCI, as for other national or international networks, requires adherence to certain precise norms such as a balanced budget, salaried employment, providing follow up to events and training courses.



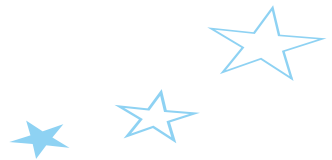
European Film Commission Network : European visibility on the international stage

Through its networking and promotional activities, this association contributes to Europe remaining competitive in the audiovisual sector. Created in 2007, it now has almost 80 members in 22 countries. In particular, it is developing a program involving :

- promotion of Europe for filming through its participation at major international festivals and fairs (Berlin, Cannes, Los Angeles, etc) as a representative of its member territories.
- Training and professional seminars. The last session which took place in Brussels in 2010 was on "Film-Tourism"
- Market studies (a European benchmarking project on work and regulations in the audiovisual sector)

It facilitates exchanges of information and the sharing of experience and tools between network members (dealing with visas, collaborating with the tourism sector, etc.) and develops relations between film commissions, public institutions, and audiovisual professionals.

It contributes to the strengthening of the European network by encouraging and supporting the creation of new film commissions.



Putting in place effective communication

Whether it be guides, photo libraries, brochures or directories, the development of communication tools is a necessity for any territory wishing to promote its resources and expertise. The choice is wide and certain initiatives, diffused either electronically and/or on paper, deserve special attention.

Developing a website or blog

Most AFCI-member film commissions have developed their international visibility through very complete, multi-lingual websites. Their main asset is that they involve limited investment for a potentially high return and can easily reach an international audience.

★ *Film Commission and Film Office websites*

Most film commissions promote their territories as “film-friendly” by developing websites as both practical tools destined for use by audiovisual professionals and as virtual showrooms of their audiovisual riches. France and Spain are examples with almost 20 websites developed by film commissions and offices of the Mediterranean area. They promote their territories resources and locations, as well as giving practical information for professionals.



The Var Film Commission : an interactive model

The commission developed a model interactive website 5 years ago with a budget of 9000€ (www.filmvar.com). It is a local site with both a promotional and practical vocation. It has 14 sections : news, a photo library of the Var, photos of decors and locations, how to rent a property, to offer your services, a data bank of technicians, actors, extras, a section for projects, requests for filming permits, a production guide, etc. Apart from the practical information it provides on, for example, filming permits, it is also noteworthy for the degree of interactivity it offers with several documents on line destined for professionals and for private individuals willing, for example, to rent out their property for a film shoot. It has a particularly rich photo library of potential film locations, with more than 3000 photos (beaches, underwater, etc.). The Pyrénées Atlantiques Film Commission has been inspired by the qualities of this site to create their own (www.filmpyrenees.com).



The Barcelona/Catalonia Film Commission

Has also created a complete, trilingual website (English, Spanish, Catalan) directed essentially towards practical information for professionals such as filming permit procedures to follow, forms to complete, relevant authorities in each district of the region, a directory of local audiovisual professionals, as well as a production guide to download, a complementary and essential tool for the development of a film-friendly region (www.bcncatfilmcommission.com)

★ *Private Initiatives*

However, outside the “organized” networks this type of action is uncommon except when initiated by a tourism sector organization. An example of this is the “35mm from Beirut” project developed by the Lebanese Tourism Office in Paris (with the collaboration of the Ministry of Tourism), the only cinema project originating from within the State structure.



“35mm from Beirut” : an international communication tool

“35mmfrombeirut.com” was officially launched in 2009 at the Cannes Film Festival, creating an international communication tool which is easy to update with limited development costs.

With a relatively modest annual budget (30 000 to 90 000€), “35mm from Beirut” is more than a simple internet site. It is an interactive guide supplying information to audiovisual professionals with a view to promoting the country as film-friendly. Today it is developing its mission by identifying the needs of the Lebanese film industry to fill the gaps, better organize the sector, promote its image and build up its relations abroad. In particular, it is developing concrete actions such as taking part in the Cannes Film Festival and the organization of familiarization trips for foreign professionals to Lebanon. In 2010 the project continued to expand and develop the image of the territory with a blog giving the latest news on Lebanese cinema (shoots, festivals, interviews, etc.).

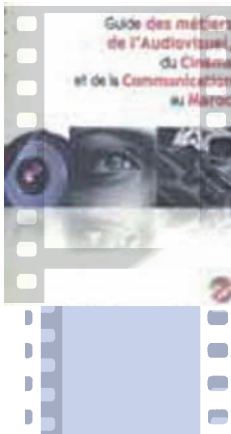


Creating a Guide or Filming Directory

Meeting practical needs and giving accurate information. Paper guides and directories remain highly appreciated and practical communication tools.

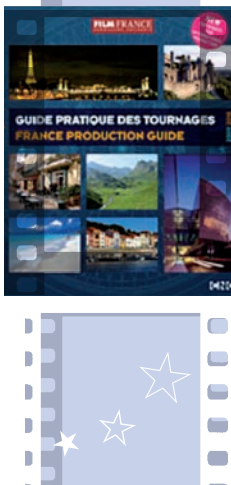
Their distribution can be targeted geographically (country, region, etc.) and by professional category (producers, scouts, etc.). The best distribution channel is giving them by hand at professional fairs (film markets, locations trade shows, etc.) where they serve as visible and sustainable promotional tools in the same way as brochures and visiting cards.

Sometimes they are only privately-produced communication support but they often tend to become one element in a multi-support communication system : web, CD or memory stick, etc.).



The Audiovisual, Cinema and Communication Professions Guide of Morocco

This guide is a commercial publication. It offers a mine of information on the Moroccan audiovisual sector, meeting a real need of professionals for information on the Moroccan cinema industry and what is necessary for audiovisual production (permits, locations, studios, equipment, etc.). It is supported by the Ministry of Communication, various other public institutions and private companies. More than 500 pages long, it is published in 3 languages and was distributed for the first time at the 7th Marrakech Film Festival.



The Practical Guide to Filming in France

This guide is destined primarily for French and foreign producers with projects in France. Its aim is to be a reference tool to meet the needs of professionals about relevant legislation, logistics and locations on French territory.

Created as a paper document by “Film France”, the national film commission, the guide is in both English and French and is updated every 2 years. Its 9th edition, of which 2500 copies were printed, required considerable work by the Film France team, working with a budget of 30 000€ of which 90% was raised from publicity. For a wider audience it is now accessible on the Film France website www.filmfrance.net. It is regularly updated in order to remain a reliable tool for professionals.



Knowing how to develop visibility at events

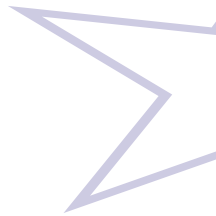
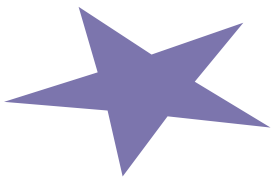
The development of a territory's attractiveness depends also on promotional and representative actions which are essential for the territory to become known and recognized.

They can be in the form of participation at professional fairs and film markets, familiarization trips or other operations, but always based on the same dynamic principle : spread and reinforce the territory's image in a suitable environment to a targeted audience.

Taking part in professional fairs and festivals :

At a time when sophisticated communication techniques abound, professional fairs and cinema festivals retain a major asset, that of human contact. Whether it be film markets or professional fairs, taking part in such events represents the ideal opportunity for a territory to :

- Obtain information about the competition, trends in the sector, innovations, professional needs and expectations
- Building privileged relationships with participants from multiple backgrounds
- Spreading and reinforcing the territory's image with the sector's decision-makers



★ *Festivals and Film Markets :*

To get real benefits, taking part in international level (size and reputation) events is often preferable. They make it possible, in one place, to make many new contacts and also to benefit indirectly from considerable media coverage through the press and public relations.

Mediterranean countries are often well-represented at these events, but it is their dynamism in the organization of international cinema events which is allowing them to build their reputation in the audiovisual sector.

Among the best known are :

- Tunisia : the Carthage Cinema Days (www.jccarthage.org)
- Morocco: the International Film Festival of Marrakech (www.festivalmarrakech.info)
- Egypt : the International Festival of Cairo (www.cairofilmfest.org)
- Spain: the San Sebastien International Festival (www.sansebastienfestival.com)
- Lebanon : the International Festival of Beirut (www.neabeyrouth.org)
- Italy : Venice Festival (www.labiennale.org/en/cinema)



FESTIVAL DE CANNES

- France : one of the most popular with the media is certainly the Cannes Festival with its associated Film Market, as illustrated in the following figures (2009) (www.festival-cannes.com):
- 63rd Cannes Festival: 20 million € budget, More than 1000 films presented (features and shorts), 25 000 accredited professionals, 115 countries represented, More than 4000 journalists and technicians from 84 countries
- 50th Cannes Film Market: 10 000 participants from 101 countries, 400 exhibitors, Almost 4000 films and projects



★ *Location fairs and the Location Trade Show :*

Few events are dedicated specifically to film locations. This why taking part in this sort of fair can be very effective for the promotion of a territory.

Indeed, it is often on these occasions that the first synergies between tourism professionals, the promotion of the territory and the audiovisual sector are born.

The longest serving and best known is **the Locations Trade Show of Santa Monica (LTS)**. It is organized by the Association of Film Commissioners International and for its 25th edition just outside Los Angeles in 2010, it brought together territories from more than 35 different countries. In 2009 there were more than 300 exhibitors and more than 4000 professionals participated. The next edition in June 2011 will have a new format, organized in collaboration with the Producers' Guild of America and apparently taking place in one of the major Hollywood studios (www.producedbyconference.com).

In Asia, **the BIFCOM** has been taking place in Pusan, South Korea in October of each year since 2001 (www.piff.org).



And since 2009, **the Sevilla International Locations Expo - SILE** - has offered a European alternative to these two major events. As the first European locations market, it has had an enthusiastic response from professionals, bringing together 400 producers and 60 international exhibitors including Thailand, Dubai and Mexico. This success has also contributed to improving the international visibility of Spain as a film-friendly territory. In this type of event the complementarity of tourism and audiovisual institutions can be very fruitfully displayed, the tourism information on the one side (the territory's assets, its accommodation capacity, event organization) enhancing the skills and services available on the other (filming infrastructure, skilled labor, professional skills, etc.). (<http://www.silesevilla.com>)



Organizing «Famtrips» (familiarization trips) :

Although originally the famtrip was a promotional discovery trip offered by tourism professionals to tour operators and agencies, the concept has in recent years been adopted by certain countries to promote their territories as film-friendly. To get the maximum benefit, the organizing territories must determine their targets according to precise selection criteria, whether these be the professional category of the participants, their nationality, or the type of film to be made. Amidst the proliferation of such actions, certain examples deserve special mention

France Unlimited Access (France)

The first audiovisual famtrips were organized in 2004 in the Paris region for specialized location managers (cinema and commercials), but famtrips for foreign professionals are more recent. This is for a simple reason : 95% of shoots in France have been for national productions.

The 2008 vote for fiscal measures to encourage foreign film shoots (C2I : International Tax Credit) gave the incentive to Film France to develop its «France Unlimited Access» action. This project was created to encourage foreign writers to produce scripts in which action would take place in France. Every year since 2008 a trip to discover the country has been organized for some of the most prestigious scriptwriters. The aim is for them to discover unexpected places, exceptional landscapes or typically French atmosphere which could serve as sources of inspiration for a future script. This proactive action has proven to be a real success according to both the organizers and the participants. Its 3rd edition brought together 10 scriptwriters who between them have written a dozen worldwide blockbusters (X-men, Lost, Pirates of the Caribbean, Terminator 3 and 4, etc.). They experienced a rich and varied week with about twenty different activities and locations to discover (mountain biking by the Loire River, grape picking at the Chateau de Vaux, hot-air ballooning above Metz, skiing in Amnéville on the longest covered slope in the world, etc.).

This operation produced important media coverage in the areas visited, but also in the USA where it now benefits from real interest on the part of scriptwriters who are already hoping to take part in future famtrips.

To know more, go to: <http://franceunlimited.blogspot.com>

Tailor-made trips to Lebanon («35mm from Beirut»)

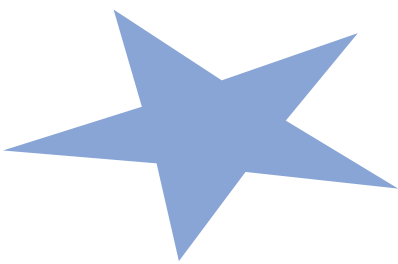
The «35mm from Beirut» team invited different cinema professionals (producers, line producers, distributors, etc.) on a famtrip to meet Lebanese professionals over a 4-day period in October 2009.

French professionals were targeted for this first operation for two reasons :

- the quality and long history of Franco-Lebanese cultural relations
- the widespread use of French in this territory

The participants were able to judge for themselves the potential to be found in the Lebanese audiovisual sector by discovering the locations, the infrastructures and the professionals. The trip was very positive, having created links between professionals for future collaboration and allowing the participants to discover the Lebanese cinema industry with its riches and also its weaknesses. It also went beyond the strictly professional aspects by allowing participants to appreciate the country and the warm welcome of its inhabitants.

To know more, go to: <http://a35mmdebeyrouth.com>



Putting on special events

Over and above the types of actions we have looked at, certain initiatives can be remarkable for their originality. The aim is to seduce the decision-makers by presenting the special features and strengths of a territory in new and unaccustomed ways. An initiative of this sort was undertaken at the Location Trade Show in Los Angeles in 2007.

«A Provençale Soirée in Los Angeles»

Film France and the Marseille Provence Chamber of Commerce and Industry chose this occasion to enhance the image of Marseille Provence by organizing a traditional Provençal dinner at the French Consul General's residence in Los Angeles. The guests were VIP producers and executives from the major Hollywood studios, selected for their influence in the film industry.

The gastronomic dinner was prepared by Jean-André Charial, the 2-Michelin star chef of the famous French restaurant «l'Oustaou de Baumanière». Chef Charial, the setting and the distinguished guest list gave the reception a particularly prestigious dimension and projected an attractive image of France as a welcoming, top-quality country.

The organizers of this reception felt that it gave the Marseille Provence territory international recognition by audiovisual professionals, and sustainable professional relationships were built between the sixty guests at the table.

Amongst the concrete results obtained by this operation was the participation of certain American film directors in a famtrip organized in France the following year, as well as sustainable contacts and subsequent visits to the major studios by French professionals and regional development agencies.

But perhaps the best proof of the success of this operation as a promotional tool has been the use made of the idea by other countries, as was the case with Greece the following year.





Developing Economic Incentives

Whatever the promotional tools already mentioned, it remains the case that one of the key factors worldwide for attracting film shoots is the economic interest. Any measures which provide additional finance or make it possible to save time, money, manpower or technical means can prove decisive in the choice of location, as illustrated in the following initiatives.

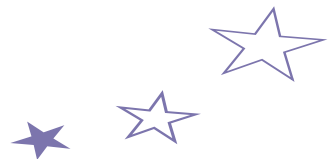
Standing out economically

Economic incentives can be at different levels, from local to national. They can also be in different forms (public subsidies, tax breaks, tax credits, etc.) and be aimed at national or international productions. This last option has recently been successfully developed in France.

France : the International Tax Credit (C2I)

In 2009 France introduced a new tax credit for foreign shoots in France. The law aims to strengthen France's attractiveness to foreign production companies for film projects involving French culture, heritage or territory. The tax credit benefits the project's line producer in France. It represents 20% of eligible costs of filming in France and can amount to a maximum of 4 million euros per film.

Since its adoption in December 2009, 26 audiovisual productions have received provisional acceptance, of which 16 are feature films and 3 TV fictions. The acceptance is then confirmed by the Economics Ministry when costs incurred in France during the shoot are presented.



Providing technical facilities, equipment or manpower

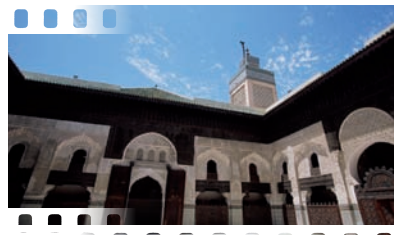
Although with no direct financial contribution, some measures can be just as effective in attracting productions if they lead to substantial savings. This is the case with Morocco which has put in place original and very pragmatic incentive measures.

Morocco : a package of measures

For some years now, the Moroccan Cinema Centre (CCM) has been offering film producers not only economic incentives but also practical facilities which are really appreciated for the filming of historic films (Gladiator, Kingdom of Heaven or Kundun), spy thrillers or war films (Babel, Body of Lies, etc.).

Among the most notable measures put in place by the government are :

- extras provided by all the armed forces (Royal Army, Royal Air Force, Royal Navy, Royal Gendarmerie and the National Security force).
- simplification of procedures for temporarily importing weapons and ammunition necessary for the film shoot
- discounts given by Royal Air Maroc for the air transport of goods and people
- nominal fees fixed for shoots in historic sites and monuments
- exoneration of VAT on all goods and services acquired in Morocco and simplification of customs procedures for the import and export of filming equipment.





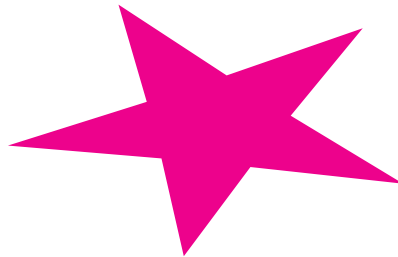
Tunisia : Proposing administrative simplification

Obtaining all necessary filming permits can be a struggle. Several permits from different bodies can be necessary (historic monuments, etc.)

The One-Stop-Shop for film shoots in Tunisia is an illustration of an operational administrative simplification, in place since April 2010. The «O-S-S» is an ad hoc administrative structure within the cinema department of the Ministry of Culture. It brings together into one commission eight members representing the different ministerial departments concerned by the permits.

The requests are submitted on a single form which centralizes all the shooting needs. The filming permit is thus quickly delivered : the ultimate objective is to do this in one week. More than 200 requests have been dealt with in 6 months and the «O-S-S» has intervened 30 times to facilitate obtaining certain permits and specific services for filming (import of weapons, explosives, hire of military equipment, airport, archeological sites, etc.).

There are also other types of incentives which can be offered through film commissions, municipalities or other local authorities (reduced rates in hotels, air travel, etc.). They are however rarely systematic and must be negotiated on a case by case basis.



2. Capitalizing during film shoots

The choice of location has been made. It is now necessary to put into action the right strategies to allow your territory to benefit from the film, the TV film or the TV series to be made. The bigger the film, the more benefit there is to the territory to be associated with it.

This observation is today confirmed by several studies on the subject, notably that by Oxford Economics in Great Britain in June 2010. This study found that 10% of foreign tourists to the United Kingdom had been influenced by British films in their choice of destination, representing more than 2 billion Euros of tourism revenue to the country.

Clearly, it becomes of prime importance to communicate “well” in being identified as the film location and to capitalize on its effects in terms of economic, cultural and image benefits and to optimize the tourism /audiovisual synergy.

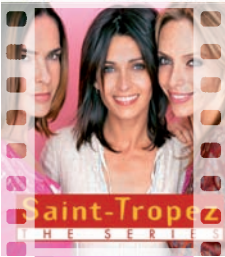
To develop successful communication it is essential to begin negotiations quickly with the interested parties (local authorities, tourism professionals, production companies, locations and tourism attractions). According to the Oldsberg/SPI study “Stately Attraction” carried out in 2007, negotiations should ideally be held between the moment of selection of the locations and the search for finance. They are the key to effective communication allowing the different parties to agree on the communication means which will best raise the tourism value of the location.

The most effective communication strategies to allow a territory to be clearly identified as the location can vary according to different parameters : the type of film (feature, TV film, TV series, etc.), the financial, technical and human-means available, the quality of relationship with the production company, and also the promotional calendar. We have identified certain successful or innovative examples.

Negotiating the credits

The most effective and lasting way to associate a film and a territory in the eyes of the general public is to include the territory's name or image in the marketing supports themselves (title, posters, credits, images, dialogues, 'making of', etc.).

There are no rules to this and these practices can happen spontaneously during the scrip-writing, for example, by writing the name of the location into the dialogue or including it in a shot, or they can be the subject of legally structured negotiations between the parties. Here are a few examples :



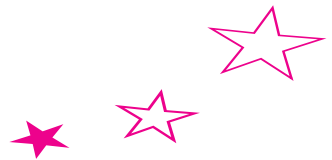
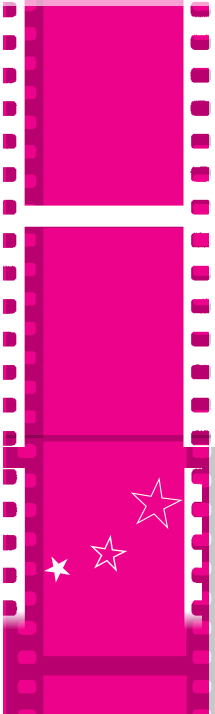
“Saint Tropez” (Sous le Soleil) – French TV series

Run from 1996 to 2008 (14 seasons, with 480 episodes) this production was a big success with viewers in France. The storyline covers the daily lives of 3 young women, inseperable friends living in Saint Tropez. Their main meeting place is a private beach called “The Saint Tropez”.

The shots used in this TV film (the bay, the port, the typical little lanes and houses of Saint Tropez) leave no doubt as to the locations and give a seductive image of the small town and its region (paradisiac villas, deserted creeks, crystal-clear water, typical vil-lages, sun-drenched countryside, etc.).

For international diffusion the production company renamed the series “Saint Tropez” to optimize synergies between the worldwide fame of the small Riviera town and the unprecedented success of the series which ran in more than 100 countries. To do this the company negotiated with the town the right to use its (legally protected) name in exchange for a use which corresponded to the image which the town wanted to diffuse to a foreign public.

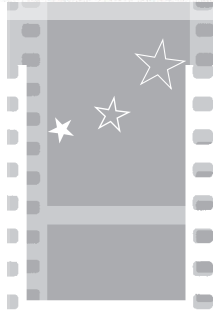
However, although we know today that the series had an economic impact to the tune of 2 to 3 million Euros per year during shooting, no assessment has been carried out on its impact on tourism in the region.



“Vicky, Cristina, Barcelona”



The title states it quite clearly : one of the 3 main ‘characters’ in the film is the City of Barcelona. The action takes place mainly in the Catalonian city, the shots lingering over the creations of the architect Gaudi. Woody Allen doesn’t hide his reasons : “When I started writing the script, I wanted to write a story in which Barcelona would be a key character...I wanted to celebrate this city I love so much and the country I love totally”.



This Oscar-winning film is rightly seen as a touristic gold mine for the city and the region, which became known through the film to almost 10 million viewers in the world and kindled in many the desire to revisit the locations where the film took place.

Lord of the Rings “Making of” and New Zealand



Tourism New Zealand was actively involved in cementing a link in the public’s mind between the destination and the “Lord of the Rings” films. In a sample of actual and potential visitors, 95% knew that the film had been shot in New Zealand.

Many things contributed to this, notably the production of documentaries on the “making of” of the film which allowed attention to be drawn to certain locations and presented the actors off-set, being tourists themselves.



Making known the location’s identity

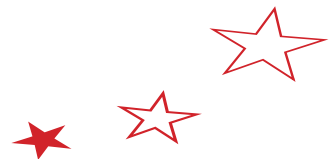
When the location of a film’s shoot is not explicitly mentioned it becomes more necessary for the territory itself to make sure that the general public (potential tourists) and the tourism professionals know where the film was made. To be able to do this it is important to be able to negotiate during the filming with the right people (press attachés, producers, communication managers) to get access to the right communication tools : rights to photos, images and film shoot stories.

Sometimes rights can be given free but with technical expenses to be covered. The territory can then initiate its own promotional operations (a press action for example) or, better, associate itself with the film’s promotional campaign (film premieres, press trips) as was done with Richard Berry’s “The Immortal” and with Ron Howard’s “Da Vinci Code”.



Film Premieres : Richard Berry’s “The Immortal”

This police thriller, inspired by the life of Jacky le Mat, a Marseille gangster, began filming in Marseille in 2009 for a total of 6 weeks with a lot of Marseille actors included in the cast. This strong link with the Mediterranean port was reinforced by the scheduling of a ‘world premiere’ in Marseille, the film’s location, a week before general release. This type of promotional action makes the locations, the landscapes and the film inextricably linked. It allows the viewer to discover the territory from a new angle – and become a potential tourist.

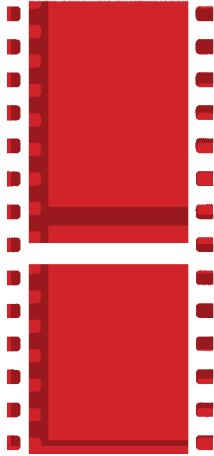




Conferences and press trips : Ron Howard's "Da Vinci Code"

Rights to Dan Brown's now-famous novel were bought by Columbia in 2003. Filming took place in France and the UK in 2005 with Novotel, Atout France, Visit Britain and Eurostar as partners.

As soon as the film was released the Paris Tourist Office was saturated with calls from tourism professionals and journalists asking for information. Atout France offices around the world gave press conferences followed by screenings of the film.



For its release at the opening of the Cannes Film Festival, a specially decorated Eurostar train took the stars and journalists to Cannes. The Eurostar Communications Manager has said that "the Da Vinci Code strongly contributed to the increase in the number of travelers using Eurostar to London and to Paris. It was very logical to be involved at the heart of the film's release in 2006." In the United Kingdom more than 100 journalists were invited by Visit Britain to visit the counties of Lincolnshire and Leicestershire on the path of the Da Vinci Code.





3. Capitalizing on the film

It is often after the filming and sometimes after the film's release that the work of capitalization for tourism promotion truly begins. Tourism professionals put in place the communication tools and supports to clearly establish the relationship between the film and the location. After release, or simultaneous with it, and according to the degree of tourist interest that the film has developed, tourist circuits or other products can be developed by tourism professionals to best exploit the film's potential.

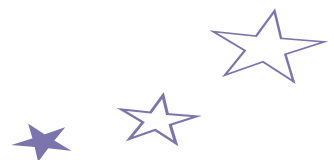
Creating film-tourism products

The anglo-saxon countries were the first to develop communication supports to allow tourism to capitalize on film production.

Thanks to the development of new technologies, these supports are now highly varied. More and more film-tourism products are available to deciders.

"Movie Maps"

These give film lovers (tourists and/or cinephiles) a guided cinema circuit supported by an illustrated and informative map leading through the film locations of the territory. Most often these Movie Maps are dedicated to a particular film, but can, according to the characteristics of the territory and its film heritage, deal with a wider filmography. They are appreciated by tourists and an excellent communication support at a relatively low cost. Over the last decade a growing number have been produced in many of the locations used in successful films.



Cinema in the Limousin

The Limousin region of France has hosted many film shoots. Amongst the best known are Claude Miller’s «A Secret», Patrice Chereau’s «Those who love me will take the train» and Pascale Ferran’s «Lady Chatterley». These films were well-received by the critics and the public and have enhanced the image of the region. Encouraged by this fact, the Regional Tourist Board has produced a movie map covering the different locations used in films since 1926.

For the project’s creators, this nationally unique map meets a need expressed by many tourists, often foreigners, who enjoy visiting recognized cinema locations, guides them through the different sites and allows them also to discover other sites of interest nearby.

To learn more, go to: www.region-limousin.fr/cinema



Cinema circuits in Andalusia (Rutas de cine en andalucia):

Further to a convention signed in 2005 between the Ministry of Tourism and Sports and the Andalusian Film Commission, there are now 7 movie maps which have been produced in the area, two covering the film-friendly territories of Almeria and Seville and 5 for successful films shot in Andalusia («The Heart of the Earth», «Summer Rain», etc.). Presented as 4-page color brochures, they show the poster and film title on the cover, and inside they present a synopsis with a regional map illustrated by photos of the film and locations, anecdotes and cinematographic and touristic texts.

To learn more, go to : www.andaluciafilm.com



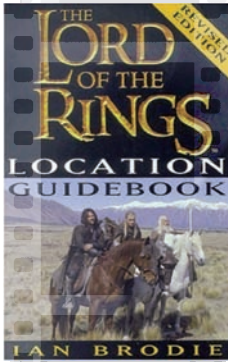


Film-tourism Guides

These are rather like special editions of travel guides based on one or more films shot in an area. Although few exist for the moment, they are beginning to catch on. For cinema lovers, the anglo-saxon publishing house «Museum guide» published in 2009 a series of 3 «Film + Travel» guides tracing famous film locations over the whole planet (Europe, America, Asia-Oceania and Africa)

To learn more, go to: www.museum.com.

But the reference work in the field remains most certainly the guide produced by Ian Brodie.

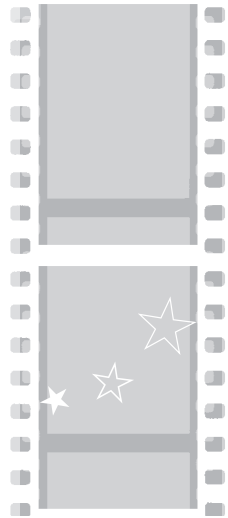


Lord of the Rings locations guidebook

The commercial success of this tourist guide to the locations of the fantastic Lord of the Rings trilogy filmed in New Zealand has been a revelation in film tourism. It showed how useful it is to create this type of communication support, meeting a previously ignored demand. With more than 70 000 copies sold and reprinted 7 times, it is an unprecedented success which has surprised both the authors and the publishers.

A Belgian brochure : « Clap Premiere - Tourism and Cinema »

A joint publication by Clap and the Tourism Federation of Liege Province, this guide presents a selection of 17 productions which have been totally or in part shot in the province. For each film there is a data sheet with photos and information on the actors, actresses, directors, locations and the neighboring tourist sites.



Internet sites

Essential for international visibility, film-tourism websites developed first of all in the anglo-saxon countries then little by little in Europe and elsewhere. Created initially by national tourism bodies, today we see them appearing at the regional level thanks to regional promotion organizations and professionals from the audiovisual sector. Having good returns on investment with low production costs and a widespread audience, this is an effective communication tool which should spread to areas with an interest in film tourism.

Love film.com, a video games company investing in film tourism

Love film is a British company which is leader in DVD, Blu-ray and video games on-line rentals. It has developed on its site <http://www.lovefilm.com/micro/ireland.html> an interactive and highly colorful map for film tourism in Ireland, in collaboration with the Irish tourism promotion agency «Go where Ireland takes you». It offers a voyage of discovery of different locations of interest to cinema lovers (famous film locations : Harry Potter) or for those more interested in information on big screen stars (the Manor House of Jeremy Irons in West Cork). In each place a tourist holiday with details on the Irish agency's site is proposed.

Go where Ireland takes you

**Discover Ireland.
Discover film.**

Did you know that Saving Private Ryan's stunning Normandy landings were actually filmed on Carracoon Beach in County Wexford? Or that Reservoir Dogs battle scenes were filmed on the east coast? Or that Jeremy Irons' Breda in a pseudo-colonial castle in West Cork? (Yes, please!)

Click on the clapperboards opposite and discover even more movie trivia as you journey around. Our film friends at Tourism Ireland have also realized the film facts with some fabulous offers – a collection of tasty incentives to help you explore the Emerald Isle for real.

Enter our competition below for your chance to win an amazing VIP trip to Ireland:

- A day with a professional Location Manager for a guided tour of blockbuster film locations
- 2 nights in glorious Dublin
- 2 nights in luxury in Wexford
- Soak up the atmosphere of Dublin with the Literary Pub Crawl
- Return flights from GB and car hire

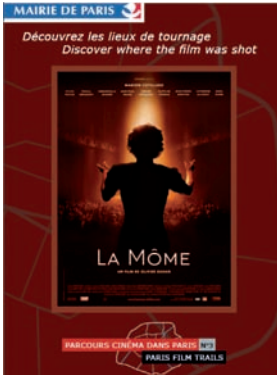
WIN A VIP TRIP TO IRELAND

ENTER NOW



City of Paris, Barcelona and Visit Britain circuits

- **Paris, cultural visits** : Each year Paris hosts more than 800 film shoots in 4 400 different locations. In the «cultural visits» section of their website <http://www.paris.fr> the city proposes about 10 cinema circuits which guide those that love Paris and its cinema through the discovery of famous and historic districts thanks to the emblematic films shot there : «The Devil Wears Prada», «The Extraordinary Adventures of Adele Blanc-Sec», «Rush Hour 3», «The Mummy», etc.



- **Visit Britain** has many interesting circuits on its website, allowing you to follow in the footsteps of Harry Potter, Robert Langdon (Da Vinci Code), Bridget Jones, James Bond and many others (<http://www.visitbritain.com>)
- **The « Barcelona Movie Walks »** are downloadable circuits on the Barcelona Tourist Office website, created in partnership with the Barcelona/ Catalonia Film Commission and a Catalonian tourism school. With 140 film shoots in 2008, their objective is to turn Barcelona into a cinema destination and to create attractive locations. Different themes are offered, including «Woody Allen’s Barcelona», «Pedro Almodovar’s Barcelona» and the film «Perfume». (<http://www.barcelonamovie.com>)



Innovations

Tourism and audiovisual professionals have developed new film tourism products using the latest technological innovations. Digital marketing now completes the traditional offer with reasonable production costs and an enormous potential in the number of users.



Visit Britain : innovative digital marketing

The British Tourism Board, Visit Britain, has for a long time been aware of the power of cinema in its worldwide promotion of the destination. According to certain studies, 40% of people intending to visit Britain are likely to visit film locations they have seen on the TV or at the cinema. Visit Britain's message is clear : «Wherever you are in Great Britain, you are never far from a film location». In collaboration with the digital marketing agency, Digital ETV, they have launched an application for iPhone and iPod touch, allowing users to discover the different locations of the main films in British cinema history. With a film title search engine, users can access famous locations on Google Map. They can then put together their own film tour and visit, perhaps, Hogwarts (the school of witchcraft in Harry Potter), or a battlefield from «Braveheart». Each location has a detailed synopsis of the film and instructions on how to get there.

The iPhone application on British cinema is complementary to the on-line marketing campaigns developed by Visit Britain for the release of blockbuster films shot in Britain such as the recent «Sherlock Holmes». The iPhone and iPod touch applications are now very much part of online activity. They have good returns on investment with low costs of production and an enormous number of potential users. The «Great British Film Location» application is freely available on the App Store for iPhone and iPod touch, or on <http://itunes.apple.com>



«Alloclap» by Allociné : interactive signposting of film locations

Allociné is the largest francophone cinema data bank and the second largest in the world. It is investing in the tourism sector with an innovative film location signposting service for public authorities.

With interactive panels placed at film locations, visitors can discover the film and 'making of' stories thanks to this multimedia tourism promotional tool. Cinema-loving tourists can listen to audio commentary or watch the film preview or extracts from the film on their Smart phones. The first panels enhancing the local cinema heritage for tourists and locals are already to be found in the Rhone-Alps region of France. A hundred panels are expected to be in place by the end of 2010. www.allocine.fr



Offering organized tours

«They want to see, in real life, the location they saw in a film, soak up the atmosphere of a particular historical epoch or relive for a few moments the adventures of their heroes» : these are the 7th art tourists.

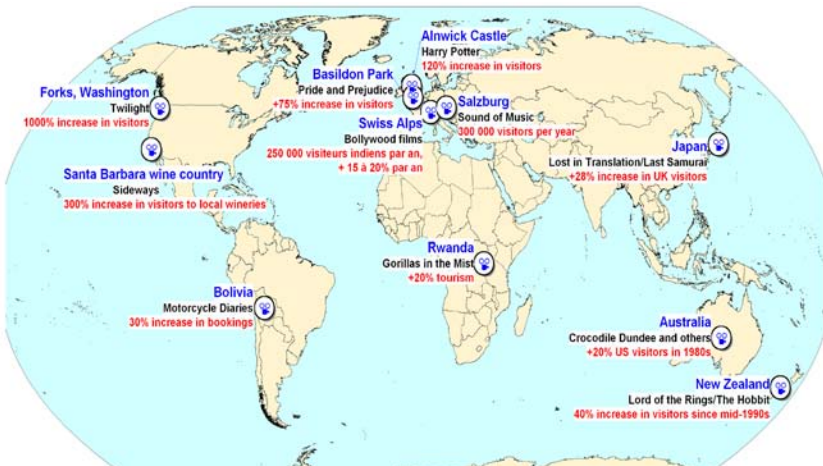
Film-tourism potential is enormous (a study carried out with foreign tourists in Paris, France, found that 62% of them had been influenced to choose the destination after having seen it in a French film). It can have different forms : visiting locations (natural sites, studios), film theme parks, shopping in specialized boutiques, visiting cemeteries where the former stars are buried, etc. the anglo-saxons understood this before the rest of the world and were the first to capitalize on the impact of filming.

«Movie Tour» circuits

Often films can be virtual travel brochures with greater impact than a major promotional campaign. The following map based on the results of a study by Oxford Economics illustrates this with 11 examples from an international filmography.

Encouraged by this, «film tourism» tours have developed in many places in the world, as illustrated in the following examples.

EXAMPLES OF FILM IMPACT ON TOURISM



Source : Oxford Economics - Juin 2010
 © CCI Marseille Provence - Ressources Economiques - 2010
 © Fond IGN





Abercrombie and Kent (A&K), luxury tours

The luxury American tour operator has launched tailor-made trips inspired by famous film locations. These packages have been created by A&K to meet the demand of some of its clients who have been inspired by a film to choose a particular destination.

Named Cinemacations - an English contraction of Cinema and Vacation - they allow film lovers to immerse themselves in the atmosphere of films they have enjoyed.

The slogan of the tour operator is quite explicit : «From reel to reality». Today the offer consists of 7 proposals combining a style of trip (adventure, family, romance, fashion and style, etc.) and the universe of the films : «Harry Potter and the Deathly Hallows», with a «magic» trip to the United Kingdom, «Death on the Nile» with a Nile cruise on a boat similar to that used in the film, «Out of Africa» with most notably a picnic at the film location in the savannah and a visit to Karen Blixen's house, etc.

The most recent film to have served as an inspiration is «Sex and the City 2». Aimed at elegant, active, sophisticated city-dwellers, the «Splendors of Morocco» tour retraces the Moroccan adventures of the heroines and notably includes the camel ride in the sunset seen in the film.

To know more, go to : www.abercrombiekent.com

«Plus Belle la Vie» (Marseille, France), an attractive package

Building upon the success of the TV series made in Marseille (two thirds in the Belle de Mai studios, one third in natural locations) over the last 5 years, a first multi-partner private initiative offering a tourist circuit started in 2009. For its first tourist season it attracted 5000 fans of the series with a package made up of :

- A walking tour of the Panier district with a road-book identifying the main locations, puzzles to solve, quizzes, etc.
- A 1h30 sea trip to discover the outdoor locations with a special “Plus Belle la Vie” commentary using the actors’ voices.
- And a lottery on board the boat with surprise gifts.

To learn more, go to : www.croisieres-marseille-calanques.com



“Vicky, Cristina, Barcelona” as seen by Gourmand Breaks

This famous film has inspired the creation of many tourism products by travel agencies and tour operators. The one proposed by “Gourmand Breaks” deserves particular attention. Its originality comes from offering in its “Vicky, Cristina, Barcelona Tour” not only a visit to the famous locations but also total immersion in the tastes and atmosphere of a feature film ; accommodation in the 5 star luxury hotel where Woody Allen stayed, a guided tour of the principal locations (Las Ramblas, the Gothic quarter, the Gaudi monuments, etc.), shopping in the famous Boqueria market, a special menu chosen by the lead actor J Bardem, aperitifs and meals in the bars and restaurants popularized in the film, trying local dishes and tasting wines. With prices between 1600 and 2000€ according to the season, this product attracts anglo-saxon clients interested in Mediterranean culture and gastronomy in particular (Australia, USA, GB).

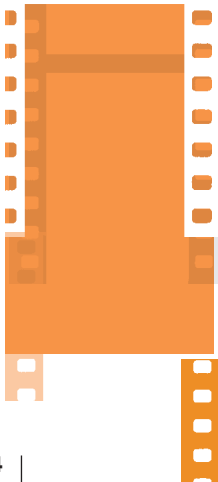
To learn more, go to : www.gourmandbreaks.com



Egypt and Jordan in the “Indiana Jones” style

In the Arab world, the site of Petra in Jordan has been boosted by the role it was given in “Indiana Jones: the Last Crusade”. Holiday-makers can retrace the heroes’ steps through the different organized circuits or on an individual trip including Petra or quite simply by using a flat-rate rental service of horses for holiday-makers to play the role of the adventurer by riding through the Siq canyon to the temple housing the Holy Grail. A San Francisco-based tour operator, “Travel in Style”, proposes a 12-day intense circuit taking in Cairo and the Pyramids, a Nile cruise, the ancient capital Alexandria, the legendary temples and tombs of Luxor and Thebes, diving in the Red Sea, the mountains of Sinai and a hike in the mysterious ruins of Petra in Jordan.

To learn more, go to : www.travelinstyle.com



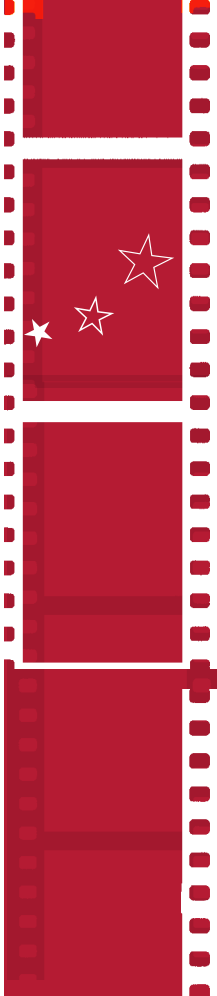


The Millenium tour in Stockholm

For the many passionate viewers who want to experience the unique atmosphere of “Millenium” the city of Stockholm has put together the Millenium Tour, launched in 2008 by the city Museum. Surfing the wave of successful film-tourism circuits like the “Da Vinci Tour” and the “Sex and the City Tour”, the 1h30 visit takes fans to discover the locations in the city where the heroes lived and worked, in particular the trendy, young and lively district of the Island of Södermalm : the house of Mikael Blomkvist at Bellmansgatan 1, a luxury flat with an exceptional view over Gamla Stan, the island of the old city Götgatan and the supposed address of the publishers of the Millenium magazine (in reality the offices of Greenpeace are at N°19) ; the Mellqvist Kaffebar, rendez-vous for the two heroes Mikael and Lisbeth and the place where the author Stieg Larsson had a reserved table ; the Seven Eleven supermarket where Lisbeth did her shopping ; her 400 m² apartment on Fiskargatan, close to the lively Mosebacke Torg ; the Kvarnen restaurant, Lisbeth’s favorite.

More independent fans can visit the Millenium locations, and discover Stockholm, on their own by buying the 4€ Millenium map, available in Swedish, English and French at the City Museum.

To learn more, go to : www.visitsweden.com/millennium





The Bombay of Slumdog Millionaire

The film by British director Danny Boyle won 8 awards at the 81st Oscars ceremony and 7 at the ceremony of the British Academy of Film and Television Arts.

It has had the effect of developing “Slum Tourism” by westerners in Bombay. Many tourism professionals offer “reality tours”, inviting tourists to experience a few hours of Bombay poverty (3 hours in Dharavi, the biggest slum in the country, or even a walk along a polluted river).

To know more, go to : www.realitytoursandtravel.com

Creating city, region or country tours

Among the many film-tourism products now available are other interesting initiatives such as those proposed by Stefan Roesch on his film-tourism website (www.film-tourism.com). Most have a wider geographical vocation and take advantage of the aura created by a TV film, feature film or TV series to extend their field of action to a whole region or country.

Visit New Zealand around the “Lord of the Rings” theme

- Lord of the Rings Tours – Twizel : 1 to 2 hour visits of the locations in the imaginary city of Gondor (www.lordoftheringstour.com)
- Middle Earth Tour : day and a half programme in a pick-up and helicopter in the southern Alps of New Zealand (www.lordoftheringstour.co.nz)
- Hobbiton Movie Set : 2 hour guided visit of the Hobbit village location (www.hobbitontours.com)
- Red Carpet Tours : 12 day circuit around the film’s locations (www.redcarpet-tours.com)



The United Kingdom : a large selection of tours for tourists

- Brit Movie Tours offers a wide variety of “film-tourism” circuits such as : London film decors, Harry Potter decors in Oxford and Lacock, the decors of Harry Potter in London, the romantic film circuit, the London spy film circuit, the James Bond decors, the Notting Hill film decors, the Doctor Who circuit....
- East Midlands Tourism proposes on its website the disc very of the region around the theme of the film “Robin Hood”
(<http://www.discovereastmidlands.fr>)

American Tours

- Hawaiï Cinema Tour : visit of Lost, Jurassic Park, Indiana Jones – The Lost Ark decors and many others (www.hawaiimovietour.com)
- On Location Tours in New York : On Location Tours propose 4 different circuits in New York, including the “Sex and the City Tour” and the “Sopranos Tour” (www.screentours.com)
- Savannah Movie Tours : Savannah Movie Tours propose a Forrest Gump circuit and Loves and Lies with Julia Roberts (www.savannahmovietours.net)

A few other successful examples

- Film Museum and the Wallander tour (Ystad, Sweden) : Wallander is a Swedish TV film which has been adapted by the BBC (<http://cineteket.se/>)
- The Sound of Music tour (Salzburg, Austria) : a half-day visit of the film locations in Salzburg and the surrounding area (www.panoramatours.com)



Building cultural and leisure attractions on a film heritage

Links between cinema and tourism can also be established through the creation of cultural or leisure products specifically based on the cinema theme (museums, studio visits, theme parks, etc.). This alliance with culture and leisure makes it possible for an area to widen its attractiveness by offering a tourism product likely to attract a culturally varied clientele of different ages and nationalities.

Cinema Museums

Cinema museums, a link between film and tourism, are relatively few in number and have had varying degrees of success. In the United Kingdom, the MOMI (Museum of the Moving Image) in London closed down in 1998, but other British museums exploit the film theme : the Imperial War Museum offers spy fans the chance to learn a few things about agent 007, and the National Automobile Museum even has a permanent exhibition dedicated to the cars used in the James Bond films. In Italy, the Cinema Museum of Turin opened in 2000 and welcomed 523 000 visitors in 2009. In Morocco, on the threshold of the desert, the Ouarzazate Cinema Museum is the perfect illustration of a successful experiment.

Ouarzazate Cinema Museum

In the heart of the city, opposite the famous Taourirt kasbah and enclosed by a typically Moroccan, ochre-colored wall, the museum is a must-see for visitors to Ouarzazate. Two enormous statues of pharaohs welcome them at the entrance of what, before becoming a monument to the 7th Art, was in the 1990s an Italian film studio.

The museum includes different rooms which have been used as sets for a classical Senate, a stable at the time of Jesus Christ, or even a prison. Other rooms exhibit costumes from different ages (Greco-Roman, ancient Egyptian, etc.), bits of sets and various accessories demonstrating the local skills and expertise available.

The museum also exhibits posters of famous films produced in Ouarzazate : "Gladiator", "Kingdom of Heaven", "Babel" and others representing the importance of cinema in the territory. The visit ends with the projection of scenes filmed in the region, helping the visitor to discover its decors and landscapes.

The museum welcomes about 500 visitors per month.

Studio Visits

Temples to the 7th Art, some studios have capitalized on the reputation of their cinema industry and built up a profitable business by opening their doors to visitors

Universal Studios, 50 years of popularity

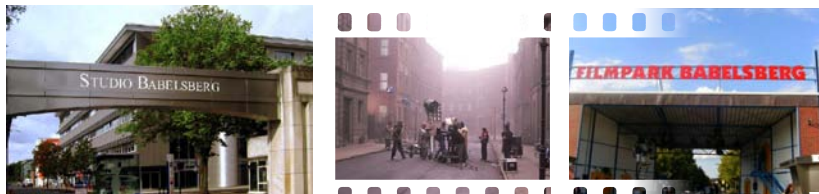
Pioneer of the concept 50 years ago and still market leader, for 40 to 50€ they offer the visitor a visit to studios which have been transformed into a theme park. They make it possible to relive scenes from legendary films (“Psycho”, “Jaws”, etc.) and to discover how they were made. They attract more than 5 million tourists a year. Film and tourism become as one and, with 12 buses circulating all the time, the studios have become a real dream factory. To know more, go to : www.universalstudios.com



Babelsberg Studios, the largest in Europe

These are the oldest and largest in Europe (46 hectares). They have seen the production of some legendary films (“Nosferatu” 1922, “Metropolis” 1927, “Blue Angel” 1930, etc.). Nearby, you can take a tourist train for 15€ which will take you through the theme park exhibiting film sets from the great age of the studios.

To learn more, go to : www.studiobabelsberg.com



The Atlas Studios in Morocco, from “Lawrence of Arabia” to “Babel”

The Atlas Corporation Studios, built in 1983, cover 150 hectares 5 km to the north of the city of Ouarzazate, bordering the desert and the Atlas mountains. They have served as decors in many famous films from “Lawrence of Arabia” to “Gladiator” and including “Asterix and Cleopatra” and “Babel”. The studios and sets welcome about 3500 visitors per month (source Ouarzazate Film Commission) but there is unfortunately no access during filming.



Theme Parks

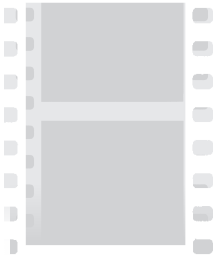
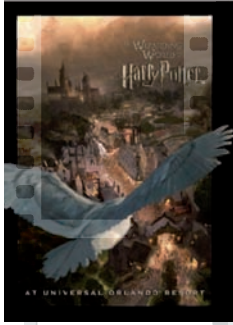
Crossroads between leisure tourism and audiovisual production, theme parks first developed in the USA by exploiting real film sets in the major studios (Universal). They have since spread throughout the world, usually reproducing the film sets and scenes from scratch.

“Walt Disney Studios” in Marne-la-Vallée, France

Very similar conceptually to certain Hollywood studio visits, Disney theme parks create attractions, with characters and sets, linked to their films. Euro Disney Paris was created in 1992 under the name Disneyland Paris and has become the most visited theme park in Europe with 15.4 million visitors in 2009. Its turnover in the same period was 1,231 million €uros. A large part of the park is reserved for Walt Disney Studios, offering visits and the opportunity to discover how films, cartoons and TV series are made. Four types of attractions are proposed

- Preparation of films (make-up, set construction)
- Stunts and special effects in disaster movies
- Sets and atmosphere
- Producing cartoons

To find out more, go to <http://parcs.disneylandparis.fr>



The magic world of Harry Potter

The Harry Potter theme park has opened... but in Orlando, Florida!

Jointly created by Orlando Resort and Warner Bros, with a budget approaching 500 million \$, the park recreates some legendary sets from the film ; Hogwart’s school, the “Hogwart’s Express”, Hagrid’s cabin, the forbidden forest. Many other attractions have been built (notably rides in the middle of a 3 Wizards Tournament set), shops (including Zonko’s tricks shop), a restaurant, and also an owls’ cage. The Wizarding World of Harry Potter opened in June 2010 in Orlando. The Mayor of London has announced that he would like to see a Harry Potter park in England too. The Leavesden studios, where some Harry Potter scenes were filmed, could be the site for such a theme park, based on the universe created by J.K.Rowling.

To learn more, go to: www.universalorlando.com



Universal Parks, a worldwide success

Originally, the traditional studio visit by mini-bus was a central part of the “Universal Studios” empire. In 1964 the Universal Parks & Resorts division was created with the inauguration in Hollywood of its first real theme park. Universal Parks & Resorts belongs to the NBC Universal Group. Like Disney’s ‘Walt Disney Imagineering’, Universal has a subsidiary dedicated to the creation of theme parks called Universal Creative.

In 2010, Universal Parks & Resorts included 4 activities :

- Universal Studios Hollywood in Los Angeles
- Universal Orlando Resort in Florida, including two parks : Universal Studios Florida and Universal’s Islands of Adventure
- Universal Studios Japan in Osaka
- Universal Studios Singapore, on the island of Sentosa in Singapore

To learn more, go to: <http://themeparks.universalstudios.com>



Merchandizing

The creation of merchandizing products is the consecration of the success of a film but also the ultimate degree of commercial exploitation. This market is developing to meet a demand produced by the success of blockbusters such as "Harry Potter", "Avatar" and "Da Vinci Code". For such major productions merchandizing is usually planned well before general release; for less important productions, such creation is usually slower but sometimes with unexpected results.

There are many forms such products can take, from computer mats, to clothes, games, refrigerator magnets, car stickers and other gadgets.



"Plus Belle la Vie" : electronic shop, official boutique and the Mistral cinema

Faced with the popularity of this French TV series, its creators decided to first exploit its commercial success by selling classic derived products through the France 3 website (tee-shirts, badges, mugs and caps in the colors of Plus Belle la Vie). Then, for the 1000th episode in 2008, 4 years after transmission of the first and for the first time ever in France, a boutique exclusively dedicated to merchandizing for a TV series was opened just opposite the bar which had been used as a model for the studio set. Fans can feel the atmosphere of their favorite TV series right next to the locations that inspired it. The boutique was designed and built by the decorators, builders and painters of the studio sets. The best-selling products are the maps and tee-shirts with the characters pictures, as well as the mugs. The shop has also got an official post box, allowing tourists to send postcards stamped "PBLV" from the Panier district which was the inspiration for the series.

The success continues, with the city estimating that the series brings in about 100 000 tourists per year, and the merchandizing continues to develop : a monthly magazine with DVD, music CDs, novels, cartoons, book of cooking recipes, video games and even a 'special series' scooter.

The "Mistral" cinema has opened near to the boutique with screenings dedicated to "Plus Belle la Vie". It shows a special 20 minute film on the 'making of' the series. This gives fans / tourists the chance to immerse themselves in the lives of the characters and to discover the background to the adventure. The cinema welcomed more than 3500 viewers during the two summer months, made up of 6% foreigners (Algeria, Belgium, Morocco, Switzerland and Tunisia), 8% from the local PACA region, and 86% from the rest of France.

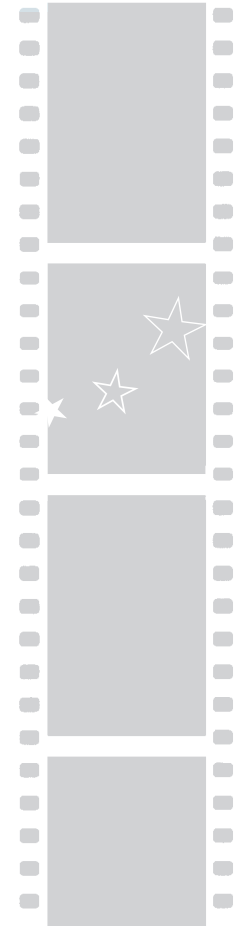
To learn more, go to : www.plusbellelavie.fr/boutique



“Twilight”

If merchandizing has been brilliantly exploited with films like Harry Potter and Da Vinci Code, another example is the recent “Twilight”. An “industrial” operation by the American company NECA producing official “Twilight” products for sale in the USA, including an impressive list of bags, jewelry, stickers, belts, hats, watches and statuettes. In Forks (Washington), where the action takes place and previously best known for being one of the wettest places in the USA, tourism has grown by 600% since the release of the “Twilight” saga. Last year more than 70 000 fans visited Forks to immerse themselves in the sentimental atmosphere and to visit the key locations : the high school of the 2 heroes, Bella and Edward, the hospital where a parking spot is “reserved for Dr Cullen”. This gold mine has quickly been exploited at the local level. Different shops and products have emerged to satisfy the sometimes unusual daily demands of the hundreds of fans : sandwiches named after the heroine (Bella’s burger) are on offer in the fast-food restaurants, in the hotels romantic suites have been decorated in the “Twilight” manner, in black and red, a local winemaker has even produced a limited edition wine called “Sparkling Twilight”. Alongside these, other more traditional products have been produced such as a Twilight map created by the local Chamber of Commerce or Twilight tours organized for \$35.

To learn more, go to: <http://twilight.inforks.com>



4. The Da Vinci Code “phenomenon” : a success in territorial promotion

The filming of the “Da Vinci Code”, the adaptation of the famous religious thriller by Dan Brown which has sold more than 40 million copies worldwide, started in Paris in June 2005 and finished in England on October 19th of the same year. The film rights were bought by Columbia in June 2003. From its filming to its release, the film managed to incite debate and curiosity, guaranteeing it publicity and commercial success, to the benefit not only of its producers but also of the territories where it was filmed.

The launch

The controversy surrounding the book (theory of a 2000-year old conspiracy by the Catholic church to hide the descendants of Jesus) was revived by the film and proved to be a wonderful, free publicity campaign. The marketing strategy adopted by Sony Pictures Entertainment, the worldwide distributor, was to surround the film with mystery and to aim at the millions of readers of the book who could be considered as potential viewers.

The launch of the film in 2006 was a great event : a major studio had never before succeeded in managing such international synchronization, even if the tactic had been employed before with previous blockbusters. Exceptionally for Hollywood, no press preview had been given before the film’s release. The screening at the opening of the Cannes Film Festival on May 17th 2006 was thus a real premiere and the centerpiece of grandiose festivities.

Press coverage

Press coverage was particularly well-managed throughout filming and notably for the launch. Here is how it was carried out (already mentioned in this study) :

Film rights to Dan Brown’s now-famous novel were bought by Columbia in 2003. Filming took place in France and the UK in 2005 with Novotel, Atout France, Visit Britain and Eurostar as partners.

As soon as the film was released the Paris Tourist Office was saturated with calls from tourism professionals and journalists asking for information. Atout France offices around the world gave press conferences followed by screenings of the film.



For its release at the opening of the Cannes Film Festival, a specially decorated Eurostar train took the stars and journalists to Cannes. The Eurostar Communications Manager has said that “the Da Vinci Code strongly contributed to the increase in the number of travellers using Eurostar to London and to Paris. It was very logical to be involved at the heart of the film’s release in 2006.”

In the United Kingdom more than 100 journalists were invited by Visit Britain to visit the counties of Lincolnshire and Leicestershire and retrace the steps of the Da Vinci Code.

How it was used in tourism

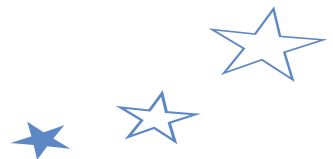
Excellent use was made of the film in tourism.

The locations, tourism professionals and different official partners proposed a wide variety of innovative products :

- The Da Vinci Code Trail : Seek the Truth was the subject of a promotional campaign in 40 countries (www.davincicodelincs.com)
- The SNCF proposed two types of trip with the slogan “Solve the Da Vinci enigma in London” (www.voyages-sncf.com). These consisted of :
 - an à la carte trip by Eurostar (3 days/2 nights)
 - a Da Vinci Code circuit in London, including a walk across the city from Westminster Abbey to Whitehall, passing through Trafalgar Square and the National Gallery where the painting “The Virgin of the Rocks” hangs (this is the painting that contains the clues). The circuit finishes in Temple Church, a circular, 900-year old church which was formerly used by the Order of Knights Templar.

Other location discovery trails in London, Paris and Edinburgh were also proposed in Great Britain and France. Novotel (an official partner) also proposed “Da Vinci” packages, the Ritz offered a “Da Vinci special break” and a “Da Vinci Code cocktail”.

In Paris, metro stations were decorated with posters and symbols from the film.



Marketing and merchandizing

Marketing through games and events around the release of the film was developed. Video games and puzzle-solving on cell phones were added to treasure hunts and guided visits on routes followed by the characters of the film, to the Louvre or to the St Sulpice church for example. Eurostar invested the most in the film's promotion by launching the "biggest on-line treasure hunt ever organized" with a prize of 200,000€ for the winner and train tickets for life. Even if the operation was costly for the train operator (10 million €uros), they certainly found the best way to take advantage of the success of a film.

The release of the film produced other effects and products not initially planned : the relaunch of sales of Dan Brown's book, and other works in its wake : "Da Vinci Quizz" by Philippe Dupuis (La Martinière), or the "Gay Vinci Code" by Pascal Fioretto (Chiflet & Cie), a comedy.

Tourist guides, a book of the script and a travel diary have also been published. The "In the steps of the Da Vinci Code" gives a visit of Paris and its surrounding area with all the key locations and a reader's step by step guide with clues for decoding the enigmas and puzzles.





Visit Britain : film-tourism synergy, with two model partnerships



The anglo-saxon countries have been mentioned several times in the study as being leaders in using audio-visual production in tourism promotion. Visit Britain, the national tourist board, has learned from the positive results revealed in different studies and developed over the last 10 years a more and more ambitious policy to maximize the tourism impact of films. A comparison of 2 marketing campaigns conducted in 2009 and 2010 for blockbusters starring 100% British heroes is the best illustration. These marketing campaigns were conducted in partnership with two major studios : Universal Pictures for “Robin Hood” and Warner Bros Pictures for “Sherlock Holmes”, revealing almost identical organizational planning with tried and tested procedures..



| Overall | Sherlock Holmes | Robin Hood |
|--|---|---|
| Production company Type of film Main locations Main characters Main actors Production budget Box office (Mojo 2010) | Warner Bros Action/period UK Internationally renowned British hero Internationally renowned (Robert Downey Jr., Jude Law) \$90 million \$523 029 864 | Universal Pictures Action/period UK Internationally renowned British hero Internationally renowned (Russell Crowe, Kate Blanchett) \$200 million \$314 169 730 |
| Calendar of operations | | |
| Signature of partnership agreement with production company Tourism promotion website Promotion and competitions UK film release | June 2009 (6 months before release) October 2009 <i>www.visitbritain/sherlockholmes</i> Nov 2009/Feb 2010 25/12/2009 | January 2010 (4 months before release) March 2010 <i>www.visitbritain/robinhood</i> April/June 2010 12/05/2010 |
| Campaign details | | |
| Market Budget Main tourism partnerships Competitions | 30 countries €4 050 610 Radisson Edwardian Hotel «Discover Sherlock Holmes' Britain» 30 packages for 2 winners per country, value €1800 : 2 weekends (London & Manchester) including accommodation, visit film locations and Sir Arthur Conan Doyle's country, private receptions, etc. Media results (equivalent publicity value) : €2.2 million | 32 countries €6 million Visit England, Experience Nottinghamshire, East Midlands Tourism, Nottingham City Council and Nottinghamshire County Council, Intercontinental Hotel Group with Holiday Inn Hotels «Experience Britain - the home of Robin Hood» 32 packages for 2 winners per country, value €3000 : 4 days in Nottinghamshire including accommodation, visit locations and historical sites, medieval banquet, private guided visits. Media results (equivalent publicity value) : €4.7 million |
| Campaign results | | |
| Target reached Media coverage Website hits | 156 million people in 30 countries 738 articles, 44 press trips 136 335 (average hit 6 mins 46 secs) | 118 million people in 32 countries 590 articles, 39 press trips 112 605 (average hit 4 mins 52 secs) |



6. Annexes

Annex 1 : Film-tourism product benchmarks

| Type of Film-tourism product | Description | Examples | Références |
|---|--|--|--|
| Movie Map | Circuits and guided tours on cinema themes with maps indicating film locations | <ul style="list-style-type: none"> • Limousin Cinema • Andalusia cinema route | www.region-limousin.fr/cinema www.andaluciafilm.com |
| Movie Map | Tourism guide of film locations | <ul style="list-style-type: none"> • Lord of the Rings locations guidebook • Clap Première – Tourisme and Cinema | Auteur -Jan Brodie www.liegetourisme.be |
| Guide Book | websites specific to one or more films to help discover the locations | <ul style="list-style-type: none"> • Love film.com (Ireland) • Cinema circuits (Paris) • Visit Britain • Barcelona Movie Walks | www.lovefilm.com/micro/ireland.html www.paris.fr www.visitbritain.com www.barcelonamovie.com |
| Website | Virtual moviemap with geolocalisation of film locations | <ul style="list-style-type: none"> • Visit Britain • Allo Clap by Allociné | www.visitbritain.com ralgava@allocine.fr |
| Interactive Applications | Circuits and tours for one or more films proposed by a specialized agency or a tour operator | <ul style="list-style-type: none"> • Abercrombie & Kent • Plus belle la vie • Vicky, Cristina, Barcelona • Indiana Jones • Millenium • Slumdog Millionaire | www.abercrombiekent.com www.croisieres-marseille-calanques.com www.gourmandbreaks.com www.travelinstyle.com www.visitsweden.com/millennium www.realitytoursandtravel.com |
| « Movie tours » Visits and specific products | Products implanted on a territory, relating to a film or the cinema industry | <ul style="list-style-type: none"> • Cinema Museum • Studio visits (Universal, Babelsberg, Atlas) • Merchandizing (Boutique plus Belle la Vie, Twilight) • Theme parks (Walt Disney Studio, Harry Potter, Universal) | www.universalstudios.com www.studiobabelsberg.com www.plusbellelavie.fr/boutique http://twilight.inforks.com http://parcs.disneylandparis.fr www.universalorlando.com www.universalorlando.com |

Annex 2 : Alphabetical Index

35 mm from Beirut

Lebanese Tourist Office

124, rue du Faubourg Saint-Honoré

75008 Paris/France

www.35mmfrombeirut.com

Tel. : + 33 6 15 95 49 49

Fax : + 33 1 43 59 11 99

Andalucia Film Commission

C/Granada, 2,2

41001 Sevilla

www.andaluciafilm.com

Tel. : + 34 954 614 009

Fax : + 34 954 614 236

Association of Film Commissioners International (AFCI)

2110 Artesia Blvd

90278 Redondo Beach CA

www.afci.org

info@afci.org

Tel. : 32 34 61 23 24

Fax : 4 1 33 75 29 03

Atlas Corporation Studio

Route de Marrakech

c/o Hôtel Oscar

45000 Ouarzazate Maroc

Tel. : 212 24 88 22 23

Fax : 212 24 88 21 80

Moroccan Cinema Center(CCM)

Quartier Industriel

Avenue El Majd - BP421

Rabat - Maroc

www.ccm.ma

Tel. : + 212 (0)5 37 28 92 00

Fax : + 212 (0) 5 37 79 81 05 / 08

Cinema Chamber (Egypt)

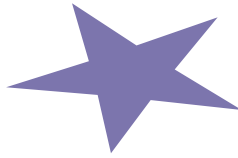
C/o Fédération of Egyptian Industries

1195 Kornish El Nile St

Le Caire

Tel. : +20 22 741 677

Egy_cinemachamber@hotmail.com





Film Commission of Barcelona/Catalonia

C/Mallorca, 209, pral 1a
8036 Barcelona
www.bcncatfilmcommission.com
info@bcncatfilmcommission.com
Tel. : + 34 93 454 80 66
Fax : + 34 93 323 80 48

Var Film Commission

B.P. 15
83991
Saint-Tropez Cedex
www.filmvar.com
michel.brussol@wanadoo.fr
Tel. : + 33 (0) 4 94 54 81 88
Cel : + 33 (0) 6 07 30 25 24
Fax : + 33 (0) 4 94 97 76 06

French National FilmCommission

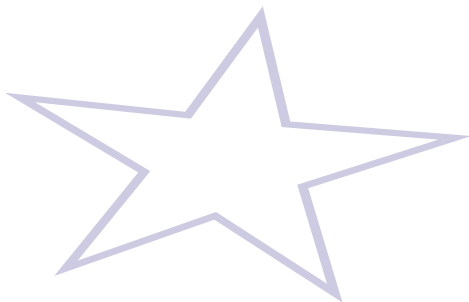
21 rue d'Hauteville
75010 Paris
www.filmfrance.net
film@filmfrance.net
Tel. : + 33 (0) 1 53 83 98 98
Fax : + 33 (0) 1 53 83 98 99

Croisières Marseille Calanques

Points de vente
74, quai du Port
13002 Marseille
www.croisieres-marseille-calanques.com
accueil@croisieres-marseille-calanques.com
Tel. : 04 91 58 72 23
Fax : 04 91 52 19 83

European Film Commission Network (EUFEN)

Avenue Michel Ange 68
B-1000 Bruxelles
www.eufcn.net
info@eufcn.net
Tel. : + 33 1 5383 9892



Cannes Film Festival

3, rue Amélie
75007 Paris
www.festival-cannes.com
festival@festival-cannes.fr
Tel. : + 33 (0) 1 53 59 61 00

**Lebanese Cinema Foundation
Berytech Technology & Health, 4th floor
Damascus road**

P.O.Box 11
7503 Riyad El Solh
Beirut – Lebanon
www.fondationlibancinema.org
aboulos@fondationlibancinema.org
Tel. : 4124 00961 1 612 500



One-stop-shop for film shoots (Tunis)

Avenue 2 mars 1934
la Kasbah
1006 Tunis
www.culture.tn
minculture.info@email.ati.tn
Tel. : + 216 71 563 006
Fax : + 216 71 574 580

Italian Film Commission

1801 avenue of the Stars
Suite 700
CA 90067 Los Angeles
www.filminginitaly.com
losangeles@losangeles.ice.it
Tel. : 323 879 0950
Fax : 310 203 8335

**Guide to Audiovisual,
Communication and Cinema professions in Morocco**

Publisher : PRECOM
332, Bd Brahim Roudani
20100 Casablanca-Maroc
www.precom.ma
precom@menara.ma
Tel. : 022 23 66 50
Fax : 022 23 67 40



Museum of Cinema

Avenue Mohammed V.
Ouarzazate Maroc

Ouarzazate Film Commission (Morocco)

Avenue Moulay Rachid

Imm Dadés, 2^{me} étage

45000 Ouarzazate Maroc

www.ouarzazatefilmcommission.org

contact@ouarzazatefilmcommission.org

Tel. : + 212 524 89 08 88

Fax : + 212 524 89 07 67

SILE

San francisco n19

Edificio Laredo 3a planta

41001 Sevilla

www.silesvilla.com

Tel. : + 34 955 471 035

Fax : + 34 955 471 034

Spain Film Commission

C/Veneras 9, 3° A

28013 Madrid

www.spainfilmcommission.org

info@spainfilmcommission.org

Tel. : + 34 91 522 21 27

Fax : + 34 91 521 51 94





The Invest in Med program aims to develop sustainable trade relations, investments and business partnerships between the WTO banks of the Mediterranean. The program is 75% financed by the European Union over the 2008-2011 period and is implemented by the MedAlliance consortium, bringing together economic development agencies (ANIMA), Chambers of Commerce (ASCAME, EuroChambers) and business federations (BusinessMed). Alongside the members of these networks and their associated partners (ONUDI, GTZ, EPA Euroméditerranée, World Bank, etc.), a thousand business activities have taken part in pilot initiatives centered on future Mediterranean sectors of activity. Each year a hundred field operations bring together the 27 European Union countries and their 9 southern partners : Algeria, Egypt, Israel, Jordan, Lebanon, Morocco, Palestinian Authority, Syria and Tunisia.

Moviemed : « Enhancing territorial image through cinema and film »

Audiovisual production (cinema or television) has for more than 100 years had a considerable cultural impact not only through the ideas it expresses but also through the variety of images that the viewer is exposed to. It has the power to transform a passive audience into active consumers or visitors for the products or locations associated with the film.

The realization that the cinema industry can be a particularly attractive tool for territorial economic and tourism development has only developed in the last few years and connections between tourism and the cinema or television sectors are still limited. They are beginning to develop today : the Anglo-Saxon countries and the United Kingdom in particular have been among the first to realize the potential to be found in this synergy and have produced some original and innovative work in film-tourism.

This guide does not set out to offer ready-made solutions but rather to accompany the Mediterranean regions through the process of getting better value from their filming resources by maximizing the impact of the film-tourism partnership.

Highly practical in nature, the guide gives numerous examples from different countries of organisational models and of remarkably effective and often ingenious tools and products which can inspire the development of film-tourism policies in a territory in three stages :

- before filming has started
- during filming and before general release
- after general release

