



FACULTAD DE TURISMO Y FINANZAS

GRADO EN TURISMO

Film-induced tourism in the UK: the role of British Film Institute on promoting the image of the country

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D.

Sevilla. Mayo de 2018



**GRADO EN TURISMO
FACULTAD DE TURISMO Y FINANZAS**

**TRABAJO FIN DE GRADO
CURSO ACADÉMICO [2017-2018]**

TÍTULO:

**FILM-INDUCED TOURISM IN THE UK: THE ROLE OF BRITISH FILM INSTITUTE
ON PROMOTING THE IMAGE OF THE COUNTRY**

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RESUMEN

Film-induced tourism-also referred to as Film Tourism- is a recent growing phenomenon whose main purpose is to explore the potential tourist's motivations when planning their upcoming visit to a destination. Furthermore, this phenomenon gives power to the future filming locations in terms of creating new film heritage museums, film tours, developing new destination marketing and so on. Thus, we will study the brand new type of tourist: '*Core Screen Tourist*'. Core screen tourists are those who would not travel to a destination where a film has been shot unless they have seen it on screen previously. Films provide a powerful way to shape people's perceptions of the place, creating new and strengthening old ones. Gaining the power to increase international tourism and the entertainment industry, the development of the film is seen as a growing phenomenon, which must be taken into account for each tourism promotion strategy.

PALABRAS CLAVE

Entertainment Industry; film-induced tourism; filming locations; core screen tourist; destination marketing.

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CHAPTER 1

INTRODUCTION

1.1. INTRODUCING THE TOPIC

Tourism induced through film and television or also internationally known as Film-induced tourism or *Screen Tourism* is a phenomenon that grows worldwide and it is an essential element of promotion of very many countries as a corollary of national strategies to promote culture and audiovisual communication. It is, in fact, a new typology of tourism that responds to a cultural new interest of costumers towards the creative industries and especially, in audiovisual arts. The British Tourism Industry has experienced a growth in recent decades, which translates into a broad and diverse infrastructure of countless services to help the promotion of the different places where a film production has been experienced.

Film-induced tourism has many connotations such as «Visitation to sites where movies and TV programmes have been filmed as well as tours of production studios, including film-related theme parks» (Beeton, 2005). In Spain, for example, related to Andalucía film Commission, it is called *movie tourism* (Rosado & Querol, 2006). They are two Spanish authors who have written a book called "*Cine y Turismo*" in which they establish the first analysis of the promotion strategy in Spain linked to the *movie tourism* phenomenon. They give ideas for the capture of shoots and their tourist profitability and include a basic manual on the operation of a film commission that can serve as guidance to the public authorities to develop this new tool for the promotion of the territory.

The beginning of Film Commission services started in 1940's decade in the United States, when public institutions noted the importance of the filming in the locations where successful films had been filmed; not only for the benefits that potential tourists motivated by tourism will report but also by the benefits left by the production team, which mainly translates into overnight stays, job creation in the local population and the expense and the investment made in the place. In Europe, it is not until the nineties, when a strong network of organizations of film commissions starts developing. Filmmakers, television series and advertisements producers have these organizations to cover their needs. From pre-production information of a technical logistic and bureaucratic nature to the search of locations and the facilitation of permits and procedures to move without problems in the chosen space.

Another pioneering initiative of film tourism marketing established by VisitBritain, are movie maps. Since its inception in 1996, they have become a very useful instrument to promote tourism on the island through audiovisual productions. They are maps that allow people to visualize the places where the selected films were filmed, with complementary information on them.

Needless to say, film tourism has an effect on the economy and the society where the productions have been filmed in several ways:

On the one hand, it has a high effect on the local economy of film shoots and television series. In recent years, film tourism has grown exponentially, not only because of the increase in film shoots, but especially due to the rise of global successful series promoted by international networks that have a great audience. In addition, series television platforms such as Netflix, HBO, Amazon prime, Rakuten TV, Filmin, Sky and Movistar+ might take advantage of the success of the series

that currently people like the most and they promote tourism in an indirect way. This is because people like the landscape they are watching on screen, so they are more likely to visit it with that specific purpose. The tourism industry has taken note of this phenomenon. Thus, packages have already been commercialized with the objective of knowing the most famous locations, such as film routes.

On the other hand, the impact of filming on the image and reputation of a destination is another clear example. Rolled images show the singularities of the territory, making them known anywhere in the world. However, it is the viewer's behaviour what prolongs their experience through social networks: the contents and locations where they were shot are still alive and spoken of in different ways in the digital world. The most significant current case in this regard is Game of Thrones, which has 20 million followers on Facebook, 6 million on Twitter and 3.5 million on Instagram, with a reach to 199 countries. This fact contributes to positioning destinations, whether traditional or new, in the global tourist offer. It is a powerful tourism promotion tool that locations count on to collaborate in their differentiation and visibility.

Likewise, film festivals have become an engine within the touristic activity of the host city. Film festivals are annual events, focused normally either on domestic productions or they can also be focused on international ones. Among the advantages of the film festivals, one of them is the promotion of tourism. Many people from around the world travel to experience a film festival. It is, in fact, a good tool of promotion if it is well used. If people is well treated in the host country, they will probably return in a future. For instance, here in Europe and especially in Spain, we have San Sebastian Film Festival, which is one of the oldest of the continent, having hosted the first screening of Star Wars in Europe (adapted from WhatsOn magazine online). Another example of famous festivals within Spain and especially in Andalucía is Malaga festival, this is nationally known and promotes Spanish cinema.

Other kinds of touristic promotions are also interesting to mention; in Europe, we have Eurovision Song Contest; for those fanatics of this festival celebrated annually in the European city that won the contest the year before, this event, might indirectly attract tourism. For example, this year 2018, celebrated in Lisbon, the labour of VisitPortugal did a lot for catching people's eye in terms of tourism. This is because every country is assigned a city or stunning landmark from Portugal in their presentation video. Nevertheless, not only VisitPortugal is the main promoter but also the public itself wants to visit the city because of the contest so they take the most of their stay for visiting the city.

According to the Scottish Tourist Board (STB), Film-induced Tourism is "the business of attracting visitors through the portrayal of the place or a place's storylines in film, video and television" (adapted from Digital Renaissance website, 2017).

It should be pointed out that generally, the motivation originated by film might not be the only one, or at least not be the most important one. Normally this motivation is considered as a secondary, or as a component of the main motivation. On this matter, the "birth" or origin of the motivation is very important; if this happens while watching the film it might mean that the motivation is very strong since other factors such as promotion have been used for that.

On the other hand, whether the motivation has occurred after having watched the film, this might be due, for instance, to the knowledge of film routes or other instruments of attraction related to film developed by the tourism sector.

The role of it depends in large part on the fact that spectators or potential tourists could know all the tourist possibilities that they have about visiting places where films were shot.

The image plays the most important role in identifying a destination as an instrument that attracts tourists and investors. Traditionally, brochures, guides, documentaries, advertisements and public organizations have been used to promote a destination. Currently, the organisations in charge of attracting tourism use film to try to transmit the image of a city or a place to the public. The image offered in a film has a power; it is important-but not determinant-in the construction of the perception that the tourist has about that place.

In short, there are now many tourism promotion tools and they work directly or indirectly for the attraction of tourism: movie maps, digital platforms of television series, film commissions, webs of tourism promotion such as VisitBritain, etc. Moreover, the way tourism industry can benefit from film industry is the starting point for this project and the objective is to describe and give examples of how films can be used to promote tourism.

It is well-known that cultural tourism in general and film tourism, in particular, both constitute a formidable option to diversify tourism typologies.

The next section will provide us with an insight of the existing types within film tourism both inside and outside the filming location and some examples.

1.1.1. On location and off location film tourism concepts

On location places are filming locations referring to streets, buildings, or landscapes that are within the natural environment. These can also become on locations due to the cinematographic success that makes the tourist want to visit that place, that is, the case of many places that before appearing on TV, were not known at all. On the other hand, there are typologies within on locations such as the cinematographic tours as part of a vacation in general, pilgrimage, celebrity tourism or nostalgic tourism.

Off locations are usually places where no filming has been done but they are made for touristic purposes in relation to film. These are film studios and parks. There are also tours in the film studios for those interested in seeing how a film shoot takes place. All this, unlike the on locations, can be said to be artificial. Another example to highlight an off-location place is the premiere of a film as well as film festivals. The following table provide us with an insight into the characteristics of each typology:

IN THE FILMING PLACE: ON LOCATION		
TYPOLOGY	CHARACTERISTIC	EXAMPLE
Film tourism as the main element that motivates trip.	The shooting location of the film is an attraction itself strong enough to motivate the trip.	Isle of Mull (Balamory)
Film tourism as part of a vacation.	Making visits to filming locations of movies or film studios as an activity within a wider vacation.	
Film tourism pilgrimage	Visit the filming locations of movies to "lend a tribute" to the film.	Doone Castle (Monty Python) Filming locations (The Lord of the Rings)

Celebrity film tourism.	Celebrities's home; film shooting locations that have taken celebrity status.	Hollywood houses
Nostalgic film tourism	Visits to the filming locations that represent othe ages.	The Andy Griffith Show (50s) Heartbeat (60's)
OUT OF THE PLACE OF FILMING: OFF LOCATION		
Film locations tours	Industry tours through work of film studios, in which the actual filming process can be seen.	Paramount Studios
Theme parks in film studios	Generally related to a studio, it is about constructions made specifically for the tourism without cinematographic productions taking place	Universal Studios
Film premieres	In particular those events that take place outside of the traditional places as is the case of Hollywood.	The Lord of the Rings: the return of the king (New Zealand) Mission Impossible II (Sidney)
Film Festivals	Many cities have film festivals that attract fans fans of cinema.	Cannes, San Sebastian (Spain), Edinburg...

Table 1.1 "Types and characteristics of film tourism"

Source: own elaboration from the magazine PASOS. "Revista de Turismo y Patrimonio Cultural"

Finally, it should be noted that both on locations and off locations increase direct film tourism and film tourism agents, such as hotels, agencies, transport and restaurants that benefit as a result.

1.2. JUSTIFICATION

There are different reasons to justify this project. Specifically, these are summed up in the following ones:

- Firstly, the close relationship between tourism and film.
- In the second instance, the United Kingdom is a cinematographic and touristic country at the same time.

Tourism and cinema have an indubitable relationship. To begin with, cinema is a social activity that is part of everyday life. The audiovisual world and therefore the images constitute a key element in the social, cultural and economic development of the societies of the late and early twentieth centuries. Feature films, television series, telefilms, advertisements, video clips and even video games generate thousands of images that provoke stimulus reactions to condition behaviors, create habits and

channel consumption. The real spaces transformed into audiovisual locations produce a conscious or non-conscious influence on the viewers that induces them to incorporate into their personal imagination, the places where their favorite productions are developed. The next step for anyone influenced by a film is to want to travel to the desired places to know, visually live and experience. Thus, films become a true generator and channeler of tourism. In addition, they reinforce known ideas and stereotypes by stating discourses and images that correspond or do not correspond to reality. Undoubtedly, fiction stimulates the imagination and allows the viewer to identify with what happens and above all, where it happens, even though sometimes these places are imaginary. That is why audiovisual aids are massive resources for the transmission of ideas, information, values, etc. These media are an essential part as sources of knowledge for citizens; their social influence is very important.

More than a decade after Lumière brothers discovered the cinema, it was becoming in so popular the phenomenon *dal vero* in Italy. *Dal vero* genre consists on shooting from the real life on location and reproduce the most wonderful panoramic view of a city without the need of actors, scenography, a director, a studio... Nature provides the raw material. That is why *da vero* cinema was very useful because it was cheap. Nevertheless, according to Giuliana Bruno, "one should explore that which is "cinematic" and envisage the spectator who sees those panoramas in the movie theatre" (Bruno, 1990 pp; 88).

However, it is true that until the mid-nineties, these touristic impacts of cinema were produced almost spontaneously, without there being any previous strategic approach by the tourism or film industry to promote and channel the visual effects on potential audiences. Today, many countries are developing new marketing strategies linked to film and tourism. Attracting large productions to natural settings, attracting new segments of the public, increasing visits to lesser-known places, positioning the destination or creating new tourism-cultural products, these are some of the consequences of this new strategic and operational marketing applied to film tourism. Whenever a location appears on commercially successful movie screens, it potentially becomes a hugely attractive advertising brochure with three differences with respect to conventional tourism advertising. Therefore, nowadays, the public who watches the films is much bigger. Moreover, there is an emotional bond between the viewer and the location; this link is related to the story told by the film, the genre, the director, the preferred actors, producing a greater involvement of the spectator with what he sees, all these factors come together in which the cinema turns the spectator into a tourist or a traveller. If they carry out the strategies correctly, people will tend to go to the different places because they have seen them at some time in the cinema or television.

Regarding the relationship between tourism and film, it should be pointed out the "dark side" as well. The fact that a film shows a sad, dark or negative image does not mean that it cannot be an attractive factor in terms of tourism. That is to say, each person, each culture, feels different motivations, so that we feel reactions, stimuli and sensations to characters similar to us, to places that make us live unique experiences or actors who transmit us sensations. Good or bad, sad or happy, everything is relative according to the eye of the beholder. An international example of the impact of a film on tourism is the film "The impossible", in Thailand where the natural disaster of the 2004 Tsunami is recreated in the experience of a family. The viewers might see that this is the place where natural disasters may occur more likely than in others. As a result, a destination in which these climatological effects can be produced might reduce tourist visits.

Another case of negative effect is that which occurs when a movie appears in a city or a part of it that is already touristy. That is, if a city already has "enough tourists", is it necessary that these places appear in the films? With this, the tourist capacity of a city is threatened, with all the negative consequences that this involves. For instance,

impediment of good enjoyment for tourists due to overcrowding, conflicting situations among the local population and visitors, or the ability of the city to withstand the temporary increase in population in terms of public services such as health care or safety.

There are countries such as Australia or New Zealand, that have based their entire tourism promotion strategy on the diffusion of the locations of films shot there. In Europe, apart from France, **the UK stands out**.

For a destination to be considered as a “film touristic”, first, it must have mainly films or series at hand shot there. Secondly, it must develop tools to promote the locations integrated in a physical “movie map” or through virtual tools such as APP, etc.

On the other hand, the destination must have certain characteristics that make it extremely attractive for its subsequent selection as a stage for films. These characteristics have to do with:

-The rich cultural heritage that entails. In this sense, some monuments have been chosen as location of films and series, for instance *Castle Howard* or *Alnwick Castle*.

-In terms of transport infrastructure, the UK has an excellent accessibility. This country has a very good connectivity. You just have to choose how to get there: by land, air or sea.

To all this we must add the financial benefits offered by British Film Institute (which will be seen in chapter 2), fiscal incentives that make producers who come to film pay less taxes, and an experienced and specialized audiovisual sector capable to meet production needs.

Other generic factors that affect the attraction of the shoot can be the local lifestyle, citizen security or even the powerful English hotel sector.

Leaving aside the factors that make United Kingdom an attractive place for the filming of audiovisual productions, we will go in depth on the case of London.

London is a city that has an internationally recognized aesthetic universe. It is an evocative place for the spectator’s imagination and counts on a very large identification role, a fact that generates the emotional bond that makes this territory very attractive.

Furthermore, London is inspiring for producers because of its rich history and iconic places as well as museums and galleries. In addition, it is a very touristic city with a very powerful promotion strategy that uses cinema as another seduction tool of tourism. This city has a very experienced film crew with a proactive attitude, in short, who enjoys doing their job. The directors can find qualified equipment without problems because the demand of suppliers of production equipment has grown with so many film productions that have taken place in London.

In the history of cinema, the films that have most marked the image of the UK are the following:

On the one hand, among international and national films shot in London, we should include *Naked* (1993), *Four Weddings and a Funeral* (1994), *Wonderland* (1999), *Harry Potter and the Philosopher’s stone* (2001), *Love Actually* (2003), *Shaun of the Dead* (2004), *Batman Begins* (2005), *Batman “The Dark Knight”* (2008), *Fish Tank* (2009), *Sherlock Holmes* (2009), *The King’s Speech* (2010) and *Attack the Block* (2011).

Film London is a film and media agency that works successfully to ensure the growth of the city in terms of film and animation. After LA and New York, London is the third most active production centre in the world. There are more than 270 organizations and agencies involved in London Film Partnership. London Film Partnership is an alliance developed and launched in 2015 and it brings together a series of factors that make London a more movie-friendly city. More than 1000 projects are supported every year.

Locations should provide producers with a transparent filming policy. According to Film London, all productions should hire a location manager as the main point of contact. This is just a tip for locations. The purpose of this is to provide security for the location, save time and money. Some of the most popular filming locations in London are:

- 1) Buckingham Palace. It is not easy to film here. Filming is somewhat restricted, yet some documentary projects have the privilege.
- 2) Houses of Parliament and Big Ben. Big Ben or also called Clock Tower is one of the oldest and most iconic landmarks created in the city of London.
- 3) Tower Bridge. Traffic Authority controls filming in the city of London.
- 4) Piccadilly Circus. Filming permission here requires an application form to the Filming Team in Westminster.
- 5) River Thames. It is required permission and licence from Port of London Authority. Depending on if the film crew is on land, fees will be required.
- 6) St. James, Hyde, Kensington Gardens, The Regents and the Green Park. These Royal Parks among others, does not require anything apart from fees depending on the size of the crew. The access is always free as long the filming is done respectfully.

It is well known that not only films have an impact on tourism, but TV series as well are booming little by little. Then, it should be mentioned as good examples of internationally known series *Games of Thrones* and *Peaky Blinders* (that make the spectator be interested a little bit more in the places where they have been shot).

For instance, regarding Game of Thrones TV series, it should be pointed out the dark side of tourism. According primary data sources such as the information provided by some Fine Arts students of the Universidad de Sevilla, many tourists can easily get disappointed with the real appearance of The Royal Alcázar of Seville. They claim this monument is not well preserved and the only beautiful part of it might be its gardens. There are many alterations after production in this landmark when appearing on screen so if a core screen tourist goes to the Alcazar expecting to see the same as they watched on the screen, they will get disappointed by watching the damaged and old landmark.

Concerning Peaky Blinders series, it is interesting the fact that a not beautiful at all city, can catch the author of this project's eye because of the fact that one of her favourite series takes part in it. Birmingham is not a city to travel to on purpose but, due to a London trip,-in this case it was because of the Erasmus stay- it is easy to take the most of the experience by booking tours about the "Black Birmingham" and also '*Peaky Tours*' that take the tourist on a dark journey about poverty, crime and gangs which still has a resonance in the 21 st century. In addition to this, in October 2017, Peaky Blinders season four premiere took place in this city. The series that, starting to appear on BBC Chanel only in the UK was bought afterwards by Netflix due to its international success.



Picture 2.1. Cineworld Birmingham Broad Street “Cillian Murphy in Peaky Blinders season 4 premiere”

1.3 OBJETIVES

The idea of this project arises from the interest of the author in the film industry after having visited the London IMAX during her stay within the United Kingdom. Therefore, having been chosen the English philology department, the author began dividing this project from Film-induced tourism in any English-speaking country (with reference to New Zealand and the Middle Earth with the famous saga Lord of the Rings) until what is done today, which is the study of this market niche but only focused in the United Kingdom. Specifically, naming the English capital, London, as the main attraction of film productions in the country as well as all products that attract the public. The objectives of this thesis are:

- 1) To do an exhaustive analysis of the BFI. This objective is the name of the project and aims to bring out the role that this organization has as an indirect promoter of tourism in the United Kingdom through film-induced tourism but without leaving behind other institutions belonging to the film industry. That is made to see a general and at the same time profound vision of each of the components, elements and activities that are part of this institution. Then, a much more complete understanding of the role that BFI plays in national and international broadcasting through the big screen will be achieved. This will be developed in chapter 2.

In a schematic way, the secondary objectives regarding the analysis of the BFI would be the following:

- Carrying out an exhaustive analysis of the organization.
 - Researching on the direct and indirect role that BFI plays in terms of promotion and publicity of a tourist image through the cinema.
- 2) To study film-induced tourism both international and domestic in the UK. For this, an online survey has been carried out by the author and sent to her acquaintances of the country where this project is focused on, as well as to the nationals of their home country and others who are neither Spanish nor English.

Once seen these two main objectives, we will see in the conclusion whether the film tourism is a good niche of market and how it is possible to make the production of the films profitable in order to attract tourists. The idea of this thesis is to make an in-depth study and research on how the films are and in fact can be used for the promotion of tourism and for that the survey and the study of the BFI have been conducted.

For doing this thesis, two sources have been used. Firstly, primary data, summed up in survey and observation, whereas secondary data is second hand research, which is online research: articles from online newspapers, literary articles, books and other resources that have been easily accessible.

CHAPTER 2

THE BRITISH FILM INSTITUTE

2.1. FILM COMMISSIONS AS AN INTERNATIONAL PHENOMENON

To begin with, a *Film Commission* is a non-profit public office promoted by the Government of a country in order to attract and manage shoots of all kinds of audiovisual works. There are more than 300 active organizations in more than 40 countries around the world. (Adapted from AFCI website).

The film commissions have expanded and improved their services in everything related to advice and collaboration of the various phases of production. In most cases, they become the interlocutors and ideal intermediaries between administrations, agencies and owners of locations and those responsible for the productions. Film producers, television series and advertisements have these agencies to cover their needs. From technical, logistical, bureaucratic pre-production information to the search of locations and the facilitation of permits and procedures to be able to move without problems in the chosen space. In short, the film commission's main objective consists of capturing the shoots, generating a re-visualization of the viewer's vision of the place and making film a tool more to boost tourism.

In the world, the phenomenon of film commissions/offices has its origin in the U.S. The first film office organization was founded at the end of the 40s in that country, given the need for the production companies to have local support that could coordinate some of the basic local services, such as police, lighting, parks, transportation, and other essential elements to shoot an audiovisual production in one place. Thereupon, the growth of the production companies for the intention of going beyond a simple production, showed the need of other cities and states to create organizations film commissions/offices, which in the future would expand in size and going from having basic functions and offering simple services, to provide a wide range of services of all kinds to producers interested in shooting on location. (McDonald, P & Wasko, 2008; p 43).

In general, the three continents where this activity is most developed are America, Europe and Asia. In America-the pioneer of this activity- the film commissions/offices started to develop in the decade of the 60s, while in Europe in the 90s.

At a different level, when the range is municipal and the head of the office is a City Council, it is called *Film Office*. A *film office* usually fulfils the basic functions for producers to film in a county such as issuing a notice of no objection to shoot in an area, recommend the best filming areas, warning about the sensitivities suffered by a public space at the time of shooting in it and so on. For instance, in the case of The Film Office of London, they say that unlike other film offices they do not charge for an issue of no objection to film within one of their boroughs (adapted from The Film Office of London website).

A film commission and a film office perform the same basic functions, but the fundamental difference is that a film commission is called that way when the managing body of it, is at a regional level. According to the British Council, the regional UK organisations are:

- Creative England: Its main objective is to support the sustainable growth and talent of companies in every part of England outside of London. It also offers advice to national and international filmmakers who wish to access the best locations, studios, facilities and crews in the United Kingdom.
- Film London (we will dedicate a section about it)
- Northern Film & Media: It is a creative and development media agency committed to conducting film, television and digital arts projects. It is responsible for areas of cultural activity related to film in the Northeast of the United Kingdom, along with production support services, with the aim of attracting investments to the United Kingdom and the Northeast region.
- Screen South: Screen South supports innovative projects in the broader cultural and creative industries. They also help people put their creative ideas into practice at local, regional and international level.
- Screen Yorkshire: "It aims to secure and support the very best projects, companies and individuals, helping to make Yorkshire and the Humber one of the most sought after destinations for production in the UK". (British Council, 2016)

It is evident that the greater the difference at the geographic scale of the film commission will be more differed in terms of the functions and activities they carry out. For example, the worldwide organization AFCI organises conferences every year related to the audiovisual sector and film and tourism, as well as conferences, round tables, training sessions, etc.

Depending on the importance of the film in a city, region or state, the relevant administrations will devote more or less effort to attract the filming of audiovisual works in the places. Therefore, if a city does not believe that cinema can have positive economic impact in the places where movies and series were shot, it can hardly have a film office that handles filming and charge to attract them. In the same way, it can also be given that the city does not have the necessary attractive elements for the producers to focus on a place to shoot, or that there is not sufficient funds to constitute that organisation.

Below, the main film organizations or commissions in the world, from the world AFCI up to Northern Ireland Screen, Creative Scotland and London Film, passing through EUFCI will be briefly explained in an introductory way.

2.1.1 AFCI

The Association of Film Commissioners International was founded in 1975. At the beginning, this organization was formed by a small group of film commissioners whose common objective was to share useful information from their own experiences and other film commissioners's experiences in order to carry out their fundamental activity of attracting filming in a better way.

Currently, AFCI is composed of more than 300 commissions and represents all continents. In general, this great association does not perform so much the attraction function, since it encompasses the film commissions, and each of them performs such a function aimed at attracting productions to their places of origin. It is rather, as explained above, the organization of events, training sessions, conferences, conventions, etc. The most important event hosted by this organization, is CINEPOSIUM, held every year since 1976 with a different theme every year but always referring to the audiovisual sector and tourism and film (adapted from AFCI Official website).

2.1.2 EUFCN

The European Film Commission Network was created in a similar way to AFCI, arising from the need of film commissioners to learn from the experiences of counterparts from other places. With a first contact in Malaga in 2004, the following year the declaration for the constitution of this organization in Berlin was signed, although officially registered in 2007.

Its main objective is to create a network with the most active European film commissions in order to promote the exchange of information and to carry out a sustainable development in the locations as well as professional and educational activities for members of the organization. (AFCI Official website).

2.1.3. BFI

According to the BFI website, the British Film Institute is a non-departmental public body that started as a private company, although receiving public money. Later, it was entrusted to develop the appreciation of film art, instead of just creating film.

This organisation was founded in 1933 and later governed by Royal Charter¹. Royal Charters are granted by the private council and have been established long before the constitutional monarchy was established in England. In addition, these have served in the founding of, apart from the BFI, many organisms that today we know as the British Council, the BBC and the Bank of England among others.

Today it works with public money from the **UK Film Council**, with its own **commercial activity** (ticket sales at the BFI Southbank or the BFI London Imax) as well as other grants; donations such as **Lottery funds** in order to promote film, production and the increase of audiences. According to the British Council, "The role of BFI brings together activities including the BFI National Archive and BFI distribution, its cultural programmes, publishing and festivals with Lottery investment for: film production; distribution, exhibition and audience development; education and market intelligence and research". (Adapted from the British Council official website).

Some of its functions established by Royal Charter can be summed up:

- I. To encourage the development of the arts of cinema, television and moving images throughout the United Kingdom.
- II. Promote its use as a record of contemporary life and customs.
- III. Promote education about film, television and the image in movement in general, and its impact on society.
- IV. Promote access and appreciation of the broadest range of British and world cinema.
- V. Establish, care for and develop collections that reflect the history and heritage of the moving image of the United Kingdom.

Since this project is focused on BFI, it will be fully developed in section 2.2.

¹ This Royal Charter was originally granted on 18 July 1983 and further editions incorporate amendments made by the Governors of the British Film Institute on 29 March 2000 as authorised by a Scheme of the Charity Commissioners for England and Wales and approved by Privy Council (Adapted from the BFI official website).

2.1.4. Film London

Film London is a public film agency founded in 2003 under the sponsorship and assistance of the UK Film Council and the London Development Agency as well as the Mayor's Office of London. It is focused on film, television, short film, commercials and new interactive media. Film London aims to promote and develop London as a major international film cultural capital. Film London adopted the functions of two previously existing organizations such as the London Film Commission and London Film Video and Development Agency. Film London has The British Film Commission as a national division.

Maximising investment in the capital through film and sustaining London's film culture are among its main priorities and, in terms of tourism, they are in partnership with *EuroScreen* project, with which they work to improve innovation and the growth of screen tourism as well as to promote it. Furthermore, they developed the London Movie Map, which is nothing more than a map that makes it easy for movie lovers to visit those emblematic places in which their favourite films were filmed.

Among its main activities, they make tourism initiatives (international and domestic tourism), investment in brand new filmmakers, promoting London internationally as an attractive base for filming, etc.

Film London has established a '*Code of Practice*', which basically includes the obligations that producers have by law. This protocol code has been established along with all London Borough Film Offices² in order to promote filming in London. Among the aims of the code, they aim to minimise the impact of on-location filming in London streets by a responsibly, professionally and considerately filming by all the involved producers. As long as they meet with these needs of long-term sustainability filming in the city, the success will be secured. They are flexible and allow all kind of productions from feature films, documentaries to stills shoots, student and short film crews (Adapted from Film London official website).

2.1.5. Northern Ireland Screen

Northern Ireland Screen is the leading agency in Northern Ireland, backed by the government, which seeks the growth of the economy through the film and television industry as well as digital content.

Its funding comes from the IN (Invest Northern Ireland) as well as the Communities Department, which is no more than a delegated organism for the management of films in Northern Ireland through Lottery funds.

Northern Ireland Screen's long-term objectives are the success of television in Northern Ireland, ensuring that technology education is available to the most disadvantaged, having the most solidified screen industry in the United Kingdom as well as Ireland in a period of ten years and that this industry is supported by recognized cultural voices both there and abroad. (Adapted from Northern Ireland Screen official website).

"We continue to work with the tourist boards, Tourism Northern Ireland and Tourism Ireland to maximise the screen tourism opportunities from *Game of Thrones*". (Northern Ireland Screen official website). According to Northern Ireland Screen and regarding what Screen Tourism is concerned, they boast of being in partnership with HBO and

² Each London borough has an office dealing with filming and they are the first point of call for on-street filming as well as filming on public land or in council owned properties (Adapted from Film London official website).

having had the Game of Thrones filming in many of their landmarks as well as having recognized the potential of the series from the beginning and being in the forefront of this industry because of it. They even have developed the *Game of Thrones Filming Locations app*, which gives information about each place where certain scenes were shot and can be downloaded with both Android and Apple devices

2.1.6. Creative Scotland

Creative Scotland is a non-departmental national public body funded by national Lottery funds as well as arts funds and whose main objective is to support the *arts*, *the screen industry* as well as the *creative industries*. Scotland is widely recognized for its rich cultural heritage and seen as a place of contemporary culture. In fact, conducted a Scottish opinion poll in 2017, "90% of people in Scotland agree that Scotland is a creative nation" (Adapted from Creative Scotland official website).

They have two types of future plans; one annual and another long-term, 10 years. The annual of this year 2017/2018 supports the 10-year one as it has been doing since it was published. They make an Annual Plan every year to set work guidelines establishing objectives based on results they want to obtain. The 10-year Plan establishes objectives and priorities, trying to ensure that arts and creativity in Scotland are valued by all.

In short, Creative Scotland supports film production and works with agencies such as the BFI and the BBC; in turn supports arts such as literature, music, theatre and visual arts. On the other hand, it has also been mentioned that it supports the creative arts, and these are only activities such as dance, music, architecture, games, etc.

2.1.7. VisitBritain and the movie maps

Visitbritain, known until 2003 as the British Tourism Authority (BTA), is the government agency that promotes Great Britain as a tourist destination in both the domestic and international markets. This can be considered as the pioneer in the use of feature films and television series as an element of tourism marketing. Without a doubt, the star product is the **movie maps**. Since its inception in 1996, these interactive maps, available on its website <www.visitbritain.es>, have become a very useful instrument to promote tourism on the island through audiovisual productions.

Already in the mid-nineties, after the worldwide success of films like *Four Wedding and a Funeral* and *Braveheart*, they realized that the places where they had been shot were becoming a key factor, increasingly important, of encouragement and motivation to attract visitors to Great Britain.

The first movie map launched, precisely in 1996, is still today one of the most successful British entity's initiatives. The map placed two hundred cinematographic and television locations in a space of time of sixty years limited -given the high number of productions- to briefly report on each film and to mention the locations. This map can be considered the first initiative of a tourist agency to use in a planned manner the great power of attraction generated by cinema and television in potential tourists.

Another campaign that deserves to be highlighted is the 2001 about the literary phenomenon of Harry Potter and the premiere of the first film in the series (Harry Potter and the philosopher's stone). The movie map was called "*Harry Potter and the magic of England*" (no longer available on the web. The web offered the possibility of knowing the country through places linked to the magical world such as spirits, forests, castles,

dragons and reptiles, well present in the novels and films of the series. Undoubtedly, the media phenomenon of Harry Potter helped to stimulate potential tourists to discover little touristic and not very well-known places, also targeted by the marketing campaign.

After having premiered the first two installments of the series (*Harry Potter and the Philosopher's Stone*, 2001, and *Harry Potter and the Chamber of Secrets*, 2002), the visitors of the majority of locations of the films were duplicated. Significantly increased American, Japanese and German tourists, as well as the number of families with children and teenagers.

The success of VisitBritain encouraged Visit London (London promotion agency) to develop their own movie maps. The initiative was launched jointly with Film London and they have created routes on such well-known films as *The Closer*, *Bridget Jones*, *Love Actually* and *Match Point*, among others. In a complementary way, they have made maps about the films shot in areas such as Greenwich, South Bank and Isle of Dogs, as well as a map dedicated to Bollywood films shot in London and a general map of the city with locations of fifty films. All these maps are available and can be downloaded from the websites of Visit London www.visitlondon.com and Film London www.filmlondon.org.uk.

Once described the approaches of the two British promotion entities (local and national), it is interesting to note some differences, both at the level of objectives and strategy. VisitBritain campaigns through movie maps tend to motivate potential visitors to discover and relive the places that appear in the movies, becoming an obvious factor of encouragement to travel to the areas described. On the other hand, VisitLondon proposes the use of movie maps as a diversification and qualitative improvement of the cultural offer of the city, assuming that it is mainly directed to tourists who have previously decided to visit London. Strategically, VisitBritain seeks, as a priority, new segments of the public to increase visitors to the different destinations on the island, the so-called set-jettlers³, while Visit London prioritizes achieving new competitive advantages of differentiation through the improvement of the cultural offer of the destination, linked to the movies and stories described in the movie maps.

2.1.8. Outside London: The role of Creative England associated with VisitEngland

Film and television in the United Kingdom are booming. According to a recent study done by Olsberg SPI in association with VisitEngland, international core screen tourism contributes between £100-140 million. Even so, a greater number of productions is expected in the coming years due mainly to a competitive economic financing.

The research of Creative England establishes several screen tourism drivers outside London that I have indicated in the following table:

³ Term used mainly by the British media. It refers to tourists who choose a specific place with the aim of visiting the environments, areas and locations used by one or more audiovisual productions.

LANDMARK	COUNTY	FILM OR TV DRAMA
Alnwick Castle	Northumberland	Harry Potter and the Philosopher's Stone(2001), Harry Potter and the Chamber of Secrets(2002)
Castle Howard	Yorkshire	Garfield: a Tale of Two Kitties (2006), Brideshead Revisted (film 2008), Brideshead Revisted (1981 TV series), Death Comes to Pemberley (2013)
Holkham	Norfolk	Shakespeare in Love(1998), The Duchess(2008)
Lyme Park	Cheshire	The Awakening (2001), Pride and Prejudice(1995 TV series), Casanova(2005), The Village (2013-2014 TV series)
Puzzlewood	Gloucestershire	Jack the Giant Slayer (2013), Atlantis (2013-2015), Da Vinci's Demons (2013-2015), Doctor Who (1963-1989), Merlin (2008-2012)
West Bay	Dorset	Broadchurch (2013-2017 TV series)
Wollaton Hall	Nottinghamshire	The Dark Knight Rises (2012)
Bampton	Oxfordshire	Downtown Abbey (2010-2015 TV series)
Black Country Living Museum	West Midlands	Peaky Blinders (2013-present TV series)

Table 2.2. "Screen tourism drivers within UK outside London"

Source: own elaboration from the report for Creative England in association with VisitEngland by Olsberg SPI

There are some factors to bear in mind when maximizing screen tourism in a country or region such as in this case, the connection of a location with the history itself, the cultural heritage that the United Kingdom offers, the countryside, contemporary culture, etc. However, there are other factors that can indirectly interfere, such as the presence of good financing and distribution, which indicates that the project has been well developed with good quality and, above all, gives access to international distribution channels.

On the other hand, the presence of very famous actors that, although that does not increase screen tourism directly, affects somehow the audience capture.

Locations should consider the incorporation of film and TV into marketing campaigns to develop strategies that maximize the income that productions can bring to local economies.

Some companies do allow the public to be present during the filming as long as they are quiet, do not disturb and follow the established rules. However, it is usually after the launch of that production when the locations consider building the tourist's potential interest.

Finally, to meet tourist's expectations, it is important to take into account the potential audience and for this, there are issues for the locations to be considered. For example, the infrastructure (crowding and car-parking). In addition, as the screen tourism interest is unpredictable, the locations should be prepared to maximize benefits such as not charging the public, installing coffee shops or other souvenir shops related to film production, etc.

Tourism agencies must have a high knowledge of the market and exchange information with the screen agencies in their work to increase visits to the location where they are located, as well as maximize benefits.

2.2. ABOUT THE BRITISH FILM INSTITUTE

2.2.1. Origin. Reasons of the creation

The BFI was founded in 1933 and the origin of its foundation translates into a recommendation in a report about "Film in National Life". Until then, despite having received public money throughout its career, the institute had been private. Due to the so-called Radcliffe Report in 1948, the institute was restructured and the British Film Academy assumed control to promote production. The BFI also provided funds to new filmmakers from 1952 to 2000. Moreover, as mentioned before, the Institute received a Royal Charter in 1983 but this was updated in the year 2000 and now the Institute is regulated by the Charity Commission and the Privy Council. Finally, in 1988, the BFI opened the London Museum of Moving Image (MOMI) for education through entertainment in the South Bank.

2.2.2. Activities. Path and Evolution

BFI is a non-profit organization that since its creation in 1933, has been dedicated to gather information about cinematographic arts to carry out its promotion and development throughout the United Kingdom.

Throughout its career, it has maintained relationships with stakeholders who invest in cinema and film heritage, education and science.

It is the Partnerships team who supports these relationships with stakeholders and manages the funding of funds, which, as we cannot forget, BFI is a charity regulated by the Charity Commission and the Privy Council. Furthermore, as we have said, it works with different sources of income such as:

- The main and the largest one, public money from the Secretary of State for Culture, Media and Sport.

- Funds obtained by its sales in the BFI Southbank or the BFI London IMAX.

- Finally, subsidies and grants such as the National Lottery and other donations.

Next, the functions and activities that BFI carries out are indicated below:

- a) BFI Southbank and BFI IMAX: BFI is in charge of directing these two cinemas, or rather, theatre (BFI Southbank) and cinema. The London IMAX has the largest screen in the world and both show films from almost the entire world. The BFI distributes historical and cultural cinema to many places in the United Kingdom as well as abroad.
- b) National Archive: It is the largest archive in the world, with around 625,000 television programs, more than 50,000 fiction films and almost 100,000 non-fictions in its content, most of which is British, although it also offers significant international content.
- c) Education: BFI organizes events and courses at the BFI Southbank for all audiences, helping all those who want to understand cinema in greater depth. It also offers initiatives to support the teaching of cinema in schools. That is, they teach teachers how to teach their students this art in schools.
- d) Promotion of the United Kingdom in the English audiovisual sector: One of the most important functions that BFI performs is promotion; this function aims to attract the audio-visual and film industry, as well as to promote the United Kingdom as an ideal place for filming audio-visual productions. One of the types of events that has more impact is the film festivals but in addition to the film festivals, which could be considered as sequential, BFI uses other continuous promotion techniques such as social networks.
 - Festivals: The BFI annually celebrates the London Film Festival together with the London LGBT Film Festival and Future Film Festival, this one aimed at young people. The London Film Festival is the most important film event in the United Kingdom. During the festival, there are all kinds of events, not just films.
 - Social networks: equally important promotional tools are the presence that they have on social networks such as Facebook, Twitter, Instagram and finally, the youtube channel, with more than 2000 videos that contain latest news, trailers, highlights from BFI film festivals and interviews with the world's greatest filmmakers, among others.
- e) Sight and Sound magazine: BFI publishes monthly the international magazine *Sight and Sound*. It costs £4.95. The May 2018 issue is about why the best filmmakers go to the United States and how Woodfall Films opened a new path in British film industry.
- f) Competitions: BFI Membership has many advantages such as saving queues, priority reservations and many more benefits. On the first day of each month, a contest is held, and the winner can receive a voucher redeemable for a one-year membership.

2.2.2.1. Financial five-year plan

BFI 2022 is the established 5-year financial plan, which consists in interpreting cinema in a broader way in order to adapt new forms and create new initiatives and opportunities in all English regions. All this, always done in partnership.

Here is an explanatory table about the initiatives of this:

<p>Future Talent</p>	<ul style="list-style-type: none"> -Creation of entry doors that serve as support for emerging and ambitious filmmakers -Provide funds to smaller companies in the film industry -Promote creative film through different platforms -By 2022, delegate to decision-makers based outside of London 25% of production funds and obtain a new model of rapid funding, especially for low-budget films.
<p>Future Learning and Skills</p>	<ul style="list-style-type: none"> -For each production to reach the Diversity Standards, they are committed to working with all the active producers in the UK -Creation of new opportunities for thousands of people within the UK through a ten-year strategy with Creative Skillset with the aim of a continuous future in the film sector -Association with Into Film so that education in the culture of cinema is important -Try to make the BFI decision-making teams representative for the entire population of the UK
<p>Future audiences</p>	<ul style="list-style-type: none"> -Cooperate with key partners for the preservation and digitization of approximately 100000 television programmes in danger of being lost if they are not digitalized in a period of six years -Increase the commitment of young people with British films specialized in all the activities of the BFI for 2022, so that the activity of audience prioritizes especially this group, which are those who make decisions in which they show their tastes. -Presentation of the main cultural programs such as a long-year focus on India in 2017, an ongoing exploration of British cinema and programming throughout the year to celebrate the presentation of women. -Create new copies of the great classics of British and international cinema, and take the movies to film

	<p>audiences on giant screens</p> <p>-Launch the largest public search database for the films released in the UK; they will work with ethnic diversity in the UK film.</p>
International leadership for UK film	<p>-Increase the International Fund to lead a stronger international strategy in partnership with the British Film Commission and the Department of International Trade, in order to overcome the challenges and take advantage of global opportunities for the post EU referendum.</p>

Table 2.3. "BFI 2022 initiatives"

Source: Own elaboration from BFI website

2.3. Structure and objectives

The mission of the BFI means that cinema is fundamental in people's cultural life. Among its values, they try to motivate and serve as an inspiration to people, whether filmmakers or not, to have a greater understanding of the film culture through new projects.

At the same time, they aim to act quickly to understand and adapt to the change in the film industry and the wants and needs of the audience. In addition, they work to eliminate access barriers so that everyone can easily participate in the BFI.

Finally, what the BFI intends is to create new ideas in the world of film in order to incite debate so that they can reach a wider audience.

In conclusion, the principal values could be summarised in:

- Inspiration
- Responsiveness
- Accessibility
- Incitement

The organization chart of the BFI contains successful people in the film world with demonstrable experience in the sector as well as executives from the private sector who provide another type of experience such as the commercial department and the administration department.

It can be affirmed that the good functioning of this institution is due, therefore, to the collaboration that exists between the organizations associated to BFI, as well as the professionals who are related to it, forming a broad and efficient external structure, capable of obtaining the best possible results. Here is an organizational chart created from the internal structure that makes up the BFI (information extracted from the BFI official website), obviating the Chairman, which is currently Josh Berger (since 2016). Its executive director is Amanda Nevill, who has been in charge of BFI management for 15 years.

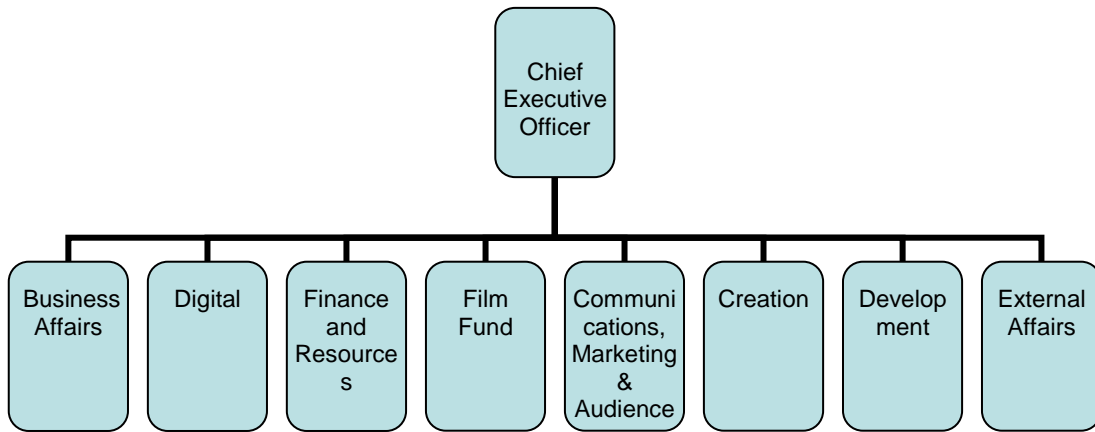


Figure 2.1 “BFI organizational chart”

Source: Own elaboration from BFI website

CHAPTER 3

RESULTS

3.1 SURVEY

3.1.1. Reasons why it has been conducted

This survey has been carried out to describe the characteristics of the potential film or core screen tourists. Half of the thesis is done with primary data sources such as this mentioned survey because first hand research gives us an insight into the results we want to obtain. This is a small-scale project, distributed among 100 people but only 60 people responded.

It is very difficult to get primary data and this survey is not an exception. Since this is a dissertation and for doing it in a large scale, it might have been required more time and money. Therefore, this a “test”, because the questions have been previously tested for then get preliminary results and later discuss them (in section 3.1.3).

Finally, it should be said that this is a mere pilot survey that has been tested for wider scale project, however, as it is only a test, it is not possible to extrapolate for the moment because it has errors to be improved. Here is the survey:

Are you	What kind of tourism do you normally do/prefer to do
<input type="radio"/> Female	<input type="radio"/> Cultural tourism
<input type="radio"/> Male	<input type="radio"/> Sun and beach holidays
<input type="radio"/> Prefer not to say	<input type="radio"/> Rural tourism
Please, choose your age here	Have you ever travelled to a place where a famous film has been shot?
<input type="radio"/> 18-25	<input type="radio"/> Yes
<input type="radio"/> 26-35	<input type="radio"/> No
<input type="radio"/> >36	<input type="radio"/> I don't know
Nationality	As long as you can remember, please, say where
<input type="radio"/> UK	Tu respuesta
<input type="radio"/> Other(European)	
<input type="radio"/> Other(Non-European)	

Picture 3.2. “Survey”

The three first questions are related to personal information just to get to know a little about each person. On the other hand, the 3 following questions are made to know about the objective of this research; what kind of tourism they usually practice, whether they have travelled to a place where a famous film has been shot or not and they are demanded to say briefly where in case of affirmative answer.

Do you like visiting landmarks/cities where a film has been shot?

- Yes
- No
- I don't care

Would you rather go to the site during the filming or after being filmed?

- During
- After
- Both

Please, say briefly why

Tu respuesta

Picture 3.3. "Survey"

Finally, the three latest questions are made to get to know in depth about the interest of the respondents in practicing film tourism.

3.1.2. Distribution

This survey has been sent online to acquaintances as I have previously mentioned. It has been sent by email, twitter, facebook and Whatsapp, On the one hand, the distribution between men and women is quite homogeneous, with a slightly higher percentage of women (56, 7%) than men (40%) and the difference between percentages is that 3.3% decided not to tell their sex.

In the case of the age variable, most respondents are young people with an age range divided between 18 and 25 years as well as respondents over 36 years.

Please, choose your age here

60 respuestas

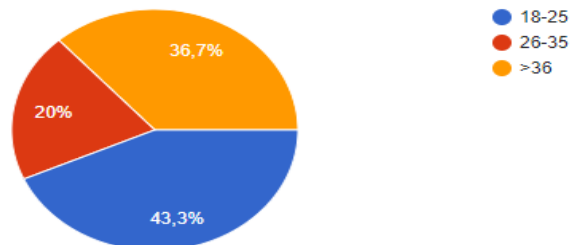


Figure 3.2. "Age ranges"

Source: own elaboration from the survey previously conducted

In this figure above, we can see that in the first place, there are young people with an age range between 18-25 and in the second place, the oldest ones, that is, people over 36 years. However, just a 20% of the subjects are between 26-35 years old.

Regarding nationality (Figure 3.3), only ten people from the United Kingdom answered this survey, fifty from the rest of Europe and only four from other places not belonging to the European community. It is disconcerting to see how a main target audience that is, in short, citizens of the United Kingdom, has been reduced to a few respondents of only 6 people. Looking at the positive side, the most interesting thing is that international tourism reaches the United Kingdom more than domestic tourism.

Nationality

60 respuestas

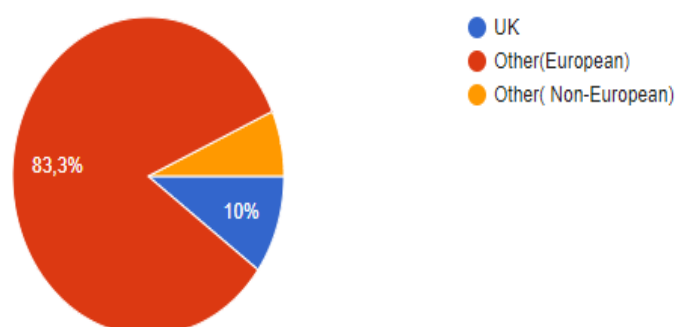


Figure 3.3. “Nationality of the subjects”

Source: own elaboration from the survey previously conducted

3.1.3. Analysis

It begins with the analysis of tourist habits that has been structured through two variables: the type of trip and tastes or preferences when it comes to putting film tourism into practice.

Regarding the typology of the trip, it can be observed in figure 3.4 that most of the respondents (65%) picked out cultural tourism when choosing a destination. Then comes the product of sun and beach with 26, 7% and rural tourism with 8.3%. This is partly due to the boom of nature and sports tourism in recent years. However, it is strange to see how cultural tourism prevails and not the sun and beach tourism that has been “the mass tourism” until now. This might be because my environment is university and the people with whom I interact practice this type of motivation when traveling.

It should also be noted that cultural tourism does not have to be film tourism, because as already mentioned, it is a booming phenomenon, but it is still a small niche.

What kind of tourism do you normally do/prefer to do

60 respuestas

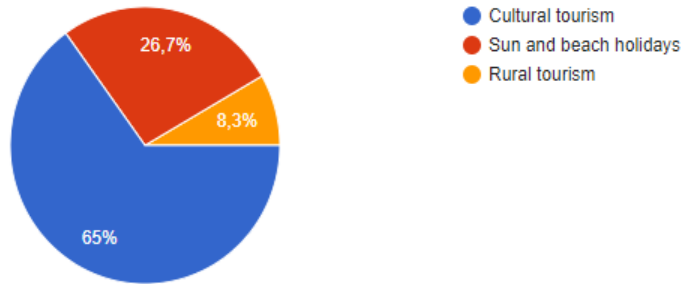


Figure 3.4. “Typology of the trip”

Source: own elaboration from the survey previously conducted

Concerning preferences, figure 3.5 shows that 53.3% of respondents like visiting places where film productions have been filmed. However, there is very little difference with the following percentage: "I do not care" with 43.3%. Thus, it can be said that even though more than half of the respondents show an interest in this typology, the sample of the respondents are mostly not fans of film tourism or rather, “they do not care”. Finally, only two people, that is, 3.3% said no.

Do you like visiting landmarks/cities where a film has been shot?

60 respuestas

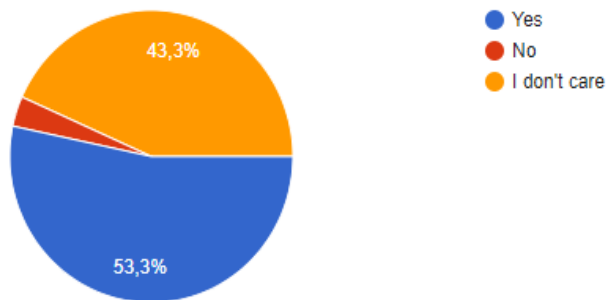


Figure 3.5. “Tastes and Preferences I”

Source: own elaboration from the survey previously conducted

Likewise, they were asked whether they would travel to a place during filming, afterwards or if they simply liked both options. Also, after that, they were asked to justify briefly their response. The following figure shows the percentages of the mentioned options:

Would you rather go to the site during the filming or after being filmed?

59 respuestas

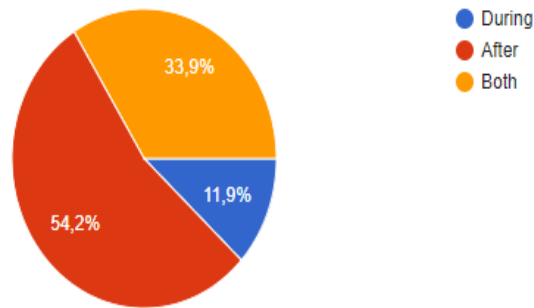


Figure 3.6. “Tastes and Preferences II”

Source: own elaboration from the survey previously conducted

There were all kinds of answers (even not in English). As a self-criticism to the survey, short answers should have been avoided since we usually find 60 answers, but people are lazier when they are demanded to write something and that is why in the following picture we find only 46 answers:

Please, say briefly why

46 respuestas

Because I like both visiting different places and cinema in a calm way. (2)
I am not interested in visiting somewhere only because it was shot in a particular film. I visit places from a personable and passionate perspective.
Crowded places are annoying
Idk
Not interesting at all
To see the action
Both seems quite cool
So I could enjoy more and compare it with the film. Actually I would prefer to see places I know in movies, so I can actually visit the place before the filming. That's maybe more exciting, to recognize a spot you know in a film
To get to know new interesting venues
To just experience the place and mimic the film taking pictures with same pose ;)
I would imagine there would be a lot of disruption to normal every activities

Picture 3.4. “Responses”

Source: own elaboration from the survey previously conducted

Likewise, people who gave an affirmative answer (that if they had visited places where a film production had been filmed) were asked to indicate where they had travelled. The people surveyed have mentioned a total of 28 places. It is wanted to emphasize that places like Paris, London, Rome and Scotland were the most named; either because their tourism authorities have been promoting these destinations through the cinema for years or probably since they are European countries and most respondents were from European Union countries (not counting the United Kingdom, of course) there is very good connectivity within European countries as well as good deals in prices in flights (it is not comparable to places like New York and other destinations in the US that have also been named). Here are only some examples of the 28 named places:

Once	Istambul	Krakow	Savannah, GA (US)	Dublin	Stockholm	Madrid	Seattle
Twice	Berlin	Oxford	Netherlands	Las Vegas	Northern Ireland	Almeria	
Three times	Rome	Scotland	Seville	New York			
Four times	Paris	London					

Table 3.4. “Examples of the named places”

Source: own elaboration from the survey previously conducted

3.1.4. Suggested: improvement for further research

Once the pilot survey has been conducted prior to the completion of this work, it has been observed that this may be subject to improvement in the future. It was carried out to collect primary data in order to analyze this market niche. Although it is a niche that is still booming, not all the tourists can be considered core screen tourists yet.

We will see the positive and negative points of this. Not many people would have answered by doing a complete survey of everything necessary for the analysis, since there are missing questions such as *purchasing type*, *how much they like to travel*, *how often a year they do it*, *what they think about film tourism* (always on a scale of 1 to 10 and not short answers). However, if short answers are demanded, the questions must be dynamic. For instance, by inserting images and asking if they know where that film was shot, if they know what a movie map is and if they consider it useful, what they think about the promotion of Visit Britain and if they would travel to the destination because of it or they do not think it is a relevant tourism promotion campaign at all, etc.

One of the questions was whether they had traveled to a place where a film was filmed and the answers to choose were yes, no and I do not know (this latest possible answer is because they do not necessary have to know it) and now I would change it for a: **“would you travel to a place where a famous film has been shot?”** And as possible answers I would put a *yes, in fact I have traveled, not at all* or a *yes, why not?* Because that indicates more clearly the level of interest of the people towards this typology and makes the author see the level of response more clearly.

In any case, many of the respondents (73.3%) said yes, 15% did not know it and 11.7% said no. Concerning this last percentage, it is possible that their majority might have visited a place that has appeared on television and they do not know it. A clearer example of this was a Spanish respondent who literally said: "Well, I live in Seville

where *Game of Thrones* was filmed, and I've also been to London, to some spots where Harry Potter was filmed", which means that many people may not know or be aware of places of shooting in their city. Because everyone might know that *Game of Thrones* has been filmed in some landmarks of the city of Seville, but the truth is that in recent years, the filming of several chapters of this series has taken place in towns of Seville such as Osuna and Santiponce (Itálica ruins, this year 2018).

The most important criticism of this survey is perhaps that the question: "*do you like visiting landmarks/cities where a film has been shot?*" could have been replaced for another type of question because it really does not matter if they like that or not but if they are interested, they are aware of having traveled to a place like this or they consider themselves film tourists/core screen tourists, etc. In this case the possible answers were *yes*, *no* or *I do not care*. Consequently, the percentage of *yes* and *I do not care* are almost equal; 53.3% and 43.3% respectively. This is basically because they are not likely to say no since there are few reasons to justify that and they also tend to help the author in her work.

Finally, the last question was whether they would go to the place during the filming or later, and here is where we find a great diversity of answers. On the one hand, many of them claim that they would go during the filming to see the actors in action, then watch on television what they have already experienced in person, take live photos - this should be done in the most discreet possible way since it is prohibited in most cases-. For example, one of the respondents said: "It's kind of thrilling, in a way you almost feel that you are a tiny part of the process. It's interesting to watch the making of!"

On the other hand, another group from the sample of people said things such as they do not like the crowd, the feeling of stress due to the cameras or even the fact of annoying the production team. It is also true, especially for those who are not interested in filming, that the fact that a movie is being shot there prevents you from visiting the site because it is full of tourists or even many city streets or access roads are cut and that makes you waste your time visiting the city or town.

In conclusion, this survey could have been done in another way so that the results could have been quantified much better. For instance, as improvement options I would put instead of open-ended questions, likert scales and more written options for thicking.

It could have been observed if either core screen tourists really exist in that sample or they are just film tourists. However, generally the motivation originated by the cinema may not be the only one, or not the most important one. Normally this motivation is given as secondary, or as a component of the main motivation because this is a market "freak" niche but in full rise and there is still a small group that can be called *core screen tourists* since for those, the main motivation of their trip is to visit a place where a shoot has been produced, otherwise they would not go.

CHAPTER 4

FINAL OBSERVATIONS

4.1 FINAL OBSERVATIONS

4.1.1. Conclusion

The main objectives of this project, being the first one the analysis of BFI, and the role it plays in UK tourism promotion, have been partially achieved. We can conclude the following:

Cinema contributes values to potential tourist destinations; when a film reaches great commercial success, its locations acquire a new value. The tourist who visits Anlwick Castle because they have previously been able to observe some of the Harry Potter films, could enjoy the monument in a cultural way, as well as for its cinematographic values. We are in a new point of fantasy in film-induced tourism in which the producer recreates a location in on his own by giving it a different meaning and making the tourist experience a new sensation that is contributed by the cinema.

It must be considered that this is an industry in which positive impacts are received in the long term. Therefore, currently the efforts carried out in the past are becoming profitable. Despite this, there is a whole field to be developed, in which both the public and private sectors must be involved, so that both realize the positive feedback that can be produced between the two sectors, a relationship that is yet to be developed. Thus, it is a considerable market and proof of research on how movies have affected the number of visitors from a certain place. However, to get film tourism, extensive cooperation is needed between several parties, such as film commissions, screen agencies, tourism agencies, local companies and the government. The positive effects observed in this research can be seen through movies that offer access to broader markets or even to specific markets. We cannot forget that it is a market niche, in which not every tourist participates.

Regarding the word “partially” this is due to the previously conducted survey among citizens of the United Kingdom as well as other people from around the world. In the results, it can be seen how not everyone is yet a film tourist, much less they are interested in being one. By contrast, they apparently find interesting the idea of being able to visit a place where something has been filmed but they would not visit the place on purpose. This means, as mentioned above, that there are still few who consider themselves core screen tourists-not being aware of what *core screen tourist* mean though. -

It is true that the pilot online survey carried out by the author can be improved in order to arouse the interest of the respondents since the “brief description” questions are not comparable to those of pointing with a click.

In conclusion, United Kingdom is in perfect condition to maintain its competitive advantage currently in the British and European framework. That said, BFI through its appropriate strategies, especially now with its 5-year plan, aspires to more, being a very efficient agent of promotion of the British audiovisual and the image of the United Kingdom, giving a modern and innovative vision of everything this country offers, which is not only traditional, but also offers modernity. Furthermore, as long as a country or region has the capacity to promote its territory in an efficient way, with innovative and direct marketing strategies, offering tax reliefs to the investment produced by the producers, as well as detailed information on the audio-visual sector, the result of an

excellent collaboration between the public sector and the elements of the audiovisual sector, this country or region will have many possibilities to attract more productions to their land, whether national or international. It is evident that natural elements such as climate or natural and cultural landscape beauty are fundamental for the attraction of filming.

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Appendix

Survey link:

<https://docs.google.com/forms/d/e/1FAIpQLSdN4h1tI8Dfb7JgMRsSbf1ATts8kic7I6hTeiaAqBXh9SF1g/viewform?c=0&w=1>