

Stately Attraction

How Film and Television Programmes Promote Tourism in the UK

Final Report to

**UK Film Council, Scottish Screen,
EM Media, East Midlands Tourism,
Screen East, South West Screen,
Film London and Visit London**

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1. Key Points

Key Findings

Overview:

- British films and television programmes have a **significant, positive effect** on tourism.
- Both film and television **contribute to a wider 'branding'** of UK people, society and culture which has a very strong influence on creating a desire to travel.
- Historical films and programmes, whether based on fictional or real events **reinforce an overall brand for the UK** as a country steeped in history.
- The effect can be **persistent and long-lasting** as is the case with *Four Weddings and a Funeral* and the television adaptation of *Pride and Prejudice*.
- The effect is likely to be most persistent when the production achieves **cult status**, such as *Local Hero* and *Absolutely Fabulous*, or when the production is part of a **wider historical, literary or cinematic brand**, such as *Mrs Brown, Shakespeare in Love* or *Notting Hill*.
- Typically, it is the **associated sites**, rather than shooting locations, which benefit the most, as is the case with *Braveheart*.
- **Historical and religious buildings** such as, Alnwick Castle (*Harry Potter*) and Rosslyn Chapel (*Da Vinci Code*), and **rural villages**, such as Tobermory (*Balamory*) or Stamford village (the BBC's *Pride and Prejudice*), prove to be the most successful in inducing tourism.
- Strong, **emotionally resonant productions**, connecting characters with place, are highly successful, as is the case with *Local Hero* or *Doc Martin*.
- **'Sunday night' television drama**, such as *Monarch of the Glen*, is prime material for generating the tourist effect.

Key characteristics of tourism-inducing screen products:

- Projects which have some or all of these characteristics are likely to have the greatest tourism potential:
 - **Strong narratives** i.e. story and/or character-driven films and programmes;
 - **High-visibility** screen products with a very broad appeal – i.e. high-budget, star-driven studio films with a very broad appeal;
 - A **positive, uplifting tone** for mainstream audiences;
 - Films which link in to a wider, **established 'brand'**;
 - Films using **historical buildings** and/or **rural village landscapes** as locations;
 - Films in which **'place'** – whether real or fictional – plays a key role in the story and/or

experience of the characters.

Key characteristics of the screen tourism phenomenon:

- Screen tourists' visits are not just limited to those specific locations associated with the films or programmes they have seen. Screen products can also **generate a wider locus** of influence far beyond such locations: influencing 'associated' sites, such as the Wallace Monument in Stirling (associated with *Braveheart*), and also increasing awareness of the UK in general, such as *Bend it Like Beckham*.
- It is usually **sites associated with the setting or story**, rather than the actual production or shooting location, which see an increase in visitors, for example Lincolnshire, Derbyshire and the Peak District as a result of *Pride and Prejudice* (the film).
- In particular, historical dramas, or those based on literature, often see an **impact at sites unrelated to the screen product** but which are connected to the historical era, characters or author such as the Jane Austen Centre in Bath or Pollock House in Glasgow as a result of *Gosford Park*.
- Screen products associated with existing brands, whether historical, literary or screen-based, create a **longer lasting impact** in which 'associated' sites and sometimes actual shooting sites feel the impact long after the screen product was first shown. This is the case for Osborne House (*Mrs Brown*), the Cornwall and Devon area (as a result of the Rosamunde Pilcher television adaptations), Portobello Road (*Notting Hill*) and Padstow (*Rick Stein*).

Key Strategic Recommendations

SPI recommends the following strategic initiatives are put in place to enhance screen tourism in the UK:

- A UK Screen Tourism Strategy Group to establish a network for communication between the different entities across public and private sectors. Issues to be addressed could include:
 - Best practice in using screen products to market locations and in negotiating marketing rights from productions;
 - Identifying specific markets and/or territories for screen tourism marketing campaigns;
 - Creating national screen tourism campaigns around specific films or programmes;
 - Data gathering from visiting productions;
 - Agreeing terms for public funding of screen products to maximise screen tourism;
 - Organising events on screen tourism to raise awareness and encourage relationships between practitioners;
 - Identification of the most tourism-effective screen products;

- Using tourism potential as a means of facilitating location access for screen producers;
 - Co-ordinating tourism promotion with the international distribution of the screen product;
 - Facilitating the optimal timing of negotiations between productions and public bodies to maximise the tourism effect;
 - Preparing communities for unexpected screen tourism.
-
- A Toolkit for Intervention for use by both audiovisual and tourism professionals, providing support for marketing strategies and in negotiating business and legal issues related to screen tourism.
 - A Screen Tourism Tracking Observatory to collect data and research on an ongoing basis.
 - A full economic study on the value of film and television-induced tourism to the UK economy to be conducted by stakeholder agencies.
 - Public funders of film projects to ensure that rights for tourism marketing are provided in return for production funding.
 - A specific Bollywood Tourism Strategy be developed in order to tap into this substantial but currently under-exploited market.

2. Executive Summary

2.1 Introduction

Film and television tourism (or “screen tourism” for the purposes of this report) is a phenomenon which has long been acknowledged and reported, but few in-depth studies of it have been published. The evidence that has been put forward to date has mostly been anecdotal, pointing towards the ability of popular films and television programmes to attract tourists, in the form of ardent fans and interested audience members.

Some of these anecdotes relate to major blockbusters, whilst others are specific to smaller 'cult' screen products. But despite the anecdotes and certainty that screen tourism does indeed exist, a number of questions about the nature of this effect remain to be adequately answered. These include:

- what kinds of film/television programmes successfully convert audiences into tourists?
- how long does this effect last – only as long as the film/programme is popular, or does it have a more permanent impact on tourism?
- which locations benefit from the tourism effect? The shooting locations or associated sites?
- how can screen tourism be effectively encouraged and managed in a strategic, joined-up manner?
- What should be considered best practice for film and tourism professionals working together?

Given the existence of screen tourism and the potentially significant economic value of this strand of tourism to the economy, understanding the drivers of screen tourism and harnessing its effect are crucial issues to understand. This report answers a number of key questions and provides a stronger insight into the nature of productions which induce screen tourism and recommends ways in which the UK can strategically maximise the economic potential of the phenomenon.

Why does the tourism effect of film and television need to be studied? Films and television programmes are made for a variety of purposes which rarely include attracting tourists to a particular area. However, understanding how audiovisual content draws audiences as tourists can help us to understand the position of film and television in the broader landscape of cultural attraction.

The UK is dependent on its language, history and culture to maintain its presence on the world stage as a major tourist destination. This fits well with one of the key findings of this study on the nature of screen tourism. Simply put, it is a connection with story (whether in the form of characters, historical period, literature, themes or narrative) that attracts tourists, rather than just the physical attractiveness of the locations used in a film or programme. As more and more visual elements of film and television are generated by CGI, the story-driven nature of screen tourism will become even clearer.

Film and television, of all media, has the greatest ability to touch upon so many cultural characteristics. Screen products can inform and excite audiences, in the same instance, about British language, history, literature, society, landscapes and personalities. This all happens in the form of a narrative framework which gives the audience an emotional, as well as intellectual, connection to the country. The longer-term and wider-reaching impact of a film or television programme can outlast and spread far beyond the lifetime of the film itself, releasing messages which contribute to a broader consciousness of British culture among international audiences.

This is a powerful combination, and one which draws substantial numbers of tourists to specific sites and destinations across the UK

2.2 The Assignment

Olsberg|SPI (“SPI”) was retained by the UK Film Council and a number of national and regional stakeholders (Scottish Screen, EM Media, East Midlands Tourism, Screen East, South West Screen, Film London, Visit London) to conduct a study (“the Assignment”) reviewing the nature of film and television tourism in the UK. Broadly speaking, the Assignment has been divided into two overarching aims. Namely, to:

- describe the nature of screen products which induce screen tourism and identify their successful characteristics
- provide strategic recommendations which, in the future, will allow the UK to maximise the economic benefit of productions which induce tourism.

2.3 Research Strategy

2.3.1 Research Approach

SPI initially launched the Assignment with a discovery period of extensive desk research to understand the extent and nature of existing related studies and findings. SPI then carried out an integrated methodology of stakeholder consultation and case study analysis. There were two principal aims of this integrated research – to identify what, if any, tourism impact the selected case study productions had had, and to identify what issues exist in encouraging the screen and tourism sectors to work more closely together.

2.3.3 Stakeholder Consultations

SPI carried out a total of 77 consultations with a range of individuals from the screen and tourism industries and public sector bodies. The purpose of these consultations was primarily to enhance SPI's understanding of the phenomena and test emerging ideas. The consultations were also used to gather information for the case studies referred to below. SPI consulted with:

- fifteen tourism professionals;
- seven marketing tourism professionals;
- one tourism trade body;
- twenty-two representatives of specific locations used in, or associated with, screen products;
- twelve tourist attraction representatives;
- four film professionals who have been involved in a production with recognised tourist draw;
- five city council representatives;
- four representatives of historic preservation entities such as the National Trust;
- one marketing professional in the screen industries;
- one academic;
- five representatives of public funding bodies.

Of the 77 consultees, 16 were from Scotland, 12 from the South West, 10 from London, 9 from the South East, 9 from the East Midlands, 7 from the East of England and 2 from Yorkshire and Humberside. SPI also consulted with 11 organisations working across the UK and one international organisation.

2.3.4 Case Studies

In collaboration with the Project Steering Group, SPI selected thirty one case studies of film and television productions relevant to the Nations and Regions involved in the project. For all the case studies a number of tourist locations associated with the productions were identified. In each of the case studies the aim was to:

- record changes where visitor numbers existed
- identify the nature of the screen tourism effect on that location
- understand the level of public agency intervention to encourage the growth of screen tourism in that location.

In many cases numbers had not been systematically collected and registered and therefore a quantitative assessment was not possible. This reflects the nascent awareness of the importance of screen tourism. In these cases SPI recorded any effect on enquiries or interest based around the film noticed by those working or living there, in order to get as close to an understanding of the effect as possible where quantification of the effect had not taken place. Finally SPI undertook a benchmarking exercise to identify the key characteristics of productions which had most successfully generated screen tourism within the UK.

The 31 case studies, which can be found in full in Appendix p.42, looked in-depth at a wide variety of kinds of production, identifying the tourism-related initiatives which were put in place in association with the production (both from the public and private sectors), and how successful each production was from a screen tourism perspective.

2.3.5 Literature Review

While there exists a substantial amount of literature on screen-induced tourism, there have been very few, if any, comprehensive and national-level reviews of the economic impact of screen-induced tourism to date. The existing literature typically falls into one of four main categories. These are as follows:

- **journalistic material**, which tends to be promotional in nature, and whose assessment of a location shoot's impact on local tourism is frequently anecdotal. This type of material includes articles such as “The Miss Potter Effect”, published in *The Guardian* in December 2006,¹ or “Brazil fears for tourism in wake of latest Hollywood horror”, in *The Guardian*, December 2006;²
- **local reports**, which typically include surveys and statistics for individual cases, rather than providing an overview of the larger phenomenon of screen-induced tourism. An example of this type of literature is the “Economic Impact Assessment for the Filming of the Last Samurai in Taranaki”, commissioned by Venture Taranaki and partners following the conclusion of filming in the region;³
- **other reports**, which benchmark predominantly large and high-visibility international productions, as in the case of Mintel's October 2003 report on “The Beach” for instance;⁴

1 Wainwright, Martin, “The Miss Potter effect: Visitors head for the Lakes on the trail of Beatrix; Economic boom expected as landscape stars alongside actors on the big screen”, in *The Guardian*, 4 December 2006, available from: <http://books.guardian.co.uk/news/articles/0,,1963604,00.html>

2 Phillips, Tom, “Brazil fears for tourism in wake of latest Hollywood horror”, in *The Guardian*, 4 December 2006, available from: <http://www.guardian.co.uk/brazil/story/0,,1963335,00.html>

3 “Economic Impact Assessment for the filming of *The Last Samurai* in Taranaki”, report commissioned by Venture Taranaki in partnership with Investment New Zealand and New Zealand Trade and Enterprise, February 2004.

4 “Film Tourism International: Case Study of the Beach”, Mintel International Group Ltd, October 2003.

- **academic papers and publications**, typically in the form of theoretical papers based on ongoing research into drivers of tourism. While these might include surveys, these are typically geared towards supporting or disproving a particular theoretical perspective, rather than providing concrete assessments of tourism's economic impacts on a broad scale. Examples of such academic material include “Material Geographies of Filmmaking and the Rural”,⁵ “Re-Imaging Australia: Crocodile Dundee Overseas,”⁶ *Film-Induced Tourism*⁷ or “What’s the Story in Balamory?”: The Impacts of a Children’s TV Programme on Small Tourism Enterprises on the Isle of Mull, Scotland”⁸ for instance.

2.4 Findings

2.4.1 Case Study Findings

Location

- Screen products have the ability to generate a wider locus of influence far beyond the shooting locations. Via raising awareness and accumulating imagery, screen products can encourage visitation to both 'associated' sites and the UK in general.
- In general, tourists are attracted to sites which are strongly associated with the story seen in a film or programme, rather than merely sites which are used as locations but have little connection to the story. This is particularly clear where the story is based on historical or real characters or place
- Locations used as pure 'backdrop', which have no connection to the story, or which are difficult to identify from the film or programme, show little evidence of tourism impact.
- Where a film/programme features a strong, real, historical character, tourists visit places associated with the real character as opposed to the locations used for filming.
- The tourism impact of literature-related films is often felt in sites which play a real role in the story
- Two broad groups of location types emerge as being the most popular among successful tourism-inducing films. These are historic/religious buildings and stately homes and rural village landscapes

Branding

- The key benefit of historical films/programmes, whether based on fictional or real events and people, is that they both tap into, and reinforce, an overall brand for the UK as a country steeped in history.
- The 'broader' effect of historical films and programmes is extremely positive, since it can raise awareness of a place well beyond the lifespan of the film. As a result the impact can be longer-lasting, and be felt in more visitor sites than simply those associated with the film.
- Overall, it would appear that adaptations of the 'classics' is likely to create a more persistent effect, since they tap into a more enduring ready-made 'brand'.

5 Pratt, Andy C., “Material geographies of filmmaking and the rural”, in *Cinematic Countrysides*, Fish, R. (Ed), (Manchester: Manchester University Press, 2005).

6 Crofts, S., “Re-imagining Australia: Crocodile Dundee Overseas”, in *Continuum: The Australian Journal of Media and Culture*, 2(2) 1989.

7 Beeton, Sue, “Film Induced Tourism”, of the *Aspects of Tourism 25* series, Chris Cooper, Michael Hall, & Dallen Timothy (Eds.), (Clevedon; Buffalo; Toronto: Channel View Publications, 2005).

8 Connell, Joanne, “What’s the Story in Balamory?”: The Impacts of a Children’s TV Programme on Small Tourism Enterprises on the Isle of Mull, Scotland”, in *Journal of Sustainable Tourism*, 13(3) 2005.

Production Characteristics

- In the examples of successful tourism-inducing film productions, the budgets tend to be medium to high, often reflecting the use of major star power. However, it is possible for low-budget films to have a very strong, positive tourism impact, although this might well be a low-intensity, long-term impact.
- The recurrence of a dominating narrative in the list of tourism-inducing productions reflects the need for the production to have a strong emotional resonance with the audience, either through the story or through a particular character, in order to generate a tourism effect.
- It is notable that many of the most successful tourism-inducing films and programmes tend to have a positive, uplifting tone, while some grittier, independent productions have less of an impact.

Persistence

- Screen products which tend to induce a very persistent tourism impact, in which the effect is clearly evident for many years after the release of the film, are those which have become 'cult' classics.
- Many of the case studies, benefiting from a persistence of effect, were productions which were able to 'tap into' or build on a broader, pre-existing 'brand', enabling an awareness of the production beyond just those who have viewed it.

Benchmarking

- Based on SPI's research, it would appear that projects which have some or all of these characteristics are likely to have the greatest tourism potential.
1. **Strong narratives** in screen products – i.e. story and/or character-driven films and programmes which are particularly emotionally resonant, as opposed to genres with greater 'pure entertainment' value such as action/adventure
 2. **High-visibility** screen products – i.e. high-budget, star-driven studio films with a very broad appeal
and/or
 3. A **positive, uplifting tone**, rather than gritty, depressing films or those which are challenging for a mainstream audience
 4. Films which link in to a wider, **established 'brand'**, whether literary, historical or cinematic
 5. Films using **historical buildings** and/or **rural village landscapes** as locations
 6. Films in which **'place'** – whether real or fictional – plays a key role in the story and/or experience of the characters

2.4.2 Strategic Recommendations

Based on its research and consultations, SPI has made a number of recommendations for strategic initiatives, which it believes will enhance and protect screen tourism in the UK. These are discussed in full in Section 6, and in brief are described below:

- The creation of a UK Screen Tourism Strategy Group, to establish a network for communication between the different sectors, across public and private entities. Currently effective partnerships take place only on an ad hoc basis, and are to a large extent inhibited by differences in work practices between the film and tourism industries. However, these problems are not insurmountable, and providing a forum for regular discussion of screen tourism issues

will both increase understanding of each sectors' practices, as well as provide an opportunity for establishing specific partnerships.

- The publishing of a Toolkit for Intervention for use by both screen and tourism professionals, providing detailed information, advice and support in negotiating business and legal issues related to screen tourism, and in maximising the benefit (to both sectors) of screen tourism.
- The establishment of a Screen Tourism Tracking Observatory to collect data and research on an ongoing basis about screen tourism. Specifically, this would record changes to visitor numbers at gated sites which are used as locations in screen products, as well as in any sites which may be associated with screen products.
- In particular, and related to the Screen Tourism Tracking Observatory, there is a need for stakeholder agencies to conduct a full economic study on the value of film and television-induced tourism to the UK economy.
- Across the Nations and Regions of the UK public film funds exist to fund production of audiovisual products, specifically film. Funding bodies should be made aware of the importance of screen tourism as a direct result of production in their area and should therefore ensure that promotional rights for tourism initiatives are obtained in return for production funding.
- Public tourism agencies, likewise, should be made aware of the value of visiting productions to the local tourism economy. Not only does a visiting production create many more hotel nights than most conferences (which are often attracted to an area by public subsidies), but filmworkers often become strong advocates for an area which they have visited with a production.
- Development of a specific Bollywood Tourism Strategy, to help both screen and tourism agencies tap into this substantial but currently under-exploited market. Numbers of visitors to Scotland driven by Bollywood productions have already been recorded as substantial and growing, but the opportunity needs to be met across the rest of the UK, particularly where Bollywood films are made.

2.5 The Consulting Team

SPI is a strategy consultancy, based in London, which specialises in the international film, television and related media industries. With fourteen years' experience providing high value strategic advice to clients in the UK, Europe and around the world. SPI has a strong track record in advising on public policy for national and regional media bodies, including studies measuring the economic impact of policy measures.

The SPI team consisted of:

- Jonathan Olsberg, Project Leader
- Kate Howard Davies, Project Manager
- Dr Libbie McQuillan, Analyst
- Corinne Ranaraja, Researcher
- Stephanie Porras, Researcher
- Lottie Moggach, Researcher

3. Characteristics of Tourism-Inducing Screen Products

SPI's programme of desk research, consultations and case studies has generated a number of clear characteristics which describe the characteristics of tourism-inducing film and television programmes, specifically in relation to:

- setting vs. production location
- historical screen products
- literature-based screen products
- genre
- branding
- scale and provenance of production
- types of location

These characteristics are described below, with specific examples from and references to the 31 case studies undertaken. The case studies are provided in full in the Appendix.

3.1 Setting and Location

The evidence of SPI's research indicates that, in general, tourists are attracted to sites which are strongly associated with the story seen in a film or programme, rather than merely sites which are used as locations but have little connection to the story. This is particularly clear where the story is based on historical or real characters or places, when it can be seen that visitor numbers increase at sites which are connected to the story but were not used in the film, while no impact was seen at the real filming locations.

Braveheart, for example, generated a boom in tourism to Scotland as a whole and Stirling in particular, while the impact on the filming locations, such as Glen Nevis, which had no historical connection to the story or character, has not been as significant or persistent. Similarly, the impact of *Trainspotting* has clearly been seen in Edinburgh, where the story is set, despite the fact that the film was shot principally in Glasgow, which has recorded little visitor interest in the film's shooting locations.

The exception to the rule that tourists are drawn to story-linked sites rather than filming-linked sites is where the setting of the film or programme is fictional but is portrayed as having a specific influence on a character. In such cases the 'backdrop' or 'landscape' in effect becomes part of the story itself, which appears to generate a particularly strong emotional link with audiences and potential visitors to the locations.

This effect is seen most clearly in the tourism impact of the cult film *Local Hero*. The village of Pennan was used as the location for the village in the story, a village which symbolises a way of life that transforms the film's main character. As a result, and despite not being the location used for the film's famous 'beach' scene, Pennan has been inundated with fans of the film. The same effect can be seen in Port Isaac, used as a location for ITV's *Doc Martin* in which a London doctor relocates to a small Cornish village, which has seen a huge influx of day visitors.

Locations used as pure 'backdrop', which have no connection to the story, or which are difficult to identify from the film or programme, show little evidence of tourism impact. Eilean Donan Castle in Scotland reports very little tourism effect from *The World Is Not Enough*, where it was simply a

background to action, compared to the effect the same location felt from *Highlander*, in which the main character had an emotional link to the location. The latter effect is also seen in the tourism impact of the *Lord of the Rings* films (not included in our case studies), in which the fictional 'Middle Earth' as a 'place' played a key role in the story – tourism to New Zealand increased markedly following the films.

3.2 Historical Characters, Places and Stories

The UK has a rich and well known history, and a large number of houses, buildings and sites from different eras still standing as testament to past times. The UK's history not only serves as inspiration for film and television drama enjoyed the world over, but at the same time acts as a powerful 'hook' for tourists, both domestic and inbound, to visit specific sites across the UK. Overall, the UK's history is possibly the most potent and effective mechanism for promoting the country's brand and image, and one which is easy to use in the widest variety of contexts.

Several of the case studies looked at were essentially 'historical' dramas, whether based on real events and people, or simply set in bygone eras. These include *Braveheart*, *Dad's Army*, *Foyle's War*, *Gosford Park*, *Mrs Brown*, *Pride and Prejudice*, and *Shakespeare in Love*.

As mentioned above, the case studies reveal that visitors appear to be drawn to sites which are associated with the story rather than locations used as mere backdrop, and this effect is even more pronounced with historical drama. Where a film/programme features a strong, real, historical character, tourists visit places associated with the real character as opposed to the locations used for filming. The William Wallace Monument and Stirling Castle, neither of which participated in the production of *Braveheart*, saw substantial and persistent visitor number increases following the film's release. Similarly, Osborne House, the real-life holiday home of Queen Victoria, saw a massive impact following the release of *Mrs Brown*, while non-authentic locations used by the production report little effect.

Another benefit of such films and programmes is that their impact may be easier to measure and track, since locations used are often 'gated' sites such as historic houses. Visitor numbers to such spots are more likely to be regularly counted than in locations such as rural or urban landscapes.

The key benefit of historical films/programmes, whether based on fictional or real events and people, is that they both tap into, and reinforce, an overall brand for the UK as a country steeped in history. In many cases the effect of this is seen in a wider-reaching impact of a film, where an increase in interest is seen in a particular era through inquiries about sites, houses and tours which are in no way linked specifically to the film but are related to the 'era' of the film. An example of this was seen in the impact of *Gosford Park*, which appears to have sparked a renewed interest in Victorian and Edwardian era historic houses, particularly those with a focus on servants quarters and life 'below stairs'.

This 'broader' effect of historical films and programmes is extremely positive, since it can raise awareness of a place well beyond the lifespan of the film. As a result the impact can be longer-lasting, and be felt in more visitor sites than simply those associated with the film. Moreover, in a general way it can help to create recognition of destinations which might otherwise be left off the tourist trail. To return to the example of perhaps the most successful historical film from a tourism perspective, *Braveheart*, the story and place of William Wallace and Stirling in Scotland's history continues to be a fascinating 'hook' for tourists. This is seen in visitor numbers to the William Wallace Monument which

continue to be higher than before the release of the film⁹, despite clearly waning interest in sites used as locations in the film but not connected in reality to Wallace.

3.3 Film and Television Adaptations of Literature

Several of the case studies were adaptations of highly successful books, including *The Da Vinci Code*, *Pride and Prejudice* (film and television versions), and *Harry Potter*. In line with the findings outlined above, the tourism impact of literature-related films is often felt in sites which play a real role in the story – Alnwick Castle, the location for *Harry Potter's* Hogwarts, saw a 120% increase in visitors; and visitor numbers to Rosslyn Chapel, St. Sulpice Church and the Louvre, all locations of great importance in the phenomenally successful book *The Da Vinci Code*, saw massively increased visitor numbers since the book was published, and well before the film was made.

Since so many of the places featured in the book of *The Da Vinci Code* are real, this case study in particular generates the issue of the extent to which a film can claim credit for tourism impact, when it is based on an already best-selling, 'blockbuster' book (such as *Da Vinci* or *Harry Potter*). Certainly in these cases the power of the film was only made possible by the prior overwhelming success of the book.

Of course, where the story does not take place at real locations (such as in *Harry Potter*), the film will be responsible for directing tourists to specific sites by using them in the film. However, it should be noted that these two specific case studies relate to the two books which have set an unprecedented benchmark for commercial success in the book world, and therefore perhaps cannot be taken as a guide for other best-selling books.

In other cases, such as the adaptations of Rosamund Pilcher's very successful novels which are set in Cornwall, it is specifically the television adaptations of these books (rather than the books themselves) which have been a primary driver of fans coming as tourists to the South West.

Another important theme emerging from the literature case studies, and one which is in line with the findings for historical characters and events explained above, is that a tourism impact is often felt in 'associated' sites connected to the book's author. Jane Austen's house Chawton saw a major increase in visitors, both as a result of the 1995 television adaptation, and again a decade later following the film adaptation. Similarly, the site of the cafe where J.K. Rowling wrote the first *Harry Potter* book continues to receive as many as 10 visitors a day asking to see where she sat.

Similarly to historical films, though perhaps to a slightly lesser degree, films and programmes based on books are able to build on and contribute to a broader, literary culture and 'brand' for the UK, particularly where the story is recognisably culturally-specific and 'British' (as with *Pride and Prejudice* and *Harry Potter*). This can also occur with films that are about great literary figures – there is some indication that the film *Shakespeare in Love* helped to generate increased interest in seeing Shakespeare plays in the theatre, particularly among audiences who might otherwise have found these plays intimidating and unattractive.

Overall, it would appear that adaptations of the 'classics' – such as *Pride and Prejudice*, are likely to create a more persistent effect, since they tap into a more enduring ready-made 'brand' which has a life of its

9 Following the release of the film, visitors to the William Wallace monument increased from 40,000 to over 200,000. In 1993, takings at the monument were £40,000; in 2000, they reached £1 million.

own beyond the individual film or book. While the immediate impact of 'blockbuster' adaptations such as *Da Vinci* and *Harry Potter* might be greater in the short-term, there is no evidence to indicate what the longevity or persistence of the effect will be in these cases.

3.4 Studio vs. Independent

There is no doubt that the majority of the case studies which have had a strong and positive impact on tourism were either produced by Hollywood studios, or by Working Title, an independent production house which is in fact owned by a studio (Universal). This is almost certainly a direct result of the incredible dominance and popularity of 'studio fare' on the international film market generally. Such films are characterised by being talent/star-driven products, with extremely high production budgets, as well as marketing budgets. This results in massive awareness of the film among consumers and consequently very high box office figures.

In the examples of successful tourism-inducing film productions, the budgets tend to be medium to high, often reflecting the use of major star power. The one exception to this is *Local Hero*, which was low budget. This indicates that it is possible for low-budget films to have a very strong, positive tourism impact, although this might well be a low-intensity, long-term impact. However, it is much more difficult to predict which low-budget films will have such an effect over the long term, whereas with high budget films the presence of stars, and massive marketing budgets, provides a stronger indication.

Independent film, on the other hand, tends to have lower production and marketing budgets, a limited theatrical run and therefore lower box office returns. While such films might over the long term become 'cult' classics, in the short term the impact on consumers – both as film audiences and tourists – is much lower.

The most successful (from a tourism perspective) case studies – with the exception of *Local Hero* – displayed strong box office success, or audience figures in the case of television. Clearly, it is essential that a film or television production is seen by a large number of viewers if a noticeable number of tourists are to travel in response to the viewing, and this is more likely to be the case with Hollywood feature films. It is therefore logical that big budget, star-driven hits (the kinds of films which tend to emanate from Hollywood) have the greatest tourism impact, and more importantly are easiest to predict as having such, since awareness and visibility of such films is that much higher.

3.5 Genre and Tone

Beyond the influence of historical and literature-based screen products, an analysis of the genre and tone of tourism-inducing screen products shows some clear emerging themes.

Clearly, the list of productions included in the case studies represent a wide range of films and television programmes. However, it appears that the characteristic of story and character-driven dramatic narrative emerges frequently, in different forms, in those screen products which have been particularly successful at inducing tourism¹⁰. These would include such diverse screen products as *Braveheart*, *Local Hero*, *Da Vinci Code* and *Monarch of the Glen*.

¹⁰ See Section 3.12 Benchmarking for analysis of the most successful tourism-inducing screen products studied.

A strong narrative, particularly in film, tends to occur in productions which are dominated by story and character development. Such screen products may also fit into (and fuse with) more easily recognisable genres such as 'Historical Drama', 'Family Entertainment' and 'Romantic Comedy'. The recurrence of a dominating narrative in the list of tourism-inducing productions might reflect the need for the production to have a strong emotional resonance with the audience, either through the story or through a particular character, in order to generate a tourism effect.

In addition, it is notable that many of the most successful tourism-inducing films and programmes tend to have a positive, uplifting tone, while some grittier, independent productions have less of an impact. This implies that, in addition to screen products with a strong narrative, those other genres which tend to be very positive, e.g. romantic comedies such as *Notting Hill* and children's products such as *Balamory*, will be more more successful at inducing tourism.

While the importance of an uplifting tone in films may be a result of the dominance of Hollywood productions, which tend to be more positively-orientated and less challenging, it can also apply to independent productions. For example, *Local Hero*, one of the few independent productions which appears to have had a very strong and persistent tourism impact, also displays this 'upbeat' tone. This could provide a clue to choosing independent, low-budget films with the greatest potential for inducing tourism.

Of course, there will always be exceptions to this rule – the tourism generated by *Trainspotting*, for example, shows that negatively-toned films based in urban locations can have an impact. Tourism agencies may have multiple film projects to choose from, and/or limited resources with which to work. In Section 3.12.2, SPI identifies six characteristics of films and television programmes likely to induce tourism. In order to address issues of limited resources, these six dominant characteristics of tourism-inducing screen products could be used as a broad guide when making assessments and funding decisions.

3.6 Cult Screen Products and Persistence

Another key finding from the case studies is that those screen products which tend to induce a very persistent tourism impact, in which the effect is clearly evident for many years after the release of the film, are those which have become 'cult' classics.

Of course, it would be impossible to predict at the time of a film's production or release, or even from its initial impact, whether it will have a long-lasting, persistent popularity and therefore tourism impact. However, many of our case studies have proved to have some longevity – Harvey Nichols continues to be associated with *Absolutely Fabulous*; the wider impact of *Braveheart* on the Scottish brand continues to have an effect; and tours of Leith in Edinburgh still take place on the back of *Trainspotting*, to name a few examples. Other examples from the case studies include: Pennan, the location of *Local Hero*, which still receives a regular stream of visitors 24 years after the film's release; fans still flock to the train station used in *Trainspotting* 11 years later, despite it being the most remote station in the UK; and in Thetford, *Dad's Army* tours are proving popular, almost 40 years after the comedy first aired.

A similar theme emerged from SPI's consultations relating to other productions not covered by case studies – such as *Monty Python and the Holy Grail*, made in 1975, which continues to draw visitors to Doune Castle in Stirlingshire. All of these can be considered to be 'cult', in the sense of having a small

but extremely devoted following over a great number of years, which often was not reflected in the film or programme's original success on release.

Furthermore, in each of these examples it can be seen that it's never too late to promote a place's connection with a 'cult' production. While it may be impossible to predict future cult success, initiatives in each case were put in place once cult status had clearly been achieved and the tourism effect demonstrated. In Pennan, the famed phone box of *Local Hero*, a prop which was discarded after filming, was so persistently enquired about that the village installed one itself, and it is now a listed building. In Edinburgh, the *Trainspotting* tour was only established in 2004 in response to demand, eight years after the film was made, and the *Dad's Army* tour in Thetford was started in the same year – 36 years after the series began.

3.7 Brand Association and Persistence

Many of the case studies were productions which were able to 'tap into' or build on a broader, pre-existing 'brand', enabling an awareness of the production beyond just those who have viewed it. The brand might be literary (i.e. linked to an established and successful book or author) – such as *Harry Potter* and Jane Austen's *Pride and Prejudice*; historical – *Mrs Brown*; or talent-related – both *Local Hero* and *Notting Hill* could be said to have benefited from the track record of the director in the former, and the producer, writer and star actor in the latter. *Balamory*, meanwhile, was part of a children's brand built on the back of the programme, but which included merchandise, a website, etc.

The value of being part of a wider 'brand' is that the impact is more wide-reaching. For consumers/audiences, the association is with something bigger than just the film or programme itself. This ensures greater awareness before, during and after a production's lifespan, and prevents the tourism impact from being limited by the production, whether in scale, timespan or geographically. In several case studies – *Braveheart*, *Notting Hill* and *Pride & Prejudice* (TV), for example – the wider 'brand' has helped the tourism impact to be more persistent than might otherwise have been anticipated.

3.8 Tourism-Inducing Television Products

While many of the characteristics of tourism-inducing screen products described here can be applied to both film and television production, there are a number of themes emerging from the case studies relating specifically to television-induced tourism.

The first is that it is perhaps easier to identify or predict television programmes which are likely to benefit from 'cult' status at an earlier stage. Productions which are very long-running, or multi-award winning, such as *Dad's Army* and *Absolutely Fabulous*, are likely to at some stage become 'cult' viewing. Furthermore, it is possible that a TV series, created for and consumed by audiences on a regular basis over an extended period, is more capable of establishing itself in a country's cultural consciousness than a single film. Such programmes are likely to be remembered for longer and will therefore have a more persistent tourism impact.

Secondly, many of the programmes with the greatest tourism potential tend to be 'Sunday night' productions – undemanding, comforting portrayals of attractive environments, aired at a time when viewers are relaxed and orientated toward family and leisure rather than work. Examples of 'Sunday Night' tourism success stories are *Monarch of the Glen*, *Pride and Prejudice*, and, in Germany, the *Rosamunde Pilcher* adaptations. All of these are based in some of the UK's most beautiful countryside, and all have

registered high levels of tourism responses in connected locations – Laggan in Scotland for *Monarch*, Port Isaac in Cornwall for *Doc Martin*, and the South West of England for *Rosamunde Pilcher*.¹¹

Where television programmes appear to have had a strong tourism impact while falling outside of these categories, it would appear that they represent a product which benefits from and participates in a wider 'brand'. The *Rick Stein* programmes, for example, have established Padstow in Cornwall as a major tourist destination and is unofficially re-named 'Padstein' due to the overwhelming presence of the Rick Stein brand. However, while his television career has of course done much to establish Rick Stein, it is also his books and the increased interest in food and cooking in general which has made Padstow what it is – individuals are drawn to the village to eat in Stein's restaurants and buy books, cooking equipment and food from his shops, rather than just to visit the location of the programmes.

Similarly, the television adaptation of *Pride and Prejudice*, which arguably had a greater tourism impact than the more recent film, is part of a broader literary Jane Austen brand which already existed and would continue to exist on its own, despite the success of the programme. Nevertheless, it is likely that the screen dramatisations expanded the viewing audience to include those who may not have been captivated by the books, but enjoy the adaptations portrayed on screen.

3.9 Landscape Triggers

While a wide variety of locations were used in the films and programmes included in our case studies, two broad groups of location types emerge as being the most popular among successful tourism-inducing films. These are:

- Historic/religious buildings and stately homes
- Rural village landscapes

Examples of successful case studies from the first category include *Monarch of the Glen*, *Pride & Prejudice* and *Harry Potter*. From the second category, examples include *Local Hero*, *Balamory*, *Pride & Prejudice* (again), *Doc Martin* and *Rick Stein*.

It is probably not a coincidence that both of these types of location provide the best chance of measuring the direct impact of screen products on tourism. In the case of historic or religious buildings and stately homes, such sites are likely to be gated and therefore visitor numbers are monitored. While such close monitoring is unlikely to occur in rural landscapes or village locations, these areas under normal circumstances would probably receive relatively few visitors, so that a sudden influx of tourists would be extremely noticeable, as would its cause.

However, it is interesting to note that both kinds of location also have the potential to provide a strong potential for dramatic landscapes and backdrops, and emotional resonance linked to the story.

3.10 Screen Products and the 'British' Brand

There is another manner in which screen products contribute to tourism in the UK, but in a less tangible, measurable way. As cultural products, films and television programmes present an image of the UK, particularly to international audiences, which encapsulates not only its landscapes, history, language and stories, but also a view of its people, personalities and social characteristics. These might

¹¹ Two Rosamunde Pilcher adaptations for German television have also been made in Scotland over the last two years, with a third planned for summer 2007.

be depicted in very appealing ways, thereby contributing to a potential tourist's desire to visit the UK and to interact with its people, rather than to see specific sites or locations from the film or programme.

A great many diverse screen products will have contributed to this 'British' brand, from the *James Bond* films to *The Full Monty*, but in recent times probably the highest profile stream of screen products to perform this function has come from writer Richard Curtis, including *Four Weddings and a Funeral*, *Notting Hill*, *Love Actually* and the *Bridget Jones* films. By reaching a global audience with a positive, humorous and endearing view of the UK and Britishness, these films have possibly done more to promote the UK in general as a tourist destination than any other screen products. Furthermore, they have created an awareness of British culture which other films and programmes have been able to build on, presenting an alternative, sometimes grittier or darker side of the UK.

Because this 'branding' is not linked to specific locations used in or associated with the screen product, it is difficult to measure the direct impact on tourist numbers. However, SPI considers it likely that much of the impact of this kind of tourism would be seen in London, the most popular tourist destination in the UK and a city where many of these films have been set. Unfortunately, many of the specific sites associated with case studies made in London were non-gated, making it difficult to measure quantitatively the change in visitor numbers to specific locations but there is ample anecdotal evidence to suggest that visitor interest to specific locations driven by films such as *Notting Hill* is very strong.

3.11 Screen Products - The Generalised Effect

The totality of the case studies indicate that screen products help to create a wider aggregated perception and awareness of the UK as a destination, building up a 'bank' of broad images and impressions about the UK which are only indirectly related to the screen product itself. This means that general tourists to the UK are likely to be influenced to visit to some extent by what they have seen on screen, without necessarily being driven to specific locations associated with specific films or programmes. Instead, the cumulation of images naturally results in an enhanced awareness of the UK as a destination and continues to feed a generalised perception of the UK for tourists.

The case studies indicate that the places which benefit most strikingly and lastingly from the tourism effect are often associated locations, rather than shooting locations. For example, for historical films like *Braveheart* and *Mrs Brown*, visitor numbers increased at sites associated with the historical characters, regardless of whether those sites featured in the film itself. Screen products which are based on major works of literature, such as both the film and television versions of *Pride and Prejudice*, showed an increase in visitor interest at sites associated with Jane Austen.

Furthermore, the romantic comedy genre can create a positive association with a destination, which could be broadly the UK or more narrowly a location backdrop such as London, the effect of which is seen in overall visitor numbers rather than visitors to specific film locations.

In such cases it is clear that the screen product is triggering an interest in a destination and its inherent features (its history, landscape, social character, etc), rather than simply motivating an interest only in the film/programme itself. Because these features will continue to exist and be accessible well beyond the lifespan of the majority of films and programmes, the case studies indicate that it is the effects of this broader awareness-raising that has the strongest and most long-lasting impact.

3.12 Success Factors

3.12.1 Benchmarking

In addition to researching and analysing the case studies for evidence of a tourism effect of films and TV programmes, SPI also undertook a 'benchmarking' analysis of a selected number of the case studies. These were chosen on the basis of being considered the most successful productions, from a tourism impact perspective, of the 31 case studies. Some were chosen for sheer effect on visitor numbers, others for use of innovative tourism marketing techniques, and others still for longevity/persistence of tourism impact. Nine productions in total were chosen, these were:

- *Braveheart*
- *Da Vinci Code*
- *Harry Potter*
- *Local Hero*
- *Notting Hill*
- *Pride and Prejudice* (film)
- *Rick Stein*
- *Balamory*
- *Monarch of the Glen*

SPI then qualitatively analysed these productions across a number of specific benchmarking criteria, in order to establish what some of the key success factors of tourism-inducing film and television might be. The criteria by which the productions were examined were:

- Genre
- 'Talent/'star power' – in particular in relation to on-screen talent
- Budget
- Brand association – was the production itself part of a larger, established 'brand'?
- Hollywood studio/independent production – in reference to film productions
- Box office performance/audience figures
- Types of locations used
- Whether the locations used were 'real' (i.e. represented their genuine location/site) or fictional (i.e. represented a different place (real or imaginary))
- Whether there were other tourist sites which are easily associated with the production or story

The purpose of this exercise was to try and establish whether there might be any correlation between these issues (many of which were identified in the Brief) and a film or programme's success in inducing a tourism effect.

The table overleaf shows an outline of the results of the comparative analysis.

Table 10 **Benchmarking**

Title	Genre	Talent/Star Power	Budget¹²	Brand Association	Studio/ Indie	Box Office/ Audience	Location Types	Real/ Fictional Locations?	Associated Sites?
Braveheart	Historical/ Drama/ Action	√√√	High (\$53m)	√ - Historical	Studio	\$210m	Landscapes/ Historic Buildings	Fictional	Yes
Da Vinci Code	Drama/ Thriller	√√√	High (\$125m)	√√√ - Literary	Studio	\$217m	Historic/ Religious Buildings	Mostly real	Yes
Harry Potter	Family/ Drama/ Fantasy	√√√	High (\$100m - \$150m)	√√√ - Literary	Studio	\$800m - \$975m	Historic/ Religious Buildings	Both	Yes
Local Hero	Comedy/ Drama	√√	Low	X	Indie	\$5.8m	Rural/ Village/ Landscapes	Fictional	No
Notting Hill	Romantic Comedy	√√√	Medium (\$42m)	√√ - <i>Four Weddings</i> filmmaking team	Indie for Studio (Working Title)	\$363m	Contemporary	Mostly real	Yes
Pride & Prejudice (film)	Romance/ Drama	√√√	Medium (\$28m)	√√ - Literary	Indie for Studio (Working Title)	\$86m	Historic Buildings/ Stately homes	Fictional	Yes
Rick Stein	Documentary/ Lifestyle	√√	N/A	√√ - Books, etc	N/A	3 million viewers	Rural/ Village/ Landscapes	Real	Yes
Balamory	Childrens	√	N/A	√ - Merchandise	N/A	2 million viewers	Rural/ Village/ Landscapes	Fictional	No
Monarch of the Glen	Drama	√√	N/A	X	N/A	9 million viewers (2002)	Rural/ Village/ Landscapes	Fictional	No

12 All film budget information has been taken from the Internet Movie Database.

3.12.2 Success Factors in Tourism-Inducing Films

On the basis of the benchmarking analysis provided above, it is possible to create some kind of list of success factors, or indications, which tourism professionals may look for when trying to identify films and programmes around which to build marketing initiatives.

These factors are indicative and not exhaustive, nevertheless SPI believes that the following characteristics could suggest the strongest potential to encourage tourism to locations and/or related and associated tourism destinations:

1. **Strong narratives** in screen products – i.e. story and/or character-driven films and programmes which are particularly emotionally resonant, as opposed to genres with greater 'pure entertainment' value such as action/adventure
2. **High-visibility** screen products – i.e. high-budget, star-driven studio films with a very broad appeal
and/or
3. A **positive, uplifting tone**, rather than gritty, depressing films or those which are challenging for a mainstream audience
4. Films which link in to a wider, **established 'brand'**, whether literary, historical or cinematic
5. Films using **historical buildings** and/or **rural village landscapes** as locations
6. Films in which **'place'** – whether real or fictional – plays a key role in the story and/or experience of the characters

Based on SPI's research, it would appear that projects which have some or all of these characteristics are likely to have the greatest tourism potential. Since some tourism agencies may have multiple film projects to choose from to build marketing initiatives around, and/or limited resources to work with, these six characteristics could be used as a broad guide when making assessments and funding decisions.

4. Case Study Analysis by Region

4.1 East of England Case Studies

Eight of the case studies were filmed in the East of England region. These were:

- *Four Weddings and a Funeral*
- *Gosford Park*
- *Harry Potter*
- *Shakespeare in Love*
- *A Cock and Bull Story*
- *Dad's Army*
- *Eastenders*
- *Foyles War*

While there is variation between particular locations used in these case studies as to whether a tourism impact was felt or not – often related to the kind of location and the kind of screen product – it is noticeable that very few of these productions actually have the setting of the East of England as an important element of the story. In many examples it is difficult to identify particular locations from the film or programme, and furthermore the place where the action is set often does not play key a role in the characters' development or experiences.

For the East of England to establish a greater a presence as a destination for screen tourism, it should consider encouraging more productions which are set in an identifiable East of England setting, based on perhaps local characters or stories which establish an emotional link between the audience and the place itself.

4.2 East Midlands Case Studies

The East Midlands region played host to six of the 31 case studies; these were:

- *The Da Vinci Code*
- *Once Upon a Time in the Midlands*
- *Pride & Prejudice*
- *Pride & Prejudice (TV)*
- *Peak Practice*
- *A Cock and Bull Story*

The tourism marketing campaign around the recent film production of *Pride & Prejudice* is arguably one of the most comprehensive and successful of recent times. The region was branded as 'Pride & Prejudice Country', and the initiative saw screen and tourism agencies working together to maximise the area's exposure through the film. This collaboration is certainly something to be emulated in other regions. The television production of *Pride & Prejudice* has also provided a persistent tourism impact on locations in the region.

The region can offer productions both of the forms of landscape identified as most likely to create a tourism draw – historic, stately homes and rural/village landscapes, so there is substantial potential for more successful screen tourism projects in the East Midlands. Of course, these characteristics have long been a draw for all kinds of tourists, and the Peak District is already a popular destination.

Consideration must therefore be given to the potential impact of further screen tourism on local communities.

Despite the successes and strong potential of the region, two of the case studies made there – *Once Upon a Time in the Midlands* and *A Cock and Bull Story* are among the least successful from a tourism perspective. Both independent films, the lack of tourism impact is probably a result of the somewhat grittier tone of the former, and the lack of emotional resonance (and clearly identifiable locations) in the latter, since the case studies have surfaced the fact that uplifting, story and character-driven dramatic narratives are more likely to create a tourism impact.

4.3 London Case Studies

Recent films featuring the capital city have been set in historical periods (*Finding Neverland*, for example) but those set in modern times have still featured the historic buildings and/or traditional customs of the capital. *Bridget Jones' Diary*, *Match Point* and *Love Actually* have succeeded in implying that while London is a cultural and heritage destination as well as a commercial capital it is also a vibrant modern city with a rich mix of personalities and lifestyles, popular with domestic as well as inbound tourists. The celebrity endorsement of London as a destination also enhances its image for domestic tourists.

Case Studies which filmed in London were numerous, including:

- *Bend it Like Beckham*
- *Bride & Prejudice*
- *Closer*
- *The Da Vinci Code*
- *Four Weddings and a Funeral*
- *Foyle's War*
- *Gosford Park*
- *Kabhi Kushi Kabhie Gham*
- *Harry Potter*
- *Notting Hill*
- *Match Point*
- *Shakespeare in Love*
- *Trainspotting*
- *The World is not Enough*
- *Absolutely Fabulous*

This large number of screen products, and the incredible variety of genres, reflects the incredible diversity of London as a filming location. It also reflects the city's ability to provide iconic backdrops for British screen products.

London, is the primary destination for visitors to the UK in general, is the most likely to benefit from the wider 'branding' of the UK which takes place in screen products. This 'British' branding creates a positive impression of the UK's people, society and atmosphere, without tying these to particular sites or locations. A large number of tourists who are influenced to visit the UK by screen products are looking to experience the UK and its people in a general way, and may not even be aware of being influenced by a particular film or programme. Many of these visitors will be found in London, but not necessarily at filming locations – as exemplified by *Bend it Like Beckham*, which certainly raised the profile of the UK without an impact being visible at production locations.

Where there is evidence in London that a screen product has driven visitors to particular locations, it is interesting to note that, in both cases, the place itself plays a key role in the story – taking the title role in the case of *Notting Hill* and, in the case of Harvey Nichols in *Absolutely Fabulous*, epitomising the lifestyle which lies at the heart of the series.

4.4 Scotland Case Studies

Those case studies which shot in Scotland include:

- *Braveheart*
- *The Da Vinci Code*
- *Harry Potter*
- *Local Hero*
- *Trainspotting*
- *Balamory*
- *Monarch of the Glen*

Braveheart undoubtedly had a profound impact on branding and awareness of Scotland as a destination, and the effects are still being felt in associated sites around Stirling many years after the film's release. It is a well known industry fact that some of the filming took place in Ireland. However, approximately two thirds of the filming actually took place in Scotland.

Equally, *Local Hero*, *Balamory* and *Monarch of the Glen* have all had a substantial and measurable tourism impact on the locations used in the productions, to a much greater extent than many of the other case studies analysed. *Harry Potter* and *The Da Vinci Code* are among the most marketed books and films of recent years and so should create a significant opportunity for tourism marketing.

The nature of the productions all point potential tourists in the direction of very specific sites which might be associated with the story – the William Wallace Monument for *Braveheart*, Pennan for *Local Hero* and Tobermory for *Balamory*. It can be argued (with the possible exception of *Harry Potter*) that every single one of these Scottish case studies present a strong and unmistakeable Scottish identity to the audiences, this wider 'branding' of a country's identity through screen products is more likely to have an impact on a destination which tourists would visit first and foremost, such as London.

4.5 South West Case Studies

Case studies filmed in the South West include:

- *Harry Potter*
- *Mrs Brown*
- *Pride & Prejudice*
- *The Truth About Love*
- *Doc Martin*
- *Rick Stein*
- *Rosamunde Pilcher Adaptations*

The South West has for many years attracted tourists with many of the same features which make it an appealing production location, such as dramatic landscapes and seascapes. Many of the productions

made there analysed in the case studies were successful at inducing tourism, though not necessarily to the South West.

Probably this is a result of the fact that these are not identifiably set in the South West – there is little reason to associate *Harry Potter* or *Pride & Prejudice* with the region. On the other hand, two of the case studies are noticeable for the impact they have had specifically in that region, and it is those two – *Rick Stein* and *Rosamunde Pilcher* – which are very much set in the region. Despite the fact that one of these is a documentary format, nevertheless the emotional resonance for audiences with the actual place is very strong.

5. Key Issues in Screen Tourism Marketing

5.1 Screen Tourism Marketing Initiatives

5.1.1 *Agitating Interest in Film Locations*

These initiatives can be carried out at any time during a screen product's lifecycle, from pre-release, to theatrical release, DVD release, and may even be used over the long-term for 'cult' and persistently tourism-inducing films and programmes. These initiatives are generally film-centred, in other words they target and are built around an individual's interest in a film or programme. In addition, they would in general require the participation of the film's producers and/or distributors. Initiatives in this category include:

- **'Making of' and 'Behind the scenes' programmes** – such as those made for *The World is not Enough* and *Pride and Prejudice* (TV), have been demonstrated to successfully showcase the locations used in a film, informing audiences of where the film was shot and generally creating an interest in the story of the film's production and filming.
- **DVD Extras** – similar to 'Making of' programmes, audiences which have already demonstrated an interest in the screen product by buying or renting the DVD can have their interest in the production process and experience of the film enhanced with additional material.
- **Video News Releases** – as used by the British Tourist Authority in 2001 to create the link in audiences minds between visiting the UK and *Harry Potter*.
- **Tie-in Books/Products** – books and other merchandise, consumed by fans of the screen product, can establish a strong association in the consumer's mind between the film/programme and its locations. Hastings Council commissioned a book, *Foyle's Hastings*, which has proved highly successful.
- **Celebrity Promotion of Locations** – use of stars and key talent associated with a film to act as advocates for the locations used can not only create the association between location and film in audiences' minds, but can generate significant attention. Perhaps the clearest examples was Woody Allen extolling the virtues of London following his experience of making *Match Point*, which attracted substantial press coverage.
- **Premieres** – held in either the film's location or in an obvious associated site. The *Braveheart* European premiere was held in Stirling, for example, creating significant press coverage and ensuring that despite being a Hollywood 'blockbuster', the film was strongly associated with Scotland.
- **Fansites** – establishing links and providing content on locations used in a film to its fans, through independent fan sites, is a way of creating an interest in travelling to locations among those who are already strongly interested in the screen product.

5.1.2 *Informing Tourists of Locations*

These initiatives are location-centred, rather than film-centred, in the sense of being more specifically related to individual locations, areas or regions associated with the film. As such they are targeted largely at those who have already been transformed from audience member to tourist or potential tourist, in other words at individuals whose interest in travelling to the locations of a screen product has been established (even unconsciously). Of course, these initiatives also have strong awareness-raising power and can contribute to creating an interest in travelling to the locations. Tourism agencies would in many cases have to work with partners on these initiatives, whether the

producers/distributors of the screen product, individual locations, private tourism companies, other tourism agencies or the press. The initiatives in this category include:

- **Movie Maps and Factsheets** – Movie maps are increasingly popular, and have been proved to be one of the most cost-effective forms of tourism marketing¹³. Not only can these utilise the branding of the films, but can point tourists to specific sites (rather than to a general locality), many of which may not be on the regular tourist trail.
- **DVD Inserts** – some film distributors will agree to DVDs including inserts which market locations associated with the film. Again, this takes advantage of the particular branding of the film and established a direct relationship with the audience of the film/programme. However, such deals must be negotiated with distributors very early on.
- **Websites** – whether websites based on the film, individual locations, or a geographical area, these provide a cost-effective and easy way to deliver information about specific sites to visit in association with a film or programme.
- **Press Coverage** – a key way to ensure awareness of the specific locations used in a film is created among the broader public is to work with journalists covering the film, to encourage mentions of filming locations.
- **Individual Location Promotion** – rights for the individual locations used in a film, such as stately homes, to promote their association with the film must be negotiated early in the relationship with the producer and/or distributor. The difference in impact on locations between those which were given permission to market themselves as *Harry Potter* locations, and those which were not, shows how important this is.
- **Local Branding** – as well as pointing tourists to specific houses and tourist sites associated with a film or programme, many geographic localities have used a successful film to brand an entire area, for examples as *Braveheart* Country, or *Pride and Prejudice* Country. This creates a 'hook' to interest tourists in a locality, after which more detailed information about specific sites and locations can be given.

5.1.3 Taking Tourists to Film Locations

The final category of initiatives is that which actually physically bring tourists to an area, or to a specific location or site. These initiatives may originate with public tourism agencies, or with private tourist companies, or a partnership between both. They do more than agitate interest, raise awareness and provide information, by going a step further to actively bring individual tourists to locations. Initiatives falling under this category include:

- **Tours of Locations** – these might be walking tours for small areas, or transportation-based for larger areas. These have the benefit of providing the tourist with a strongly branded, 'themed' and coherent experience which is closely related to the film/programme, a major draw for real enthusiasts.
- **Itineraries** – tourism agencies can create itineraries around film/programme locations for potential tourists to follow themselves, which can create a themed but flexible visit without the tourist incurring additional costs.
- **Accommodation Deals** – by providing not only the interest but also a financial incentive to visit an area associated with a screen product, public and private tourism agencies can emphasise the attractiveness of an area.
- **Events** – These both generate awareness, raise profile and can also physically bring people to a location. Examples would include competitions, screenings, activities, parades. The benefit of

¹³ VisitBritain's evaluation of its *Enjoy England Movie Maps Campaign* indicated that its Movie Maps had a record-breaking 92-1 return on investment ratio, unrivalled by other forms of initiative.

such initiatives is that they can easily be timed to coincide with different moments in the lifecycle of the film/programme, such as the DVD release.

5.2 Use of Marketing Initiatives in Case Studies

The initiatives described above can be used singularly or in conjunction as part of a wide campaign. The selection of the right initiatives must take place on a case-by-case basis, and would depend on the kind of screen product (genre, film/television); the timing of the campaign (e.g. is it a new release or building a long-term campaign on an established success?); the limitations of any rights deals which have been negotiated; the level of investment available; the target market; and many other issues.

However, SPI has provided below a broad analysis of the success factors, and initiatives used for the nine case studies identified as most successful from a tourism perspective in Section 5, in order to give an indication of how particular campaigns might be shaped around different kinds of screen product.

Table 11 Marketing Campaign Elements in Benchmarked Case Studies

Title	STRONG NARRATIVE?	HIGH VISIBILITY?	UPLIFTING TONE?	WIDER 'BRAND'?	HISTORIC/ RURAL LOCATIONS?	ROLE OF 'PLACE' IN STORY?	TOURISM INITIATIVES
<i>Braveheart</i>	√	√	√	√	√	√	Stirling Premiere Press coverage Stirling branding campaign Websites Itinerary Promotion by individual locations Private tours Events, e.g. Cinema and Television Benevolent Fund's 'Braveheart Challenge'
<i>Da Vinci Code</i>	√	√	√	√	√	√	Marketing/advertising campaign Events, e.g. 'Join The Quest' Eurostar campaign 'Seek the Truth' VisitBritain trail Accommodation tie-ins and deals VisitScotland Itineraries Tie-in film on Rosslyn Chapel (VisitScotland) Walking tours, private tours Press coverage Guide books Promotion by individual locations
<i>Harry Potter</i>	√	√	√	√	√	√	Movie Map Websites Video News Release 'Behind the scenes' TV programmes Independent private tours Promotion by individual locations Press coverage

Title	STRONG NARRATIVE?	HIGH VISIBILITY?	UPLIFTING TONE?	WIDER 'BRAND'?	HISTORIC/ RURAL LOCATIONS?	ROLE OF 'PLACE' IN STORY?	TOURISM INITIATIVES
<i>Local Hero</i>	✓		✓		✓	✓	Movie Map VisitScotland itinerary Local tourism websites Press coverage Independent promotion by locations Independent private tours Websites
<i>Notting Hill</i>	✓	✓	✓	✓		✓	Movie Map Guided Tours Promotion by individual locations DVD extras Websites Press coverage
<i>Pride & Prejudice (film)</i>	✓	✓	✓	✓	✓		'Pride and Prejudice' Country rebranding DVD insert Chatsworth premiere Websites Itineraries Private tours Press coverage Promotion by individual locations
<i>Rick Stein</i>			✓	✓	✓	✓	Websites Celebrity promotion of destinations 'Passport to Padstow' scheme Press coverage
<i>Balamory</i>					✓	✓	Tobermory, VisitScotland locations map Local tours, merchandise, etc Websites Press coverage

Title	STRONG NARRATIVE?	HIGH VISIBILITY?	UPLIFTING TONE?	WIDER 'BRAND'?	HISTORIC/ RURAL LOCATIONS?	ROLE OF 'PLACE' IN STORY?	TOURISM INITIATIVES
<i>Monarch of the Glen</i>	✓		✓		✓	✓	'Monarch Country' rebranding Scotland in Film and TV itinerary Promotions by the cast Promotion by individual location Press coverage Websites

5.3 Conflicting Timescales

Identifying the right projects around which to build tourism marketing initiatives is only one hurdle which tourism agencies must overcome. Underlying the relationship between the audiovisual and tourism sectors is the problem of timing, particularly in relation to funding decisions.

For most tourism agencies, funding is allocated for individual campaigns and initiatives on a long-term basis, well in advance of the initiative itself. It is extremely difficult for these organisations to react quickly with large-scale investments to new opportunities that emerge unexpectedly during the course of the funding year (although smaller-scale reactions, such as press releases etc are of course possible).

In the screen industries, conversely, and particularly in film rather than television, the lead-time is much shorter. While a film may spend years being 'developed', final decisions about key talent, locations and shooting schedules are frequently not made until the very last moment. Furthermore, the scale, duration, timing and geographic reach of a film's distribution may not be decided until well after production has been finished, making it impossible for a tourism agency to accurately tailor initiatives around a film's commercial exploitation once it has become aware that production is taking place in its locality. Finally, in most cases it is extremely difficult to predict in advance which projects will be successful, and which will sink without any impact, unless the project is of unusually high profile and is guaranteed to be high visibility, such as *The Da Vinci Code*. This makes any large-scale investment by a tourism agency in advance an extremely high risk strategy.

5.4 Relationship Building

Another issue facing tourism agencies is that the production phase of filmmaking is, in general, handled and undertaken by different individuals, and in the independent sector by different companies, from the distribution phase. Films emanating from the studio system will be produced (i.e. filmed and edited) by one team, then passed on to marketing and distribution specialists, for exploitation in different territories around the world. Independent films will be made by the producer, then sold to different distribution companies in each different territory, each of which will be responsible for the film's release and marketing in each country.

This means that relationships built between public agencies (e.g. tourism bodies) and a film's producer while filming is taking place is no guarantee that the agency will have access to exploitation rights of the film's brand, or will be able to create co-ordinated marketing strategies around a film's international release.

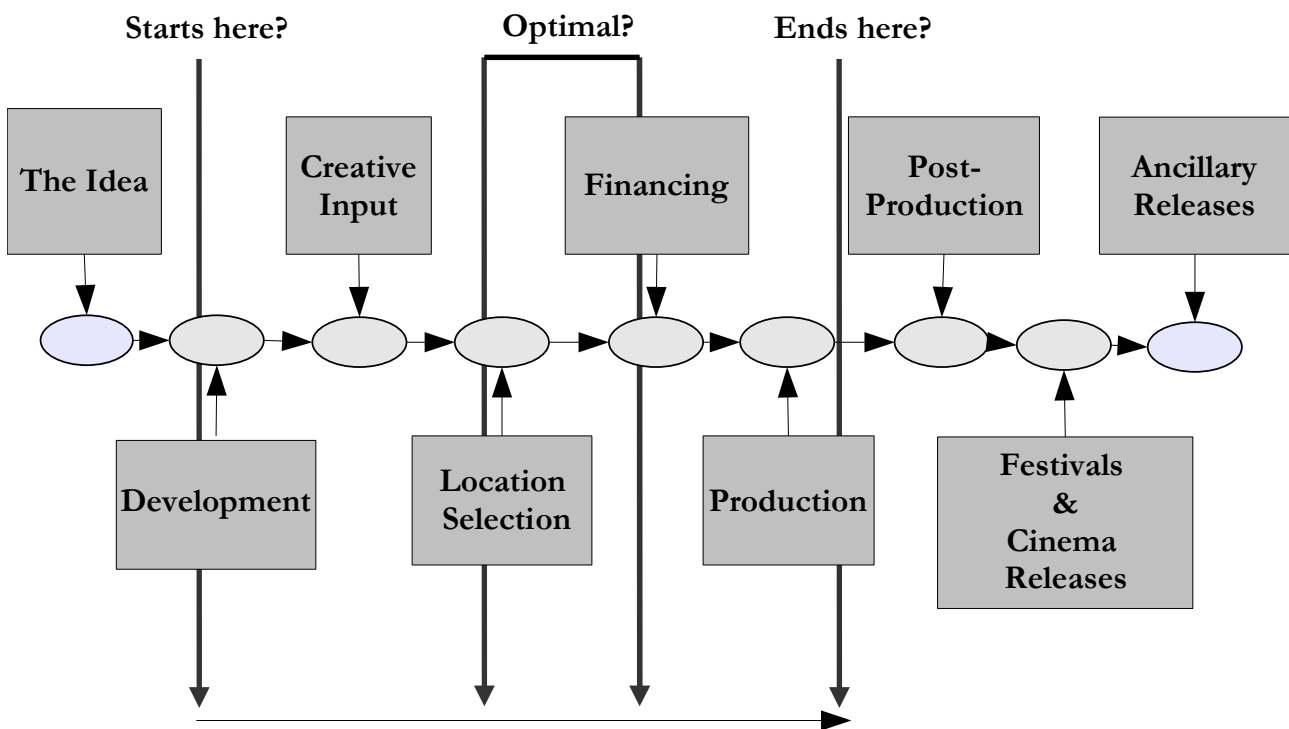
5.5 Importance of Early Negotiations

The difference in lead-in times of tourism marketing campaigns and initiatives, and film production and distribution patterns, has been explained above. It is essential that the key stakeholders, including screen agencies, tourism agencies, local authorities, locations and visitor attractions (whether used in a film or those that have an association with the subject of the film), understand the importance of entering into negotiations for marketing rights as early as possible.

There are a number of key pressure points in the life of a film project, from the inception of the idea, through its development, production, financing and distribution, when interventions and negotiations might take place.

For individual locations, tourism agencies and commercial tour companies, the ability to negotiate for rights to marketing will vary at different times in this process, but on the whole actual locations and localities must get in early, preferably at the time when location fees are being decided, if they are to maximise the opportunity. Waiting until after shooting has finished, and/or a film is being distributed, will provide the locations with very little bargaining power.

The diagram below shows how the different ‘pressure points’ for intervention to maximise screen tourism might be found at specific phases of the process of making a film. It shows that probably the earliest point at which a film or tourism agency, or other entities, might intervene to develop screen tourism would be during a film’s script development. If, for example, a tourism agency discovered that a film was being developed about a famous local character or author, this could be an opportunity to commence discussions about possible ways of encouraging tourism should the film achieve distribution.



The optimal phases during which the negotiating position of a location or tourism agency might be strongest occurs from the location selection phase through to the financing. Marketing rights, as well as location fees, should be a standard element of any agreement between a location and production, particularly where that location is publicly owned. Once the production phase ends and a film moves into post-production, the ability to negotiate for rights begins to disappear.

5.6 Impact on Local Communities

The evidence from the case studies indicates that film and television can be very effective in bringing tourists to areas which otherwise would have received few or no tourists. The impact of films like *Local Hero* and television programmes like *Balamory* shows that even remote, rural villages can receive huge numbers of visitors purely as a result of being used as a location. At the same time, a connection with a successful film – if marketed correctly – can have a substantial and noticeable impact on less popular visitor attractions, such as stately homes, or those in areas which are not major tourist destinations.

These locations which do appear to have enjoyed a noticeable tourism impact as a direct result of a film or television programme are in many cases in parts of the UK not normally on the primary tourist route. A first visitor to the UK will most probably visit London, and a small number of additional destinations are also high up on the 'must see' list for first-time tourists. But visitors to the UK for a second or third time are likely to look further afield to more unusual areas, and it is for these kinds of visitors that a film or programme can be the deciding factor in taking them, for example, to particular counties and/or sites.

However, in some cases tourism resulting from film and television is not always welcomed by the community which must withstand it. While in most cases there can be substantial economic benefits, this does not necessarily happen – for example, when the area of interest is not gated and does not have any shops, restaurants or hotels, such as in very rural areas, there is nowhere to spend money and therefore an economic benefit is not felt. Even where there is the potential to spend money, some local communities might resent a sudden mass influx of visitors – as happened in Tobermory, the location used for *Balamory*.

Such cases need careful management and advance planning if relationships between communities and the production community are to be maintained – particularly if the screen product relates to a television programme which may wish to return to the same location for future filming.

Tourism agencies, therefore, need to work with local communities and commercial tourism companies to assess and take into consideration where and how screen tourism might be considered to be negative. However, this must be balanced with the need to manage the effects of screen tourism, which may occur spontaneously and without the involvement of the local tourism agency. Ensuring that preparations are made to provide appropriate facilities and guidance to areas which may not be adequately equipped to deal with tourism is therefore also essential.

6. Recommendations

SPI's recommendations for developing and maximising the impacts of screen tourism are:

- to establish a UK Screen Tourism Strategy Group
- to publish a Toolkit for Intervention for interested parties
- to establish the importance of film crews (as business visitors) for the tourism sector
- to create a Screen Tourism Tracking Observatory
- to conduct a full economic study on the value of film and television-induced tourism to the UK economy
- to ensure that public funding for film is delivered with consideration to screen tourism
- to create a special Bollywood Tourism Strategy

6.1 UK Screen Tourism Strategy Group

A key finding from this study is that, with all the demonstrated benefits of film-induced tourism, stronger strategic relationships are required, on an ongoing basis, if these benefits are to be encouraged and maximised. This should be achieved through the formation of a high-level Screen Tourism Strategy Group, representing the whole of the UK, which would act as the basis for a broad network of relevant bodies and stakeholders operating at a more local level both in the screen and tourism sectors.

The Strategy Group would have two key aims. Firstly, to create and implement a new strategy for encouraging Screen Tourism to and within the UK. Secondly, to ensure that relevant information, advice and action points are disseminated down to subsidiary bodies and that appropriate relationships are developed between public and private sector entities.

The current study has demonstrated that the range of organisations involved in screen tourism is very wide, and includes tourism agencies (local, regional and national), screen agencies, broadcasters, producers, distributors, sales agents, locations, visitor attractions and commercial tourism operations, including accommodation, transport and tour companies.

As this list indicates, screen tourism really is an area which involves and affects both public and private entities in both the film and tourism sectors. Currently relationships between these entities only take place on an ad hoc basis. Furthermore, differences in business practices and in some cases a lack of awareness of practices in each of the sectors, can create obstacles to collaboration. There is therefore a need to create a network, to bring all of these sectors together to enable and generate greater understanding of the different business issues and complexities involved for each in generating screen tourism.

The key relationships to be encouraged at the outset are between the public sector agencies operating in the audiovisual and tourism sectors (as it is from these that policy and strategy can be originated). The Screen Tourism Strategy Group should therefore consist of senior representatives of Screen and Tourism Agencies, as well as other government and trade bodies, who should meet regularly (perhaps quarterly) to discuss issues related to Screen Tourism. Any information, findings and/or decisions can then be disseminated to subsidiary organisations and contacts. The kinds of issues which the Strategy Group could address include:

- Best practice in using screen products to market locations and in negotiating marketing rights from productions

- Identifying specific markets and/or territories for screen tourism marketing campaigns
- Creating national screen tourism campaigns around specific films or programmes
- Data gathering from visiting productions
- Agreeing terms for public funding to maximise screen tourism
- Organising events on screen tourism to raise awareness and encourage relationships between practitioners
- Identification of the most tourism-effective screen products
- Using tourism potential as a means of facilitating location access for screen producers
- Co-ordinating tourism promotion with the international distribution of the screen product
- Facilitating the optimal timing of screen tourism negotiations
- Preparing communities for unexpected screen tourism

A Screen Film Tourism Liaison Group currently exists in Scotland, involving representatives of some of the public sector groups listed above. Although it has not met for the past year, previously it met quarterly to discuss issues relating to film and television tourism and to share information. This forum enabled participating organisations to share intelligence on productions, filming and release dates, and this function has continued through telephone or email communication even while meetings have not taken place. It has been felt to be a very useful, successful initiative which has kept the issue of screen tourism on the agenda in Scotland both for the tourism sector and the audiovisual sector.

The purpose of the Screen Tourism Strategy Group recommended here would not be to discuss individual film projects, but instead to share ideas, surface problems, and suggest models for the different stakeholders and agencies to work together. Minutes of meetings should be circulated to all relevant subsidiary entities in order to ensure that emerging ideas are dispersed and can be used as widely as possible. SPI believes that, given the recent and increasing prominence of and interest in screen tourism currently being seen, such an initiative would generate a lot of interest and hopefully attract a large number of willing participants. By establishing a structure of regular meetings and communication, problems can be tackled, and partnerships created, in a more strategic manner than currently takes place.

6.2 Toolkit for Intervention

In addition to creating a UK Screen Tourism Strategy Group, SPI also recommends that a Toolkit for Intervention should be commissioned and published. This would in effect be a handbook, for use by tourism and film professionals, giving concrete advice on how, when and with whom to intervene, to maximise the tourism benefit of a film or television programme being made in or about a locality. Though this is not an exhaustive list, topics to be addressed in the Toolkit might include:

- timing of negotiations, interventions and initiatives
- key issues to consider when negotiating with Hollywood studios, as against independent filmmakers and television producers
- how other stakeholders and players in the film industry, such as sales agents, might provide valuable dialogue partners
- how to create regular streams of communication, particularly between public sector screen and tourism agencies, about upcoming projects so that all screen tourism opportunities can be exploited in good time
- how to assess the tourism potential of film and television projects
- how to ensure that community relations are not damaged by the tourism impact of films and television programmes

- what kinds of marketing initiatives might be of most value for different kinds of screen products
- how to maximise the tourism effect over a long-term period

The Toolkit could be updated on a fairly regular basis, and could include key contacts as well as case studies of recent screen projects which have been used successfully for a tourism effect.

6.3 Economic Impact of Filmmaking Tourists

Another aspect of screen tourism which has received very little attention, which SPI believes should be taken more seriously by tourism agencies in particular, is the economic impact of business visitors in the form of cast and crew of visiting productions.

In many places, a local tourism agency will subsidise the accommodation or other costs of business visitors coming to a location for a convention or conference, as a way of attracting those events to the area. However, such visitors only remain in the area for a few days in most cases. Film crews, on the other hand, will often come to an area for many weeks at a time, hiring large numbers of hotel rooms and other forms of accommodation, eating in local restaurants. As long-term visitors, a much greater proportion of the crews' income is likely to be spent in the local area than a short-term business visitor. Furthermore, having become so familiar with an area, film crew members will often return on a regular basis for pleasure, and can become strong advocates for a tourist location.

Regional Screen Agencies collect production spend information to capture economic impact. In order to better understand and to measure the economic impact of film crews, specifically as business tourists, it would be useful to also collect detailed data from the tourism sector's perspective. Screen and tourism agencies should collaborate further in order to capture the data in the most useful fashion for both sectors and work together to assess the economic impact.

The request for useful data could be incorporated in different existing application forms. Applications for funding, whether from the screen or tourism sector, as well as for use of public locations such as National Trust properties, should be submitted with an obligatory detailed assessment of the local spend of the production in terms of accommodation and per diems. Such information was collected with some success and usefulness by Penwith Council in Cornwall, in relation to five *Rosamunde Pilcher* adaptations.

Film agencies have long recognised the economic impact of film production. Its value to the tourism sector, however, should also be acknowledged and understood, and funding made available from the tourism sector where possible to support and encourage these business visitors from the audiovisual sector.

6.4 Screen Tourism Tracking Observatory

The creation of a Tracking Observatory, to maintain a database of visitor figures at locations used in films and television programmes, is also recommended. This would provide a frequently updated resource which could be used to make arguments, where needed, for funding of screen tourism initiatives. Naturally, such data can only be collected at gated sites, but would be a valuable way to update the information collected in this report.

The Observatory could also gather intelligence on screen tourism initiatives and establish best practice on an ongoing basis. Furthermore, it could be a receptacle for data on the economic impact of filming collected by locations and organisations such as the National Trust.

6.5 Calculating the Overall Economic Value to the UK

The Tracking Observatory would track visitation numbers on an on-going basis. However, there is also a need for stakeholder agencies to conduct a one-off full economic map of the value of screen tourism to the UK. To date this precise and important task remains to be realised. In 2005, Oxford Economic Forecasting suggested that screen tourism could be worth £2.6 billion to the UK economy. It was suggested that both film and television each contributed £1.3 billion respectively.¹⁴ This is a significant potential contribution to the economy. Nevertheless this figure is an approximation. A more precise study focussed solely on screen tourism would provide more exact figures of reference to all UK stakeholders and aid them in their advocacy for screen tourism strategies. Once in place this economic study would become a reference point for subsequent studies and updates on the value of screen tourism to the UK.

6.6 Public Sector Funding and Screen Tourism

Most visiting film producers are already aware of the power of the economic impact that bringing their project to a region will have. It is essential, however, that regions are able to exploit the long-term impact of hosting production, as well as the relatively short-term impact of the production itself.

Given that many of the films made in the UK receive public funding of some kind, SPI strongly recommends that screen agencies, both National and Regional, should require of projects which receive financial assistance that marketing rights for tourism promotions be granted to local public tourism agencies, including National, Regional and Local Authority. These rights must include access to materials such as stills and artwork from the film.

6.7 Bollywood Tourism Strategy

There is growing awareness in the UK of the importance of attracting Indian film productions to the UK, and clear proof exists of the potential of Bollywood tourism – illustrated by a marked increase in Indian visitors to Scotland in 2003. Figures from VisitScotland indicated that numbers rose from 8,000 in 2000 to 14,000 in 2003. The money spent by Indian visitors in the region correspondingly rose from £2 million to £7 million. A spokesperson from VisitBritain says that around 50% of enquiries at their offices in Bombay are regarding Scotland.¹⁵

In recent years the UK government has made concerted efforts to offer incentives to, and improve communication with, the Indian film industry. In 2005, the first part of a co-production treaty was signed with India to encourage closer co-operation between the UK and Indian filmmakers. The UK Film Council produced a fact sheet specifically aimed at Indian producers, explaining the benefits and practicalities of filming in the UK.

14 Report by Oxford Economics Forecasting, *The Economic Contribution of the UK Film Industry*, 20.09.05

15 Scotland witnessed a 'bumper' year of incoming Bollywood productions in 2000, with eight productions that year. The number of Bollywood productions shooting in Scotland has steeply declined in recent years, with productions in search of mountain landscapes migrating instead to Switzerland. Nevertheless, there is still latent value to Scottish tourism in the films that have already been shot in the country, as a film's lifespan reaches beyond theatrical release.

Regional bodies have also launched initiatives to attract more Bollywood productions. For instance, the East Midlands Development Agency funded the 'Leicester: European Capital for Indian Cinema' project to forge links with India's film and creative industries. And the Yorkshire Tourist Board, in a collective bid shared by Bradford, Leeds, Sheffield, York and Hull, hosted the 2007 International Indian Film Awards in early June this year. It was anticipated that the event would bring in an estimated 15,000-20,000 extra visitors to the region, and generate around £10 million. The IIFA also has a proven effect on film admissions: according to its co-founder, Sabbas Joseph, sales of tickets for Hindi cinema in London grew by 35% in the six months following the awards being held there in 2000.

Film London has more recently launched its Bollywood movie map of London. In 2005 35 productions were filmed in the Borough of Westminster alone. However, given the potential of Bollywood productions to create a substantial tourism impact, still more could be done to harness this potential, especially in London.

SPI believes that, given the scale of the opportunity created by Bollywood tourism, particular efforts should be made, by both tourism and screen agencies, to create a Bollywood tourism strategy. While some localities have already taken steps in this direction, and those initiatives could and should be joined up, other regions should also be involved. The Bollywood strategy should therefore be initiated and developed by the UK Screen Tourism Strategy Group.

Appendix: Case Studies

Absolutely Fabulous (1992-1995)

Background

One of the defining British sitcoms of the 1990s, *Absolutely Fabulous* starred Jennifer Saunders and Joanna Lumley as Edina and Patsy, a pair of shallow, selfish and self-abusing fashionistas. Their favourite places ('Harvey Nicks'), preferred drinks ('Bolly') and catchphrases ('Sweetie, darling!') entered the nation's vocabulary and Edina's relationship with her conservative daughter, Saffy, became an archetype for mother-daughter role reversal.

The three BBC series earned an audience of ten million viewers in the UK, and won a host of BAFTAs and an International Emmy. The show was hugely popular in America, too, initially shown on BBC America and then re-run in 2001 on Comedy Central, where the first episode attracted 1.24 million viewers.

Locations

The show was shot mainly in front of a live studio audience at BBC Television Centre; locations around London include Harvey Nichols, the department store in Knightsbridge made world famous by the show.

Screen Agency Involvement

The series was shot before the establishment of the London Film Commission.

Film Tourism Initiatives

Movie Map

Harvey Nichols was featured on the British Tourism Authority's Movie Map in 1996.

DVD extras

The DVD contains a feature on the locations used in the show in London and New York, including Harvey Nichols.

Tourism Impact on Locations

NOTE: The interiors of the main location for the show, Edina's house in Holland Park, were shot in a studio, whilst the address of the exterior is not publicised.

General impact on locations

Although numbers are impossible to gauge, there is anecdotal evidence that some viewers of the show are keen to see the locations used in it. One fan on the Virtual Tourist website writes, 'I'm a huge fan of *Ab Fab* so one of my favourite things to do while in London was to find references to this show.'

Imagine my delight as our cab went by Harvey Nichols en route to our hotel. I made it a point to visit Holland Park and thought of Patsy whenever I passed an Oddbins.’ Another, on a BBC America chat-room, wrote, ‘I’m visiting London in May and other than Harvey Nicks, I’d like to visit places that were on the show.’

Harvey Nichols:

For a long time overshadowed by its showier neighbour, Harrods, the place of ‘Harvey Nicks’ in the hearts of the *Absolutely Fabulous* characters gave the Knightsbridge department store iconic status. It became a metaphor for the age, synonymous with excess, humour and the fripperies of the fashion world. Lynne Franks, the supposed inspiration for the character of Edina and also PR for Harvey Nichols at the time the show was first aired, says ‘Harvey Nichols got an incredible amount of publicity from me.’ The store is now a ‘must-see’ attraction in London, mentioned in conjunction with the comedy in American travel guides to the city, such as the New York Times, which describes it as ‘shrine of the *Absolutely Fabulous* crowd.’

Since the show was aired, Harvey Nichols has expanded both domestically and overseas. The store’s marketing director, Julia Bowe, says of the expansion, ‘There’s an international awareness of Harvey Nichols already, helped by the fact that *Absolutely Fabulous* has gone global. We’ve become generic for a fabulous lifestyle.’

Wider Reaching Impact

‘Ab Fab’ becoming part of language

The nickname for the show has become a by-word for louche extravagance, and several companies have used it for themselves, such as the London-based Ab Fab Limousines.

Enhancing the image of London

There are suggestions that *Ab Fab* enhanced the image of London for overseas visitors, particularly those in the US. An article in *Time* magazine in 2001 wrote, ‘For those on this side of the pond, the show has made London swinging again. As we did in the 60s – attempting to translate the dialect and identify the references to Strawberry Fields and Blackburn, Lancashire – we listen hard to the rapid-fire dialogue, check maps to find Holland Park (Edina’s neighbourhood) and brag about the real-life models for characters.’ It adds, ‘All in all, Saunders deserves an MBE for her services in reviving the image of the hip Brit.’

Projecting a ‘Gay-positive’ message

The show’s fashion-obsessed, larger-than-life, don’t-give-a-damn characters have won them a large gay following, particularly in America. In 2002, Saunders and Lumley were awarded the Gay, Lesbian, Bisexual and Transgender Pride Award at the New York Gay Pride week – which was renamed *Absolutely Fabulous* Week in their honour. New York State Senate Democratic Leader Martin Connor said, “*Absolutely Fabulous* has huge appeal to the lesbian, gay, bisexual and transgender communities, but even more important than laughs, the show has depicted these disenfranchised communities in positive and affirming ways and that is helpful in the struggle for civil rights.”

Analysis

The fact that the accessible *Absolutely Fabulous* locations are public areas makes it impossible to quantify the tourism effect of the series. Anecdotal evidence suggests, however, that the show encouraged some of its fans to visit London, or, at least, enhanced the visit of those already decided on coming to the capital. The show has ‘cult’ status in America, which has been shown to be a driving factor in film tourism.

As mentioned above, *Absolutely Fabulous* may have also played a part in redefining the image of London overseas. Whilst decidedly British in its humour and eccentricity, the show also portrayed the capital as being a fashionable, dynamic city, akin to New York, as opposed to its traditional image as a centre of heritage and history.

The study also illustrates the film tourism potential of the ‘pink pound’. Gays and lesbians form one of the fastest growing tourism markets and are estimated to be worth up to £3 billion to the UK. For a long time ignored, this market is now being concertedly targeted, and this year London hosts the annual Europride parade and festival for the first time. A spokesman for the International Gay and Lesbian Travel Association, Stephen Coote, said in 2006, ‘Gay people have more disposable income to spend on entertainment and travel. They take two to three holidays a year. It makes sense to focus on them.’ VisitBritain spokesman Elliott Frisby told the Reuters news agency, ‘This is a booming market. We are perceived as a very tolerant society.’

Frisby added that ‘Americans are our top targets’, and said that the VisitBritain gay website had received 100,000 hits since being set up in 2005. ‘Surveys show that 87% of the gay community in the United States holds a passport. The national average is just 29%.’

Finally, the study also serves as a reminder of the potential power of BBC America in building a bridge across the pond to attract US visitors to the UK: 27 million homes in the US receive the channel.

Balamory (2002 - 2005)

Background

A BBC Scotland production, this children’s drama aired over 250 episodes between 2002 and 2005, earning around 1 million viewers in the UK and 15 million across Europe. Aimed at pre-school children, *Balamory* followed the daily lives of a group of colourful characters living in a close-knit community on a Scottish island. Its portrayal of live human people was intended as an antithesis to shows such as *Tweenies* and *Teletubbies*, in which characters wore costumes and spoke in odd voices. It won Best Children’s Programme at the Broadcast Awards, and a Children’s BAFTA for Best Pre-School Live Action Show.

Filming ceased in 2005, but the show continues to be aired on both terrestrial and digital BBC channels.

Locations

Tobermory, Mull, Scotland. Some locations elsewhere were used, such as Archie the Inventor’s pink castle (North Berwick) and the nursery school (Glasgow).

Screen Agency Involvement

BBC Scotland used Scottish Screen's location library.

Film Tourism Initiatives

Tobermory locations map

A leaflet has been produced by the area tourist board in conjunction with the Holiday Mull Marketing Group, 'What's the story in *Balamory*?' An initial print run of 10,000 copies were quickly snapped up. www.tobermory.com also offers details of locations, and updates on filming and links to buy *Balamory* branded products.

VisitScotland locations map

The VisitScotland website contains extensive information about Tobermory and its links with the programme, including a map of the town and precise locations of the character's houses.

Local initiatives

A local taxi company offer *Balamory* tours of the island. Shops on the island sell *Balamory* merchandise, such as t-shirts and dolls, with approval from the BBC, which collects a small percentage from each sale. The Mull Rail steam engine was re-named The *Balamory* Express.

Other tourism initiatives

Practically every website mentioning Tobermory links it to *Balamory*.

Press coverage:

The phenomenon of 'toddler tourism' spawned by *Balamory* has led to several articles and new stories on the programme and Tobermory.

Tourism Impact on Locations

Tobermory:

Balamory had a dramatic tourism effect on the island of Tobermory, whose permanent population is under 1,000. According to Dr Joanne Connell, a tourism lecturer at Stirling University who has conducted a study on the *Balamory* effect, there were about 160,000 extra visitors in 2003, a rise of about 40%, and the same in 2004. In the summer, numbers peaked at 5,000 to 7,000 a day. In those years Oban's Tourist Information Centre (TIC) was the busiest TIC in Scotland, after Edinburgh, and claimed that 2003 was their busiest year ever, with enquiries topping 700,000 – an 8% increase on 2002. The year-on-year national average increase was around 2%. The local tourist board claimed they had to extend their desk and employ extra staff to cope with the demand.

Dr Connell claims that Mull is unique in that its tourism boom is driven by a pre-school children's show: "This has never been seen anywhere else in the world." This market means that families visit *Balamory* all year round, not just in school holidays: Sandy Brunton, chairman of the Mull and Iona Chamber of Commerce, said in 2005, "Our season is now one of the longest in Scottish tourism as it starts around Easter and goes right through to October, and there is still quite a lot of trade in

December and January.” In the same year, James Fraser from VisitScotland estimated that the series generated 150,000 visitors a year to the island, and contributed £5 million a year to the tourist economy of Mull and the Western Islands.

Analysis

The huge impact of *Balamory* on Mull, and its particular phenomenon of ‘toddler tourism’, has forced the island to quickly adapt. Previously geared towards the senior market, businesses have had to provide children-friendly menus, nappy changing facilities and other facilities that cater for youngsters.

Dr Connell reports that a study of *Balamory*’s impact on the economy and effect on local life had revealed positive and negative influences. “Many of the visitors are day-trippers and, while that is good for local shops and cafés, it is not so great for the accommodation providers. There is also a negative angle in that a lot of businesses are quite worried that their traditional markets, such as those people who came to look at the wildlife and enjoy the beauty of the island, are being put off by the influx of families with very young children.”

Although the show is no longer being filmed on the island, the tourism impact is still strong. A spokesman from the Tobermory TIC said, “To us in tourist information it seems as much as ever. We get hundreds of children a day.” Even when the *Balamory* effect does begin to wane, however, there is hope that the tourism generated from the series will have a long-lasting impact. James Fraser of VisitScotland says, “A whole generation has been brought up on *Balamory* and that will leave a legacy. These toddlers will go away with very fond memories and the view is that many of them will grow up and want to come back with their families. We see it as a long-term investment.”

Bend it Like Beckham (2002)

Background

The sleeper hit of 2002, this low-budget film about a football-mad Sikh girl who has to battle against her community’s expectations to pursue her dreams made stars out of its two lead actresses, Parminder Nagra and Keira Knightley, and propelled its director, Gurinda Chadha, to Hollywood, where her subsequent films include another Anglo-Indian venture, *Bride and Prejudice*.

Following its opening in the UK on 12 April 2002, *Bend It Like Beckham* was screened in 35 countries, including, last year, becoming the first commercial Western film to be shown in North Korea. It played especially well in China, India and America, where it made David Beckham a household name. Made for only £3.5 million, its total gross is approximately \$36.8 million.

Locations

London and Hamburg. Most of the London scenes were filmed in residential streets, parks and private houses in Hounslow; other locations include public areas such as Piccadilly Circus, Soho, Heathrow and Carnaby Street.

Screen Agency Involvement

The London Film Commission worked with the producers to source locations and facilitate filming, and the production company used the screen agency's offices to organise the production.

Film Tourism Initiatives

Movie Map

A Movie Map of West London has been published, which includes 5 sites in Hounslow, including Gunnersbury Park, where *Bend It Like Beckham* was filmed. The Film London website provides a link to download this Movie Map, the Map is also available in hard copy form from tourist offices and libraries across the region.

Promotion by individual locations

Hounslow Tourist Information Centre does not mention the film on its website.

Press coverage

As the setting and location of the film are the same, reviews of the film invariably mention Hounslow. The film has also been linked to Hounslow in several articles, such as one in *Time Out* in 2006 in which the author of the novel *Londonstani*, which was also set there, talks about work inspired by the area.

Tourism Impact on Locations

Hounslow:

Hounslow Tourist Information Centre reports no enquiries specifically relating to *Bend It Like Beckham*, as yet.

Wider-Reaching Impact

Raising awareness of Asian culture in London

The film promoted a wider awareness of Asian creative culture in London. In 2005, Hounslow launched a festival of films inspired by Asia, and one of the stars of *Bend It Like Beckham*, Ameet Chana, fronted a promotional video to accompany a report by the Mayor of London: 'Play It Right – Asian Creative Industries in London'.

Increased interest in women's football

The film also prompted a surge of interest in women's football including, in India, the founding of the first girls' football league.

Raised UK profile in China

According to official UK representatives in Beijing, *Bend It Like Beckham* has significantly raised the UK's profile in China, the fastest growing tourist market in the world. Chinese people had an image of the UK, largely derived from classic films and books such as Sherlock Holmes and Dickens, as a traditional and reserved country, and so were surprised and delighted by the depiction of multi-cultural harmony in the film.

Analysis

There is no evidence either way attesting to whether or not there was a direct tourism effect from *Bend It Like Beckham*. This is partly because of its public locations; also, as Dennis Firminger, the Film Officer Manager for the Hounslow Community Initiative Partnership points out, the locations used were benign and domestic, rather than inspirational, and perhaps difficult to identify.

However, there is anecdotal evidence that the film has enhanced the UK's image in the Far East, particularly in China, aiding the government's efforts to re-brand the UK in the Asian market. As a 2005 report by the UK Film Council notes, films such as these may be important in helping to replace outdated notions of Britishness with more modern ones, that in turn will help UK exporters face up to new challenges and expand new markets.

This new perception of the UK as a modern, exciting country, combined with China's granting of Approved Destination Status to the UK in 2005, could reap tourism benefits. In April 2006, an agreement was made between the Mayor of London and the Mayor of Beijing to promote their cities together. There is hope that the annual visits of Chinese to the UK should grow from the 96,000 recorded in 2004 to more than 200,000 in 2010.

The study raises the larger point of targeting films at particular markets, using knowledge of their image of the UK or of changes in their own societies. An example is *Bridget Jones*, whose popularity in Japan has been partly ascribed to the fact that many women in the traditionally marriage-based society are now deciding not to marry, and so could relate to the feelings of the film's heroine. In a newspaper essay on the subject in June 1999, the critic Bryan Appleyard wrote, 'Pick the right phenomenon to observe and you can instantly globalise your insight.'

Braveheart (1995)

Background

Mel Gibson's epic tale of how William Wallace united 13th century Scots in revolt against English rule was a huge international hit, reaping £110 million worldwide from a budget of £29 million, and winning 5 Oscars, including Best Picture and Best Director. The film revived Gibson's career, marking him as a major Hollywood player: a position cemented by the success of his subsequent film, *The Passion of the Christ*, which led Forbes Magazine to name him the World's Most Powerful Celebrity in 2004.

Braveheart is also credited for awakening an interest in Scottish identity that, some claim, played a part in the establishment of the Scottish Parliament in 1998.

Locations

Scotland and Ireland, purporting to be Scotland. Locations in Scotland included Fort William, Glencoe and Glen Nevis. They were not, on the whole, historically accurate: for instance, the famous Battle of Stirling Bridge was filmed in Ireland and Glen Nevis, where many scenes were filmed, is not connected to Wallace, who operated mainly out of Selkirk and the lowlands. Approximately two thirds of the filming took place in Scotland.

Screen Agency Involvement

The film was made before the establishment of Scottish Screen. However Scottish Screen Locations, founded in 1989, did assist with the production. Scottish Screen Locations was subsumed into Scottish Screen when the screen agency was established.

Film Tourism Initiatives

Stirling Premiere

The film's European premiere was held in Stirling, thus publicising the area.

Press coverage

The worldwide interest in *Braveheart*, as well as two other big-budget films shot in Scotland around the same time, *Rob Roy* and *Loch Ness*, afforded Scotland virtually free advertising. A study in 1996 showed around 215 press articles and 35 broadcasts from journalists, many of them foreign, had generated the equivalent of £11.45 million advertising expenditure. In the period April to June 1996, for instance, an estimated £7.14 million was generated in the US alone.

Stirling marketing campaign

In 1997, the Stirling Initiative launched a £500,000 strategic marketing campaign capitalising on the *Braveheart* phenomenon. The area was unofficially named 'Braveheart Country', and the campaign included cinema advertising, press advertising and an insert in every video of *Braveheart* sold, offering purchasers a chance to win a 'Braveheart break' in Stirling. A new statue of Wallace was erected, inscribed with the name 'Braveheart', and the museum opened a themed exhibition.

VisitScotland

VisitScotland mentions the film several times on their website, in connection with Glen Nevis, Stirling and the Angus Glens, as well as featuring a 'Heroes and Villains' itinerary, highlighting locations connected with Wallace and *Rob Roy*.

Film location resources

The *Braveheart* locations are featured on www.scotlandthemovie.com, as well as tourist information sites such as www.information-britain.co.uk and accommodation sites such as www.unique-cottages.co.uk, and in several books such as the Scottish Movie Pocket Book.

Promotion by individual locations

The National Trust of Scotland does not mention the film on their official Glencoe information website, although a linked site, glencoe-scotland.net, does. The car park at the foot of Glen Nevis has been re-named *Braveheart* in honour of the film.

Other initiatives

After ten years, the *Braveheart* brand is still going strong, and many independent tour operators include 'Braveheart Country' in their itineraries. Other initiatives include, for example, the Cinema and

Television Benevolent Fund's 'Braveheart Challenge' 2006: three days of activities centred around Loch Lomond.

Tourism Impact on Locations

Glencoe and Glen Nevis

By all accounts, visitor numbers at Glencoe and Glen Nevis increased as a result of *Braveheart*, although exact figures have not been forthcoming. Anecdotal evidence includes a quote from Glencoe Community Officer Iain Brown, who says, 'We didn't realise just how much good *Braveheart* would do in attracting visitors to the area', and the fact that a new visitor centre was opened at Glencoe in 2002 to accommodate the growing number of visitors to the area. Now, managers at both the Glen Nevis and Glencoe visitor centres say that they still get a few enquiries about *Braveheart*, but that the majority of visitors are now asking about *Harry Potter*.

Wider Reaching Impact

Establishment of Scottish Screen

Following the huge success of the 'kilt' films, the government set up Scottish Screen, a single, centrally funded body to promote and improve Scotland's film industry. The Highlands and Islands Film Commission was also established as an indirect consequence of the tourism effect of the films.

Increased visitors to Scotland

Visitor numbers in Scotland rose by more than 4% in 1995, compared to the average UK increase of 2%. The film's success in the US led to a marked increase in American visitors to Scotland. A survey in 1996 showed that films had been a factor for 1 in 5 American visitors coming to Scotland, and that combined tourist income from *Rob Roy* and *Braveheart* amounted to £15 million.

Stirling tourism boom

An increased interest in Wallace resulted in Stirling enjoying a tourist boom – in 1996, 15% more visitors headed for central Scotland than in the previous year. Hotels in 'Braveheart Country' – Stirling, Falkirk and Clackmannanshire – recorded more bookings. Visitor centres handled 961,218 enquiries compared to 834,418 the year before. The 1997 initiative generated around £3 million for the region.

According to Visit Scotland, 80% of tourists going to the Wallace Monument in Stirling in 1996 said that their visit was prompted by *Braveheart*. Following the release of the film, visitors to the monument increased from 40,000 to over 200,000. In 1993, takings at Wallace Monument were £40,000; in 2000, they reached £1 million. Although visitor figures have remained substantially higher than before the film was released, they have been falling in recent years: from 160,000 in 2002, seven years after the film was released, to 123,784 in 2003 and 115,322 in 2004,

Visitor numbers at nearby Brannockburn battleground rose from 60,000 to 85,000 following the film.

Analysis

There is no doubt that *Braveheart* led a huge tourism surge in Scotland, both in regard to specific locations and general interest in the country. The film was solely responsible for introducing William

Wallace to many people, and created a new hook to interest visitors in Scotland. In fact, the 'Braveheart phenomenon' is the case most often referred to when the issue of film induced tourism is discussed. David Noble, the chief executive of the Highlands of Scotland Tourist Board said having the Highlands portrayed on film brought people to the area, adding, 'there is a definite link between films and visitors. Survey evidence clearly shows it is one of the most effective marketing tools we have.'

One issue pertinent to this study is the 'persistence' factor of film tourism. In terms of general interest in Scotland, it is hard to tell to what extent the 'Braveheart effect' has worn off, because of other determining factors. In 1998 and 1999, for instance, Scotland had a decrease in visitors, but factors such as bad weather, high petrol prices and a strong pound, which discouraged overseas visitors from travelling to Scotland and persuaded many in the UK to go abroad, will have contributed to this.

It is clear, however, that with regards to the locations used in the film, the 'Braveheart effect' has declined. Evidence of this is offered by comparison of two Highland Visitor Surveys, one conducted in 1997 and the other in 2002/3, which include research into the motivations of visitors to Lochaber, the region containing the two main Scottish locations of the film, Glencoe and Glen Nevis. In the 1997 report, 15% of overseas visitors, 3% of English visitors and 1% of Scottish visitors said that *Braveheart* and/or *Rob Roy* had influenced their decision to visit the region. In the 2002/3 report, only 2% of visitors cited *Braveheart* as an influence on their visit.

This is supported by Joanne Connell from the University of Stirling, who conducted a study on the effect of the film. She states: 'There were four or five good years after *Braveheart*, but visitor numbers have declined since. This sort of marketing can have a relatively short lifespan and countries have to keep making new films to sustain interest.'

There is, though, evidence that the 'Braveheart effect' has persisted in terms of increased awareness of William Wallace as a historical figure. Visitor numbers to Stirling have remained higher than before the film was released, although they have not maintained the increase incited by the film.

Braveheart showed those involved in tourism that it was essential to build on the high profile the film had given Scotland and to demonstrate a 'film-friendly' commitment to further productions. Mel Gibson's decision to shoot *Braveheart's* battle scenes in Ireland was a wake-up call, leading to the establishment of Scottish Screen. In 1996, Celia Stevenson, director of Scottish Screen Locations, said 'one of the reasons that Mel Gibson took *Braveheart* to Ireland was because of a complete failure at a certain level of bodies that run our historical areas. You can't keep a film crew hanging about waiting to have permission to use a particular glen...In a funny sort of way, the fact that we did lose the battle scenes was not such a disaster. It woke everyone up. To be film-friendly, you have really got to get your act together.'

Now, Historic Scotland, part of the Scottish Executive, is committed to encouraging film production and prominently advertising locations on their website. They receive around 300-400 requests to film on their properties a year. Preservation of historic sites remains, however, their priority, and requests are judged on their potential impact on the location. Filming which will draw attention to little-visited sites is encouraged; and for big productions, the organisation will very occasionally close a property to paying visitors, but are reluctant to do so. A problem with popular properties such as Stirling Castle is that corporate events are often booked a year in advance, and many films have short lead-in times that can make filming impossible.

Also relevant to this case study is the fact that the ‘*Braveheart* effect’ was concentrated on historical sites linked with the real William Wallace, rather than the locations in which the film was shot: Stirling reaped the most benefits from the film, rather than Glencoe and Glen Nevis. In this case, the historical subject of the film appealed to viewer’s imaginations over a direct response to the locations on screen.

Bride and Prejudice (2004)

Background

A Bollywood update of Jane Austen’s classic novel, directed by Gurinder Chadha and starring Aishwarya Rai, the most famous actress in India but then relatively unknown in the West, *Bride and Prejudice* was released on 8th October 2004 in India and the UK, and 11 Feb 2005 in US. From a budget of around \$7 million, it grossed an estimated \$12 million worldwide.

On paper, *Bride and Prejudice* was destined to be a ‘niche’ film in the West, lacking the ingredients of popular cinema – its star was not well known; there is no sex and it is a musical, the least commercial film genre. Against the odds, however, the film reached number one in the UK box office. This success was largely due to a promotional campaign in which the distributor widened the appeal of the film, repositioning it as a Bridget Jones-style romantic comedy aimed at young women, and by raising the profile of its star, Rai. This successful promotional campaign won a prize from Media Week magazine in 2005.

Locations

India, California and London. Locations in London were mainly public spaces including the London Eye, the National Film Theatre and Somerset House, which played the part of a LA mansion, as well as Stoke Park Club in Buckinghamshire.

Screen Agency Involvement

Film London offered the production advice and support, and suggested and helped facilitate the use of locations.

Film Tourism Initiatives

Promotion by individual locations

Stoke Park Club mentions the film under its ‘History and Movies’ section.

Press coverage

Reviews of the film invariably mention its setting in London.

Other information

The Wikipedia entry on the London Eye mentions the fact *Bride and Prejudice* was filmed there.

Tourism Impact on Locations

London Eye

Joel Byron, spokesman for the London Eye, says that they have no direct research on tourism induced by *Bride and Prejudice*, but says ‘there’s no doubt that films do help in promoting the London Eye and London in general.’

Stoke Park Club

Julia Buxton, a representative from the club, says visitor numbers inspired by *Bride and Prejudice* was not monitored, but adds that other productions filmed at the club have generated interest, with promotions such as the *Bridget Jones* Package and the *Layer Cake* Package.

Somerset House

No figures available. Somerset House has conducted surveys into the motivations of visitors, but they do not ask about the impact of films.

Wider Reaching Impact

Madame Tussauds

The promotional campaign for *Bride and Prejudice* focused on its star, Aishwarya Rai, in a bid to raise her profile in the West. The film company persuaded Madame Tussauds to make a waxwork of the actress, only the second Bollywood star to be so honoured. This was unveiled to coincide with the premiere of the film, and was accompanied by an interactive exhibition about *Bride and Prejudice*. Unfortunately, Madame Tussauds says it is not their policy to reveal admissions figures.

Analysis

The lack of data on visitor numbers makes it impossible to quantify the direct effect of *Bride and Prejudice* on tourism. Most of its locations are well-established London tourist sites and the location most easily identified, the London Eye, is the most popular paid attraction in the UK. However, considering the proven tourist appeal of Bollywood locations (see *Kabhi Kushi Kabhie Gham* case study), and the attractive image of London presented in the film, it is not unlikely that some viewers were attracted to the city as a result.

There appears to be a gap in the market for tours of Bollywood locations in London, considering the popularity of the capital as a location: in 2005, 35 Bollywood productions were filmed in the borough of Westminster alone.

The study also raises a point about filming at famous tourist attractions that do not need added publicity and so can afford to be discriminating. Joel Byron, head of marketing at the London Eye, says that he receives around 15 filming requests a week, most of which are rejected for not meeting the attraction’s requirements. “Our high profile means that we are fortunate enough to receive a lot of exposure, so we are very selective about which projects we work on.” The London Eye only accepts filming requests that positively portray the attraction, London and London tourism, or promotes architecture, design and engineering. They do not allow filming of an overtly political, controversial, denigratory or adult nature.

Closer (2004)

Background

With its superstar cast (Julia Roberts, Jude Law, Natalie Portman and Clive Owen), veteran director (Mike Nichols) and award-winning writer (Patrick Marber), there were high hopes for this London-based study of contemporary relationships. The film, however, was respectfully, rather than ecstatically, received at the box office. From a budget of around \$27 million, it took around \$34 million in the US and £8 million in the UK.

Locations

London. Many locations were open public spaces, such as the South Bank and various streets. Specific locations include the National Portrait Gallery, Whiteley's Shopping Centre, the London Aquarium, the exterior of the shop EM Miller and Sons Ltd and, most notably, Postman's Park in the City, little known before the film.

Screen Agency Involvement

Film London helped source and facilitate the use of locations, offered the use of a liaison service, and secured related press features.

Film Tourism Initiatives

Movie Map

Film London and Visit London produced a movie map of the film to coincide with the opening, available for download on their websites.

Walking tours

Various London walking tour operators offer visitors the chance to walk through some of the locations, such as www.secretlondonwalks.co.uk and www.johnswalksandworks.com.

Press coverage

The film attracted significant media coverage. As its setting and location were the same, and integral to the story, London was mentioned in all reviews, and the *Closer* Movie Map also generated coverage. As for specific locations, Postman's Park, as the most 'undiscovered' location in the film, was also highlighted in several articles in connection with the film, such as in *Time Out* in October 2005.

Tourism Impact on Locations

NOTE: Because of the public nature of most of the locations in the film, demand for the Movie Map is the primary indicator of *Closer's* tourism appeal. The map was the most popular Movie Map download on Film London's website in 2005 and, since its launch in January 2005, the map has been downloaded, or attempted to be downloaded, 23,139 times as of 22/05/06.

Analysis

With its most visible locations being public areas in London, *Closer* represents the type of film whose tourism effect is the most difficult to quantify. It is clear, however, that there is interest in the locations of the film, both from the number of downloads of the *Closer* Movie Map and from comments on fan sites for the film, such as ‘Does the park that they visit in the film really exist – if so, does anyone know the name of it?’

It is fair to assume that the film raised awareness of locations in London previously unknown to most visitors, namely Postman’s Park in the City. Anecdotal evidence from two London walking tour guides, Diane Burstein and John Rezko, whose film location walks include the location, suggests that very few of the people – both from the UK and overseas – who went on their walks had heard of the park before the film was released. As well as encouraging people to venture off the well-beaten tourism trails in London, being made aware of ‘secret’ corners of the city such as the park is likely to enhance visitors’ trips to London, and lead to word-of-mouth recommendation.

A Cock and Bull Story (2005)

Background

A post-modern romp following a film crew trying to shoot an adaptation of Laurence Sterne’s ‘unfilmable’ novel, *The Life and Opinions of Tristram Shandy*, *A Cock and Bull Story* was directed by Michael Winterbottom and starred a large cast including Steve Coogan, Rob Brydon and Gillian Anderson. From a budget of approx £3 million, it made £700,000 in the UK on limited release and \$1.3 million in the US, where it was re-titled *Tristram Shandy: A Cock and Bull Story*.

The DVD, to be released in July 2006, includes a feature on the locations.

Locations

Historic houses in the East Midlands and the East of England: mainly Felbrigg Hall in Norfolk. Also, Heydon Hall, Gunthorpe Hall, Blickling Hall, Deene Park in Northamptonshire, Lamport Hall and Quenby Hall in Leicestershire. Shandy Hall in North Yorkshire was used.

Screen Agency Involvement

Both EM Media and Screen East became involved at the pre-production stage. East Midlands locations used are registered in the EM Media location library. Screen East directly sourced Felbrigg Hall; Heydon Hall and Blickling Hall are also registered on their database. EM Media co-financed the film to the sum of £250,000. Screen East was unable to offer incentives for the production to be based in the region but was able to co-sponsor a screening at Felbrigg Hall (see below).

Film Tourism Initiatives

Tourist body promotion

As part of a press promotion prior to the film's release, Explore Northamptonshire highlighted the locations used in the region.

Local premiere

The film's European premiere was held at Coxwold Town Hall, near to Shandy Hall, in support of the Laurence Sterne Trust.

Press coverage

Local newspapers such as the Northampton Evening Telegraph ran stories about the film's locations, and several national newspapers have given information on the locations used in response to readers' enquiries. The film's locations are also mentioned on the BBC Norfolk website.

Promotion by individual locations

Felbrigg Hall has a small display of photographs of the filming, and mentions it on guided tours. The estate also hosted an open air screening of the film in July 2006, as part of the Cambridge Film Festival, co-sponsored by Screen East.

Tourism Impact on Locations

Felbrigg Hall

Ray Sandham, the property manager, reports 'no significant increase' in visitors as a result of the film – numbers at the house actually fell slightly in 2004/5 to 64,063 compared with 65,731 in 2003/4. He hopes that their screening of the film (see above) might increase awareness of the house as a location.

Gunthorpe Hall

Not open to day visitors, venue for hire only. No added interest as a result of the film.

Blickling Hall

No added interest. Visitor numbers fell from 98,763 in 2003/4 to 95,751 in 2004/5.

Lampport Hall

They have not noticed any increase in visitors, nor taken any enquiries about the film.

Deene Park

No noticeable increase in visitors.

Shandy Hall

Patrick Wildgust from Shandy Hall reports that since opening in May, the house has received several visitors who were only made aware of its existence by the film.

Wider Reaching Impact

Local spend

According to the Northampton Evening Telegraph, the film brought around £820,000 into the county's economy.

Analysis

A Cock and Bull Story does not appear to have had a notable impact on visitor numbers at its locations, despite showcasing many fine historic houses. One reason for this – cited by a number of the locations in question – is that a large number of houses were used in the filming, and viewers would not know which scene was shot where. Ray Sandham of Felbrigg Hall points out that when characters in the film move from one room to another, they often move from one location to another (a technique that, Patrick Wildgust of Shandy Hall points out, is appropriate to the book's notoriously non-linear narrative). The film also had a limited release, so its audience was not substantial.

It is possible that the DVD release, which will contain additional material on locations, may increase visitors. There is also the possibility that, considering its off-centre tone and art-house sensibility, *A Cock and Bull Story* may acquire 'cult' status: a factor that, as other studies have suggested, often produces a slow-burning tourism effect.

The only location that has so far felt a noticeable effect from the film, albeit a small one, is Shandy Hall, where Laurence Sterne lived and wrote. Property manager Patrick Wildgust is also hopeful of the impact of the DVD, which, unlike the film, will directly reference Shandy Hall, and onto the cover of which he is hoping to get the location's website address printed. The on-going tourism effect at Shandy Hall would be an interesting case study to track, as the location was largely unknown before the film, attracting only around 2,500 visitors a year.

Shandy Hall also raises the point of how far it is possible for a location to be selective in its tourism appeal. Wildgust states his aim as getting *Tristram Shandy* and Laurence Sterne recognised by a larger audience, but not turning Shandy Hall and its village, Coxwold, into a mass-tourism destination: "because that can wreck the village - like we saw with Goathland, where *Heartbeat* was filmed, which became clogged up with coaches." To this end, he has developed a study centre and writers' residency at the house, rather than just a museum, and does not intend to provide family-friendly facilities such as swings in the garden.

The Da Vinci Code (2006)

Background

One of the most anticipated – and hyped – films of recent years, the adaptation of Dan Brown's multi-million selling novel premiered at Cannes on 17th May 2006, and was released in 100,000 screens worldwide over the following three days. Starring Tom Hanks – recently named as Hollywood's most bankable star – and Audrey Tatou, and directed by Ron Howard, its budget was an estimated \$125 million. Despite lukewarm reviews, it broke the world record for box office sales in its opening weekend, grossing £82.2 million from 82 countries.

The biggest-selling novel ever, with over 50 million copies sold, Dan Brown's controversial blend of murder, the Mona Lisa and the Holy Grail is also one of the most commercialised books of all time, having already spawned a huge industry of spin-off titles, TV programmes and tours of the book's locations. Now, the film has spurred an unprecedented campaign of film tourism in Europe, taking 'set-jetting' to a new level.

Locations

Paris, Malta and the UK. The main UK locations are in Scotland, London and the East Midlands, including Temple Church in London, Lincoln Cathedral, Belvoir Castle in Leicestershire, Burghley House in Stamford, Rosslyn Chapel in Midlothian and Winchester Cathedral.

The locations used are generally those sites mentioned in the book, although Westminster Abbey refused filming permission on "theological grounds". Lincoln Cathedral was used instead.

Screen Agency Initiatives

Film London, Scottish Screen, EM-Media and Screen East all offered the filmmakers a free location service. Other assistance included help with sourcing a production base, extras casting and brokering relationships with local authorities.

Film Tourism Initiatives

Official Paris-London tourism campaign

VisitBritain, the French tourism agency, Maison de la France, Novotel and Eurostar united as official partners of Sony Pictures and embarked upon an international campaign to boost tourism to London, Paris and Edinburgh on the back of the film. Encouraging tourists to take their own *Da Vinci Code* Trail and follow in the footsteps of the stars, marketing and promotion included TV, online and Eurostar in-terminal advertising. A website, www.visitdavincicode.com was launched.

'Join The Quest' Eurostar campaign

Eurostar's most lavish marketing campaign ever, 'Join The Quest' includes a clue-breaking competition. Five finalists travelled to London in June 2006 for a semi-final, and the grand prize included free Eurostar travel for life, holidays at the Ritz in Paris and Claridges in London, and \$258,000 in prize money. More than half a million people visited the promotional website. In May 2006, a train was painted with a picture of the Mona Lisa and officially renamed '*The Da Vinci Code*': it took the stars of the film from London to the premiere in Cannes.

Eurostar came up with the idea for the campaign after witnessing the tourism effect of the book. In 2004, says marketing manager Greg Nugent, the company started noticing a growing number of their customers making *Da Vinci Code* pilgrimages between London and Paris. The novel was also the most common item left on the train: staff recovered more than 1,000 copies!.

'Seek the Truth' VisitBritain trail

VisitBritain promoted the film's key locations in the UK as part of a *Da Vinci Code* Trail called 'Seek The Truth', promoted in more than 40 countries. The map shows the film's key UK locations. Regional

tourist bodies – Visit London, VisitScotland, Visit South East England – prominently featured the campaign, whilst Visit Lincolnshire launched a specialised website, www.davincicodelincs.com, financed by East Midlands Tourism.

Accommodation tie-ins

Novotel, official partners with Sony Pictures, offered a *Da Vinci* Package in London, including walking tours. In other locations, hotels were officially promoted with the film: at Lincoln Cathedral, visitors could stay at the White Hart Hotel, where the cast stayed during filming; in Scotland, Cringletie House was offering a two night *Da Vinci* break including entry to Rosslyn Chapel.

VisitScotland initiatives

To ensure that the benefits from the *Da Vinci Code* were shared around Scotland, VisitScotland included the *Da Vinci Code* in three new itineraries that formed part of its European Touring Campaign for 2006. The campaign launched in Spring 2006 in key European markets. The itineraries encourage visitors to visit a variety of Scottish locations on similar themes. All tours feature the Rosslyn Chapel. The three tours are: Scotland in Film and TV, literature and Mystery and Legends.

VisitScotland have also joined with Scottish Screen to fund a half hour film on the Rosslyn Chapel, lifting the lid on the myths behind the building, screened at Tartan Week in New York in 2006. Scottish Screen also had a major presence at Cannes 2006.

Walking tours

Several London companies, such as Original London Walks, have started their own *Da Vinci Code* tours.

Independent tours

Many independent tour operators offer packages linked with the film between London and Paris. UK-based companies include British Tours Ltd and Leisure Direction; there are many international companies such as Globus, a Colorado-based tour group, which offers ‘Breaking the Code’, a 9-day package to Paris, London and Edinburgh, and a 15 day ‘The Secrets of Da Vinci’ trip that adds Rome, Milan and Geneva to the trip.

Press coverage

There have been a substantial number of articles relating to the film and its potential tourism impact, and also on the already significant tourism impact of the book. Many journalists have done the *Da Vinci Code* trail and written about it in the international press. Locations have been widely advertised. In April alone, 120 journalists did the *Da Vinci* Trail, and there were eight TV crews.

Guide books

In 2006, several guides to the *Da Vinci Code* were published, including Fodor’s Guide to the *Da Vinci Code* and the Rough Guide *Da Vinci Code*. Both detail locations and suggest itineraries.

Promotion by individual locations

Lincoln Cathedral discreetly mentions the *Da Vinci Code* on its website. The cathedral put on an exhibition about the making of the film, and arranged tours and talks.

Westminster Abbey refused permission for the film-makers to film, because it was 'inappropriate', but due to an influx of tourists has produced a booklet separating the fact from the fiction of the book. Burghley House has set up 'The Burghley Code' tour, and features the film prominently on its website. At Temple Church, London, the church master, Reverend Robin Griffith-Jones was giving weekly talks on the *Da Vinci Code* and has written a book, *The Da Vinci Code and The Secrets of the Temple*, which is advertised on the church's website. The church opened seven days a week, rather than six, to accommodate the tourists. Winchester Cathedral has an exhibition, 'Holy Mystery Beyond the *Da Vinci Code*'.

Promotion by French locations

The Ritz, where Robert Langdon stays in the book and film, organised a 'Ritz and *Da Vinci*' special break, and offered guests a '*Da Vinci Code* cocktail' in the bar. Air France had a 4 night 'Mysteries of *Da Vinci*' package.

Tourism Impact on Locations

NOTE: It is hard to differentiate between the already established and substantial literary tourism inspired by the book and the subsequent direct impact of the film on tourism. Nevertheless, the figures clearly point towards the significance of the effect which the various film-inspired initiatives contributed towards.

Rosslyn Chapel

Visitor numbers at the Chapel have doubled every year since the *Da Vinci Code* was published: from 38,000 in 2003, to 68,000 in 2004, to 120,000 in 2005. In May, Halifax Travel Insurance predicted that 700,000 new visitors will flock to Rosslyn Chapel following the release of the film.

Lincoln Cathedral

In 2004, the cathedral attracted 195,000 visitors. During August 2005, when the *Da Vinci Code* was being filmed, numbers rose by between 15,000-20,000. Since the beginning of April 2006, numbers are up 3,000 – a 26% increase on the usual monthly admissions. A spokesman said he believed the 'substantial' increase was due to interest in the film.

Burghley House

Jo Pavey at Burghley House says that visitor figures were up around 20% in 2006 on 2005's figure of around 44,000, but that it is difficult to know exactly why: it could be equally due to the house's link with *Pride and Prejudice*.

Temple Church

Exact numbers are unavailable, but visitors in Spring 2006 have increased five-fold on Spring 2002. The Reverend Robin Griffith-Jones says the location fees paid by the film company has enabled the church to stay open 7 days a week to welcome tourists.

French locations

In 2006, in Paris, 20,000 more people visited St. Sulpice Church, mentioned in the book, than the year before. The Louvre recorded a record number of visitors in 2005, 7.3 million. This was up nearly 20%

from 2004. Officials said that the *Da Vinci Code* was partly responsible for the increase in visitors, and said they expected the film to inspire an even greater number of visitors.

Wider Reaching Impact

Other linked locations

The VisitBritain *Da Vinci Code* map includes locations that are not directly connected to the film or book but have links with the themes of the story, in an effort to spread out the tourism effects of the film. These include the Isle of Iona, Glastonbury Tor, Doune Castle in Scotland, the National Gallery and Shugborough Hall in Staffordshire.

Analysis

The campaign for *The Da Vinci Code* is the most extensive and coordinated film tourism initiative so far developed in the UK. It is fair to assume that, given the remarkable impact on visitor numbers at the locations mentioned in the book, and the huge amount of publicity generated by the film, the campaign will have a substantial effect on the film's locations. However, the true success of the various initiatives remains to be quantified.

Dad's Army (1968 - 1977)

Background

The BBC comedy series about the misadventures of the WW2 Home Guard, set in the fictional south coast seaside town of Walmington-on-Sea, ran from 1968-1977. The success of *Dad's Army* – at its peak, it attracted around 11 million viewers – led to spin-offs including a 1971 film, a stage show and episodes remade for radio. DVD, video and overseas sales to countries such as Belgium, Tanzania, Sri Lanka, Israel, Saudi Arabia and Germany have earned BBC Worldwide an estimated £20 million.

The series is now regarded as part of the 'golden age' of British sitcoms, and won fourth place in a 2004 BBC poll of the UK's Best Sitcom. An episode is also kept on standby at the BBC for use as an emergency back-up if a technical problem prevents normal programmes being shown.

Locations

Mainly Thetford, Norfolk.

Screen Agency Involvement

Filmed before the establishment of Screen East. No incentives were offered to the screen agency's knowledge.

Film Tourism Initiatives

Lights, Camera, Action! Factsheet

The series is included in the East of England Tourist Board's *Lights, Camera, Action!* Factsheet.

Other tourism information

www.visitnorfolk.co.uk has information on the series, as does www.explorethetford.co.uk.

Dad's Army Trail

In 2003, the Thetford Tourism and Heritage Partnership was launched, along with a new Tourist Information Centre, and in 2004, in conjunction with the *Dad's Army* Appreciation Society, they created the *Dad's Army* Trail highlighting locations used in and around the town. The leaflet had an initial 20,000 print run, followed by a 50,000 copy reprint. The trail was developed into coach and walking tours, using local people as guides.

Exhibitions

An exhibition of photographs and props, 'The *Dad's Army* Experience', was established at the Bressingham Steam Museum near Diss, Norfolk, in 2000.

In 2005, the EETB produced a short film about the series and its impact on the local community, *Dad's Army – Extra Time*, was funded by the Home Front Recall Lottery Fund and developed with help from the *Dad's Army* Appreciation Society. It was shown, alongside an exhibition, at the Guildhall in Thetford, before touring.

Norfolk Travel and Trade Manual

In 2006, *Dad's Army* led Norfolk Tourism's campaign to attract the group travel market. Thetford-based extras who had appeared in the series helped launch the Norfolk Travel Trade Manual, which included the *Dad's Army* Experience in its suggested day out packages.

***Dad's Army* events**

According to the *Dad's Army* Appreciation Society, a parade organised by them in 2000 attracted more people to Thetford than a visit by the Prince of Wales. In 2006, a celebration of the show was held at the *Dad's Army* Museum.

Press coverage

There have been a number of articles in the regional and national press about *Dad's Army's* links to Thetford.

Tourism Impact on Locations

General effect on Thetford

There has been a noted increase in visitors to Thetford as a result of the *Dad's Army* Experience tours, which began in May 2004. In 2004, 242 went on the tours; in 2005 there were 476 and, so far in 2006, there have been 186. 21 further tours had been confirmed at the time of writing, 17 for coach companies and 4 for the general public. It was estimated by Thetford Tourism that 700 people went on the tours in 2006.

Bell Hotel, Thetford

The Bell Hotel was used by the cast and crew whilst filming *Dad's Army*, and has a small exhibition of photographs. It is now a stop-off point for coach parties on *Dad's Army* tours, serving morning tea and lunch. Tours come on average twice a month over a six-month yearly period, with 20-55 visitors each time. When asked whether the hotel has benefited from the series, a spokeswoman relied, 'Heavens above, yes!'

Analysis

Dad's Army has increased tourism to Thetford, and spurred the creation of the town's Tourist Information Centre and a number of council-backed tourism initiatives in connection with the series. This proven interest, 30 years after the series stopped being made, illustrates the longevity of much-loved, cult series such as this.

Dad's Army tourism initiatives have, however, been a relatively recent development, and it was the *Dad's Army* Appreciation Society, rather than local tourist authorities, who first sought to identify the locations used in the town. (Tony Pritchard, from the DAAS, took over 6 years to research the locations, printing images from the videos and showing them to local people in the hope that they would recognise the places shown). It is fair to assume that had these initiatives been put in place sooner, Thetford would have benefited from many added years of *Dad's Army* tourism.

Doc Martin (2004 - Present)

Background

A popular ITV series following the trials and tribulations of a London doctor who relocates to the small Cornish village at which he holidayed as a child, *Doc Martin* stars Martin Clunes, a household name since his role in *Men Behaving Badly*. The two series earned around 9 million viewers and won Best Comedy Drama series at the British Comedy Awards in 2004. There was a Christmas special in 2006, and a third series is proposed for 2007. The series has been sold to 150 countries.

Doc Martin is a spin-off of the 2000 film *Saving Grace*, which featured Brenda Blethyn as a middle-aged marijuana grower in a small Cornish village, and was also filmed in Port Isaac. 'Doc Martin', also played by Martin Clunes in the film, was the doctor who befriended her.

Locations

Port Isaac, Cornwall. The village is one of the most remote in the UK, ten miles away from the nearest town.

Screen Agency Involvement

South West Screen did not offer the production incentives to be based in the area. They became involved after the production of the first series when there were problems in Port Isaac associated with the filming, smoothing the way for a second series by working with the local community to develop a Code of Practice. They also worked with the local authority, North Cornwall District Council, to provide film-friendly training for officers involved in filming decisions and brokering relationships between the production and their Chief Executive.

Film Tourism Initiatives

Tourist board promotions

Visit Cornwall mentions that Port Isaac has been used for filming, but does not name *Doc Martin*. Other tourism resources, such as www.southwestcoastpath.com, www.thisisnorthcornwall.com and www.cornwall-online.co.uk make reference to the series.

Promotion by ITV

The ITV website has several pages devoted to the series, including detailed information on locations used in Port Isaac, and ran a competition to win a break at the Slipway Hotel in the village. In 2005, ITV Westcountry made a series called *Hollywood West* that featured behind-the-scenes looks at several productions made in the region, including *Doc Martin*.

Promotion by individual locations

The Slipway Hotel in Port Isaac advertises itself as ‘as seen on ITV’s *Doc Martin*’.

Press coverage

The *Western Morning News* highlighted the filming of the series, and several interviews with its star, Martin Clunes, mentioned Port Isaac.

Other exposure

The Wikipedia entry on Port Isaac references *Doc Martin*.

Tourism Impact on Locations

General impact on Port Isaac

A spokesman from the Wadebridge TIC says that although they have no figures, visitor numbers and enquiries have definitely increased as a result of the series. Jon Cleave, the sub-master of the village post-office, backs this up. “There has been a huge influx of day-trippers. This last bank holiday weekend the high street was like a rugby scrum. I’ve never seen it so busy.” He adds that, as the post office is one of the few businesses open during the winter months, he is well placed to gauge visitor

levels off-season all year, and “not a day goes by without a tourist coming by, which never happened before *Doc Martin*.”

Slipway Hotel, Port Isaac

Owner Mark Forbes reports that the second series, in particular, has had a “very positive” impact on bookings. He estimates that 5-10% of business is as a result of *Doc Martin*, and the majority of those customers haven’t been to Port Isaac before.

Analysis

Anecdotal evidence suggests that *Doc Martin* has substantially increased visitor numbers to Port Isaac. According to two village ‘elders’ – Jon Cleave, who runs the post office, and David Phelps, the chairman of the Port Isaac Parish Council – this popularity has been hugely beneficial to the community, with benefits far outweighing any negative impact.

Malcolm Bell of South West Tourism suggests that the series may be both a tourism ‘driver’ – in that it attracts new visitors to the area – and an ‘enhancer’ – in that the knowledge of the fame of the location may enhance the visit of someone who would be coming to the area anyway. He says, though, that it most likely had the greatest impact on visitors who have been to Cornwall before, but who may have been thinking about going somewhere else for their next holiday until they were reminded of the beauty of the area on screen. He explains that although 87% of visitors to Cornwall say they’re going to come back, only one third actually do – the other two thirds, when it comes down to actually booking their next holiday, decide they should try somewhere new. *Doc Martin* is crucial for reminding those two thirds that Cornwall is worth coming back to.

Some interesting points have come out of the study, with regards to the practicalities and impact of filming in tiny communities such as Port Isaac that are heavily reliant on tourism, independent of any such effect the production itself might induce. Port Isaac has hosted film shoots before – *Poldark*, *Amy Foster* and *Saving Grace* were all shot there – and so, says Jon Cleave, the village went into *Doc Martin* “with our eyes open.” There were, however, a few complaints from villagers during the first series that South West Screen helped to smooth over, such as the production blocking off access to businesses and filming carrying over into school holidays.

This latter point is, says Cleave, the most important: “there’s only a couple of months a year when we can hope to make good money.” The village entered into an ‘unwritten’ contract with the production company, Buffalo, that filming would only take place at off-peak times, and that businesses that were blocked off would be compensated. He adds that the attitude of some production companies is to field complaints by saying ‘think how busy you’ll be when this film comes out’; but that keeping non-film tourists happy during filming was very important, too: “we can’t jeopardise that.”

The Wadebridge TIC raised another point: that worldwide exposure of a tiny village has led some visitors to think Port Isaac is much bigger than it really is. There is relatively little accommodation in the village, and many people can’t fulfil their desire to stay at the location of *Doc Martin* because of the lack of rooms.

A final issue arising during this study is the change in a place’s identity when it becomes associated with a particular production. Although generally pleased about the effects of *Doc Martin* on Port Isaac, Cleave says that he sometimes feels uncomfortable that the village, with all its rich history and

character, has been reduced to ‘Doc Martin’s place’. He adds that he heard that someone who had put their home up for sale was advertising it as being in ‘Port Wenn’ – the name of *Doc Martin*’s fictional home – rather than Port Isaac: something, he says, that he finds “hugely shameful.”

Eastenders (1985 - Present)

Background

Following the daily lives of a close-knit community in the fictional East London borough of Walford (the name is a merging of Walthamstow and Stratford), *EastEnders* has been broadcast in a primetime BBC slot since 1985. Now airing four times a week, the soap has long vied with *Coronation Street* as the UK’s most popular soap. Ratings have varied over the decades: an episode broadcast on Christmas Day 1986 earned 30.15 million viewers in the UK, the highest rated episode of a soap in British TV history, while in 2004, an episode attracted only 6.2 million. Its many awards include, in 2006, a BAFTA for Best Continuing Drama, and 7 British Soap Awards, including Best British Soap.

The show is also aired in many English-speaking countries across the world, including New Zealand and Canada. In the US, it was broadcast on BBC America until 2003, and is now available on pay-per-view.

‘Albert Square’, around which the action of *EastEnders* revolves, was based on Fasset Square in Hackney, E8.

Locations

Although the programme is occasionally filmed on location – funeral scenes, for instance, are filmed at North Watford Cemetery – the series is mainly filmed at BBC Elstree Centre, Borehamwood, Hertfordshire, on the biggest permanent set in Europe.

Screen Agency Involvement

Screen East provides the production team at BBC Elstree with a free support and advice service. It adds that location managers working for the BBC can only work on temporary contracts so the location manager for the show regularly changes, and Screen East can constantly assist with location suggestions and support. In addition, Film London has assisted *Eastenders* with locations advice and support.

Film Tourism Initiatives

NOTE: BBC Elstree is closed to the general public, and so visits to the set are not promoted.

Tourist body promotions

EastEnders is included in the *Lights, Camera, Action!* Information sheet available for free download on the Visit East of England website. The location of the set is also mentioned by Enjoy England (although they don’t say it isn’t accessible to the public!).

Independent fansites

There are many websites dedicated to the soap, both in the UK and abroad. Fans in Los Angeles, for instance, have set up www.eastenders-west.com, which has information on locations.

‘Alternative’ tourism guide

A 2005 book called *Bollocks to Alton Towers – Uncommonly British Days Out* includes information on ‘non-events’, such as an unofficial *EastEnders* tour, which involves peeking through the fence of BBC Elstree.

Press Coverage

There have been countless articles written about *EastEnders*, including several about Fasset Square (see below).

Tourism Impact on Locations

BBC Elstree Centre

The studios are closed to the public, due to security and filming demands: however, the BBC does organise occasional competitions to win a visit to the set. The executive producer of the series, Kate Harwood, reports, “There are loads of requests for a trip around the lot which are mainly denied.” She adds, “We don’t do much location filming and I haven’t heard of a rush to visit any of the (normally) nearby locations we’ve shot in, although the crowds turn out big time on the day.”

North Watford Cemetery

Cemetery Manager Joy Grant says there is a ‘little bit of interest’ from members of the public, but “I wouldn’t say it’s a tourism thing.” She adds that she sometimes points out the fictional graves of *EastEnders* characters Angie and Den, if she considers it appropriate, and that occasionally a bereaved person will request that their relatives are buried near to them.

Wider Reaching Impact

The ‘real’ Albert Square

Fasset Square in Hackney, East London, is acknowledged as the inspiration for *EastEnders’* Albert Square, and is mentioned in connection with the series in several articles and on websites. Hackney Borough Council have also used *EastEnders* actors to front initiatives, such as when, in 1998, June Brown launched a campaign to improve services for older people. The square also won a preservation order in 1998.

‘Negative perceptions’ of the East End

A report by Visit East London in 2005 to accompany a proposed re-branding of the East End as ‘Eastside’ said that some potential visitors to the East End had negative perceptions of the area because of how it is portrayed in the series. It stated, ‘a poll in the *Travel Trade Gazette* pointed out links people make between the fiction that is *EastEnders* and the reality of destination East London.’

Analysis

EastEnders is an interesting case study. On one hand, anecdotal evidence suggests an interest from its legions of fans in visiting the locations used in the series, namely, the BBC studios at Elstree; yet there is also the suggestion that its wider tourism effect may be a negative one.

Firstly, the positive tourism potential of the series. With its huge fanbase, both nationally and internationally, it is fair to assume that if BBC Elstree were ever to start *EastEnders* studio tours for the public, these would be at least as popular as the *Coronation Street* tours run by Granada Studios in Manchester. The Granada tours ran from 1988-1999 and were a huge success, attracting 780,000 visitors in 1994 and becoming one of the top ten visitor attractions in the UK. The tours were stopped when the filming schedule increased as the soap began to air four episodes a week, as *EastEnders* now does too.

As for the negative image of London portrayed by the soap, we have yet to see the results of Visit East London's attempts to distance itself from the 'grim' world portrayed in *EastEnders* and appeal to American visitors through its use of the New York-inspired moniker, 'Eastside'. However, a look at web postings from American fans of *EastEnders* shows that not all US viewers see the series' gritty take on life as off-putting. One couple, who were invited by BBC Choice to visit the set at Elstree, write that they love the series precisely because of its realism: "It's different to the ritzy, phony atmosphere of its US counterparts."

Four Weddings and a Funeral (1994)

Background

Made for a modest \$6 million, *Four Weddings and a Funeral* went on to take around \$260 million worldwide and became, for a while, the highest grossing British film of all time. It also made a star out of the then-unknown Hugh Grant, marked Working Title Films and writer Richard Curtis as major Hollywood players, and became synonymous with the much-mooted 'renaissance' of the British film industry in the mid 1990s. Its cosy humour, romanticised portrayal of middle-class English culture and casting of a famous American star – in this case, Andie McDowell – amidst a host of British actors became a formula repeated to even greater success with *Notting Hill* and the *Bridget Jones* films.

Although considered a quintessentially British film, *Four Weddings and a Funeral* was made with an eye firmly towards the US market, even down to its theme: the friction between English and American culture, ending with the transformation of the diffident Hugh Grant character by a confident American woman. The film was actually released first in the US, two months before the UK, and marketed as a 'smash hit comedy from America'.

Locations

London, the South East and East of England. London locations include public spaces such as the South Bank and Sloane Square, and specific spots such as St. Bartholemew's Church in Smithfield, the Royal Naval College Chapel, St Clements, West Thurrock and 22 Highbury Terrace. Outside London, locations include the Crown Hotel in Amersham, St. Michael's, Betchworth, Rothersfield Park, East Tisted, Albury Park, Guildford, Goldingtons, Sarratt, Hertfordshire.

Film Tourism Initiatives

BTA Movie Map

Some of the film's locations were included in the 1999 BTA Movie Map.

East London Movie Trail

The Old Royal Naval College Chapel is included in an East London film trail promoted by VisitBritain.

Old Royal Naval College Movie Trail

The Greenwich Foundation has produced a Movie Trail of locations within the Old Royal Naval College that have been used in screen productions, including *Four Weddings*.

Regional tourist board promotions

The Wycombe District Council website mentions the film was partly shot in the area, as does Thurrock.

London walks

London locations such as St Bartholemew's Church are included in several walking tours of film locations.

Press coverage

The film received a lot of press coverage, some of which mentioned the locations, in particular the Crown Hotel in Amersham.

Promotion by locations

The Crown Hotel at Amersham has a plaque outside the room used by Hugh Grant and Andie McDowell in the film. St Bartholemew's Church mentions the film on its website.

Tourism Impact on Locations

St Michael, Bletchworth

The Reverend Stephen Bailey reports a 'slight increase' in visitors to the church after the film came out, but adds this is hard to quantify since, as admission is free, the only indicator of numbers is the visitor's book, which not everyone signs. "We certainly did get an increase in people phoning up to get married here."

St Clements, West Thurrock

The church, owned by Proctor and Gamble, is now redundant, and there is no way of recording visitor numbers. However, Jonathan Catton from Thurrock District Council says that he is sure that the church attracted visitors in the past as a result of the film.

Old Parish Church, Albury

A spokeswoman reports: "At the time of filming a crowd gathered but after that the church settled back into its quiet routine of daily opening without any noticeable increase in numbers. I do remember

a day when two teenagers more or less passed out as they stood on the supposed same spot as Hugh Grant, but that was about it.”

Great St Barts, Smithfield

John Rezko, a London walking guide who includes the church on his tour of film locations, reports that his customers like to have their photos taken on the bench outside.

Old Naval College Chapel, Greenwich

The chapel was closed to the public until 1998, but Harvey Edgington, who worked as a Film Liaison Officer at Greenwich at the time *Four Weddings* was released, reports many enquiries – including from America – from people wanting to get married in the chapel.

Now the chapel remains closed to public weddings, but open to visitors. Entrance is free, and so numbers cannot be obtained, but Chapel Manager Deborah Robson reports that a lot of people still recognise the location. “I’m sure that the film has had an impact on visitor numbers.”

Crown Hotel, Amersham

The bedroom in which Hugh Grant and Andie McDowell consummated their relationship was booked up a year in advance following the film. Now, manager Diane Goosen reports there is still much interest in the room, with ‘loads of people’ popping in just to take a look.

More generally in Amersham, however, a tourism officer from Chiltern District Council says there have been no enquiries about *Four Weddings and a Funeral* ‘for a long time’.

Wider Reaching Impact

Altered perceptions of the UK

Four Weddings and a Funeral is often credited – or blamed – for changing perceptions of the UK, especially in the US.

Analysis

Many of the locations used in *Four Weddings and a Funeral* felt a tourism effect as a result of the film, most notably the Crown Hotel in Amersham. The real importance of the film in tourism terms, however, may lie in something more intangible: the image of England it promoted overseas, particularly in the US. As the *Financial Times* wrote in 2003, “Curtisland, with its bumbling but decent chaps, politically correct romps and modernised Anglicanism is as commercially marketable as a tourist destination as many a supposed ‘heritage Britain’ site.” The *Sunday Times* concurred: “It introduced a new model of Englishness into the global entertainment marketplace.”

Richard Curtis’ romanticised portrayal of the English middle classes has come in for heavy criticism by some critics – the journalist Bryan Appleyard describes his work as ‘a thin parody of local cultures’ – but, love him or loathe him, it is fair to assume that his films, beginning with *Four Weddings and a Funeral*, have encouraged inbound tourism to the UK. The US, which was the film’s primary target, is the UK’s most important market, outnumbering and outspending other nationalities visiting the UK. The result of this re-branding of England is not only seen at individual film locations associated with

Richard Curtis' films, but also contributes heavily to the overall UK 'screen effect' figures presented in this current report, which show that a large proportion of tourists are influenced in a general way to visit the UK by the images presented in screen products.

Foyle's War (2002 - Present)

Background

ITV's replacement for *Inspector Morse*, *Foyle's War* follows the crusades of enigmatic detective Christopher Foyle, played by Michael Kitchen, on the home front in Hastings during WW2. Now in its fifth series, the drama is hugely popular, attracting up to 9 million viewers per episode. Worldwide, its estimated audience is almost 60 million.

The most successful new drama of 2002, *Foyle's War* won the Lew Grade Audience Award at the 2003 TV BAFTAs.

Locations

Hastings. Other locations include Knebworth House, the Imperial War Museum, The Lower Red Lion pub and Standon village.

Screen Agency Involvement

Screen East was unable to offer incentives for the production to be based in the region. However, it did offer a free location service and helped to source the production base at Ball's Park in Hertfordshire. Other locations from Screen East's locations library included Warley Hospital, Knebworth, Hatfield, Old Town Hemel and the Imperial War Museum at Duxford, Standon village, the Lower Red Lion pub and the Horse and Groom.

In addition, Film London assisted *Foyle's War* with locations advice and support.

Film Tourism Initiatives

Tourist board promotion

The Visit Hastings website prominently features the production on its home page, and offers a location map as well as interviews with the writer, features on WWII and a slide show of stills. Visit South East England also mentions the drama in connection with Hastings.

Tie-in book – Foyle's Hastings

Visit Hastings have put together a tie-in book, *Foyle's Hastings*, for sale on their website and at the TIC.

Exhibition

An exhibition at Hastings Museum and Art Gallery was opened to coincide with the transmission of the first programme.

Other tourism initiatives

Websites including www.britishresorts.co.uk, and www.information-britain.co.uk mention *Foyle's War* in connection with Hastings. There are pages on filming in Midhurst, too.

Foyle's War Website

This independent website features information on the locations, as well as several accounts of fans' pilgrimages to Hastings to watch the filming and visit the locations.

Other exposure

Wikipedia mentions the drama in its entries on Hastings and St.Albans.

Tourism Impact on Locations

Hastings

There has been no specific research done on the tourism effect of *Foyle's War*, but Kevin Boorman of Hastings District Council says there has been 'significant interest' in the locations of the drama, and 'lots of very positive visitor feedback.' He adds that an initial 2,000 print run of the council-commissioned book, *Foyle's Hastings*, sold out in 6 weeks in the middle of winter, and the town's museum typically sells five copies a day.

He adds that he knows the woman who lives at 31 Croft Road, the location of Foyle's house in the drama, and she reports many people coming to look at the house, including visitors from Australia, New Zealand and Canada. The drama also attracts interest from Norway, Belgium and Holland, where it is very popular.

Midhurst

"Nothing was done on it," says Richard Cole from Chichester District Council. "It came and went."

Lower Red Lion. St Albans

The owner says that 'quite a lot of people' ask about the pub's use as a location in the drama: "It is commented about on a weekly basis"

Eastbourne

Neil Gallini, Film Liason Officer at Eastbourne District Council, says that although none of their tourism questionnaires ask whether specific productions have encouraged visitors to come to the town, "We do get feedback that people come to Eastbourne to look at locations."

He adds that there are plans to develop a Movie Map of Eastbourne, inspired by the success of those produced by Film London.

Knebworth House

Knebworth saw a huge rise in visitor numbers since *Foyle's War* started to air, from 195,425 in 2003 to 543,822 in 2004. However, this increase is likely to be down to the massive exposure given to the house following the hosting of three Robbie Williams concerts in 2003, and a very popular exhibition of

dinosaurs. Operations manager Mia Herbert reports no interest from members of the public in *Foyle's War*.

Imperial War Museum

Marketing Manager Tracey Woods says that it is impossible to quantify any impact on visitor numbers as a result of *Foyle's War*, as research has not been done.

Analysis

Foyle's War has had a positive effect on tourism to its locations, particularly in Hastings, which has made a concerted effort to promote its connection with the drama. Hastings District Council has also been pro-active in facilitating the filming, for instance by providing parking attendants, arranging for street furniture to be changed in accordance with the needs of the production company and working with local residents' associations.

Along the coast, another *Foyle's War* location, Eastbourne, is also notably film-friendly, with a well-developed Council Film Liaison Unit that recently distributed a Film Location Guide to over 500 film companies and location managers. In February 2006, it was announced that filming in Eastbourne had increased by 95% in a year.

Keeping the local community 'on-side' is vital in period dramas such as *Foyle's War*, as these productions require residents to agree to the hiding of modern trappings such as satellite dishes and burglar alarms, the removal of cars and the blocking off of streets.

It is also worth noting that period films and TV programmes often attract other similar productions, because of the difficulties in finding authentic looking locations in the UK. *Miss Marple*, for instance, was also filmed in Eastbourne, which has architecture befitting stories set in the mid twentieth century.

This study raises the question to what extent a popular production can enhance the image of an area. It is well known that *Foyle's War's* predecessor, *Inspector Morse*, gave Oxford a lot of positive exposure, but Hastings is somewhat more challenging. One of the most deprived towns in the Southeast, it has long been associated with shabby, bottom-of-the-rung accommodation, crime and unemployment. However, in recent years, the town has been undergoing notable regeneration, attracting millions of pounds of investment and the reputation as a property 'hotspot'.

Kevin Boorman of Hastings District Council says that he doesn't think that *Foyle's War* has played a substantial part in this 'renaissance' – "People are not so naïve that they think the town is going to be like it is on the screen" – but that it has definitely contributed to the town's economy. "There is no doubt at all that the raised profile of Hastings has something to do with the exposure given to it by *Foyle's War*."

As well as highlighting the pro-action of two district councils in promoting film-making and film tourism, the study also acts as a reminder that, in other regions, film is not seen as a priority. In Chichester, where Midhurst was used as a *Foyle's War* location, there is very little film-related activity, and no organisation set up to promote it. "It's not at the top of the list in this part of the country," says Richard Cole, Head of Tourism and Marketing at Chichester District Council.

Finally, Tracey Woods at the Imperial War Museum raised an interesting point about the part scheduling plays in provoking screen tourism. It has been noted that TV productions aired on a Sunday night tend to promote related tourism; Ms Woods adds that the period between Christmas and New Year is also, in her experience, a 'fertile' time. An episode of *The Antiques Road Show* shot at the museum and aired during that time led to a huge influx of visitors, because, she says, it is a period when people have leisure time on their hands and are itching to get out and about after days spent at home over Christmas.

Gosford Park (2001)

Background

A multi-layered murder mystery set in a grand country house in the 1930s, *Gosford Park* was directed by Robert Altman and starred a large cast ranging from veterans such as Maggie Smith and Michael Gambon to younger actors such as the American Ryan Phillippe. With a budget of \$15 million, it took around \$41 million in the US and £12 million in the UK. Julian Fellowes, the writer, won an Oscar for Best Screenplay, and the film won a BAFTA for the Most Outstanding British Film of the Year.

Locations

Wrotham Park, in Hertfordshire. Additional scenes were filmed at Syon Park in West London.

Screen Agency Involvement

Screen East became involved in pre-production, when scouts were looking for locations: Wrotham Park has been on their location library since 1999. No incentives were offered for the production to be based in the region.

In addition, Film London assisted *Gosford Park* with locations advice and support.

Film Tourism Initiatives

Lights, Camera, Action! factsheet

The film is included on the East of England Tourist Authority's *Lights, Camera, Action!* Factsheet, available for free download on the Visit East of England website.

Press coverage

Several newspaper articles have mentioned the locations used in the film.

Promotion by individual locations

Syon Park mentions the film on its website.

Tourism Impact on Locations

Wrotham Park

Wrotham Park is a private home and not open to the public. However, it reported an ‘inundation’ of requests in the wake of the film for corporate bookings and weddings. The owner, Robert Byng, is not looking to attract casual visitors to the house: an attempt by English Heritage to widen the profile of Wrotham Park in 2002, by including it on a website called ‘Images of Britain’, was met by opposition by Byng.

Syon House

The film attracted “a few extra visitors, but the effect was marginal,” says a spokeswoman. She attributes this to the fact that the film was released in February, when the house was closed for the winter, and that Wrotham Park attracted more press coverage.

Wider Reaching Impact

Increased interest in historic houses

It has been suggested that the success of *Gosford Park* contributed to a fresh interest in historic houses, particularly in the reality of life ‘below stairs.’ Pollok House in Glasgow, where guests can dine in Victorian kitchens, recorded a 20% rise in visitors between 2000 and 2002, and contributed this to nostalgia for the world of servants’ quarters fuelled by the film, as well as TV series such as *The Edwardian Country House*.

In the year 2002/2003, visitor numbers at the 95 most visited National Trust properties had increased for all but 6 of them, in some cases dramatically: Beningbrough Hall, which has a fully equipped Victorian laundry, saw numbers increase from 10,218 to 94,032 in a year.

Earl Spencer also claimed *Gosford Park* was responsible for increasing visitor numbers to his stately home, Althorp. The house recorded 50,000 advance ticket sales in 2002. “Althorp Park humbly thanks *Gosford Park* for its help in achieving this,” he said, adding, “this link is particularly evident in the way in which visitors have wanted to know about the relationships between the owning families and their servants in preceding generations.”

Analysis

Despite its primary location being closed to the public, there is anecdotal evidence that *Gosford Park* generated interest in historic houses, leading to an increase in visitor numbers.

The UK’s historic houses play a hugely important role in the country’s tourism industry. The Historic Houses Association report that there are 332 privately-owned historic houses and gardens in the country which open regularly to the public, and 335 which provide some form of public access; the National Trusts of England & Wales and Scotland own a further 279. Research from the British Tourist Authority reports that historic properties form one of the principal reasons for attracting incoming foreign tourists to the UK: 73% visited historic buildings whilst here. Figures recorded in the English Heritage Monitor, BTA/VB Visitor Attraction Reports and the HHA’s Annual Visitor Survey show that in 2003, the privately owned houses alone attracted a total of 10.5 million visitors, and in

addition, at many of the major properties up to three times this number enjoyed ancillary and external attractions.

Furthermore, a BTA International Passenger Survey has shown that, of the total visitor spend, only 4% is retained by the attraction itself: the remaining 96% is spent on incoming transport, accommodation, catering and the purchasing of other goods and services. Therefore, a substantial element of the overall tourism contribution to the economy derives from privately owned historic houses. The HHA estimates this to be around £1.6 billion per annum.

It is, therefore, vital that the nation's historic houses are maintained, and both the location fees and increase in visitors provided by their being used as film locations are a valuable tool.

Harry Potter (2001 – Present)

Background

J.K Rowling's series of staggeringly popular books about a young boy with magical powers have been turned into a series of equally successful films. The first, 2001's *Harry Potter and the Philosopher's Stone*, is the third highest grossing film of all time, taking around \$975 million at the box office worldwide; the second in the series, *Harry Potter and the Chamber of Secrets*, is the 9th highest grossing film, and the fourth in the series, *Harry Potter and the Goblet of Fire*, the 8th. The film's budgets range from \$100 million to \$150 million.¹⁶

The star of the films, Daniel Radcliffe, was an unknown before filming, but well-known co-stars include Robbie Coltrane, Julie Walters and Richard Harris.

The fifth film in the series, *Harry Potter and the Order of the Phoenix*, began shooting in February 2006 and was released in July 2007 coinciding with J.K Rowling's release of the seventh and final *Harry Potter* book in the series. *Harry Potter and the Half-Blood Prince* will start shooting in September 2007 and is due for release in November 2008.

In 2003, Kim Howells awarded Harry Potter an Outstanding Contribution to English Tourism award, saying "Many visitors cite the film was a direct reason for visiting the UK."

Locations

Leavesden Studios in Hertfordshire, and many locations across the UK. Those in London include King's Cross Station, Leadenhall Market and the Reptile House at London Zoo. In the South West, they include Lacock Abbey in Wiltshire, Gloucester Cathedral, and, in Oxford, the Bodleian Library and Christchurch College. In the East, Huntonbury village and the Ashridge and Ayot Estates were used. In Scotland, Glen Nevis, Glenfinnan, Loch Eilt, Loch Shiel, Glencoe and the Fort William to Mallaig Railway. Also used were Alnwick Castle in Northumberland, Durham Cathedral, and the North Yorkshire Moors Railway.

¹⁶ Budget range taken from publicly available sources.

Screen Agency Involvement

In the South West, the film was shot before South West Screen was established, but was given assistance by the South West Film Commission. They did not offer incentives, but became involved after the locations had been selected, with crew, facilities and local contacts. In the East of England, the screen agency became involved with the films at the pre-production stages, assisting with locations and night shoots. Scottish Screen had little involvement with the production company, but were kept abreast of filming.

In addition, the London Film Commission and Film London assisted *Harry Potter* with locations advice and support.

Film Tourism Initiatives

NOTE: The British Tourist Authority became VisitBritain in 2003, during the ongoing *Harry Potter* campaign.

Movie Map

In November 2001, the BTA launched a major international tourism campaign in conjunction with Warner Bros. to coincide with the release of *Harry Potter and the Philosopher's Stone*. The 'Discovering the Magic of Britain' initiative featured 32 *Harry Potter* locations and linked sites on a Movie Map. 340,000 copies were printed and the website visited 44,000 times during the last two weeks of November alone. The campaign also had a huge impact overseas: following its launch, the Chicago office saw a 300% increase on the number of 'walk-in' enquiries about the UK; the Amsterdam office received 420 emails on a single weekend in relation to the film.

VisitBritain continues to promote locations used in the films on their website, while VisitScotland has a 'Pottering Around Scotland' itinerary. Visit London give information on *Harry Potter* tours and locations.

Video News Release

In 2001, a BTA *Harry Potter* Video News Release featuring the then tourism minister, Kim Howells, was played on TV channels around the world.

'Behind the scenes' TV programmes

In 2001, a behind the scenes feature on *Harry Potter and the Philosopher's Stone* was aired on NBC in America; a similar programme about *Harry Potter and the Goblet of Fire* was shown on ITV1 in 2005.

Independent tourism initiatives

Many national and international tour companies have themed *Harry Potter* tours.

Promotion by individual locations

Gloucester Cathedral, Alnwick Castle and Lacock Abbey all mention their link with *Harry Potter*. In London, King's Cross station erected a plaque signalling 'Platform 9³/₄', in response to visitor demand. Goathland Station runs 'Wizard's Weekends'. Glencoe has themed events such as a *Harry Potter* safari for children, in which they point out the sets.

Press coverage

There was a substantial amount of international media coverage on the *Harry Potter* locations.

Tourism Impact on Locations

Australia High Commission, Strand

This was regularly swamped by tourists, and had to close its doors to stop visitors coming in.

Gloucester

The Cathedral recorded an increase of 50% on visitor numbers in 2002 over 2001, from 192,604 to 288,906. The number of people visiting the tourist info centre in Gloucester increased by a quarter to 34,000 in first months of 2003.

North Yorkshire Moors Railway

Sales on the railway rose from 245,000 in 2001 to 297,000 in 2002, and reached 303,000 by 2004. A survey found that 15% of visitors went to Goathland Station because of the *Harry Potter* association (and 38% came because of its use as a location in *Heartbeat!*)

Alnwick Castle

Usually receiving around 60,000 visitors a year, the castle has seen a 120% increase since being used as the locations for Hogwarts. According to a 2005 survey by Halifax Travel Insurance, 16% of visitors said they'd been drawn there by *Harry Potter*. The films are estimated to have brought in £9 million in tourist revenue to the area. This success led, in 2002, to the town being awarded £60,000 under the Market Towns Initiative, which was used to finance a 'Harry Potter Day' of processions and events, replacing the town's traditional Christmas Carnival, and the printing of 10,000 extra copies of the Alnwick District holiday guide, which were distributed internationally.

The gardens at Alnwick Castle saw a huge growth in visitor numbers, from 13,627 in 2001 to 359,788 in 2002 and 515,813 in 2003.

Lacock Abbey

Visitor numbers rose from 55,082 in 2000 to 64,370 in 2001, when it was used in the first *Harry Potter* film. Numbers continued to rise, to 77,438 in 2002 and 93,137 in 2003, before falling to 88,884 in 2004.

Ashridge Estate

The 5,000 acre estate has no way of recording visitors into the grounds, and property manager, Graeme Cannon, says that there has been the 'odd' enquiry about the film, but nothing significant. They do not promote their link to *Harry Potter*.

Glen Nevis

Jim Milligan from the Visitor Centre says they get a lot of enquiries about *Harry Potter*.

Glenfinnan Viaduct

According to the NTS, since the appearance of the viaduct in *Harry Potter and the Chamber of Secrets* in 2002, visitor numbers at the nearby Glenfinnan monument increased from 18,000 in 2001 to 22,125 in 2003. A spokesman adds that the truer number may be even higher, as this figure was just for those who came to the tourist information centre, rather than including those who went straight to the monument.

Glencoe

First used in *Harry Potter and the Chamber of Secrets*. Visitor numbers to the area have actually decreased since 2001, but the impact on tourism of that year's Foot and Mouth Disease and the September 11th attacks should be taken into account. A visitor centre spokeswoman says they get a lot of enquiries about *Harry Potter*.

Gordon Keppie, general manager of the Clachaig Inn in Glencoe, reports a 'marked increase' in visitors due to the films. One day in June 2006, for instance, the inn catered for 136 American tourists on a *Harry Potter* coach tour.

Wider Reaching Impact

Other 'magical' UK locations

VisitBritain promotes sites on its *Harry Potter* pages that are not directly connected to the film, but fit in with its magical theme, such as Blenheim Palace, Selsley Herb Nursery and the National Bird of Prey centre in Gloucestershire.

Effect on J.K Rowling's Edinburgh

Well-known as the home of *Harry Potter's* creator J.K Rowling, Edinburgh has received a knock-on tourism effect as a result of the books and film. The cafe where she wrote the first book – now a self-service restaurant, Buffet King – receives around 10 visitors a day specifically asking where she sat.

Analysis

As well as being among the most successful films of all time, the *Harry Potter* series are also some of the most successfully – and aggressively – marketed in terms of locations. The BTA/VisitBritain campaign has led to substantial increases in visitor numbers at selected locations across the UK, and a host of independent tours have sprung up to cater for the seemingly insatiable demand for *Harry Potter* tourism. Reports from international VisitBritain offices all report *Harry Potter* as being one of the films most enquired about with regards to visiting the UK.

However, as well as illustrating the huge tourism potential of blockbuster films, the *Harry Potter* case also highlights one of the biggest challenges in making the most of film tourism – studio control over their valuable brands. Certain locations were officially endorsed by Warner Bros. to be included on the BTA/VisitBritain itinerary – such as Alnwick Castle, Gloucester Cathedral, Lacock Abbey, London Zoo, Goathland Station and King's Cross station – and these have all seen a rise in visitor interest. However, some locations in Scotland, such as Glencoe, Glen Nevis and Glenfinnan Viaduct, were not included.

Gordon Keppie, general manager of the Clachaig Inn, elaborates on the film tourism situation at Glencoe: “When people ask where *Harry Potter* was filmed, I just point at the mountain.” There are no signs or advertising marking the spot where filming took place, and the area was cleaned up by the crew. He adds that in the earlier films, sets were actually built on the mountain (and dismantled after filming) but that in the latest film, the sets are being computer-generated, and none of the cast came to the area. All the crew took with them up the hill were some blue screens and scaffolding.

Finally, there is one fact that can easily be forgotten amidst the hyped rush to grab a slice of the *Harry Potter* phenomenon: that some locations do not need or desire the publicity generated by an appearance in a film. In this case, Durham Cathedral asked to be left off the *Harry Potter* map. A spokeswoman says: “We are first and foremost a place of worship that happens to attract half a million visitors a year. Warner Bros. knew of our intention not to ‘cash in’ and their fees reflected this. Also, most of the locations within our precincts are not accessible to the public and it would not have been appropriate (morally or commercially) to ‘sell’ the *Harry Potter* experience when, with the exception of the cloisters, no location could be seen.”

She adds that, despite publicising their wish not to be commercially linked with the film, “A couple of companies tried to bring their clients here as part of the *Harry Potter* experience...this stopped very soon when their customers realised the guides did not talk about the filming, just the history etc of this wonderful building. I had a very interesting conversation with one American tourist who felt we were ‘ripping him off’ until I pointed out that the tour company knew of our policy and lack of access before they sold him the holiday.”

Kabhi Kushi Kabhie Gham (2001)

Background

Starring the most famous actor in India, Amitabh Buchan, and with a superstar director, Karan Johar, *Kabhi Kushi Kabhie Gham* is one of Bollywood’s highest grossing films and its most successful overseas, earning \$3 million in the US and reaching number 3 in the UK box office. With a budget of approximately \$7.3 million, it is also among Bollywood’s most expensive projects: the average Hindi language film costs \$1.3 million.

Translating as *Sometimes Happiness, Sometimes Sorrow*, the film tells the story of a father’s relationship with his two sons, threatened by their love for unsuitable women. It was shot partly in England, where the young men in the story relocate to study for their MBAs, representing a recent trend in Bollywood to use a ‘Non-Resident Indian (NRI) Formula’ in order to appeal to a wider audience.

Locations

Egypt, England and Wales. Notable UK locations include Blenheim Palace (standing in for King’s College); Stowe School; Waddesdon Manor, Buckinghamshire; the Millennium Stadium in Cardiff; the British Museum; Bluewater shopping centre; and street locations such as Piccadilly Circus and Leicester Square.

Screen Agency Involvement

The film was shot before the establishment of Film London. The London Film Commission offered advice on locations and filming support.

Film Tourism Initiatives

Movie Map

The film was included in a Bollywood Movie Map produced by the BTA in 2001 (see below), and in a Movie Map produced by the North Wales Tourism Partnership in 2006.

Promotion by individual locations

Waddesdon Manor mentions *Kabhi Kushi Kabhi Gham* in the ‘filming’ section of their website.

Press coverage

Reviews of the film mention its London setting. It is also mentioned in general articles about Bollywood in the UK.

Tourism Impact on Locations

Blenheim Palace

Visitor numbers fell slightly in the year of the film’s release, from 411,749 in 2000 to 411,334 in 2001, but rose sharply in 2002 to 465,562.

Stowe School

Anne McEvoy, visitor services manager at Stowe, reports that almost no visitors ask about filming, but adds that the school is only open to the public 100 days a year and they do not promote their film connections. The gardens, which are owned by the National Trust, have had an increase in visitor numbers, from 46,559 in 2001/2 to 68,198 in 2002/3, but what part film tourism played in this increase is impossible to tell.

Waddesdon Manor

A spokeswoman says that visitor numbers to the manor increase year on year – numbers increased from 165,000 in 2000 to 179,887 in 2001 to 217,157 in 2002 – but that it is difficult to assess the impact of film tourism on these figures. Their visitor questionnaire does not ask why visitors have come to the house, nor where they heard about it. However, she adds, exposure on the BBC’s series on the National Trust in 2003 did lead to a surge of visitors who said their visit was inspired by the programme.

Wider Reaching Impact

Increased awareness of Bollywood tourism potential

Kabhi Kushi Kabhie Gham was one of several successful Bollywood films shot in the UK at the turn of the millennium – others including 1998’s *Kuch Kuch Hota Hai*, by the same director – that encouraged the British Tourist Authority to actively woo Indian film tourists. The Bollywood Movie Map, the first

of its kind, detailed the locations of 22 films shot in the UK since 1990 and 17 older classics. Around 55,000 copies were distributed in India and the Middle East.

Increase in Bollywood filming in UK

The film has also encouraged other Indian producers to shoot in the UK. The Indian newspaper Business Line wrote in 2002, “The success of *Kabhi Kushi Kabhie Gham* has been of special significance for the tourism industry in the UK as it has resulted in a number of Indian films being shot there.” In 2005, nine Bollywood films were made in full in the UK, compared to eight in 2004 and only one in 2001. Others have been partially filmed here.

Increased awareness of Indian film in the UK

A clutch of Bollywood successes, including *Kabhi Kushi Kabhie Gham*, are credited for an explosion of interest in Bollywood in the UK. During the ‘Indian summer’ of 2002, Selfridges dedicated a month to all things Bollywood, Andrew Lloyd Weber opened a musical, *Bombay Dreams*, and the British Film Institute held *Imagine Asia*, the largest Bollywood film festival in the UK. The Shorter Oxford English Dictionary added the word ‘Bollywood’. Even a Halifax building society advert had a Bollywood theme.

Analysis

Due to a lack of visitor number monitoring, and many of its locations being public spaces, it is impossible to quantify the tourism effect of *Kabhi Kushi Kabhie Gham*. However, given its huge success both domestically and overseas, and the proven interest of Bollywood fans in seeing the locations where films were made, it is safe to assume that it has attracted visitors to the UK.

As illustrated by the government’s measures to attract Indian filmmakers to the UK, the Bollywood tourism potential is huge, with India’s burgeoning middle class increasingly travelling abroad. According to a 2005 Tourism Trade report by VisitBritain, visits to the UK from India in 2004 were up 28% on 2003, with spending up 53% to reach £238 million. The average length of stay in the UK is 27 days. It is forecast that the number of visits to the UK from India will increase by at least 66% between 2004 and 2009.

There is also much potential within the UK, Bollywood’s biggest market outside India: with an Asian community of over 2 million, Hindi language films account for 12% of UK releases.

For inspiration, the UK can look towards Switzerland, which became Bollywood’s number-one country for foreign location filming after political unrest made it dangerous to film in the traditional mountain location of Kashmir. The country has seen a dramatic increase in Indian visitors, with numbers doubling between 1992 and 2005 to around 75,000, and it is now the number one European destination for Indian outbound tourism. The ‘Bollywood effect’ has been credited for this boom: the director Yash Chopra, known for his use of the Swiss Alps, was presented with an award by the Swiss tourist board in recognition of the tourism effect of his films, and a lake was named in his honour.

Other countries popular for filming, such as New Zealand, support this effect. Since 1995 over 100 Bollywood films have been made in the country, and Indian visitor numbers have shot up. In 2005, Prime Minister Helen Clark claimed that the 2000 Bollywood hit *Say You Love Me*, filmed in Queenstown, was partially credited with boosting Indian tourists from 3000 a year in 2000 to 18,000 in 2004. Australia, too, has seen an marked increase in tourism from India since films such as *Salaam*

Namaste were filmed there: according to Fran Bailey, Minister for Small Business and Tourism, Indian tourism was up 21% in 2005, compared to a general increase of 6.8%.

Bollywood first came to Scotland in 1991, but filming activity intensified in 1998, following the success of *Kuch Kuch Hota Hai*. Post *Kuch Kuch* there was a marked increase in the number of films per year. Aside from the tax incentives offered and the ready-made viewing audience in the UK, there are several more prosaic reasons why Indian filmmakers are turning to the UK. Prem Subramaniam, the head of BTA operations in India, told the *Hindu Times* in 2002 that the UK has become a popular filming destination because of the easy availability of the 'right-looking' extras, whereas the Asian community in countries such as Switzerland is small, and because of familiar food and the accessibility of the English language.

Disadvantages cited for Bollywood productions in the UK include higher costs and stricter filming conditions than in destinations such as Switzerland. Belle Doyle, Locations Department Manager for Scottish Screen, says, "The problem has always been with Indian producers that unless we can offer some kind of financial assistance, it's not easy for them to come over. Certainly, in the last Bollywood production that was filmed in Scotland there were problems in getting the crew visas. As a result, all the stuff that had been set up in various locations fell through because there must have been a delay of three or four weeks."

The UK also faces stiff competition from other countries eager to get a slice of Bollywood tourism. Irish Prime Minister Bertie Ahern travelled to Mumbai in January 2006 to meet Bollywood producers, and other countries have been similarly courting the market. Eastern Europe, which has grown in popularity as a filming destination as a result of its low costs, non-unionised labour and in some cases favourable tax breaks, has also attracted Bollywood. The South African tourism board has recently appointed the Bollywood star Anil Kapoor as a brand ambassador.

Two other points are worth mentioning. Firstly, compared to big budget Hollywood productions, Bollywood filming does not tend to inject a lot of money into the economy at the time of shooting: mostly working on lower-budgets, producers tend to bring their own crews rather than utilise local workers. Kevin Cowle, former Locations Department Manager of Scottish Screen, noted, "There is not a lot of local spend, but they do generate tourism."

Also of note is that fact that Bollywood tourism takes time to mature. A feature about the subject in the *Guardian* in 2002 noted that "Britain is following a trend set by Switzerland, once a Bollywood favourite. The filming has now dried up, but the tourism remains. Industry insiders in Scotland say tourism takes years to grow. Scotland reached peak popularity for Bollywood shoots over the last three years – but tourism is just beginning to boom."

Local Hero (1983)

Background

A story of two American oil company employees sent to the west coast of Scotland to negotiate the sale of an entire village needed for a refinery, who find their plans thwarted by the ingenuity of the locals and their own attachment to the place. Written and directed by Bill Forsyth and starring Burt Lancaster, Denis Lawson, and Peter Reigert, *Local Hero* was an unexpected hit: Americans, in particular, were charmed by its depiction of isolated village life and anti-commercial message. It grossed around \$6 million in the US and Bill Forsyth won a BAFTA for his direction.

In 2005, *Local Hero* topped a poll by the British Film Distributors Association for the most atmospheric use of a British location.

Locations

The fictional village of Ferness was mostly filmed in Pennan, on the East coast of Scotland. The village's beach, which plays a crucial part in the film, is located 200 miles away on the other side of Scotland, at Morar.

Screen Agency Involvement

The film was shot well before the establishment of Scottish Screen in 1997.

Film Tourism Initiatives

Movie Map

Pennan was included in the BTA's Movie Map of 1999.

VisitScotland promotion

The town also featured in 'Scotland in Film and TV', one of VisitScotland's three additional itineraries that formed part of its European Touring Campaign for 2006. These initiatives were anticipated to be advertised in five million inserts in lifestyle and news magazines.

Local tourism websites

On Scottish tourism websites Pennan is now synonymous with the film, and regional tourism information such as www.lochaber.com, operated by Visit Fort William, advertise Morar's *Local Hero* connections.

Press coverage

The success of *Local Hero* led to a large amount of media exposure of the locations, including a Scottish Television programme in which Denis Lawson revisited the beach at Morar.

Independent promotion by locations

After visitors to Pennan repeatedly asked the whereabouts of the phone box featured in the film, which had been a prop and discarded after shooting, the village installed a replacement. Now a listed building, it is claimed to be the most photographed phone box in the UK.

Other independent initiatives

The locations are included in several independent tours of Scotland and mentioned on accommodation sites such as information-britain.co.uk and cottageguide.co.uk. *Local Hero* is also featured in websites and books about UK film locations, such as *Scotland The Movie*.

Tourism Impact on Locations

Pennan

Previously an obscure fishing village, Pennan became a place of pilgrimage in the wake of the film. There are no precise figures, but much anecdotal evidence, to support the inundation of fans. A 1995 visitor, Linda Murray Green, recorded the comments of the village fisherman, Baden Gibson: "It's almost ten years, and still people come." As the only hostelry in the village, the Pennan Inn is a signifier of the tourism effect. Norrie Grierson, the owner in 1995, said that visitors from the US and Australia were most common, but he also saw tourists from countries such as Switzerland, Russia and Hong Kong.

In 1999, a visitor reported a barman at the Inn as saying that visitors came from countries where the film had been recently shown: "One year, it seems like it's all Scandinavians; the next, it's all Germans. Wherever a film is shown, we seem to get an influx a few months later." It was also noted that the two most popular entries in the guest book at the Pennan Inn were related to the film: "Who moved the phone box?" and "Where is the beach?". The answer to the latter disappointed many visitors, as the beach scenes were filmed 200 miles away, in Morar.

The current owner, Vince Melvin, says that now, every day in the summertime someone comes in to the Inn and asks about the film, and makes a call from the phone box.

The film's impact on Pennan is further illustrated by the fact that, in 2000, a BBC drama, *2000 Acres of Sky*, was mooted to be filmed in the village. The plan was blocked by the local Laird, leading to such an outcry that SNP leader Alex Salmond was compelled to intervene. A survey was conducted which determined that 71% of the villagers were in favour of filming, because of the benefits it brought.

Morar

The sandy beach at Morar has not felt the effect of *Local Hero* as strongly as Pennan, but there is still anecdotal evidence of an increase in visitors as a result of the film. Angie Lewis, a nearby resident, said in 1995, "I still get strangers knocking on my door to ask about the beach"; Colin MacDonald, the owner of a local garage, says, "It has absolutely been good for business. Especially with Americans, they all come here and ask where the beach is."

Further anecdotal evidence

Further anecdotal evidence on the film's impact can be found in messages posted on the Internet Movie Database: many of the film's fans comment on their desire to visit the film's locations. For example: "Every time I see this movie I long to visit the coast of Scotland", "I loved it so much I made a special effort on a side trip whilst in the UK to visit the film sites in coastal Scotland."

Analysis

Local Hero clearly had a dramatic effect on tourism in Pennan, its main location, and to a lesser degree the beach at Morar. This can be attributed to the setting being integral to the story: the village of Ferness is the main 'character' in the film, symbolising natural beauty and a way of life potent enough to transform a man's view of the world. The film's theme of 'escape' may have also had an effect: the Worldwide Guide to Movie Locations notes that many of the most popular films to inspire tourism, such as *Thelma and Louise*, *Shirley Valentine* and *The Beach*, share this theme.

It is a pity – but not a surprise, given its infrastructure – that there was no precise visitor monitoring in Pennan, as it is a rare example of a location whose tourism effect can be almost entirely attributed to a single film.

After an initial influx of visitors, *Local Hero* has had a slow-burning tourism effect, supporting the theory that films with cult status tend to have longevity in this respect. Doune Castle in Stirlingshire, a setting for *Monty Python and the Holy Grail*, still receives visitors inspired by the film, made in 1975: in response to demand, the castle's steward keeps a stash of coconut shells for those who want to re-enact scenes. Kikcudbright, where 1973's *The Wicker Man* was filmed, still gets film tourists. The alternative music festival, the Wickerman Festival, takes place in the area annually. Similarly, Eilean Donan Castle in Scotland reports that people still come to the castle because of its connection with *Highlander*, filmed over 20 years ago.

However, in Pennan, this slow, steady stream of tourists is not enough to rely on, especially since the decline of its fishing industry. In 2000 Baden Gibson, the harbour master, said, "The village made a lot of money from *Local Hero*, but that was 18 years ago, and we're ready for another boost now."

The study also highlights the issue of the impact of film tourism on tiny communities. The survey conducted in Pennan in 2000 showed that the majority of residents thought that filming was beneficial to the village, but the knock-on effects of the exposure have not all been positive. Some residents feel that the money generated by the tourists is not worth the strain they put on the village.

There is also the question of whether the film has exacerbated the decline in permanent residents of the village. Vince Melvin, the owner of the Pennan Inn, says that now there are only seven permanent residents in the village; many of the houses have been sold as holiday homes, there are only one or two people who go out to work. "It's become a theme park type village now." But he thinks this would have happened anyway – "The North East coast is following the West coast, lots of people are buying homes as investments. I don't think it's just to do with *Local Hero*."

A study into the effects of film-induced tourism on country towns has been undertaken by Sue Beeton, from La Trobe University in Victoria, Australia. She writes: "An influx of visitors is not always welcome or advantageous, with many country towns unsuited to supporting the concomitant tourism growth because of limited infrastructure, facilities and services. In most cases the local community did not seek to be the site for the filming, yet they are left to cope with the consequences of increased traffic, crowding and pollution."

Sometimes, she adds, the exposure can actually have a detrimental effect on the local economy. "A pertinent example of this is the town of Goathland (the town portrayed as Aidensfield in the English TV series *Heartbeat*) where it was found that although the township of 200 residents had up to 1.1 million annual visitors, hoteliers were experiencing lower occupancy levels than prior to the success of the series. This small country town, once a quiet tourist retreat, now found itself repositioned as a significant day visitor attraction. Consequently, there has been a fundamental change in the nature of the village and its relationship with visitors, which has become more resentful due to crowding and the loss of opportunities for the local community to use its own facilities."

Another point raised is the importance of local communities 'following through' after exposure on film in order to harness the tourism effect. Dr Andy Pratt, from the London School of Economics, who has conducted a study on the impact of filming on rural locations, pinpoints three factors which determine the benefit a location will derive from being used on film: firstly, that the viewer recognises the

location; secondly, that the film is sufficiently successful to attract a big audience and thirdly, that tourists thus spurred on can easily access the site. *Local Hero*, it could be argued, did not fulfil the third criteria, as the beach at Morar is badly signposted and not easily accessible.

Lastly, the case of *Local Hero*, made in 1983, sheds light on how fans discovered the locations used in films before the Internet made such information available. One fan, Dr William Shackelford, who was inspired by the film to make a trip to Scotland in 1993, writes: “My first bit of information about film locations must have come from the rather vague film credits at the end of the movie, which were quite hard to read on the VCR tape that I saw several times. I must have attempted to ‘pause’ the rapidly rolling film credits. I went [to Scotland] only with the vague notion or information that it was filmed between Fort William and west-facing beaches across from Skye.’ Once in the area, he asked around local businesses until he was told of the locations.

Match Point (2005)

Background

Woody Allen’s 38th film, and his first to be shot entirely in the UK, *Match Point* starred Scarlett Johansson and Jonathan Rhys Myers as an American actress and former tennis pro who embark upon a lethal affair. From a \$15 million budget, it grossed an estimated £12 million in the UK and \$23 million in the US, becoming the first of Allen’s films to make a profit in his home country in 19 years. It was also a considerable success in Europe, earning €4 million in Germany, €8 million in Italy and attracting admissions of 1.5 million in France.

Allen moved the project to London after he failed to find funding in the US, following the disappointing box office receipts of his previous three films. The BBC offered to part finance the film if he filmed in the city and used a mainly British cast. His following two films – *Scoop*, and an untitled project that began shooting in summer 2006 – are also based in the capital.

Locations

Private homes and contemporary London locations, such as the Tate Modern, the ‘Gherkin’, the Lloyds Building, the Royal Opera House, Blackfriars Bridge, Cambridge Circus and the Covent Garden Hotel.

Screen Agency Involvement

Film London provided assistance with locations and practical help to the production.

Film Tourism Initiatives

Movie Map

Visit London and Film London launched a *Match Point* Movie Map, showing its key locations, to coincide with the release of the film.

Director's promotion

Woody Allen, at the film's premiere at Cannes in 2006, extolled the virtues of London, both in the creative freedom it offered film-makers, as opposed to Hollywood, and the beauty of the city.

DVD promotion

To coincide with the release of the DVD, *This Is London* and Warner Home Video ran a competition to win a meal at Brasserie Max, a restaurant featured in the film.

Press coverage

The film received a huge amount of international press coverage, and many of the reviews mentioned Allen's treatment of London: for example, from the *New York Times*: "The Royal Opera House and Norman Foster's Gherkin look twice as good as they do on the Travel Channel." Other articles specifically focused on his portrayal of the city, such as, in the *New York Times*' travel section in February 2006, 'The London of Match Point.'

Tourism Impact on Locations

NOTE: Because of the public nature of most of the locations, the film's tourism appeal can primarily be ascertained by the number of downloads of its Movie Map from the Film London and Visit London websites.

The full PDF map, launched in November 2005, had been downloaded 9,987 times up to the end of September 2006 collectively on both sites, making it the second most popular download.

Analysis

As with *Closer*, there is very little evidence either way attesting to whether or not there was a tourism effect of *Match Point* on its locations, due to them being mostly public areas. As a showcase for London, it might well have encouraged viewers to visit the city, particularly those from Europe, where Allen's films tend to be better received than in the US. Visitors to the UK from France, where Allen is especially popular, tend to be young – Tourism Trade found that 62% of French holiday visitors to the UK are under 35 – and this age bracket chimes with those found most likely to engage in film tourism.

Once Upon a Time in the Midlands (2002)

Background

Tagged 'a tinned spaghetti western', the film is the third of a 'Midland's trilogy' by Shaun Meadows, the region's most famous director, following *TwentyFourSeven* and *A Room For Romeo Brass*. Robert Carlyle starred as a small-town crook returning to his hometown to win back an old girlfriend, played by Shirley Henderson. Rhys Ifans and Kathy Burke also starred. Shane Meadows is a British director who has achieved critical success with his films that capture the essence of Britishness.

Locations

Private streets and houses in and around Nottingham.

Screen Agency Involvement

During the production of the film, the East Midlands Screen Commission became part of EM Media. Before the merger, the EMSC assisted with the locations for the film; EM-Media subsequently co-financed the production, adding £250,000 to the budget.

Film Tourism Initiatives

Local premiere

The film's British premiere was held in Nottingham.

Press coverage

The BBC website for the East Midlands has a film location section which mentions the film. Reviews of the film invariably mentioned its Nottingham setting.

Tourism Impact on Locations

Nottingham

Joanna Morrison from Experience Nottingham says that the film "didn't ring any bells in terms of tourism". She adds that the tourism agency was not given a budget for a pro-active promotional campaign in connection with the film, "so it wasn't on our radar as a tourism possibility."

Analysis

There is no evidence either way of a tourism effect from *Once Upon A Time In The Midlands*. Several factors, beyond the film's lacklustre performance at the box office and a lack of promotion, are likely to be responsible for this. There is the fact that the film's setting – largely non-descript residential streets – is neither dramatic nor inspirational, a factor that may inhibit film tourism even if a film is successful. The film may have also put off overseas viewers from being simultaneously non-specific in its location ("it doesn't do much to make it clear to non-British viewers what or where they are", complained the *Boston Herald*) and too 'regional': the *Montreal Gazette* wrote that "The dialect is gloriously incomprehensible."

As illustrated by *The Fully Monty*, it is possible for a gritty, un-obvious location to become a place of pilgrimage as a result of a film. After noticing an interest from visitors in the film's locations, tourism officials in Sheffield launched tours to the film's low-key locations, and the BTA included the city's Job Centre on a Movie Map. *The Full Monty* was, however, a worldwide phenomenon, so perhaps the comparison is unfair.

Monarch of the Glen (2000 - 2005)

Background

One of the BBC's most successful long-running dramas, *Monarch of the Glen* followed the misadventures of Archie MacDonald, a young Londoner who finds himself anointed the Laird of Glenbogle, in charge of a 40,000 acre estate and a village-full of colourful characters. Alistair MacKenzie played the lead, and the supporting cast included Susan Hampshire and Richard Briers.

The drama ended in autumn 2005 after seven series, seen by an estimated 50 million viewers across 20 countries. Its international success was largely due to the lovingly-filmed Highlands scenery. It was very popular in Scotland, too: in series 4, it earned a 49% audience share.

Locations

Ardverikie Estate, near Laggan, and various surrounding villages.

Screen Agency Involvement

During pre-production a strong link was formed between the series' producer, Ecosse Films, VisitScotland, local tourist boards and Scottish Screen, who assisted with selecting and securing access to locations.

Film Tourism Initiatives

'Monarch Country' rebranding

Ecosse Films joined up with local tourist organisations in Badenoch and Strathspey, including the Highland Council, The Highlands of Scotland Tourist Board and the Caingorns Chamber of Commerce, to rebrand the area around Laggan 'Monarch Country'. 100,000 leaflets were printed for a 50 mile *Monarch of the Glen* Trail, featuring locations throughout Badenoch and Strathspey, and a website set up, www.monarchcountry.com. This was the first time VisitScotland had promoted an area specifically linked to a TV programme or film.

VisitScotland and Visit Highlands promote 'Monarch Country', and provide links to the official website. Local websites such as that for Newtonmore provide a map of locations.

Scotland in Film and TV itinerary

VisitScotland's 2006 itinerary, 'Scotland in Film and TV', includes Laggan.

Promotions by the cast

In 2001, the cast of *Monarch of the Glen* were asked by the Highlands of Scotland tourist board to come to London to promote the Highlands, at an event hosted by Scottish Secretary Helen Liddell. In the same year, they also helped local politicians overturn a decision by Scot Rail to drop Kingussie from one of its peak-time services. In 2003, Hamish Clark, one of the actors in the series, went to New Zealand to promote VisitScotland's heritage site.

Promotion by individual location

The Ardverikie estate strongly identifies itself with *Monarch of the Glen*, as does Laggan. Arderikie is considering opening a visitor centre on the road, linked to the series, but are not sure how long the interest in the series will last.

Press coverage

There have been many newspaper articles, both in the UK and abroad, about 'Monarch Country'.

BBC promotions

The BBC site for the drama includes a film highlighting the scenery of the film, 'Highland Flings'. A 2001 BBC *Holiday* programme featured 'Monarch Country', with the stars of the show promoting the area.

Other exposure

In 2002, Ardverikie featured on the cover of the *Mansion Locations in Scotland's* most beautiful country houses. *The Mansion Locations in Scotland* brochure is a promotional booklet produced by the Locations Department of Scottish Screen with some financial support from VisitScotland. The locations are also featured in the book and website, *Scotland The Movie*.

Tourism Impact on Locations

General effects on the region

According to a 2006 Highland Council Report, between 2002-2004 the value of tourism in the Moray, Badenoch and Strathspey region grew from £105 million to £128 million. An increase of 22%, this was almost three times the annual average for tourism in Scotland. While some of this increase may be attributed to the *Monarch of the Glen* effect, the opening of the Cairngorm Mountain Railway, the Macdonald Aviemore Highland Resort and the designation of the Cairngorm National Park within this time frame must also be taken into account.

However, there is evidence of wide recognition of the region's connections with *Monarch of the Glen*. In a Highlands Visitor Survey for May 2002-April 2003, 85% of visitors to Badenoch and Strathspey had heard of *Monarch of the Glen*, and of those number, 72% said that they knew it was filmed in the area.

Ardverikie

The house and grounds are private, but cottages can be rented. The estate does not keep a record of visitor numbers, but Rhoderick Noble from the Ardverikie Estate says that there has been a huge effect from the series. The estate's Gate Lodge, which features in the series, is solidly booked this year and the next. Previous to the series, it was never let so far in advance. He adds that he can tell from the enquiries at the estate office where the series has been recently shown: in 2005, for instance, there were a lot of Australians and Norwegians making enquiries.

Kingussie

In September 2002, Bill Gilbert, the co-owner of the Scots House Hotel in Kingussie, said, "A lot of people are coming to the area on the strength of *Monarch*. It's certainly extended the season. It's

important for an area still making up losses from last year's Foot and Mouth. They've helped and we are really grateful."

Newtonmore

A spokeswoman for the Swallow Highlander Hotel in Newtonmore, which has also been used as location for *Monarch of the Glen*, says that the series has been of benefit to them, and tours are still coming: "The effect hasn't worn off yet."

Wider Reaching Impact

Benefits of long-term filming for the community

The series filmed for 7 months a year. In 2002, Patricia Eccles estimated that the series was worth £2 million to local businesses. Figures from VisitScotland in 2005 stated that 11% of jobs in Badenoch and Strathspey were generated through tourism from the series. In 2002, Dave Fallows, who runs the Newtonmore Tourist Information Centre, said, "All the shops benefit as the cast and crew live in the area from March to October."

Regeneration of Ardverikie Estate

Patrick Gordon Duff Pennington, the real-life laird of Arderverikie, credits the show with saving his house from ruin. "The income has been useful as it has replaced much of the income we have lost over the years. We have repaired the house, rewired the house and done up the estate cottages."

Analysis

Monarch of the Glen represents one of Scotland's most innovative and successful marketing initiatives: a coordinated strategy between regional and national tourist boards, local councils, private businesses, the screen agency and the producer to capitalise on the exposure given to an area by its appearance on screen. The re-branding of Badenoch and Strathspey as 'Monarch Country' has revitalised the mid-Highlands region.

Furthermore, the use of a production's cast as ambassadors for a location, implemented by *Monarch of the Glen*, has been proven to be a very successful marketing tool. This can be illustrated by the Australian Tourist Board's use of *Crocodile Dundee's* Paul Hogan as the 'face' of Australia in what turned out to be one of the most successful and memorable tourist promotion campaigns of the 1980s, and Jersey's similar use of John Bergerac Nettles.

The success of the *Monarch* campaign has been widely recognised. In 2001, Patricia Eccles, co-ordinator of the Monarch Country initiative and director of the Cairngorms Chamber of Commerce, spoke at the Scotland United Tourism Conference in Edinburgh of how small business and local tourist boards worked together to create the scheme, and called upon the private sector to play a greater role in promoting tourism. And, in 2005, the director of Ecosse Films, Douglas Rae, was awarded the Silver Thistle by VisitScotland for his outstanding contribution to the development of tourism in Scotland. Peter Lederer, the chairman of VisitScotland, said, "A series like *Monarch of the Glen*, which is shown all over the world, is the sort of advertising money just cannot buy."

Mrs Brown (1997)

Background

Released as *Her Majesty, Mrs Brown* in the US, John Madden's film tells the story of Queen Victoria's controversial relationship with her servant, Brown, following the death of her husband. Dame Judi Dench was nominated for an Oscar and won a BAFTA for her portrayal of the Queen; Billy Connolly, as Brown, was also nominated for a BAFTA.

Made for approximately \$2 million, the film was originally intended to be aired on BBC Scotland until Miramax picked it up for worldwide cinema distribution. It went on to gross an estimated \$9 million in the US and \$4.3 million in other countries. The producer, Douglas Rae of Ecosse Films, was awarded the first Bowmore Scottish Screen Award in 1997 for transforming *Mrs Brown* from a modest TV period drama into an international cinema hit.

Locations

Scotland and the South West. Scottish locations include Ardverikie, Duns Castle and Taymouth Castle. The exterior of Osborne House on the Isle of Wight was also used. The 'authentic' locations used were Osborne House, Queen Victoria's holiday home, and Taymouth Castle, where Victoria and Albert spent their honeymoon.

Screen Agency Involvement

The former Scottish Screen Locations, now part of Scottish Screen, assisted the production in sourcing locations.

Film Tourism Initiatives

Movie Map

The film was included in the BTA's Movie Map of 1999. It was also featured in Film Four's Great British Film Map of 2002.

STB/Odeon promotion

As part of a Scottish Tourist Board initiative, Odeon cinemas offered English audiences of *Mrs Brown* 2-for-1 offers on staying at Scottish hotels.

'Scottish Day' at Cannes

The launch of Scottish Screen at Cannes in 1997 included a screening of *Mrs Brown*.

Film location resources

The film's locations are mentioned on www.scotlandthemovie.com. It is also included in 2002's *Pocket Scottish Movie Book*, an initiative of Scottish Screen. Ardverikie was also featured on the cover of *The Mansions Locations in Scotland*, a joint Scottish Screen and VisitScotland initiative in 2002 to entice filmmakers to Scotland.

English Heritage promotion

In 1998, English Heritage launched a promotional film, *The Big Picture*, featuring suitable filming locations, to be used at education and travel fairs and made available to tour operators and visitor sites to help create packages around specific locations. Osborne House was included in this. They also introduced a camera symbol in their Visitor Handbook to indicate properties that have appeared on-screen.

Promotion by individual locations

Duns Castle and Ardverikie mention the film on their websites. With Osborne House the film is not mentioned under the details of the house, but is mentioned in the English Heritage 'filming on our properties' section.

Press Coverage

A number of articles in the national and international press mentioned the film's locations, most commonly Osborne House.

Other tourism initiatives

Several travel websites also connect Osborne House to *Mrs Brown*. An Isle of Wight tourism resource, www.islandbreaks.com, has a section called Film and TV information, detailing the films shot on the island. The location is also mentioned in general interest sites such as stately-homes.com and the BBC site for Hampshire, which provides a link to the English Heritage site.

Tourism Impact on Locations

NOTE: Teymouth Castle is not currently open to the public. However, there are plans to convert the castle into a luxury hotel.

Ardverikie

The estate does not keep visitor figures. Rhoderick Noble, the estate factor, says that there is a bit of interest, but, comparing it to *Monarch of the Glen*, says, "It certainly didn't have an effect like Monarch." In the past two years, he can recall only one person actually asking about *Mrs Brown*.

Osborne House

Visitor numbers shot up immediately on release of the film in 1997, and the house received 50,000 visitors in the ten weeks following. By the end of the season in 1998, it received 250,000 visitors, up 25% on the previous year. Revenue, from admissions and sales, was £1.1 million, a 20% increase on 1996. Prior to its screen appearance, visitor numbers had been falling for several years. In 2005, the house had 235,558 visitors, an increase of 7% on 2004.

Wilton House

Nigel Bailey of Wilton House does not recall any notable increase in visitors as a result of the film.

Wider Reaching Impact

Victorian Heritage Trail

The trail, an initiative of the Aberdeen and Grampian Tourist Board, highlights attractions in the area associated with Queen Victoria, including Balmoral. Spokeswoman Beverley Tricker says that *Mrs Brown* sparked interest in the trail. “The trail did receive a significant boost in interest and really went through a regeneration when the film *Mrs Brown* was released. I think what the film conveys very, very well was that Queen Victoria was drawn to this area and it affected her very deeply and people come to the area to see what drew her here and what kept her here so long.”

Analysis

Mrs Brown sparked a significant increase in visitors to Osborne House, and may have contributed to a revival of interest in Queen Victoria. The story-line and locations of the film tapped into the established interests of visitors to the UK: a BTA visitor survey in 1998 reported that heritage was a major factor in the decision of 70% of overseas visitors to come to the UK, and that 73% of them visited historic buildings whilst in the country, compared to 34% visiting art galleries, and 32% theatres.

As with *Braveheart*, it seems that when a film features a strong historical character, viewers are more attracted to locations with real-life associations with the character, rather than the locations at which the film was actually shot. Osborne House, rather than Ardverikie or Duns Castle, received by the far the greatest tourism effect.

Notting Hill (1999)

Background

A romantic comedy written by Richard Curtis, starring Julia Roberts and Hugh Grant, and centred on the fantasy-come-to-life of a Hollywood film star falling in love with an ordinary guy, *Notting Hill* couldn't really miss – and it didn't. On release it became the biggest selling British film of all time in the US, grossing an estimated \$116 million – nearly twice as much as the previous Curtis/Grant hit, *Four Weddings and a Funeral*. Takings outside the US were an estimated \$247 million, \$30 million of which was from the UK. The budget was approximately \$42 million.

Richard Curtis' trademark vision of London as a cosy, clean city foregrounding enviable locations, has earned him some detractors. Inevitably, his depiction of Notting Hill was criticised for not showing the grittier side of life in the area nor reflecting its multi-cultural make-up. Having said that, the film was generally well received and was enormously successful at the box office. Whatever one's opinion, however, there is no doubt that *Notting Hill* was the ultimate product placement for an area of London relatively unknown outside the city.

Locations

Notting Hill locations include Portobello Road market, Westbourne Park Road, Coffee Republic on Portobello Road, the Hempel Hotel and the Coronet Cinema. Other London locations include Kenwood House and the Ritz. Although it was not actually used in the film – the exterior was filmed at an antiques shop on Portobello Road and the interior was shot at Shepperton studios – “The Travel

Bookshop' on Blenheim Crescent was the inspiration for the bookshop the Hugh Grant character works in, and to all extents and purposes can be considered a 'location'

Screen Agency Involvement

The London Film Commission helped source locations.

Film Tourism Initiatives

Movie Map

The film was included on the BTA's Movie Map of 1999, which was distributed to 300,000 overseas visitors via offices abroad.

Tourist board promotions

Enjoy England features *Notting Hill* (and *Four Weddings and a Funeral*) on its site under 'Romantic Film Locations'.

Guided Tours

Several London guided tours, such as the 'Follow The Stars' film location walk, include *Notting Hill*.

Promotion by individual locations

The Travel Bookshop had, for a while following the film's release, a sign in the window reading 'We're almost famous!' Now, there is nothing in the window to link the shop with the film, although their website does mention it. English Heritage mention the link between *Notting Hill* and Kenwood House on their website. In Portobello Road, a café has named itself 'The Blue Door' in homage to the film.

DVD extras

The DVD of the film included a map of the location, with addresses of second hand bookshops etc.

Independent tourism resources

The website www.movie-locations.com features *Notting Hill*, as do many other travel websites, including some set up by independent travellers. A Japanese *Notting Hill* fan, for instance, has a page, 'Looking for that Blue Door', which chronicles his search for the location.

Press coverage

The film generated a huge amount of media coverage, all of which, obviously, mentioned the location.

Tourism Impact on Locations

Portobello Road and the 'Blue Door'

The area was, by all accounts, besieged by tourists. Actual figures are impossible to come by, due to the public locations and the fact that Portobello Road is a very busy market anyhow, but there is plenty of anecdotal evidence of the 'blue door effect'. According to the owner of The Travel Bookshop, "The second question, after 'Is this the shop?' is 'Where is the door?'"

The real location of the Travel Bookshop

The manager of Gong, a furniture shop on Portobello Road whose façade was used as The Travel Bookshop, reports that they receive at least one visitor a day who recognises the façade of the shop, and that the tourists often take photos. She has noticed a high proportion of Spanish people, as well as Italians and Japanese.

The Travel Bookshop

Manager Nick Creagh-Osborne says that people still come ‘in their thousands’ every year, and that, on Saturdays, the shop is ‘full of flashing cameras.’ People often ask if they can sit behind the desk, in the ‘same’ spot as Hugh Grant in the film.

Further anecdotal evidence

Several newspaper articles and web logs describe fan’s pilgrimages to the locations of the film, such as one in the *Jakarta Post* in 2003: “I was so in love with the flick that I vowed to myself that one day when I step into Limeyland, I would retrace spot by spot what appeared in the film.”

Analysis

Strong anecdotal evidence suggests that *Notting Hill* provoked a huge influx of tourists to Notting Hill, who might not have otherwise thought of visiting, and has resulted in the area becoming established as a ‘must-see’ on London tourist itineraries. Eight years later, the effect of the film is still strong, as evidenced by the locations involved.

This substantial tourism effect is easy to understand. The film represents the ultimate product placement: its title and location are one and the same, and Notting Hill is portrayed very positively, as a friendly, attractive ‘village’ where one just might meet a famous film star and realise one’s ultimate fantasy. Then, there is the sheer level of exposure: the film was hugely successful, and seen by millions of people around the world. And, finally, as long as one is not expecting to bump into Julia Roberts in the street or be served by Hugh Grant in a shop, a visit to the area itself is unlikely to disappoint. Unlike some other famous locations, sights featured in the film – or strongly associated with it, such as The Travel Bookshop – are still identifiable, and the area, if not as clean and cosy as portrayed on screen, is one of the most glamorous and vibrant in London.

Such a sure-fire tourism effect on an area celebrated for its unique character and villagey atmosphere is not, of course, without its dangers. These were acknowledged by the film’s makers around the time of release, when Richard Curtis and the director, Roger Michell, warned Notting Hill that the film may result in ‘commercial cleansing’ as the area adapted to its new global exposure. Michell was quoted as saying: “Ever since we filmed, shops that were down-market hardware stores have turned into Seattle Coffee Shops....No doubt our film will go some way towards ruining what it values most.” He added that *Notting Hill* “was a souvenir of what the area was like in the late 90s” – in other words, before the impact of the film was felt. He apologised in the *Evening Standard* and donated some of the film’s profits to local charities.

Such worries, however, have not been wholly realised. Eight years after the film’s release, there are more chain coffee shops on the Portobello Road than before, but no more than in other well-heeled areas of London – in fact, the road retains an unusually high number of independent businesses.

Property prices and rents have shot up, but this cannot be blamed on the film: all of London has experienced similar inflation, and Notting Hill was, even before the film came out, a highly desirable location.

According to Nick Creagh-Osborne, the manager of the real Travel Bookshop, a branded Travel Bookshop Atlas is one of the shop's biggest selling items, "presumably bought as souvenirs by tourists who want to have something with the name on." Still, he says, the shop needs to try more to turn tourist interest into sales, and to this end, they have moved the 'London' section to the front of the shop, with the thinking that these are the books the tourists are most likely to buy.

Creagh-Osborne is adamant, however, that the shop will continue to keep its integrity and not succumb to the thrall of *Notting Hill* tourists. "I want to avoid the 'Disneyfication' of the shop," he says. "It would be easy to become a parody of 'The Travel Bookshop', but I want it to be respected as a great bookshop in its own right".

Peak Practice (1993-2002)

Background

A popular ITV drama about the gentle goings-on at a Derbyshire doctor's surgery in the fictional village of Cardale, *Peak Practice* ran for 12 series before finally being 'retired' in 2002. At its height, the drama had 12 million viewers; the final series earned around 6.7 million. Many actors have passed through 'Cardale', the most famous being Kevin Whately, Amanda Burton and Simon Shepherd.

Locations

Derbyshire. Crich, on the edge of the Peak District National Park, was the main location of Cardale during series 1-11; Longnor, in Buxton, took its place in the 12th series.

Screen Agency Involvement

East Midlands Screen Commission, prior to the establishment of EM Media, assisted with locations.

Film Tourism Initiatives

Regional tourist board promotion

During the run of the series, brochures and leaflets re-branded Amber Valley as '*Peak Practice* Country'. Visit Derbyshire now links the town of Crich with the series.

BBC promotion

The BBC Derbyshire website has a page on *Peak Practice* locations in Crich.

Independent tourism initiatives

www.derbyshire-peakdistrict.co.uk has information on '*Peak Practice* Country'.

Promotion by individual locations

The fish and chip shop in Crich has renamed itself the 'Cardale Chippy'. The local bakery has pictures of the cast on its wall.

Tourism Impact on Locations

General impact on Crich

A newspaper article written at the time of the series' end, in 2002, quotes the Tourism Development Officer for Amber Valley Borough Council, Reg Whitworth, as saying: "*Peak Practice* has always attracted people to the area: one lady came all the way from Australia just to see where the series was filmed." However, he reckons that only a tiny proportion of 6.2 million visitors to the area each year would come purely on the strength of the series. "*Peak Practice* has definitely generated extra business and we would much rather it was here than not, but other factors are likely to have a more dramatic effect on tourism here like the strength of the pound."

His comments were backed up by Ian Welby, the owner of Crich News in the village: "We get people from across the country and world coming in and asking where the sites are that featured in *Peak Practice*." However, he adds, "I doubt [the series ending] will have a serious effect on the economy of the shops here. We were never very dependent on the income it generated."

Now, Michael Coultas of Crich Parish Council reports that "Quite a few people still come on the trail of *Peak Practice*", although numbers are unmonitored.

Crich Tramway Village

Visitors to the village increased from 76,000 in 2000 to 90,000 in 2002, but this could be largely due to a revamp and new marketing campaign in 2001. A spokeswoman says of *Peak Practice*, "People certainly knew about it, and they did a bit of filming here, and used our facilities, but I can't say whether it had a direct result on visitor figures."

General impact on Buxton

A spokeswoman at the Tourist Information Centre says: "We have had lots of people coming in, some from as far away as Australia, asking where it was filmed." However, she adds, interest in the series has died off. "Three or four years ago, we were getting 2-4 enquiries a week, but now it seems to have eased off. I don't know whether it brings people to this area, or whether, when they're here, it's something they like to know about".

Horseshoe Inn, Longnor

The exterior was used in *Peak Practice*. The owner reports that some visitors ask questions about the pub's role in the series, but that it's impossible to say how many have come purely as a result of it: "We're a busy little place, anyway."

Analysis

There is no research on the tourism effect of *Peak Practice*, but anecdotal evidence suggests that the series has had an impact on visitors to its locations, most commonly as a tourism ‘enhancer’ – a connection that enhances the visit of a tourist already decided on the area – rather than a ‘driver’. It seems that since the series ended the effect has died away somewhat, although those interviewed do not appear too concerned about the economic impact of this. Although tourism is hugely important to the region, and is its fastest growing industry, the Peak District is already a well recognised and popular attraction: the second most visited national park in the world, more than 22 million visitor days are spent there each year. It does not depend on the tourism effect of productions such as *Peak Practice*.

The tourism issues for the Peak District are less about how to attract more visitors, but rather, how to manage the impact of those it already receives, for instance, in terms of environmental damage – 90% of visitors to the region come by car. There is also the fact that most visitors do not stay overnight – according to the High Peak Tourism Economic Impact Assessment 2000, out of 3.2 million visitors who came to the High Peak that year, 2.6 million were day trippers, which results in a low spend per head compared to other tourist areas.

Although TV programmes such as *Peak Practice*, which focus on a tight geographical area, can be instrumental in drawing visitors to a location, promoting these productions is not necessarily the best way of tackling specific tourism issues such as those felt by the Peak District. This is illustrated by the famous example of Goathland, the location of *Heartbeat*, where, although visitor numbers increased following the series, overnight visits actually decreased as independent, longer-staying visitors were replaced by coach loads of day-trippers.

Pride and Prejudice (2005)

Background

Working Title’s version of Jane Austen’s most famous novel, directed by Joe Wright and starring Keira Knightley, was released on 16th September 2005 in the UK and 11th November in the US. Its budget was approximately £28 million.¹⁷ The film did well at the box office, grossing over £50 million worldwide, approximately £15 million of which was generated from the UK. In its first week of opening it was number one in the UK box office, staying in the top spot for 2 weeks. Overall, in 2005, it was the 13th highest grossing film in the UK. In the US, it reached number six in the box office and spent 5 weeks in the top ten.

It received largely positive reviews and extensive press coverage. Following a number of award nominations, including Best Actress for Keira Knightley at the Academy Awards, those won included a BAFTA for director Joe Wright, for Special Achievement by a Director, Writer or Producer in a First Feature Film, and several others for the supporting cast, including Kelly Reilly and Tom Hollander.

The film, rated ‘U’, has broad audience appeal. Jane Austen’s novel has been voted the UK’s second favourite book of all time and the large cast of this adaptation appeals to a range of ages, from the young star Keira Knightley to ‘heavyweight’ actors such as Donald Sutherland and Judi Dench.

¹⁷ Approximate budget source IMDB.

Locations

Various locations around the East Midlands and South West. Chatsworth House, as 'Pemberley', was used as a location for the first time in film or TV. Burghley House was 'Rosings', and Stamford village stood in for the fictional Meryton. Other locations include Basildon Park, Haddon Hall and Wilton House.

Screen Agency Involvement

Both South West Screen and EM-Media became involved with Universal Films in the pre-production stage. SWS helped to source locations, such as Wilton House; EM-Media offered a free support and locations services, including crew, facilities and accommodation searches.

After the film had wrapped, EM-Media joined forces with East Midlands Tourism, Visit Lincolnshire and Derbyshire and the High Peak Destination Management Partnerships to produce a campaign targeting overseas visitors. The initiative was financed by EMT.

Film Tourism Initiatives

'Pride and Prejudice' Country rebranding

As a result of the collaborations mentioned above, Lincolnshire, the Peak District and Derbyshire was rebranded as '*Pride and Prejudice* Country'. VisitBritain advertise the initiative on their website, offering a range of short breaks 'in the real life movie set'. These include a 'Rosings Package', including entry to Burghley House and a walking tour of Stamford, and a 'Pemberley Package', including entry to Chatsworth House and Haddon House. The website also includes links to the Jane Austen Society and the Jane Austen Society of North America, the latter of which occasionally organises tours to sights associated with the writer in England.

In 2006, Visit Lincolnshire had a stand at the British Travel and Trade Fair, and gave a presentation on Film Tourism.

DVD insert

The DVD release included an insert promoting *Pride and Prejudice* country.

Chatsworth premiere

EM-Media also joined forces with Visit Lincolnshire and Derbyshire and the High Peak DMPs to host a premiere of the film at Chatsworth House for media and trade.

Other Austen tourism initiatives

Other initiatives include Winchester City Council's advertising of 'Jane Austen Short Breaks' on their website, including entry to the author's literary home at Chawton and a guided tour of Jane Austen's Winchester. The website provides links to the official *Pride and Prejudice* website. The National Trust has introduced an itinerary on its website, 'Jane Austen Film and TV', highlighting the use of its properties in this and other Austen adaptations.

Independent tourism initiatives

In addition, several independent tour companies have started *Pride and Prejudice* tours, such as British Tours Ltd.

Press coverage

Before, during and after the film was released, approximately 90 journalists from the UK and abroad visited the *Pride and Prejudice* locations, generating around £4 million in publicity, according to VisitBritain figures.

Promotion by individual locations

Basildon Park and Burghley have exhibitions on the making of the film. Chatsworth House and Wilton House also have small displays.

Tourism Impact on Locations

Basildon Park

In the three weeks between the film opening and the house closing for the winter in October 2005, there were 10,000 extra visitors. In 2006, over 100 coach tours were sold on the back of the film, a 76% increase.

Stamford village

Graeme Burley, the marketing manager of Stamford TIC, reports the centre received 1,485 extra visitors between the film's release in September 2005 and March 2006. What proportion of these came purely because of *Pride and Prejudice* he cannot say, but thinks it is likely a number did, considering the increase occurred over the usually quiet period of winter. He adds that a local group made *Pride and Prejudice* calendars to sell in the town, and 750 of these were sold.

He also adds that the tourism effect of *Pride and Prejudice* on Stamford was minor compared to the impact of the 1994 TV series *Middlemarch*.

Chatsworth House

Kay Roachford at Chatsworth House says there has been no significant rise in visitor numbers since the release of the film.

Burghley House

In the month between the film opening and the house closing in 2005, there was a visitor increase of 40% at weekends. Since opening on 1st April 2006, visitor numbers increased by 20% on the previous year, on a day-by-day basis. In a survey of visitors in 2006, 30% said their visit was inspired by the film.

Wilton House

There are no exact visitor numbers available, but spokesman Nigel Bailey does not believe that figures since the film's opening are significantly higher than the 60-80,000 the house usually receives during its open season from April-October. There have been no specific requests from members of the public who have been inspired to visit by the film.

Wider Reaching Impact

Increased interest in Jane Austen

Jane Austen's house at Chawton, now an independent research library open to the public, reports a 'significant effect' from film and television adaptations. This is the result of a general higher profile for Jane Austen, and from media reports. In 2004, it had 24,000 visitors; in 2005, there were 29,874, a rise of over 5,000.

Analysis

Pride and Prejudice has had an undoubted, and, in some cases substantial, effect on tourism in Lincolnshire, Derbyshire and the Peak District. The joint initiative of the visitprideandprejudice.com website is largely responsible for this: the houses featured as the 'stars of the film' on the first page of the website – Chatsworth House, Burghley House, Stamford and Haddon Hall – have all had increased visitor numbers, and its online booking for hotels have greatly benefited local businesses. Those featured less prominently, such as Basildon Park, have also benefited, partly though their own publicity efforts.

Several points have arisen from the study. One is the role of locations implementing their own publicity campaigns during their negotiations with film companies. Nigel Bailey of Wilton House compared the insignificant impact of *Pride and Prejudice* on visitor numbers at Wilton House to the substantial increase at Basildon Park, and suggested this was because the latter had negotiated publicity requirements with Universal early on in discussions, tying these requirements in with the facility fee. Wilton House, who did not do this, found that trying to obtain publicity materials from the company following the film's release was extremely difficult. For example, behind-the-scenes stills from the film were difficult to obtain as they each had to be first approved by all the actors pictured.

Also interesting is a comparison between the tourism effects of the 1995 BBC mini-series of *Pride and Prejudice* and this recent film version. On the whole, it appears that the mini-series had a more dramatic effect on visitor numbers. Lyme Park, for example, which was used as a location in the 1995 series, saw an increase of 178%. Knock-on effects were similarly dramatic in the month of October 1995. During the transmission of the series, Chawton's visitor numbers more than doubled from 2,500 to 5,309. This can be attributed to the fact that the BBC series was a TV 'phenomenon', accumulating a large amount of sustained press coverage over its six episode run, and reflective of the fact that the vast majority of UK tourism is domestic: in 2003, domestic expenditure grossed £59 billion, whilst, in 2004, overseas visitors spent £13 billion in the country.

Finally, there is the extent of interest in the wider Jane Austen 'brand' generated by such adaptations of her work. The experience of Chawton and, to a lesser extent, the Jane Austen Centre in Bath, indicates that there is indeed a knock-on effect. But another interviewee, Phil Howe, of the company Hidden Britain Tours, which conducts small tours of Jane Austen's authentic 'neighbourhood' in Hampshire,

says that the publicising of Lincolnshire, Derbyshire and the Peak District as 'Pride and Prejudice Country', when in fact the author and her books have few connections there, was misleading, and did not increase his business.

The general consensus, however, is that film and TV adaptations of Austen's work are beneficial for everyone. "I don't think many people come to the centre just because they have seen a recently made film," says David Baldock of the Jane Austen Centre in Bath. "However, there is no doubt that the continued development of Jane Austen's work in the media has a beneficial impact on our business. While in itself it does not drive visitors to our door, if we co-ordinate our marketing activities and associate with the positive press which surround these releases we can derive very positive benefit."

Pride and Prejudice – TV (1995)

Background

This 6-part BBC mini-series, written by Andrew Davies, was 'water cooler' TV. Not only was it the BBC's highest rated classic serial ever, with 14 million people watching the final episode, but it also unleashed a wave of 'Darcymania' around the UK as women swooned over Jane Austen's hero, as played by Colin Firth. He was voted the country's all-time favourite actor in a BBC poll in 1996 and, in the same year, Jennifer Ehle won a BAFTA for her portrayal of Elizabeth Bennett. The series, which cost around £6 million to make, was also shown in the US, Australia, Netherlands and Germany. A Tenth Anniversary DVD was released in 2005.

The series won an 'England for Excellence' award in 1995, in recognition of its outstanding contribution to tourism within and to England.

Locations

Various historic houses around the UK, several of them National Trust properties. Lyme Park was the exterior of Pemberley; Sudbury Hall the interior. Also, Lacock, Edgcote Hall as Netherfield, Belton House as Rosings.

Screen Agency Involvement

The series was made before the establishment of EM Media. The East Midlands Screen Commission assisted with locations.

Film Tourism Initiatives

'Pemberley Trail'

The National Trust launched the 'Pemberley Trail', with locations including Lacock (as Meryton) and Longnor (Lambton).

Movie Map

The series' locations were included in the BTA's 1996 Movie Map.

BBC tie-ins

The BBC made two documentaries about the series, including 'From Page to Screen', and a book, 'The Making of *Pride and Prejudice*'. Its regional websites give information on locations used in the series.

Press coverage

Of the many press articles about the series, several mentioned the locations used in filming.

Promotion by locations

Lyme Park and Sudbury Hall both held exhibitions of photos and costumes from the series. The National Trust website links its houses to *Pride and Prejudice*.

Independent travellers

There are several personal accounts of '*Pride and Prejudice* pilgrimages' on the web.

Tourism Impact on Locations

NOTE: The National Trust say they cannot give exact visitor figures for their properties during the period.

Lyme Park

The scene of Darcy's 'wet-shirt' moment, visitor numbers at the house rose from 32,852 in 1994 to 91,437 in 1995, an increase of 178%. In October 1995, there were 10,000 visitors, compared to 2,000 in October 1994.

Belton House

In October 1995, there were 15,256 visitors, compared to 9,881 in October 1994.

Lacock

Tourism to the town was up 20% in the first half of 1996, compared with the same period in 1995.

Harewood House

The house received 23% more visitors in 1997.

Sudbury Hall

Visitor numbers were up 56% in 1996.

Wider Reaching Impact

Increased interest in Jane Austen

Chawton, Jane Austen's house, reports that in October 1995 they received 5,309 visitors, up from an average of 2,500. The interest led the house to stay open on weekdays in November, rather than shut as usual. On Boxing Day, there was a queue outside. By the end of 1996, there had been 57,000 visitors, double the normal volume.

Increased interest in historic houses

As well as significant increases in the locations used in the series, the English Tourist Board reported in 1996 the fastest growth in visitor numbers at historic properties since 1987, with an increase of 4% (the overall increase to visitor attractions in the UK was 2%). In 1997, the rise was 2%. Jo Leslie of the ETB said, "If I ran a stately home, that is how I would market it, by getting it used as a site for a film. Films dealing with Jane Austen's books have caused a huge interest in various houses." Further evidence includes a 39% increase in visitors at Saltram in Plympton, following its use in 1995's *Sense and Sensibility*, and a large increase at Chatsworth, rumoured to be Austen's inspiration for Pemberley, where visitor numbers went up 21% in 1997, to 489,672.

Analysis

Pride and Prejudice provoked a marked increase in visitor numbers to its filming locations, and had a similarly substantial knock-on effect at Chawton, the home of Jane Austen. More generally, there was also a notable rise in visitors to National Trust properties in the year the series aired – an increase of 8% – but the fact that 1995 was also the Trust's centenary, and there were many special events held to mark this, must be taken into consideration.

10 years later, there is still a link between the locations and the series. Ten years later, Lyme Park's visitor figures remain higher than before the series, at 88,884 in 2004/5. The house, which hosted the infamous scene of Darcy striding out of the pond, announced in June 2006 that it was considering selling old roof tiles painted with an image of the scene in an attempt to raise money for restoration work.

The tourism impact of the *Pride and Prejudice* TV series may have been greater than that of the 2005 film, despite not having the benefit of the pre-planned tourism initiative afforded to the film. This could be because the series gave the locations greater exposure, airing for one hour every week for six weeks compared to the single 'dose' of the two hour film, and may also be linked to its scheduling on Sunday night, which anecdotal evidence suggests is a fertile time for inciting screen tourism. Also, bearing in mind that both fans of Jane Austen and those most likely to visit historic houses tend to be middle aged, it is possible that some viewers of the 2005 film who might otherwise have visited *Pride and Prejudice* locations did not, because they had already 'done' them when the series was aired, ten years earlier.

The series also captured the imagination of viewers, particularly in the UK, in a way the film did not. The comparison between the impact of the TV series and the film suggests that a structured, pre-planned tourism campaign can be less powerful than the spontaneous effect of a production that viewers take to their hearts.

Rick Stein (1995 - 2004)

Background

Since 1995, Rick Stein OBE has recorded eight BBC series, including *Taste of The Sea*, *Food Heroes*, *Fruits of the Sea*, *Seafood Odyssey*, *Fresh Food* and *the Seafood Lover's Guide*, and published nine food books. Although his quest for fresh produce has taken him all over the world, he is strongly associated with fish and Padstow, where he first set up the Seafood Restaurant in 1976. Since then, he has established

three more restaurants, a deli, a patisserie, a gift shop, a 33-room hotel and the Padstow Seafood School.

His part in the regeneration of Padstow from a poor fishing village into a smart gastro-destination has been such that the village has been nicknamed ‘Padstein.’ In 2002, he was awarded a Cornwall Tourist Award, and in 2003, he was awarded an OBE for services to Cornish Tourism.

Locations

Padstow, Cornwall. Also, other parts of the UK and the world.

Screen Agency Involvement

South West Screen had very little involvement with Stein’s series’. Stein was already long-established in Padstow before filming began.

Film Tourism Initiatives

General tourism initiatives

VisitBritain and Visit Cornwall both link Rick Stein to Padstow.

VisitBritain ‘gastro-tourism’ scheme

After research revealed that half of all visitors to the UK say that the quality of food and drink plays an important part in their holiday, VisitBritain launched a scheme in 2004 to encourage gastro-tourism by getting well-known chefs to promote their regions. The campaign included a 60-page brochure featuring each region’s most famous products and a gastronomic trail of cookery schools, restaurants, farmers’ markets and festivals. Stein was the ambassador for the South West.

‘Passport to Padstow’ scheme

In 2005, Stein was the public face of the ‘Passport to Padstow’ scheme, a joint venture between Padstow Area Tourism Association, North Cornwall District Council and a range of local businesses, to encourage visitors to come to the village out of season. In the same year, at the Lord Mayor’s Banquet in London, he cooked Cornish produce.

Press coverage

There has been much media coverage about Stein, his restaurant and his effect on Padstow.

Tourism Impact on Locations

General effect on Padstow

Tina Evans, chairwoman of the Padstow Area Tourism Association, says that while there has been no specific research done regarding the motivations of people visiting Padstow, the Rick Stein effect has been ‘huge’, and the town benefits greatly from his presence. “There is a surge of interest when his

programmes are re-shown, and the earlier programmes, which were set in the local area, were particularly effective at generating tourism.” Evans also owns a holiday property and reports that in recent years this has been booked all year round, and out of season every person who comes to stay will eat at a Rick Stein restaurant. She has even had guests come from Australia to eat at the Seafood Restaurant. “Business is now viable all year round in Padstow, rather than just in the summer.”

Seafood Restaurant

Vivienne Taylor from the Seafood Restaurant reports that Stein receives many letters and emails from people who have seen his programmes and now want to eat at the restaurant. It is booked months in advance. People, she says, come to Padstow because of him, rather than because of Padstow itself. She adds that even the programmes which do not feature Padstow, such as *Seafood Odyssey*, which took Stein around the world, and *Food Heroes*, in which he travelled around the UK, increased demand at the restaurant.

Wider Reaching Impact

Local employment

Stein is the biggest employer in the village, employing around 250 staff, most of them local.

Regeneration of the village

The well-heeled visitors that Stein has brought to Padstow have created a market for other smart establishments. Tina Evans, who has lived in Padstow since 1958, reports that before five or six years ago, people would come to eat at the Seafood Restaurant but have nowhere else to eat after that. Now, there are three Michelin starred restaurants in the town. His role in raising awareness of local produce and creating the brand of the South West being a gastro-destination may have also encouraged other TV chefs to come to the area, such as Jamie Oliver, who opened a branch of Fifteen in Newquay in June 2006.

Raising awareness of environmental issues

In 2005, Stein was made an honorary patron of the National Trust for his support of the Trust’s Neptune scheme, to help protect the national coastline.

Effects on other parts of the country

Stein has also championed food suppliers and restaurants elsewhere in the UK, both on TV and in books. In 2005, he said that the Magpie Café in Whitby served the best fish and chips in the world: as a result, queues 100-long formed, and led to the owners being threatened with prosecution for obstructing the pavement.

Analysis

Rick Stein’s TV programmes have been directly responsible for bringing a large number of tourists to Padstow and for regenerating the village. He has also played a seminal part in the re-branding of Cornwall as a gastro-destination: an economically vital transformation, as an emphasis on food gives the county an all-year-round appeal that its traditional attractions of sun and beaches cannot provide.

Malcolm Bell of South West Tourism describes Stein's endorsement of Padstow as a 'moving poster': "Those twenty seconds at the end of his programme when he stands on the cliff top with his dog Chalky is an iconic image". The 'moving poster' – when the environment works as a feature at the core of the film, rather than just a backdrop – tends to have, he says, the strongest tourism effect.

Although Padstow has long been known as a destination within Cornwall, the exposure given to it by Stein has led to a far greater awareness of the village. According to a Cornwall Tourist Board Visitor Survey in 2004-2005, 22% of tourists to Cornwall planned to visit Padstow. There is anecdotal evidence that Stein has helped Padstow pull in visitors from overseas that might not otherwise have made it as far as the South West during their trip to the UK. However, domestic visitors still form by far the greatest majority of visitors to Cornwall: Bell estimates the figure at 92%. He suggests that the hope for increased overseas visitors lies not only in promotion but in the decision by European low-cost airlines to open routes to Newquay airport.

The 'Stein effect' can also be held partly responsible for an increase in visitor spend on comestibles in Cornwall. Malcolm Bell estimates that now, 30p out of every £1 spent in the county is spent on food and drink: 50% more than ten years ago. Furthermore, his impact on Padstow has illustrated the 'pulling power' of TV chefs, further proved by the fact that Jamie Oliver's new branch of Fifteen in Newquay had received, as of mid June 2006, 13,000 reservations, despite only actually being open for ten days.

Stein has also played a role in an overall re-branding of Cornwall as a 'happening' place to be, which has led to an increase in property prices in the region. According to a Halifax survey in April 2006, Rick Stein, the Eden Project, Tate St Ives and Newquay surfers have all made Cornwall 'cool' – and turned it into the 'hottest property market of the past decade'. Average house prices in Cornwall have almost quadrupled in the past ten years: in Padstow, prices rose from around £110,000 to £267,000 between spring 2001 and 2004. In 2001, Michael Ivens from Bradford and Bingley in Padstow said, "That man has made this place. It would cost millions to buy that publicity." Local agents in Newquay estimate that the news of Fifteen opening has already added £50,000 to local prices.

This kind of regeneration, however, inevitably leads to a change in the nature of a location. Ivens added that 93% of all properties sold were to people outside Cornwall, and of those, 87% were second homes.

Rosamunde Pilcher Adaptations (1995 – Present)

Background

One of the world's best-selling contemporary authors, Rosamunde Pilcher OBE is especially popular in Germany, where the national TV channel ZDF has shown over sixty televised adaptations of her stories. These productions are some of the highest rated on the channel, regularly attracting 6-8 million viewers. Several of her stories have also appeared on British TV, including *Coming Home* in 1998, starring Joanna Lumley and Peter O'Toole, and *Winter Solstice* in 2003, starring Sinead Cusack.

Born in Cornwall, where her books are set, Pilcher's 1987 novel *The Shell Seekers* was her first big success, selling 5 million copies, and remains her best-known work. A new adaptation of the book is currently in post-production. She now lives in Perthshire, Scotland. Her son Robin is also a novelist, and his books have also been adapted for German TV with great success. Her 1996 book, *The World of Rosamunde Pilcher*, takes readers on a tour of Cornwall and Scotland.

Locations

Many locations in Cornwall and Devon. Also, more recently, two Rosamunde Pilcher stories have been filmed in Scotland, with a third planned for summer 2007. Several locations in and around Dornoch, in the Highlands, and East Lothian were used.

Screen Agency Involvement

The production company FFP has been shooting the Pilcher adaptations for years, and uses a SW-based location manager who knows the region very well and has his own commercial location library, West Country Locations. The South West Film Commission occasionally helped the production find locations but since the merge into South West Screen had been rarely involved except in providing council contacts. Cornwall Film and Penwith Council worked hard to attract them to SW Cornwall in 2005, providing advice, office space and discounted deals on location fees, equipment hire and accommodation.

Film Tourism Initiatives

Tourist board promotions

VisitBritain links Cornwall and Devon to Rosamunde Pilcher. South West England features some Pilcher locations on its Film and TV locations page.

DACOM initiatives

The Devon and Cornwall Overseas Marketing group, a consortium of district authorities and county councils supported by the West Country Tourist Board and established in 1995, has information in Dutch, French and German about Pilcher locations. In 2002, they produced a brochure detailing 50 sites in Cornwall and Devon with links to her life and the German TV series. It was re-printed three times. They have also organised many press trips to the region and worked with tour companies to negotiate access to locations and accommodation deals.

Independent tours

www.westcountrynow.com advertise the services of several tour guides specializing in Rosamunde Pilcher tours.

Overseas tour operators

Several German tour operators offer Rosamunde Pilcher-themed tours of the West Country. In 2003, an Austrian tour operator, Raiffesien Reisen, chartered a flight between Vienna and Torquay, bringing over 320 tourists every week for three months for Pilcher themed tours.

Other location promotions

Pilcher locations feature on several independent film location websites, such as www.cornwall-calling.co.uk.

Promotion by individual locations

Prideaux Place in Padstow, where several productions have been filmed, has a small exhibition of photos from the programmes. The Carbis Bay Hotel in St Ives, which has been used as a model in Pilcher's books and also hosted her 50th wedding anniversary, mentions the connection on its website and trades on its fictional name, The Sands Hotel.

Tourism Impact on Locations

General effect on the region

Malcolm Bell of South West Tourism reports that Rosamunde Pilcher is 'a prime driver' in the German and Dutch market. Figures are unavailable, but DACOM report at least five companies that offer Pilcher tours to this market.

Prideaux Place, Padstow

The stately home has been the location for scenes in six Rosamunde Pilcher adaptations since 1995. Elisabeth Prideaux-Brune, the co-owner, reports a 'phenomenal' response from German tourists, who see the house as a 'Mecca'. In 2005, 70% of coach tourists to the house were German, and there are even more German visitors scheduled for this year.

Southgate Hotel, Exeter

The Southgate Hotel in Exeter is a useful indicator of the interest by German tour groups in the area because its parent company, Macdonald Hotels, has links in Germany and encourages groups to stay at the hotel. They recorded 'a big demand' by groups in 2005.

Wider Reaching Impact

Local spend during filming

A report by Penwith District Council in March 2006, concerning five films made in West Cornwall in 2005 by the German film company FFP Media, gives details of the productions' contribution to the local economy during filming. During 112 days filming, FFP Media spent a total of £1,244,864 in Cornwall. This breaks down as follows:

- 1300 hotel nights, plus additional nights in long-rent accommodation = £294,393
- Ten full time production staff and numerous dailies employed locally = £158,873 in salaries.
- Local actors and extras = £52,471 in salaries.
- Cost of hiring and using local facilities, eg: taxis, car hire, props = £299,280.
- Location fees = £233,375.
- Office rent, telephones, per diems etc = £206,472.

Promotion of the National Trust

Harvey Edgington from the National Trust estimates that one of their properties are used in every Pilcher adaptation, and suggests that this may explain why there are currently around 35,000 National Trust members in Germany. He also adds that National Trust houses are also visited by German film crews, including a *Songs of Praise* style programme, in which German singers sang Rosamunde Pilcher theme songs.

Analysis

The film adaptations of Rosamunde Pilcher's novels have done much to attract Northern European visitors, especially Germans, to the West Country, and to raise its appeal as a romantic destination. The filming itself has also injected a considerable amount of money into the local economy.

The appeal of Pilcher's stories lies in what Malcolm Bell of South West Tourism describes as the 'Sunday night TV' factor – "They make people feel comfortable and recharged." Pilcher herself says of her popularity, "I think it's partly to do with a certain way of life found in my books. It is very tranquil and without pressure. The other thing is the beauty of the English countryside, which is very apparent in the films."

The vast majority of interest in Rosamunde Pilcher comes from the German and Austrian market. Vivienne Robinson, a Blue Badge guide who specialises in Rosamunde Pilcher tours of Cornwall, says that not speaking German puts her at a disadvantage, and she has lost work because of it. She adds that most of the German visitors on her tours are upmarket – "Your As and your Bs" – and tend to be over 50. German companies such as Mercedes and BMW are often the instigator of the tours, and much of her business comes from cruise ships that dock at Falmouth.

Malcolm Bell suggests that 'Pilcher Tourism' could increase even further if/when German low-cost airlines add Newquay to their air routes.

Another point to come out of this study is the usefulness of details such as those collected by Penwith Council, regarding local spend during filming. Harvey Edgington, from the National Trust, reports that for the past few years he has been attaching Economic Impact forms to location contracts with production companies in the hope of getting these kind of details, which are a great aid in quantifying and promoting film tourism, but that only 1% are ever returned. He notes that in the US, these details are obligatory; and adds were they to become more common here, they would be a great help for the cause of film and TV tourism.

Shakespeare in Love (1998)

Background

A fresh, witty take on the most venerated of subjects, *Shakespeare In Love* depicts the world's greatest playwright struggling with writer's block before his passion for a wealthy noblewoman inspires him to complete *Romeo and Juliet*. Directed by John Madden from a screenplay by Tom Stoppard and Marc Norman, the film swept the board at the Academy Awards in 1999, winning Best Film as well as awards for its lead actress Gwyneth Paltrow and for Dame Judi Dench, who, as Elizabeth I, was on screen for a mere 8 minutes. From a budget of approximately \$25 million, the film made over \$100 million in the US and £20 million in the UK.

Locations

Some filming took place in London; also, Broughton Castle in Oxfordshire; Holkham Beach in Norfolk, purporting to be a deserted beach in Virginia; Hatfield House, standing in for Greenwich Palace.

Screen Agency Involvement

The filming took place before the establishment of Screen East.

The London Film Commission provided locations advice and support.

Film Tourism Initiatives

Movie Map

The film was featured on the BTA's 1999 Movie Map, and Holkham Beach featured in a VisitBritain campaign in 2006, 'Locations for Lovers.'

Lights, Camera, Action! Fact sheet

The film is mentioned in the East of England Tourist Board's filming location fact sheet.

Independent location guides

Information-britain.co.uk mentions the film and its locations, as does movie-locations.com.

Promotion by individual location

The websites of Broughton Castle and Holkham Estate both mention the film. The former giving a run down of precisely where scenes were filmed and the latter also includes the film in its guidebook and during guided tours.

Press coverage

The film received a huge amount of international press coverage, a small amount of which mentioned the locations of the film.

Tourism Impact on Locations

Broughton House

Visitor numbers rose from 14,568 in 1998, the year of the film's release, to 16,387 in 1999.

Hatfield House

Visitor numbers rose from 126,387 in 1998 to 132,980 in 1999.

Holkham Beach

Holkham Estate reports a 'minimal' impact on tourism.

Wider Reaching Impact

Increased interest in Shakespeare

There is an indication that *Shakespeare in Love* encouraged some people who might not have otherwise chosen to see a Shakespeare play to give him a try. In February 1999, Ian Rowley of the RSC said of the

film, “It’s very good news for us, it creates a fertile environment for audience development.” Qualitative research conducted by the RSC in 2000 amongst six focus groups in the West Midlands, London and Newcastle-upon-Tyne revealed that “A minority of respondents who have never seen a Shakespeare play have been encouraged to attend because of the films they have seen.” One respondent said, “I’ve seen a film, *Shakespeare in Love*, which I didn’t want to go and see but when I did I thought it was fabulous, and having seen that I think I might give it a go.”

Mary Butlin, head of market planning at the RSC, says that the film might have broken down the perception that Shakespeare is hard to understand, stuffy and traditional, “but that they would then need to have some sort of follow-up – perhaps seeing advertising for a particular production and knowing the price, how close the location is to them, having people to go with who will share the interest, etc. What the film might achieve is to keep adding and reinforcing a positive feeling [about Shakespeare] so that when they receive a ‘call to action’ – for example, a travel company suggesting to a US tourist that they go to Stratford – they will respond to it.”

Analysis

The success of *Shakespeare in Love* is likely to have contributed to a modest but noted increase in visitor numbers at its two gated locations, Broughton House and Hatfield House. It may have also encouraged visitors to Holkham Beach, although, as an open public space, this is impossible to gauge. There is also evidence that the film may also have encouraged an interest in seeing Shakespeare’s plays from those who might not otherwise have done so.

This study highlights the fact that a starring role in a film may not necessarily bring economic benefits to a location through tourism. Michael Daily, the estate manager at Holkham, says any tourism effect on the beach did not impact on the estate: “We benefited only from the location fees, not from tourism.” Visitors attracted to the beach did not feel compelled to then visit the fee-paying parts of the estate, such as the house.

Holkham Estate also illustrates another potential problem for locations used in historical productions. A scene from the film was shot at the property but, because the house was built 100 years after the film was set, it was carefully filmed so that no give-away distinguishing features could be seen. Daily speculates that this meant there was no audience link between the house and the film. He adds that a TV programme filmed at the house in 2006, *The Curious House Guest*, had a much larger effect on tourism than *Shakespeare In Love*, because in that the property was properly showcased.

Trainspotting (1996)

Background

An inventive, darkly comic trawl through Edinburgh’s heroin culture of the 1990s, Danny Boyle’s adaptation of Irvine Welsh’s novel was one of the defining British films of the decade. Its style, energy and confidence seemed to herald a new dawn in the British film industry, whilst an inspired marketing campaign made student icons out of its cast of anti-heroes and propelled the soundtrack to the top of the UK charts. The two lead actors, Ewan McGregor and Robert Carlyle, went on to become Hollywood stars. From a budget of approximately \$3.5 million, the film grossed \$16.5 million in the US and £12.5 million in the UK.

Trainspotting ranks number 10 in the BFI's list of all time best British films, and its portrayal of the underbelly of Edinburgh led it to come third in a 2005 Film Distributor's Association's poll of Most Atmospheric Film Locations, after *Local Hero* and *The Full Monty*.

Locations

Although set in Edinburgh, *Trainspotting* was shot mainly in Glasgow. Outside the cities, a scene was filmed at Corrour Station in the Highlands. London locations included the City, in particular the Lloyds Building.

Screen Agency Involvement

Edinburgh Film Focus and Scottish Screen Locations assisted with locations, as did the London Film Commission.

Film Tourism Initiatives

NOTE: VisitScotland did not do anything pro-active to promote the film at the time of release. The benefits of film tourism were not so well recognised then, and the subject matter did not lend itself to their other marketing activities. Scotland's image at the time – informed by *Braveheart*, which had been released the previous year – was very much one of tradition and heritage, and it was felt that *Trainspotting*'s gritty, contemporary view of Scotland was incompatible with this. There is also the fact that the film does not portray Edinburgh in a particularly positive light. One scene, for instance, shows an American tourist in Edinburgh for the festival being assaulted in a pub.

When it became clear that the film was attracting fans to Edinburgh, the tourist authorities realised that there was a niche market for visitors interested in the seamier side of the city. A spokeswoman for the Edinburgh and Lothian Tourist Board said in 2004: "Many visitors are interested in seeing something a bit different when they visit a destination...the staff in our Tourist Information Centres are asked about *Trainspotting* quite frequently." Although the film is not a major part of the tourism strategy, the TIC now endorses a *Trainspotting* walk of Leith (see below).

Glasgow, where *Trainspotting* was mainly shot, does not promote the film's locations. Caroline Gray, from SeeGlasgow, says that this is because the locations used "are not in the most salubrious parts of the city", and many of them are no longer recognisable or accessible. The film, however, is mentioned in a feature on their website, 'A Century of Cinema City.'¹⁸

Trainspotting tours

The VisitScotland website promotes a 'new combined *Trainspotting* film/book tour of Scotland's best known modern story', entered around Leith in Edinburgh, where Welsh's novel was set. These tours were established in 2004, when a local tour guide, Tim Bell, was contacted by two Dutch journalists looking for a *Trainspotting* tour which they presumed must exist.

18 <http://www.seeglasgow.com/media-office/features/cinema/a-century-of-cinema-city>

Independent location guides

Scotlandthemovie.com has a guide to Glasgow locations; the film is also featured on general sites such as famouslocations.com and wheredidtheyfilmthat.co.uk.

BBC Scotland radio programme

In 2006, to celebrate the 10th anniversary of the release of *Trainspotting*, a radio programme on BBC Scotland explored how the book and film made people look at Edinburgh in a different way.

Other press coverage

There has been much media exposure of the film, all of which links it with its settings in Edinburgh, with occasional mentions of filming in Glasgow. There have also been articles on the *Trainspotting* tours.

Tourism Impact on Locations

NOTE: With the exception of Corrour Station, most of *Trainspotting*'s specific locations are no longer recognisable or accessible. Many indoor scenes, for instance, were shot at a disused tobacco factory at Alexandra Parade in Glasgow's East End, now converted into an office complex.

Edinburgh

Up to 20 people a week go on Tim Bell's *Trainspotting* tour of Leith, and he says that interest is increasing. 50% of participants are British and 50% from overseas, and the majority are under the age of 40.

Glasgow

Caroline Gray from SeeGlasgow reports a little interest from members of the public as to where scenes were filmed, but figures have not been noted. "I'm sure it has brought visitors to the city, but it is not something we have promoted."

Corrour Station, Highlands

In January 1998, *The Sun* reported on how *Trainspotting* had "sparked an unlikely pilgrimage to the UK's most remote station." It continued, "Youths catch the early morning train from Glasgow...and hop off briefly three hours later just to have their picture taken." They quoted a fan who had done the journey: "I heard about the craze for doing this from a bunch of guys who were drinking in my pub and now it seems to be the cult journey to make." A Scot Rail spokesman said, "It is a unique station and *Trainspotting* has obviously added to its appeal."

Ten years after the film's release, there is still considerable interest in the station's links with *Trainspotting*. Jane Muirhead, from the Corrour Estate, reports that in one week in 2005, 42 people got off at the station just to have their photo taken in the same spot as the scene of the film.

Wider Reaching Impact

The re-branding of Leith

The exposure given to Leith by its associations with *Trainspotting* may have contributed to a decision to concertededly promote the area. Long considered dangerous and seedy, in 2005 Leith's city council,

VisitScotland and Scottish Enterprise Edinburgh joined forces to market the port as a tourist destination in its own right. 60,000 Visit Leith guides were distributed at traditional city attractions such as Edinburgh Castle, as well as internationally. The *Trainspotting* tours are included in the guide.

Analysis

Ten years after its release, *Trainspotting* continues to exert a powerful tourism effect, as proved by the fact that Corroon station, the most remote train station in the UK, is still receiving a steady stream of dedicated fans willing to travel for hours just to stand in the same spot as their heroes. It is fair to assume that were the film's city-based locations recognisable and accessible, they would have experienced an even stronger effect.

In the cities, *Trainspotting* largely benefited Edinburgh, where the film was set, rather than Glasgow, where it was shot. This is easily explained by the fact that Glasgow did not promote its involvement with the film, and because of the intrinsic link between Welsh's story and Edinburgh. Tim Bell, who runs *Trainspotting* walks of Leith, says that although some of his customers are initially disappointed when they realise they are not going to see the locations of the film, "They're not by the time I've finished with them". He explains that seeing the original setting for Welsh's story adds hugely to one's understanding of *Trainspotting*: for instance, he takes his groups to the site of the derelict Central Station in Leith, which provides the central metaphor for the story and an explanation for the title of the book, which is not mentioned in the film.

Anecdotal evidence suggests that *Trainspotting*'s portrayal of the underbelly of Edinburgh contributed to a shift in perceptions of Scotland. The film lent Edinburgh an energy and seedy glamour that attracted young people who had been unmoved by the traditional image of the city, centred around the castle and the Royal Mile. It also may be responsible for generating interest in parts of the city previously ignored by tourists, such as Leith. However, *Trainspotting*'s appeal remains a niche market for VisitScotland, and golf courses, whiskey and ruined castles remain the cornerstones of Scotland's image abroad.

The Truth About Love (2004)

Background

There were hopes that *The Truth About Love*, a UK-based romantic comedy starring the Hollywood actress Jennifer Love Hewitt and Scottish Dougray Scott, would be the next *Four Weddings and a Funeral*. However, things have not gone smoothly for the film. It had part of its budget withdrawn during the pre-production stage following the closure of trading partnership tax loopholes, and was only reprieved by a £500,000 investment from the UK Film Council's New Cinema Fund. On release it went straight to DVD in the US and Western Europe, but was opened to cinematic release in the UK in February 2007. However, it did well in Asia, where Love Hewitt is a big name, and, after its international premiere in Korea, went to number one in the box office.

Locations

Bristol. The film, the first full-length feature to be shot in Bristol for 14 years, showcased some of the city's most famous landmarks such as the Clifton Suspension Bridge and the Harbourside. In the final

scene, Cardiff station stood in for Bristol Temple Meads, which did not allow filming due to safety concerns.

Film Tourism Initiatives

South West Screen worked closely with the production team from the early stages of pre-production, providing details of local crew and supporting services to ensure that the production chose to film in Bristol. Bristol City Council was involved with the project from an early stage, arranging access to locations and negotiating discounts on accommodation etc.

Tourism Impact on Locations

Bristol

Neither Visit Bristol nor Destination Bristol have evidence of a tourism effect from the film.

Analysis

There is no evidence either way of a tourism effect from *The Truth About Love*. However, the film was subject to a limited release. Moreover, the majority of the shooting locations are public, making tourism increases harder to measure. It is, of course, possible that the film inspired some Koreans to come to the UK – according to Tourism Trade, there were 138,000 visits from South Korea in 2004, a rise of 27% on 2003 – but this can only be speculation.

Nonetheless, this case study highlights the Korean market, an increasingly important one to the UK. South Korea is currently a ‘tourism miracle’, with outbound tourism growing at 14.2% this year, and passing the ten million mark. In 2004, the Korean film star Dong Kun flew to the UK as part of a VisitBritain online promotion, which asked Koreans to choose their favourite celebrity as an ambassador to the UK.

The World is Not Enough (1999)

Background

The 19th instalment in one of the most popular film franchises of all time, *The World Is Not Enough* starred Pierce Brosnan as the British super-spy and Sophie Marceau and Robert Carlyle as his love-interest and nemesis. The film, whose budget was around \$135 million, was predictably successful, grossing \$127 million in the US and \$225 million in 58 other countries, including £28 million in the UK. The film did well on DVD and video too, selling over five million copies by July 2000.

James Bond is one of the most famous fictional characters and firmly established cultural icons in the world. It has been estimated that half the world’s population has seen a Bond film.

The title sequence in *The World Is Not Enough*, the longest ever in a Bond film, featured a boat race down the River Thames showcasing the Millennium Dome and the MI6 building.

Locations

The UK, including Pinewood Studios. London locations include the MI6 building on the Thames, and the Millennium Dome (now The O2). A scene was filmed in the Snowdonia National Park in Wales, and others were shot at Eilean Donan Castle in Scotland.

Screen Agency Involvement

The London Film Commission worked with the production's location managers, giving advice and suggestions.

Film Tourism Initiatives

East London Movie Trail

The Millennium Dome/The O2 is included in an East London Movie Trail promoted by VisitBritain.

Internet

During filming, a web cam was set up overlooking the Thames so that internet users could watch filming.

'Making-Of' featurette

The DVD included a feature about the making of the opening Thames boat scene.

Movie Map of North Wales

The Snowdonia location was included on a 2006 Movie Map of North Wales, the first of its kind. 60,000 maps were placed in the Northwest and Midlands editions of Empire magazine, with the aim of attracting 30,000 visitors and £1 million in income.

James Bond themed tours

The locations are not included in a London Movie Map, however, several tour groups offer James Bond-themed tours of London, such as the London Taxi Tour, which goes past the MI6 building. On a more general Bond theme, there are several local initiatives, including an Original London Walk named Spies and Spycatchers; the Kent Tourism Alliance produced a driving map called 'The *Goldfinger* Route', to highlight Ian Fleming's connections with Kent, where he once lived, and mentioned in two novels.

Other location guides

A book, *James Bond's London* by Gary Giblin, gives details of locations mentioned in the books and films. They are also included on www.movietourguide.com and www.james-bond-film-locations-guides.co.uk and on James Bond fansites, such as www.mi6.co.uk.

Press coverage

The film generated press coverage, mentioning its London locations, which were also mentioned in general Bond location features such as 'A dozen Bond locations to die for', in Sunday Times 2002.

Tourism Impact on Locations

NOTE: Many of the locations, such as the MI6 building, Pinewood studios and Northolt air base, are inaccessible to the public.

James Bond Tours of London

A spokeswoman from London Taxi Tours says that there has been some interest in the James Bond tours the company runs, which include sights such as the MI6 building: “a couple of times a month, with up to five people a time.” However, their *Harry Potter* location tours are far more of a draw.

Eilean Donan Castle

The castle keeper, David Win, says the film has had no impact on tourism: the castle had little exposure in the film.

Snowdonia

The success of the North Wales Movie Map has yet to be analysed in detail.

Analysis

Due to its notable UK locations being either public spaces or off-limits, it is impossible to get a handle on the tourism effect of *The World Is Not Enough*. However, it is likely that, given its worldwide box office success and the proven tourism appeal of Bond locations, the film will have drawn viewers to London. One Bond fan, for instance, has a website in which he details his ‘Bond tourism’, and says that, when in London, he and his family took a boat trip on the Thames, inspired by the opening sequence of *The World Is Not Enough*.

On a more general level, it is recognised that James Bond has enhanced the image of the UK overseas, exemplifying a notion of Britishness that is appealing to visitors. This is illustrated by the fact that when MI6 originally refused permission for the front of their building to be used in *The World Is Not Enough*, the then Foreign Minister Robin Cook instructed the then Arts Minister, Janet Anderson, to over-rule the decision, saying, “After all Bond has done for Britain, it was the least we could do for Bond.”

The appeal of the Bond films can be put down to two factors, both of which are proven to be drivers in film tourism: the spectacular settings of the stories, and the aspirational lifestyle of its hero. Locations of previous films, such as Piz Gloria in Switzerland and the islands south of Phuket in Thailand, “owe their prominent place on the tourism map to 007,” wrote the *Sunday Times* in 2002. In Jamaica, where Bond creator Ian Fleming lived, a beach has been re-named ‘James Bond Beach’. Stoke Park Club, where scenes from *Goldfinger* were filmed, created a ‘Bond Weekend Package’, which proved very popular.

The international appeal of James Bond’s character and lifestyle has been well analysed, most recently by the 2004 book, *The James Bond Phenomenon*. Beyond his obvious attraction as a totem of an exciting, glamorous world of danger, missions of global importance, beautiful women and freedom from domestic drudgery and commitment, Bond himself is described as a ‘supersalesman’: “A rendering of Britishness that is characterised by a consistently suave, but conservative style”, while his Swiss watches, German sports cars and Swedish mobile phones give him a “Euro-friendly exterior”

Bond aside, this case study also highlights the point that locations that tend to fare best when it comes to film tourism are those which have an emotional resonance for the characters in the story. The

property manager at Eilean Donan Castle says that the use of the castle in the film did not lead to any tourism effect, because, he speculates, it was only a backdrop to the action. He compares this to the far greater effect generated by *Highlander*, in which the castle had an emotional resonance for the main character: after 20 years, visitors to the castle still ask about the film.

Finally, the spokeswoman from London Taxi Tours raised an interesting point: that people going on location tours are often keen to view locations – and take photographs – from exactly the same angle as they were shown on screen. In the case of *The World Is Not Enough*, this proves near impossible, as the memorable shots of the MI6 building and the Millennium Dome were filmed as part of a high-speed boat chase. There do not appear to be any boat tours of the Thames which advertise on the back of the film.