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Two ways of creating film tourism destinations: Case study of Sandomierz and Lodz (Poland)

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Abstract. The aim of this paper is to identify the ways in which film tourism destinations emerge and the methods for making them more permanent. This study adopts a case-study approach. The author selected two Polish cities that are commonly associated with films: Sandomierz and Lodz (Łódź). One is an established film tourism destination, while the other is a potential, developing one. Together, they provide a strong example of various phenomena connected to film-inspired tourism. The analysis drew on a wide range of sources (academic papers, research reports, inquiries at film institutions, interviews with experts, field inspections, and observations). The obtained results allowed the author to formulate some general conclusions: 1. Film tourism destinations may emerge in a revolutionary or evolutionary way; 2. It is possible to plan the creation of a branded product of the given area based on the cinematographic heritage, also before the film premiere; 3. There are tools that may prevent the pre-term death of a film tourism destination; 4. Prolonging the life cycle is harder for ordinary shooting sets, but much easier for towns that have accumulated material and immaterial cinematographic heritage over years.

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Contents:

1. Introduction 62
2. Literature review 63
3. Objective and methodology of the study 64
4. Case study 1 – Sandomierz – Father Matthew's town 65
5. Case study 2 – "Hollyłódź" – from the capital of Polish film to the capital of Polish film tourism 67
6. Discussion 72
7. Conclusions 74
Notes 75
References 76

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1. Introduction

For over 130 years – since its inception – cinema has been characterised by a unique magic and a powerful impact on society (Moore, 2000; Cubitt, 2005; Cantaş, 2025). Films stimulate imagination, evoke viewers' emotions, and let audiences travel through space and time; they also inspire and encourage them to travel in reality and visit the places shown on the silver screen or on television. The development of film and television entertainment, along with international travel, has driven the growth of film tourism in the 21st century. According to estimates, the number of film-induced visitors increased from 40 million tourists in 2012 to 80 million in 2018 (Koumelis, 2018). Obviously, the COVID-19 pandemic dramatically stalled this process. However, one may assume that film-induced tourism will recover soon, and that the number of travelling moviegoers will return to pre-pandemic levels (Sousa et al., 2021).

In the subject literature, film-inspired travel is described by various terms. The most commonly used terms include "film tourism" (film-induced tourism) and "movie tourism" (movie-induced tourism) (*Note* 1). Film-induced tourism "takes a broad brush, applying the term to visitation to sites where movies and TV programmes have been filmed, as well as to tours to production studios, including film-related theme parks. …(any) tourist activity associated with the film industry, be it on-site in the field, or at (or near) the production studio" (Beeton, 2004: 11). A slightly different approach takes Stasiak (2009: 225), who recognised film tourism as "all tourist travels in the footsteps of film stars (actors, directors) and their creations, which give an opportunity for deeper reflection and experiencing the works personally". Thus, film tourism includes biographical tourism, set-jetting, film event tourism, and industrial (technical monuments) tourism. Another commonly used term is screen tourism. This type of tourism is "generated by TV programmes, video, DVD as well as film, that is, small and big screen productions (but not TV programmes designed primarily to promote tourist destinations, such as holiday shows)" (Connell, Meyer, 2009: 194). On the other hand, the term with the broadest semantic scope would be media-related tourism that "involves visits to places celebrated for associations with books, authors, television programmes and films." (Busby & Klug, 2001: 316).

Despite differences in definition, researchers analysing film tourism generally agree that this type of tourism is, in principle, beneficial for the destination (Beeton, 2008; Domínguez-Azcue et al., 2021). Although most effects do not differ significantly from the overall consequences of tourism development described in the literature (both positive and negative), some may be more intense than average. These extremely positive implications include: promotional benefits (building a strong image and awareness of the destination), a rapid increase in the number of tourists (who are usually willing to spend heavily), mitigating the seasonal aspects of tourism, and the diversification of the touristic products (the creation of completely new attractions for visitors). Film-induced tourism also offers an opportunity to build a strong competitive advantage in the tourist market for regions that do not have traditional tourist attractions, such as historical monuments or an interesting natural environment. Obviously, film-induced tourism also has its downsides. The main negative effects include, first of all, a mass inflow of tourists within a relatively short period (temporary overtourism), which may pose real threats to the cultural and natural environment (contamination, devastation, commercialisation, loss of authenticity, etc.), generate serious social conflicts or deteriorate the overall quality of life of local residents, as well as the reinforcement of a negative or inaccurate image of the destination, which may lead to tourist disappointment or the development of undesirable forms of tourism (D'Alessandro et al. 2015; Pratt, 2015; Frank, 2016; Domínguez-Azcue et al., 2021; Ateş et al., 2024). However, ultimately the advantages of the influx of film tourists outweigh the disadvantages. Therefore, film-induced tourism attracts growing attention of entrepreneurs, decision-makers, and scientists throughout the world. However, the fundamental problem remains: film tourism is an ephemeral phenomenon that is difficult to predict or control. This poses a real challenge for the effective planning, development, and management of film tourism destinations.

Poland remains on the margins of global film-induced tourism. The main reason is the absence of worldwide blockbusters shot here that would attract the attention of a global audience (some exceptions might be Schindler's List by S. Spielberg, The Pianist by R. Polański and, recently, several Bollywood productions – cf. Balcerak et al., 2024). On the other hand, Polish cinematographic heritage is rich and diverse, and traces of the life and work of outstanding artists such as Krzysztof Kieślowski, Andrzej Wajda, and the previously mentioned Roman Polański remain undiscovered (Stasiak, 2022). This does not, however, mean that film-induced tourism in Poland is completely non-existent. On the contrary, it is developing, but it attracts mainly domestic tourists. The advantage of this situation is that phenomena on a smaller scale can be analysed more deeply and more easily.

2. Literature review

According to Domínguez-Azcue et al. (2021), Cohen, who analysed the subject as early as in the first half of the 1980s (Cohen, 1986) should be considered the pioneer of research on film-induced tourism. In the subsequent decade, several important studies presenting empirical research were published. Most of their authors were scientists from the USA (Riley, Van Doren, 1992; Riley, 1994; Tooke & Baker, 1996; Riley et al., 1998). However, studies on film tourism started to develop rapidly only in the beginning of the 21st century, mainly because of the publications by Beeton (2004, 2005, 2008) and other scientists (e.g. Busby, Klug, 2001; Macionis, 2004; Tzanelli, 2004; Jones, Smith, 2005; Hudson, Ritchie 2006; Carl et al., 2007). Also important was the fact that numerous Hollywood blockbusters (such as The Lord of the Rings, The Da Vinci Code, Tomb Raider – The Movie, The Beach, sequels and prequels of the Star Wars, further episodes of the Harry Potter or James Bond series) premiered at that time. These films were promoted and distributed globally, resulting in multi-million audiences and strong viewer interest in film locations. The emergence and development of the mass phenomenon that consists of travelling to places where movies were shot could not have gone unnoticed by scientists who analyse tourism.

The bibliometric analysis conducted by Domínguez-Azcue et al. (2021) revealed that among 118 articles published in renowned academic journals, 22.2% were written before the year 2000, 38.5% in the years 2000-2009, and 39.3% in the 2010-2020 decade. The most (12) important publications appeared in 2011. The authors emphasised the significant development of the analysed literature over the last 45 years, particularly from 2005 to 2015. The most frequently analysed subjects were film destinations, marketing, and destination image.

Heitmann (2010) noted that studies on film-induced tourism focus, on the one hand, on understanding the phenomenon, motivations, and experiences of tourists, and, on the other, on analysing films as tools for marketing tourist destinations. In both cases, research usually relies on specific case studies. This approach offers a chance to conduct in-depth, detailed studies, but it also poses certain problems and limitations. It is difficult to extrapolate results and draw general conclusions that should guide planning, management, and development of film-induced tourism based on single, isolated cases.

Over the last two decades, many works have been published globally. These studies provide a multidimensional description of film-induced tourism from the perspectives of various scientific disciplines (including cultural sciences, economics, marketing and management, sociology, geography, communication, and media sciences). The topics that are analysed most often that refer to the demand side (i.e., film tourists) include: the typology of film travellers (market segmentation) (Kim et al., 2010; Bąkiewicz, 2022); (memorable) film tourist experience (Carl et al., 2007; Buchmann et al., 2010; St-James et al., 2018; Oshriyeh, Capriello, 2022; Yen et al., 2025), motivation to engage in film-inspired trips (Hamzah et al., 2016; Liu & Pratt, 2019) or the influence of the film on the behaviour of tourists (Du et al., 2019; Teng, 2021). On the other hand, on the supply side, the authors focused on: the use of the film in promoting the destination (including the creation of the image and brand of the location) (Young & Young, 2008; Shani et al., 2009; Busby et. al., 2013); the influence of film productions on the attractiveness (potential, product) of a tourist destination (Ji & Beeton, 2012; Cabezuelo-Lorenzo et al., 2020); development possibilities and the development of film tourism in the given area (city, region, or country) (Bencivenga et al., 2015; Tkalec et al., 2017); the increase in tourist traffic caused by a specific film production (Bolan & Kearney, 2017; Nicosia, 2018) or, more widely, the economic, social and cultural implications for the reception area (Gyimóthy, 2015; Li et al., 2017). The other approach also includes studies on the dysfunctions caused by film-induced tourism (D'Alessandro et al. 2015; Pratt, 2015; Frank, 2016), and the need to strive to achieve sustainable development of tourism and of the tourist destination as a whole (Heitmann, 2010; Macionis, & O'Connor, 2011; Lundberg & Lindström, 2020), including, among other things, the achievement of the Sustainable Development Goals (SDGs) by both the film and tourism industries (Cudny et al., 2025).

Many publications emphasise that shooting a film in a given location can be a powerful marketing tool used to create (or improve) the desired image and promote the destination among tourists (Heitmann, 2010). It is possible to build awareness of the existence of a place, to intrigue viewers and to encourage them to visit it, by intentionally showing particular attributes and properties of a location on the screen. Moreover, audiences do not consider information in audiovisual products (in cinema or on television) as invasive as advertising messages (Russel, 2002; Domínguez-Azcue et al., 2021). This conviction led to the development of the phenomenon of city placement, i.e., placing a city's image, like an advertised product, in films or television shows (Gębarowski, 2012; Zawadzki, 2014; Sobocińska, 2018).

Therefore, the development of film-induced tourism offers completely new opportunities and

challenges for destination management organisations (DMO-s). Subject literature points to several types of promotional activities that such entities should take before, during, and after the film production (Hudson, & Ritchie, 2006; Busby et. al., 2013), and what attractions, expected by film tourists, should be included in the destination's offer (Domínguez-Azcue et al., 2021). However, in practice, these are usually responsive actions that are secondary to the film's success and the growing interest of tourists. Planned marketing (not only promotional) activities, even before the film premiere, are relatively rare (Meredith, & Croy, 2015; Tkalec et al., 2017).

Until now, little attention has been paid to the deliberate planning of film tourism (Heitmann, 2010). This situation may be partly explained by the fact that the phenomenon of film-induced tourism is rather unpredictable. On the one hand, no film production has a guarantee of success (which is a sine qua non condition for successful film-induced tourism), while on the other hand, the influence of a film or television series on encouraging the audience to visit the location is complex (Abd Rahman et al., 2019), indirect, and still not sufficiently known. Measuring and scaling this influence is difficult (Busby & Klug, 2001). In the process of attracting visitors to a film destination, many variables remain beyond the control of DMO. Another difficulty consists in the fact that while the influence of tourism is enormous, it is also usually short-lived (Riley et al., 1998). As the given film goes out of fashion, the interest of tourists in the related location usually also fades. The short-term nature of demand may be an important barrier to the development of film-induced tourism, as it may discourage investors from taking risks and limit expenditures on preparing an advanced offer because demand remains uncertain. Thus, the question arises whether it is possible to prolong the life cycle of film tourism destinations. The problem of the durability of these destinations has not been sufficiently researched yet.

3. Objective and methodology of the study

The author intended to address, at least in part, these two identified research gaps: the process of planned development and prolonging the life cycle of film tourism destinations. The main objective of the study was to find answers to the following research questions:

- How do film tourism destinations emerge?
- How can a branded product of an area be purposefully created and developed based on the cinematographic heritage?
- Is it possible to prevent the short life cycle of film tourism destinations?
- In what ways may the interest of tourists in areas associated with films be maintained in the long-term perspective?

The research methodology in this work adopts a case-study approach, which is commonly used in social studies (Schwandt & Gates, 2017; Feagin et al., 2020). "A case study is a method that relies on the examination of a single instance of a phenomenon to explore, often in rich detail, the hows and whys of a problem" (Sjoberg et al., 2020: 121). Researchers have used such research extensively across disciplines to test and develop theory, deepen humanistic understanding and existing experiences, and uncover the intricacies of complex social phenomena.

The author selected two Polish cities that are commonly associated with films for a comprehensive, in-depth analysis: Sandomierz, which has been the location of the popular television series Ojciec Mateusz (Father Matthew) since 2008 (development of film-induced tourism), and Łódź (Lodz), which used to be dubbed the "capital city of the Polish film industry" (the concept of the future branded tourist product "Hollyłódź" – *Note* 2). While the first of these cities is currently an actual film tourism destination that exists in reality, the other one may be described as a potential destination in progress. The author selected these case studies based on an analysis of potential film tourism destinations in Poland (Sikorski & Wicher, 2021), the author's expertise and familiarity with the research areas, and the availability of sufficient source material documenting the development of film tourism destinations.

The analysed cases were described using various sources of information (unfortunately, not always comparable or of the same kind). These sources included, among others, generally available academic and popular science publications; published and unpublished research reports; queries to various institutions connected to film (including cinematography museums); interviews with experts; field inspections; and observations during the author's visits to the analysed destinations. The cities under study were compared in terms of both quantitative characteristics (e.g., the number and type of film-related attractions, visitor numbers at museums and accommodation facilities) and qualitative ones (e.g., the opinions of film tourists, the destination's image).

4. Case study 1 – Sandomierz – Father Matthew's town

Sandomierz is a town with 21.5 thousand inhabitants in the Świętokrzyskie (Holy Cross) Voivodeship, situated on the eastern verge of the loessal Sandomierz Highland. The unique on Polish scale concentration of natural (picturesque location on a high escarpment of the Vistula River, numerous loessal glens, outcrops of Cambrian slates – the so-called Pepper Mountains) and anthropogenic values (historic urban and architectural complex from the 14th-17th c.) made the town an important sightseeing centre in the 1970s and the 1980s, visited by thousands of tourists (Lijewski et al., 2002). However, the political and economic transformation of the 1990s contributed to a breakdown of tourist traffic. Situated off the main tourist routes, Sandomierz faded into oblivion. The crisis deepened due to the obsolete tourist infrastructure and lack of ideas for effective promotion. Unexpectedly, the crime series *Ojciec Mateusz* (*Father Matthew*), produced by the national television (TVP1), turned out to be salvation for the town's tourist future.

Ojciec Mateusz is the Polish version of the Italian series *Don Matteo* (aired since 2000 in Italy on Rai Uno as well as abroad, including in Poland). The action of the original takes place in the medieval town of Gubbio (near Perugia), and its main protagonist is a priest detective who helps the carabinieri solve criminal mysteries. The Polish format is based on the same idea but it was adapted to the Polish reality. The main character is father Mateusz Żmigrodzki (portrayed by a popular Polish actor Artur Żmijewski), who takes over the parish in Sandomierz after his return from a mission to Belarus.

Visiting potential film locations, the film crew considered several historic towns in various Polish regions. The choice of Sandomierz was dictated by, among other reasons, the proximity of Warsaw, the town's similarity to Gubbio, and the enthusiastic attitude and great support on the part of both town and church authorities (Szpara & Musz, 2016). Outdoor shooting takes place mainly in Sandomierz, in its most characteristic points (father Mateusz's bike rides through the market square), but for instance the presbytery and the wooden church are in fact located near Warsaw. Interior scenes are also shot in the capital. In 2010, the action of the fourth season was moved outside Sandomierz and took place in many neighbouring towns. It was the result of co-operation between Telewizja Polska and the regional tourist organisation and voivodeship self-government (*Note* 3).

The pilot episode aired on 11 November 2008 and on 7 December regular airing of the series began (the first two seasons aired on Sunday afternoon and since the third one they have aired on Thursday evening, with reruns on Sunday or Saturday). Till the end of 2026, 35 seasons were filmed, comprising 459 episodes (https://pl.wikipedia.org/wiki/Ojciec_Mateusz).

Ojciec Mateusz has enjoyed great popularity from the start. Probably the sixth episode of the first season had the highest viewing figures – it was watched by 6.9 million people (Leszczyński, 2014). Over 16 seasons, it drew, on average, 4 to 5 million viewers in front of television sets, which constituted 25-35% of the general audience. Later, the viewership dropped to about 3 million, and only less than 2 million people watched the episodes of the 27th, 28th and 29th seasons (1.77, 1.72 and 1.78 million, respectively). Viewership for seasons 33 and 34 slightly exceeded 1 million viewers (www.wirtualnemedia.pl).

The series helped refresh the image of Sandomierz and re-promote its tourist attractions. Encouraged by the film's beautiful shots, tourists began to flow into the town. According to the data of the local PTTK branch, ca. 80 thousand tourists visited Sandomierz in 2008. The estimates of Sandomierz Municipal Office show that in 2012 there were already ca. 300 thousand visitors.

The first detailed survey research of tourists visiting Sandomierz was conducted by Leszczyński (2014) (*Note* 4). The majority of respondents (72.1%) regularly followed the adventures of the priest detective, while the rest did so at least occasionally. Most respondents were women (61.3%), middle-aged or elderly (75.2% aged 45 or older), with vocational or secondary education, and more often from the countryside (53,3%).

Nearly 90% of the respondents admitted that their decision to come to Sandomierz was dictated by the desire to see the town of father Mateusz. As many as 81.2% said it was their main motivation and that, if not for the film, they probably would never have travelled there. For 8% of respondents, the series quickened the decision to visit the town's monuments. Only for 10.8% of them was the visit to Sandomierz not associated with watching the film (Leszczyński, 2014).

All tourists agreed that they easily recognised the locations seen in the series in Sandomierz (see Fig. 1). Most often, they named the market square with the town hall and the police station, as well as the church and the presbytery (i.e., places shown in nearly every episode). Over 82% of respondents were confident that the latter two were actually located in Sandomierz! (Leszczyński, 2014).

In response to growing interest in Sandomierz, the film "In the Footsteps of Father Mateusz" inspired the creation of a tourist route; the Municipal Office published a corresponding folder; the local branch of

PTTK began offering guided thematic walks; and the first merchandise connected with the series appeared. In 2009, an accommodation facility called "Dworek Ojca Mateusza" ("Father Matthew's Manor House") was opened in an adapted, 19th-century mansion of the Skorupski family. In 2013, a pizzeria called "Don Mateo" was established, and a dumpling shop advertised itself with the slogan: "Father Matthew eats here" (Leszczyński, 2014). In 2017, the exhibition entitled "The World of Father Matthew" was opened. Situated in a historic tenement house in the market square, the exhibition presents original elements of set decorations and wax figures of the main protagonists of the series. There is also a souvenir shop available (http://swiatojcamateusza.pl). Since 2009, the Festival of Extraordinary Films and Meetings has been organised in Sandomierz; since 2015, the Festival of Detective Films has been held here; and every June – Father Matthew's fandom (Podgórski, 2022).

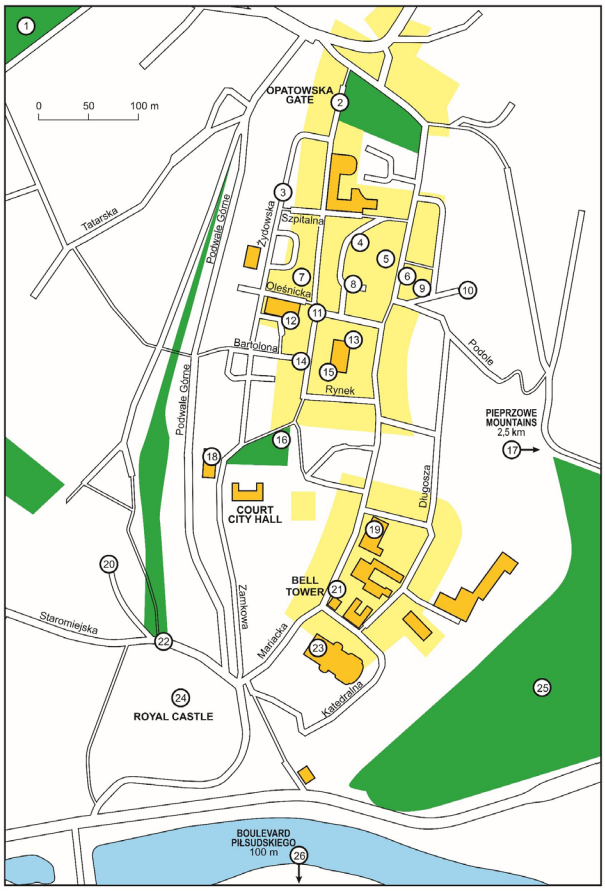


Fig. 1. Location of the most important tangible elements of film heritage in Sandomierz Designations: 1 – Saski Garden (City Park), 2 – Opatowska Gate, 3 – Żydowska Street, 4 – Little Market Square, 5 – Cafe Mała, 6 – Teacher's House, 7 – Police Station – Town Hall, 8 – Cafe Kordegarda, 9 – Literary Bookstore, 10 – Creative Work House "Alicja", 11 – Post office or bank – Oleśnicki Manor, 12 – Underground Tourist Route, 13 – Main Market Square, 14 – "The World of Father Matthew" exhibition, 15 – Town Hall, 16 – Court – Town Hall, 17 – Pepper Mountains 18 – Dominican gate "Ucho igielne" ("Eye of the needle"), 19 – Bishop's Palace, 20 – "Dworek Ojca Mateusza" ("Father Matthew's Manor House") 21 – Bell Tower, 22 – Staromiejska Street, 23 – Cathedral Basilica, 24 – Royal Castle, 25 – John Paul II Square, 26 – Marshal J. Piłsudski boulevard

Source: author's study based on Podgórski, 2022 and promotional materials

An analysis of the impact of airing the series on tourism development in Sandomierz was conducted by Szpara and Musz (2016). It follows from the statistical data they collected that over three years (between 2008 and 2011) the attendance at two popular tourist attractions in the town grew significantly: in the Underground Tourist Route by 70% (from over 80 thousand to over 137 thousand) and in the Opatowska Gate by 87% (from nearly 68 thousand to over 127 thousand). An increase in tourists' interest was also recorded in the Diocesan Museum (by about 8-10 thousand people).

A significant rise in tourist traffic in the whole Sandomierz Poviat is confirmed by the statistics of the Polish Central Statistical Office (GUS). In the years 2008-2014, the rate of persons using accommodation per 1 thousand inhabitants increased by 216% (from 250.6 to 541.6), and the rate of accommodation granted per 1 thousand inhabitants increased by 224% (from 364.6 to 816.5). It means that both the number of tourists and the length of their stay increased (Szpara & Musz, 2016). This trend continued until 2019, when the number of tourists and overnight stays/1000 inhabitants reached 717.7 and 1123.9, respectively (Podgórski, 2022). Figure 2 presents changes in the number of accommodation places in Sandomierz from 2000 to 2022 against the backdrop of viewership in the film's subsequent seasons (spring and autumn).

Another benefit is that the changes concern not only the town but also its closest vicinity. The whole Sandomierz Poviat benefits from the series' popularity. The tourist infrastructure expanded, including accommodation facilities. In 2008-2014, the number of beds per 1,000 inhabitants in Sandomierz Poviat increased by 279% (from 3.4 to 9.5) (Szpara & Musz, 2016).

Tourists also note that tourism development in Sandomierz is inextricably linked to the airing of Ojciec Mateusz. According to the study done by Szpara and Musz (2014), as many as 68% of the persons who watched all episodes assessed the influence of the series on their visit to Sandomierz as considerable. A similar view was shared by 27.6% of respondents who saw only several episodes, and even 7.7% who admitted not having watched the series at all.

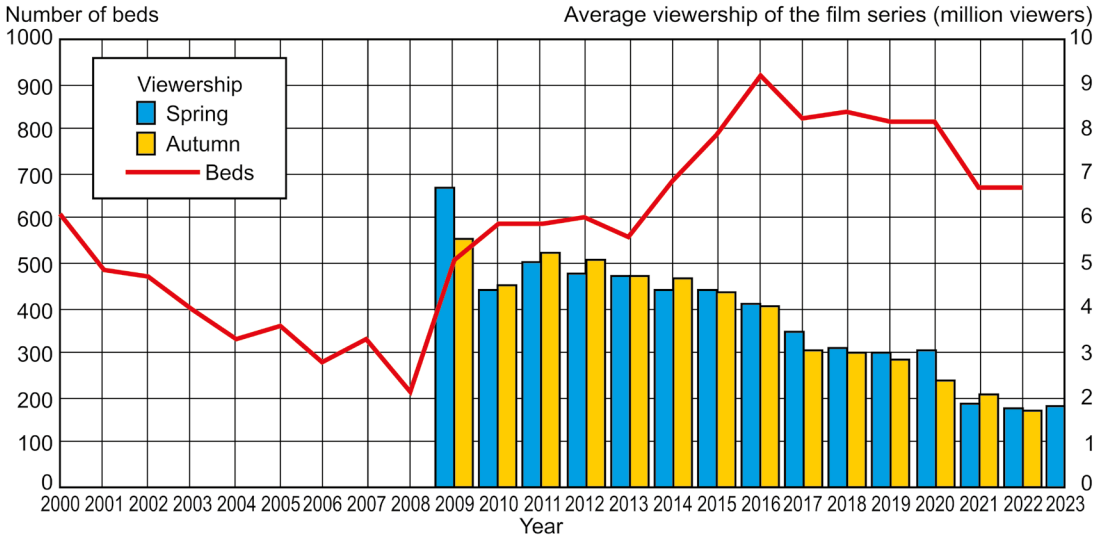


Fig. 2. Bed places in tourist accommodation establishments and average viewership of the *Ojciec Mateusz* series
Source: author's study based on the data of Polish Central Statistical Office – GUS and www.wirtualnemedia.pl

Faracik (2017: 40) concluded that "the series played a crucial role in the promotion of the tourist values of the town and the creation of its image as a friendly place, favourable to tourists". Survey research conducted in 2014 proved that the character of father Mateusz is ranked among the main associations with Sandomierz (58.3% of the respondents), and the series is one of the reasons why people come to the town (15.2%) (Faracik et al., 2015)

The main effects of airing Ojciec Mateusz include: the creation of a new image of Sandomierz as an attractive tourist destination, a significant increase in tourist traffic, and the development of tourist infrastructure. Among other effects, which are more difficult to measure, are: the integration of the inhabitants and the tourist industry, an increase in local patriotism and appreciation of the values of one's own town, as well as a general increase in tourists' interest (not only film tourists) in all information connected with the backstage of the series production (Szpara, & Musz, 2014).

5. Case study 2 – "Hollyłódź" – from the capital of Polish film to the capital of Polish film tourism

Lodz is the fourth largest city in Poland, with a population of 639.9 thousand residents in 2025 (GUS, 2026). Although it obtained municipal rights in 1423, it became a large metropolis as late as in the 19th century, as a result of the rapid development of the textile industry. The fall of the Communist system in 1989 and the subsequent political transformation ultimately led to the shutdown of large state-owned factories. Local government is seeking new development paths for the city, focusing, among others, on the creative services sector.

The history of cinematography in Łódź begins in 1899, when at 120 Piotrkowska Street the brothers Władysław and Antoni Krzemiński opened their "Gabinet Iluzji" (in Eng. "Hall of Illusion") – the first permanent cinema in Poland (the second cinema in the world, right after the Lumière brothers in France). The city became the capital of Polish film after the Second World War. Since the film industry was not able to function in the destroyed Warsaw, the pre-War film-makers settled down in Łódź. As early as in 1945, Aleksander Ford, the head of the Film Forefront of the Polish Army started organising the Feature Film Studio (WFF) at 29 Łąkowa Street. Its productions include *Zakazane piosenki* (*Forbidden songs*, dir. by L. Buczkowski), considered the first post-War Polish feature film (it premiered on 7 January 1947). In the 1960s, WFF had as many as five sound stages, and in 1970 a state-of-the-art sound studio was created. At that time, it was the largest film studio in Poland, employing over 1000 people (Zawiśliński & Wijata, 2013).

Soon, numerous other film institutions were created around the WFF. In 1948, the Higher Film School was established, from which, among others, graduated the creators of the so-called Polish Film Schoo (*Note* 5). and the Cinema of Moral Anxiety (*Note* 6). Even today, its graduates include some of

Poland's most distinguished actors, directors, and cinematographers, and the Łódź Film School ranks among the 15 most prestigious universities of its type (*The Hollywood Reporter* ranking). Other film institutions that functioned in Łódź were: Educational Film Studio (1949), which specialised in producing nature films, documentaries and popular-science films, and Se-Ma-For Studio (1956), (*Note* 7) the biggest Polish producer of doll and film animation (over 1400 films, ca. 800 doll films, 2 Oscars: *Tango*, dir. by Zbigniew Rybczyński /1982/ and *Peter and the Wolf*, dir. by Suzie Templeton /2008/).

The political transformation of 1989 brought about the breakdown not only of the textile industry but also of the film industry. Despite several restructuring attempts, the Łódź Film Centre (the successor of WFF) closed in 1998. Currently, on the premises of the former studio there are, among others, Toya TV, Opus Film (private producer of advertising and feature films, such as *Edi, Ida* / Oscar-winning film in 2015/, *Cold War*), DoubleTree by Hilton Hotel with a 3D cinema and a branch of the National Film Archive. In 2018, the Se-ma-for Produkcja Filmowa company collapsed.

In the early 21st century, seeking new ways to develop the city, Łódź authorities prioritised the service industry, including culture and tourism. Strategic (Kaczmarek et al., 2006, *Program rozwoju…* 2008, Kronenberg, 2016) and scholarly analyses (Stasiak, 2009; Krakowiak & Włodarczyk, 2009; Kronenberg, 2015) have long emphasised that one of the most important distinguishing features of the city is its film heritage and it is – apart from the industrial heritage – what should be the foundation of a unique tourist offer. However, implementing this idea has so far gone quite slowly. The National Centre for Film Culture (NCKF), established in 2015 in the revitalised EC1 heat and power plant, may be a breakthrough in that respect. It is a cultural, educational, and exhibition centre, a meeting place for everyone interested in the world of film and audiovisual culture, unique on a European scale (18,280 m² of usable area, including 3,200 m² of exhibition space). Three educational paths have been prepared: "Polonia Cinema" (120 years of the history of the cinema in Poland from the viewer's perspective), "The Matter of Cinema" (interactive "film game": from screenplay to constructing the budget, casting, costume design, make-up, production design, working on set, to post-production and distribution), and "Mechanical Eye" (the history of the media and cinematography, and the development of film techniques). The first two paths were opened in October 2023. The permanent exhibitions are complemented by temporary exhibitions, five Film Education Studios (670 m² of workshop space), a 3-room arthouse cinema, a multimedia library (in preparation), a digitalisation centre, research laboratories, and centres for specialists (NCKF, 2025). For several years, the institution has been actively acting in the fields of education and promotion, sourcing exhibits for the expositions, co-operating with the circle of film-makers, integrating different objects connected with film culture.

In 2017, thanks to the NCKF's initiative, Łódź was accepted into UNESCO's Creative Cities Network as a City of Film. Survey research conducted during the application process (n = 500) confirmed the city's film-related image. As many as 88% of inhabitants thought Łódź could be called a city of film. The factors that determine this include, among others, the film school (52%), film studios and productions (28%), and the city's rich film history (21%). Nearly all respondents had heard of the film school (98%), the Cinematography Museum (94%), the Walk of Fame (91%), Se-ma-for Studio (89%), or the Feature Film Studio (82%) (*Uczestnictwo mieszkańców…*, 2017). According to experts (n = 20), Warsaw will remain the centre of Polish film production, yet Łódź has a chance to develop in the fields of animation and post-production (film editing, sound, colour correction). Professional staff and technical facilities remain a great asset of the city.

Regardless, Łódź is able to effectively compete with other towns in attracting film-makers. The Łódź Film Commission, operating since 2009 (the oldest in Poland), co-financed and supported the organisation of many well-known and awarded productions (i.a. A. Holland's *In Darkness*, A. Wajda's *Afterimage*, J. Komasa's *Warsaw* 44, P. Pawlikowski's *Ida* and *Cold War*). Nonetheless, A. Wajda's *The Promised Land* (1974) remains the most important film in creating the legend of Łódź (*Note* 8).

Between 2012 and 2024, the city also served as the setting for the series "Komisarz Alex" (21 seasons, 268 episodes)(*Note* 9). It is the second Polish TV series, apart from Ojciec Mateusz, explicitly associated with the place where it was created. Attractive action shots in the film encouraged the organisation of walks in the footsteps of the brave police dog. Hundreds of the inhabitants of Łódź have participated in them. According to research by Cudny (2014), the inhabitants positively assess the impact of the series on the city's image (76.3%) and on tourism (44.9%), but they do not notice any greater influence on the city's economy or on investment.

In relation to the concept of tourist product – area (Kaczmarek et al., 2010), a structure for the "Hollyłódź" brand's tourist product was proposed (Fig. 3).

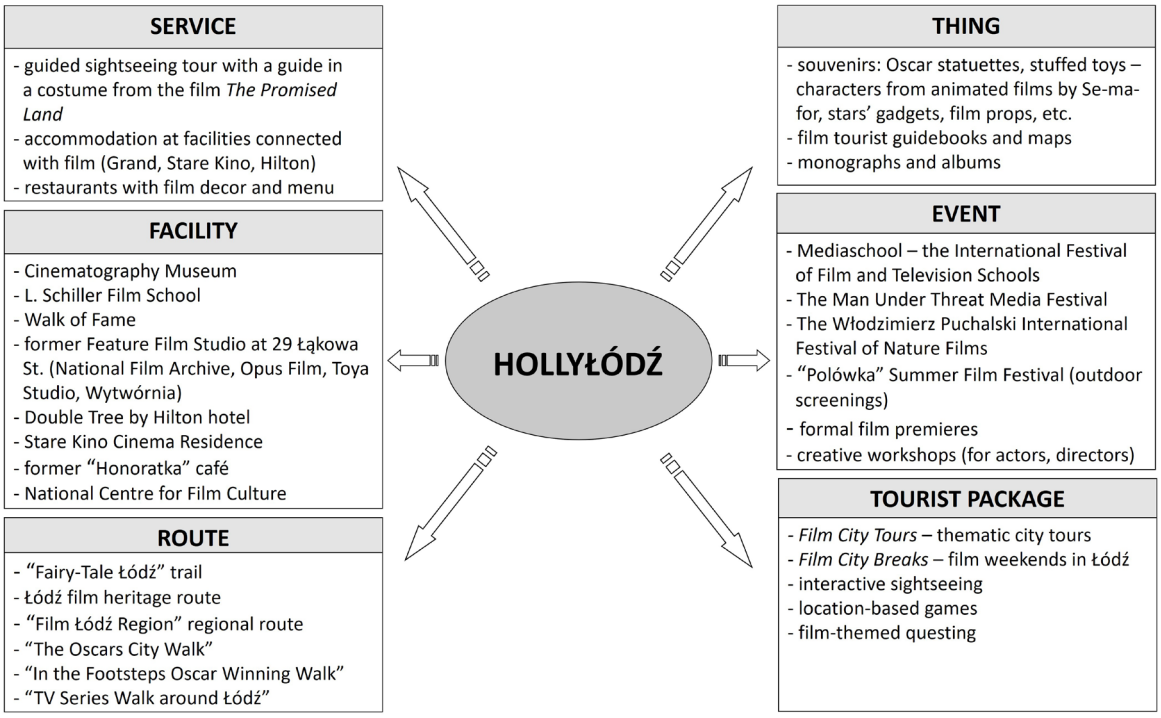


Fig. 3. Structure of the "Hollyłódź" brand tourist product
Source: author's study

The National Centre for Film Culture plays a crucial role in it. Unique, state-of-the-art, and attractive to contemporary viewers, this facility should become the main magnet drawing tourists to Łódź year-round. Other objects connected with the film history of the city include: Cinematography Museum (after a major renovation and modernisation of exposition in 2020), The Leon Schiller Higher Film, Television and Theatre School (a complex of historic and modern university buildings), the Walk of Fame (over 100 commemorative plaques in Piotrkowska Street), the biggest monument to Polish film – the DoubleTree by Hilton Hotel (the glass elevation of the building is a pixelated frame from Zakazane piosenki), places where the film bohemia meet (the former "Honoratka" café, "77" /"Siódemki"/ students club) and many more. Figures 4 and 5 present the locations of the most important attractions related to Łódź's film heritage.

Film festivals have long been an important component of urban cultural tourism in Łódź (Cudny, 2011). Despite the fact that Łódź has lost three major festivals (Camerimage, Transatlantyk, Cinergia Festival – the European Cinema Forum /1992-2019, 24 editions/), the city still hosts more than a dozen film-related events every year. Among them are: Mediaschool – the International Festival of Film and Television Schools (since 1994), The Man Under Threat Media Festival (36 editions), The Włodzimierz Puchalski International Nature Film Festival (the 20th edition took place 2025), Drama Schools' Festival, "Camera Action" Festival of Film Art Critics (17 editions). These events have a long tradition, are valued in the film environment, but often have a very specialised profile and target a narrow audience. A major, well-known international event tied to image, complemented by smaller, recurring or episodic events that bring together cinema lovers, could prove very useful to the city. It would be possible to organise formal film premieres, summer academies, creative workshops for actors, directors, and screenwriters, meetings with screen stars, and conventions for fans of films and TV series. In recent years, open-air film screenings as part of the "Polówka" Summer Film Festival have been very popular. In 2020, the first edition of the Feast of Film Łódź was held (75 years of history).

Since 2009, the "Fairy-Tale Łódź" tourist trail has been created. Currently, it comprises 10 (17 as a target) small brass sculptures presenting the protagonists of children's animated films produced by Studio Małych Form Filmowych Se-ma-for. The first statue of Miś Uszatek stood on Piotrkowska Street; the next ones (including the penguin Pik-Pok, the cats Bonifacy and Filemon, Plastuś, and Miś Coralgol) were ceremonially unveiled at various characteristic points in the city. The Łódź film heritage route, which highlights the film institutions and locations behind many cult films shot in the city, is an offering for older tourists. Moreover, Łódź is a key stop on the

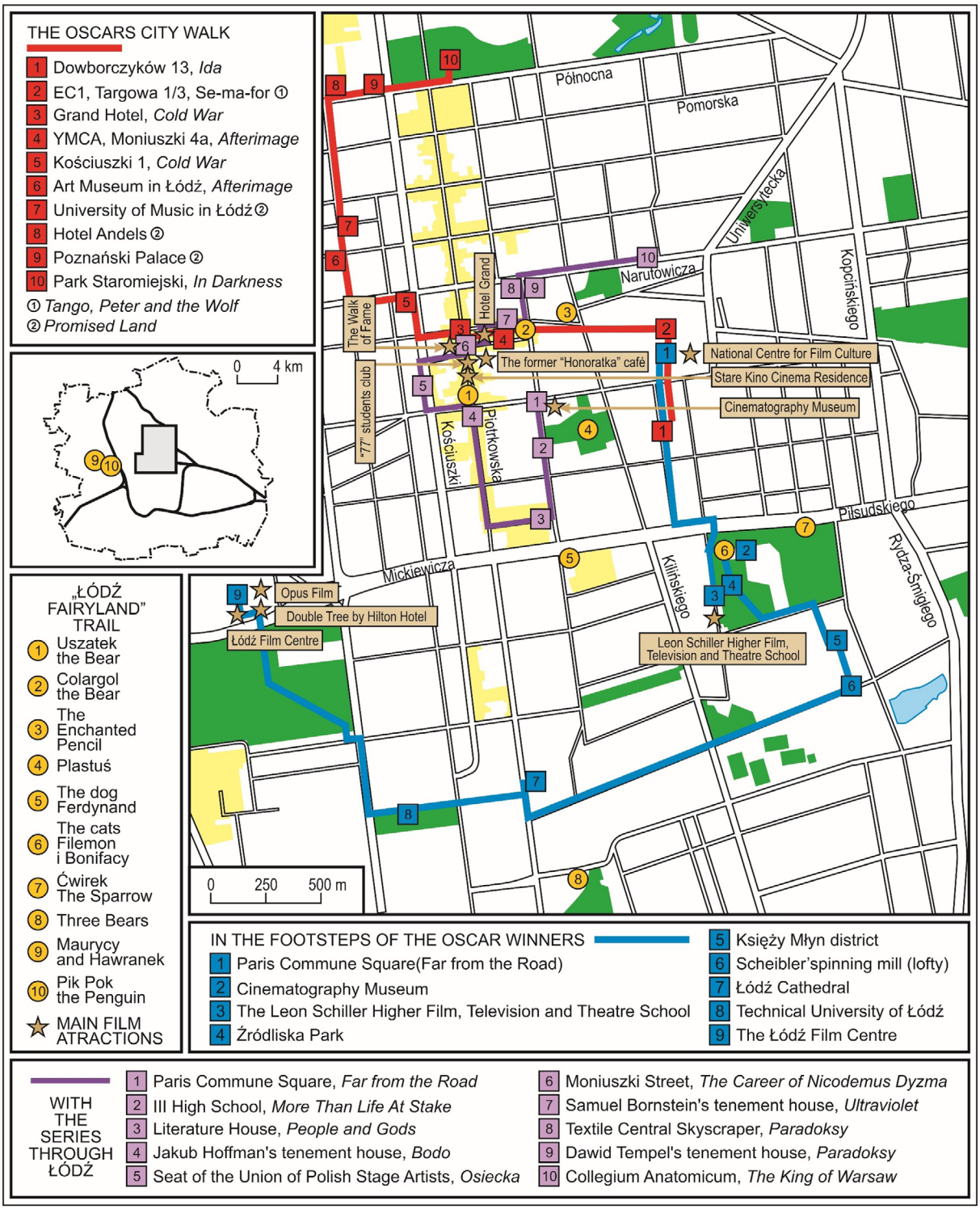


Fig. 4. Location of the most important tangible elements of film heritage in Łódź
Source: author's study



Fig. 5. Photos: A – EC1 – seat of the National Center for Film Culture, B – DoubleTree by Hilton Hotel, C – monument of Uszatek the bear on the "Fairy-Tale Łódź" trail, D – Walk of Fame, E – Oscar statuette in the Cinematography Museum, F – outdoor cinema screen on Piotrkowska Street, G – film mural at Stare Kino Cinema Residence, H - props from the film "Kingsajz" ("Kingsize") at the Cinematography Museum, I – photoplastykon (Kaiser-Panorama) from 1900 in the Cinematography Museum
Source: author, 2024-2026

regional "Film Łódź Region" tourist route. It should favour the transfer of tourists from the region to the city and vice versa. However, for all three routes, it is imperative to complete the implementation of the concept, encourage cooperation from all potential stakeholders, prepare a comprehensive offer for tourists (professional services, information, modern technologies, "animation" of the route, etc.) and promote it effectively.

In recent years, the EC1 – City of Culture/Lodz Film Commission (in cooperation with: National Centre for Film Culture, Lodz Tourist Organisation and members of PTTK Jan Czeraszkiewicz Branch in Lodz) has been implementing a special programme Lodz City of Film Trail, whose aim is to make it easier to discover the cinematographic heritage of the city. The programme has created three urban sightseeing routes: "The Oscars City Walk" (2022), "In the Footsteps Oscar Winning/Nominated Filmmakers Walk" (2023), and "TV Series Walk around Łódź" (2024).

Both individual services and tourist packages should feature a film colour that stimulates clients' imagination, affects their emotions, and creates unique experiences. Travel companies in Łódź take such measures, albeit still on a small scale. The most interesting is probably the accommodation offer. Stare Kino Cinema Residence (situated in the very same place where "Gabinet Iluzji" of the Krzemiński brothers used to be) offers accommodation in rooms whose furnishings and big photo wallpaper refer to famous films. The facility has 50 apartments dedicated to cult Polish and foreign productions. Beyond its film façade, the DoubleTree by Hilton Hotel also adds thematic touches inside (doors framed with film motifs, film posters in rooms, and a mosaic featuring a frame from R. Polański's student etude in the spa zone).

Tourists can discover cinematic Łódź with a guide dressed and made up as a character from a famous film (e.g., *The Promised Land*). In addition, sightseeing and location-based games are organised. The catering offer is the most humble. For a short time, there was a restaurant called Vabank, where you could meet Kwinto, the film's protagonist, portrayed by Jan Machulski. While there are currently popular dining spots – such as Česky Film – Restaurant & Pub (serving Czech cuisine) and the cinema-themed pub and restaurant at the Stare Kino Cinema Residence (offering international and Łódź-style cuisine) – they do not, despite their film-inspired décor, directly reference the cinematic heritage of Łódź. Only some restaurants' menus include dishes whose names allude to popular films or TV series. In 2015, to commemorate the Oscar for Best Foreign Language Film, one of Łódź's confectioneries put cakes called "Ida" up for sale. Two years prior, in 2013, the guiding idea behind the 10th Good Taste Festival, "Kulinarnie nakręceni", alluded to both cuisine and film (Stasiak, 2015).

6. Discussion

The presented case studies confirm that film-induced tourism can develop in various ways. The ways of creating a tourist product – area, also vary. According to the concept by Kaczmarek et al. (2010), the whole structure of such a product includes: natural and cultural heritage, touristic infrastructure, added value (image of the area, stereotypes, product concept, name, advertising slogan, logotype, promotional message, etc.), as well as the sphere of organisation and management, which integrates all the aforementioned elements into a single, coherent product. However, they may accumulate at different rates and in different sequences. Depending on the course of this process, two ways of creating a tourist product – area may be distinguished: evolutionary and revolutionary (Stasiak & Włodarczyk, 2003, Figure 6).

As far as film-induced tourism is concerned, we are usually dealing with a revolutionary path of creation. If a film is shot at a given location, it can create a sudden, powerful impulse for tourist inflow. Various ideas for services and products offered to visitors emerge spontaneously. Over time, an organisation is established (e.g., a DMO) responsible for tourism development, strategy preparation, and destination management. Tourist infrastructure emerges last, as it requires time and large financial investments. Such transformations took place in Sandomierz. Although

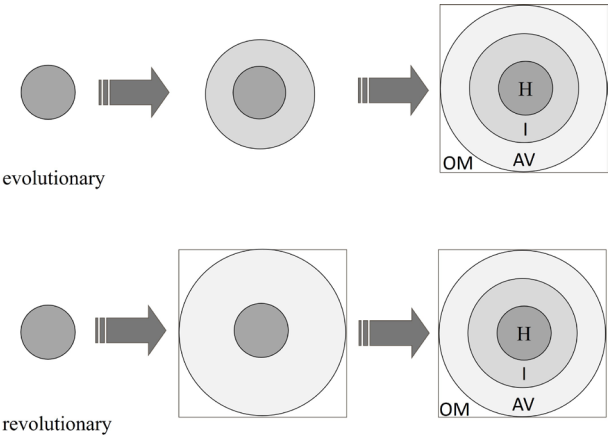


Fig. 6. Two ways of creating a tourist product – area
H – heritage, I – tourist infrastructure, AV – added value, OM – organization and management
Source: Stasiak, Włodarczyk, 2003: 67

the film team appeared in the city quite haphazardly, local authorities seized the emerging opportunity and initiated the development of film-induced tourism and, at the same time, the rejuvenation of the tourist area.

Similar actions had already been taken in other countries. For example, the government of Cambodia decided that attracting a large movie production (Tomb Raider – The Movie) would help in refreshing the image of the country in the international arena and allow it to free itself from the ubiquitous associations with Pol Pot, the Khmer Rouge regime, civil war, and homicide (Winter, 2002). An even more spectacular example is the case of Dubrovnik, which, although it had been very popular even before the shooting of the episodes of the Game of Thrones series, noted a 10% increase in the number of visitors in the years 2012-15 (Tkalec et al., 2017; Šegota, 2018). In both situations, the decisions to film were made by local authorities who were aware that the expected increase in tourist traffic would pose a threat to valuable cultural heritage.

On the other hand, the evolutionary way of creating a tourist product – area is based on slow, gradual, natural development. Here, Lodz can be a good example. Although the city's industrial and cinematographic heritage is a unique asset, it has remained unknown and underestimated for years, both by residents and tourists. Nevertheless, various film facilities and institutions have emerged over the decades, and hundreds of films were shot in the city's locations. At the same time, the tourist infrastructure has been developing, although not necessarily for the purposes of film-induced tourism. Only in recent years, when the National Centre for Film Culture and the Lodz Tourist Organisation were established, have conditions emerged for the planned development of film-induced tourism. Therefore, it all started with cinematographic heritage, followed by tourist development, and finally, added value was created as well as certain management structures. The near future will show whether the opening of multimedia exhibitions at the EC1 will start the implementation of the strategy for the branded tourist product "Hollyłódź".

Sandomierz and Lodz are also good examples that illustrate the second problem resulting from the short life cycle of film tourism destinations. Stasiak (2021) noted that film-induced tourism is a chimeric phenomenon that is unpredictable, difficult to plan and manage, and, usually, short-lived (ephemeral). One may never know for certain which films will captivate their audiences enough to make them want to follow in the footsteps of the main characters. It is certain that there is no correlation with the value of the film. However, the bigger the box-office success, the more likely it is to attract large tourist traffic to the destination (Riley et al., 1998).

Riley and Van Doren (1992) referred to blockbusters as "hallmark events" because, like important events, they contribute to the promotion of the destination (although not always in a controlled manner). Unfortunately, the impact of events, even the biggest ones, is usually short-lived, and viewers' interest in the movie is also limited in time. Even more so, in our post-modernist era, the life cycle of entertainment is shortening, and entertainment itself is more varied than ever (Heitmann, 2010). The key factor is the inability to hold the audience's attention for longer, which stems from the continuous pursuit of pleasure (the social pressure of hedonism) and fierce competition in the media market, where new productions continually appear and strive to capture the viewers' attention. Skilful management may, in a way, prolong the audience's interest in the film and thus extend the period of engaging in film-induced travelling. The nature of this interest should be wavelike; it should be gradually stimulated by consecutive, planned actions. The first wave starts after the silver-screen premiere, and the next waves after the DVD and television premieres. Each of them restores and reinforces tourists' interest in the given film destination (Riley et al., 1998).

On the other hand, Beeton (2005) compared film-induced tourism to pilgrimages where devout fans travel to their "sacred spots". Such trips have greater longevity potential, although, as it seems, they apply only to a few iconic works with large numbers of uncritical fans. Kim et al. (2019) confirmed that film-induced nostalgia may help explain why some movie locations remain more attractive than others.

However, television series offer the best chance of sustaining long-term interest in a film destination (Riley & van Doren, 1992; Torchin, 2002; Connell, 2012). They enable a longer presentation of the location in the media and help it remain in the audience's minds. Moreover, they offer an opportunity to build a strong emotional relationship between the viewer and the characters, the story, and the places shown on screen, which later results in stronger dedication to planning and engaging in film-induced trips. It is doubtless that popular TV shows have the most long-lived and balanced influence on the volume of tourist traffic in a destination. This is fully confirmed by the example of Sandomierz. The series Ojciec Mateusz has been aired on Polish TV for 18 years (apart from the latest episodes, there are also reruns of older, historical seasons). Although the audience has decreased significantly in recent years, TVP has not decided to end the show. However, even if it ends soon, Sandomierz may still be associated with the priest detective for a long time.

Another problem with film-induced tourism is that these trips are often one-off events, with the first visit to the film destination also the last. Stasiak (2021) emphasised that sightseeing the locations alone, if not accompanied by further attractions, may prove disappointing not only for tourists who are not very interested in films but also for keen moviegoers. The challenge for DMOs is to prepare a consistent offer for tourists that would improve the attractiveness of usually painfully "ordinary" places and landscapes (expert tour guides, theatrical performances, field games, multimedia, etc.) to encourage tourists to visit the place more than once (Connell & Meyer, 2009). From the point of view of the strategy for the long-term survival of the destination, it is particularly reasonable to create and develop permanent attractions that will attract visitors regardless of changing market trends, film fads, and the next popular productions entering the screens. Such objects include film studios, theme parks, and museums. An interesting example is the "Emalia" factory in Krakow, where the museum exhibition was opened as late as 17 years after the premiere of Steven Spielberg's Schindler's List, as a result of the mass, continuous interest of viewers. It is currently one of the most popular museums in the city, with the annual number of visitors (mostly foreign) exceeding 400 thousand (Stasiak, 2021). Lodz also has a great chance to create a permanent, long-lived film tourism destination. The vast material and immaterial cinematographic heritage that has been accumulating for years offers wide opportunities to create attractive products for tourists.

Additionally, although the literature indicates that any place may become a film tourism destination (because films vary: some require "ordinary" or "ugly" locations), locations or objects that were already tourist attractions before a film's premiere, rather than after, are more likely to become top destinations for film-induced tourism (cf. Busby & Klug, 2001). Doubtlessly, larger cities that can offer visitors a more diverse range of attractions are in a privileged position.

Yoon et al. (2015) noted that the deliberate creation of film tourism destinations is not always successful; many authorities (DMOs) failed. There are as many as 24 factors that can influence the final outcome of the actions taken. What seems essential here is effective strategic planning that includes, among others, the following areas: aligning the film product with the destination's strengths, developing an attractive and balanced product for the area, designing promotional campaigns that create the desired image of the destination and encourage visitors to come, and even creating scenarios for the "post-film era" tourism. Riley and Van Doren (1992), who compared blockbusters to "hallmark events", recommend applying the event planning process to the strategy for developing film-induced tourism. On the other hand, Wright et al. (2023) suggest developing a separate post-film tourism strategy that will be the basis for future diversification of the tourist offer and for a shift towards, e.g., wider use of the cultural heritage or wellness.

The key tools for planning sustainable tourism are long-term planning, public-private partnerships, constant monitoring, and cooperation among all interested parties. The latter is particularly important for the successful implementation of the strategy. However, persuading all potential stakeholders in film-induced tourism to cooperate is not easy. These include: decision-makers (local authorities), the destination management organisation (DMO), tourist agencies, the film industry, and the local community and tourists (Heitmann, 2010). These entities are diverse and often overlap (e.g., local residents also work at tourist companies or represent local authorities). Each has its own goals, but it is in their common interest to unite to ensure the development of film-induced tourism. Creating a platform for meetings, discussion, building partner relationships, and planning and implementing collective ventures should yield synergy. In many countries, it has become good practice for DMOs and filmmakers to take joint initiatives to promote both films and tourist destinations (Sousa et al., 2021).

In light of the above, it has become a major challenge for the authorities of Lodz to develop a strategy, particularly for the promotion and development of the film tourism product (attractions, services, and experiences), and to clearly identify the entity that will coordinate these activities (Lodz Tourist Organisation?) and provide it with comprehensive assistance (organisational and financial support, etc.). On the other hand, for the authorities of Sandomierz, given the expected end of Ojciec Mateusz and the gradually diminishing interest of audiences in the series and its location, the priority seems to be creating plans to sustain the town's film image for as long as possible, to develop post-film tourism, and to diversify the tourist offer.

7. Conclusions

The paper presents the results of a detailed study of two selected film tourism destinations. The comprehensive analysis allowed the author to answer the research questions set at the beginning of the article.

The study identifies two possible ways to create film tourism destinations: revolutionary (Sandomierz)

and evolutionary (Lodz). The first, when a film premiere triggers tourist interest in a given location, is more common, while the second, seemingly rarer, applies mainly to film industry centres with well-developed film infrastructure that is gradually transformed into tourist attractions. The revolutionary pathway is characterised by the following sequence of phenomena: sudden external media stimulus → rapid tourist interest → spontaneous product development → institutionalisation → infrastructure development. The evolutionary path, in turn, is formed by a sequence of such events: accumulated film heritage → gradual institutionalisation infrastructure → branding → planned tourism product.

Regardless of the development path (the rate and manner of growth), the final result of the process is the complete structure of a tourist product – area (film heritage, tourist infrastructure, added value, organisation and management).

Until recently, film tourism destinations usually emerged in a spontaneous, vigorous, and uncontrolled way, often surprising decision-makers and the tourism industry. Their actions were driven by the film's success, and the tourist product was secondary to the production. Currently, attempts to plan the development of film tourism in advance, even before the premiere, and to control its course are becoming more frequent. Strategic planning covers areas such as adapting the nature of the film to the destination's identity (image), preparing promotional campaigns, developing a comprehensive tourist product for the area, and creating scenarios for future post-film tourism. The key to a destination's success is close cooperation, especially between the DMO and the film crew, but also with other stakeholders in film-induced tourism.

Without a doubt, the greatest disadvantage of film tourism, apart from its unpredictability, is its short life cycle. Interest in a given destination may soar rapidly and then plummet even more quickly. However, proven methods can prolong the life cycle of film tourist destinations. One solution may be skilful management of consecutive film premieres (distribution over time), using films with timeless, iconic status and long television series. More advanced tools include creating complex tourist products (thematic packages, film-based city breaks, tourist routes, network products, branded products of the area) or permanent film-related attractions (film museums, theme parks, or visitor centres) (Stasiak, 2022). The need to strengthen (establish) a position in the tourist market applies first to destinations made "from scratch" (locations of a single movie, usually without infrastructure or with limited infrastructure). Places that already had tourist awareness, and where the film only refreshed their image, redefined their role in tourism, and made them more attractive, are better positioned (Sandomierz). Destinations that are or used to be film industry centres (Lodz) are privileged. Their long-term development may rely on the popularity of numerous films (old and new), existing facilities and institutions, or, more generally, the history of cinematography and the legend of a "dream factory". These are practically inexhaustible resources that can be used to create still-new, attractive tourist products. However, complete success requires the human factor: efficient management and creative tourism industry staff.

The results of this study are important from a theoretical perspective, as they enrich our understanding of how film tourism destinations are created and developed, which may lead to the development of a detailed model of this process in the future. They are also important in practical terms, as they provide specific guidelines on how to strengthen and extend the life cycle of film tourism destinations. The conclusions may help DMO managers to plan appropriate actions, organise the local environment and design a competitive tourist product – area.

However, the research also has its limitations. It was based on two single, arbitrarily selected case studies of places in the country that lie at the peripheries of global film tourism. Therefore, the results cannot be extrapolated to all (especially top) film tourism destinations. It would be recommended to conduct similar analyses for other countries and to compare the results.

An interesting direction for future research would also be to assess whether the development of film tourism in Sandomierz and Łódź has led to any negative consequences – and, if so, what they might be. It would also be worthwhile to investigate whether, and to what extent, film tourism in these cities aligns with the principles of sustainable development – both for tourism itself and for the area as a whole. This issue is becoming increasingly significant in the context of climate change, tourism-related pressures, and socio-economic inequalities affecting many destinations worldwide.

Notes

1. These terms are usually treated as synonyms. However, Heitmann (2010) posed the question whether the differences in terminology result only from the linguistic differences between British and American English, or whether we are dealing with a semantic difference: film (expression of

art) and movie (commercial entertainment). He does not solve this dilemma.
2. A pun that results from merging two names: "Hollywood" and "Łódź", which are pronounced similarly, but also with the intention of highlighting the importance of Ł ódź as the main centre of the Polish film industry in the 20th century.
3. Promoting the Świętokrzyskie (Holy Cross) region as part of a European Union programme involved financial support in exchange for: 1) placing the action of 15 episodes at different tourist attractions across the voivodeship, 2) creating new opening titles, which served as a "hidden" promotional spot for the region, permanently integrated with the film, and 3) airing an 8-second sponsor's billboard before each episode, using eye-catching aerial photographs. To implement the project, the Świętokrzyski Fundusz Filmowo-Promocyjny, which still exists today, was established.
4. The survey included 411 tourists over the age of 18 who visited Sandomierz between September and October 2013. Interestingly, only 49 had not seen the series at all. The rest, i.e. the series lovers, formed the main study group (362 persons = 100%).
5. The name given by French critics to the trend of Polish cinema in the years 1955-1965, which, inspired by Italian neorealism, analyzed the effects of World War II and Polish national myths. The most important representatives of the school include the directors of the "Kadr" Film Group: W. J. Has, J. Kawalerowicz, T. Konwicki, K. Kutz, A. Munk and A. Wajda.
6. The name of a trend in Polish cinema in the years 1976-81, which addressed the issue of the conflict between the moral and ethical principles of the main character and the pressure from the environment to act against them. This trend includes films including: K. Zanussi, F. Falk, A. Holland, K. Kieślowski and A. Wajda.
7. The first animated film, "Za króla Krakusa", was made in Z. Wasilewski's private flat as early as in 1947. Later, the so-called Puppet Department worked as part of the Feature Film Studio in Łódź.
8. The 1976 adaptation of W. Reymont's novel was an Oscar nominee. In many plebiscites, it is named the best or one of the best Polish films of all times.
9. From the 22nd season onwards, production of the series was moved to Warsaw.

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