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# Film Tourism: Study on How Films Can Be Used to Promote Tourism

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Tanskanen, Tanja

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## **Film Tourism: Study on How Films Can Be Used to Promote Tourism**

Tanja Tanskanen  
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Tanja Tanskanen

### Elokuvamatkailun kehittäminen: Kuinka elokuvia voi hyödyntää matkailun edistämisessä

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Elokuvat tarjoavat voimakkaan keinon muokata ihmisten käsityksiä paikasta, uusia luoden ja vanhoja vahvistaen. Saaden voimaa kansainvälisen matkailun lisääntymisestä ja viihdeteollisuuden kehityksestä, elokuvamatkailu nähdään kasvavana ilmiönä, mikä olisi syytä ottaa osaksi jokaista matkailunedistämisstrategiaa. Sekä elokuvaproduktioiden houkuttelemine alueelle ja elokuvien seurauksena saapuvien vapaa-ajan matkailijoiden tarpeiden tyydyttäminen ovat tarkastelun alla tässä tutkimuksessa. Elokuvamatkailun varteenotettavuus matkailu markkinana ja elokuvien mahdollisuudet matkailun edistämisessä ovat kysymyksiä, joihin tämä opinnäytetyö pyrkii antamaan vastaukset. Kolmas näkökulma jota avataan tulevia tutkimuksia varten, on elokuvamatkailun nykytila Suomessa. Sopivimmat tutkimusmenetelmät opinnäytetyöhön löytyivät kvalitatiivisesta tutkimuksesta soveltaen havainnointia ja haastattelua sekä tapaustutkimuksia elokuvamatkailualalta. Laaja kirjallisuuskatsaus oli välttämätön kattavan kuvan saamiseksi ilmiöstä ja aikaisemmat tutkimukset osoittautuivat hyödyllisiksi tutkittaessa elokuvien vaikutuksia eri kohteissa.

Aikaisemmat tapauskohtaiset tutkimukset osoittavat, että elokuvilla on vaikutusta matkailijoiden kohdevalintoihin ja ne vaikuttavat matkustajavirtoihin. Opinnäytetyöprosessin aikana suoritettu tutkimuksen empiirinen osuus, havainnointi ja dokumentointi Lontoossa, korostivat elokuvien käyttömahdollisuuksia niin matkailun markkinoinnissa, kohteiden kehittämisessä ja kuvauskohteiden kaupallistamisessa. Elokuvamatkailun työllistävät vaikutukset olivat nähtävissä opastetuilla kuvauskohdekerroksilla, yleisölle avoimella elokuvastudiolla sekä matkamuistomyymälöissä. Elokuvien laajat markkinointimahdollisuudet avautuivat Visit Britainin ja Visit Scotlandin matkailukampanjoiden kautta.

Tutkimustuloksien mukaan voidaan todeta, että paikan sijoittaminen elokuvaan, aivan kuten tuotesijoittelukin, nähdään äärimmäisenä matkailun markkinointikeinona, koska se avaa oven laajemmille markkinoille, tarjoaa erottumiskeinon kilpailijoista ja voi herättää kiinnostuksen myös epätavanomaisempia matkailukohteita kohtaan. Elokuvat ovat virtuaalisia esitteitä ja tarjoavat hienovaraisemman markkinointikeinon verrattuna perinteisiin matkailukampanjoihin. Kovan kilpailun takia, taloudellisten houkuttimien lisääminen sekä kuvauskohteiden aktiivinen markkinointi voisi avata elokuvamatkailun mahdollisuuden myös Suomessa. Location Destination Finland-projekti pyrkii vakiinnuttamaan Suomeen kansallisen elokuvakomission ja edistää kannustinjärjestelmän syntymistä myös Suomeen.

Asiasanat: elokuvamatkailu, markkinointi, matkailun kehittäminen

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Films are powerful tools to shape perceptions, create new ones and reinforce the old ones. Encouraged by the growth of international travel and the development of entertainment industry film tourism is seen to be a growing phenomenon, which should be considered to be part of any tourism marketing strategy. Because of the two dimensions of film tourism; business and recreation, and because one cannot exist without the other, this research focuses on both sides. Ways to attract the film producers and the ways to satisfy the film tourists are both examined. The problems that are researched in this thesis are; whether film tourism is a considerable tourism market and how films can be used to promote tourism. Third aspect that is opened for future research is the situation of film tourism in Finland today. The most suitable research methods for this thesis were found from qualitative research including observation and interviewing as well as case studying examples from the film tourism field. A literary review was necessary to gain a comprehensive picture of the phenomenon and earlier research was found useful when investigating the effects of films on different tourist destinations.

Previous case studies have shown that films can have an effect on travellers' destination selection and through that influence significantly to visitor flows. The observation conducted in London during the thesis process highlighted the tourism opportunities of films starting from destination marketing, destination development and commercialising. The employment effects could be seen in film location tours, at a local film studio and in souvenir shops. The wide marketing opportunities of films came familiar through the campaigns of Visit Britain and Visit Scotland.

The research showed that films work as virtual brochures and offer more subtle way of marketing compared to traditional touristic campaigns. Place-placement, just like product placement, is seen as the ultimate touristic campaign as it gives access to wider markets, offers differentiation from competitors and can increase interest towards more unconventional touristic destinations. The research opened up a view of tourism development also in the future. Because of the intense competition in the field, through economic incentives and active promotion of places the possibility of film tourism could open also in Finland. The Location Destination Finland-project aims to establish a national film commission and help the progress of creating an attractive incentive system in Finland.

Key words: Film Tourism, Marketing, Tourism Development

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## 1 Introduction

As books and paintings have been the channels that have inspired us to fantasise on travelling to new and exotic places before, films are the modern motivators of today that can through moving image make us want to visit certain places (Beeton 2005, 4). For some it can be a form of escapism or pilgrimage and for many these places are the connection between real and imaginary. Placing a place in a film is considered to be the ultimate product placement and challenging the traditional touristic campaigns (Hudson & Ritchie 2006, 387). How can tourism industry benefit from film industry and is film tourism a considerable tourism market, is the starting point for this thesis and the aim is to describe and give examples on how films can be used to promote tourism. One of the main aims is to create ideas and recommendations for future purposes and create a basis for future research on film tourism in Finland. The newness of the film tourism market in Finland gives an opportunity to outline a picture on what could happen in the future.

Previous research and experiences of tourism stake holders already show that films can have a significant effect on creating attractions and boosting visitor numbers around the world. A research done by Olsberg SPI, consultant to the media and creative industries, reveals that several locations around the UK have benefitted from films. One of the best examples in the UK is the Alnwick Castle which saw an increase of 120% in visitor numbers after appearing in the Harry Potter film series (2007, 15). This type of strong brand together with emotionally intriguing storyline can have wide tourism impacts as the devoted fans are travelling in the footsteps of their beloved hero. Other research done by Oxford Economics investigating the economic impacts of film industry to the UK estimated that around tenth of UK tourism is inspired by films (2010, 1). This comes to show that a powerful film industry could also be the key to a powerful and attractive tourism industry and should be further investigated to see what kind of actions should be taken in order to make these two industries work together.

The latest actions in film tourism field can be seen in campaigns that are strongly connected to films. Visit Scotland wanted to promote their main themes through the new Disney Pixar's animation movie Brave and worked in close co-operation with the film producers. The aim was to make the traditional Scotland more known to the wider audience including themes like myths and legends, ancient Scotland, castles and royalty, landscapes and forests, clans and culture and wildlife and nature. A wide co-operation like this between the main film tourism stakeholders, film production crews, tourism agencies and film commissions, is needed in order to induce film tourism.

Combining earlier research and new information gathered from observation and interviewing, this thesis is representing how to be part of this phenomenon of tourism promoted by films

and investigating how this market could be recognised also in Finland. Hopefully this thesis can work as an inspiration and give a platform for further research and new ideas in Finland.

## 2 Thesis plan

The research plan for this thesis is made to show how the project has developed starting from the topic selection and ending with the reporting. The idea for this thesis originally rose from the author's personal interest in movies and film industry. The author could be considered a film tourist herself as before going to a location she tends to watch movies that are filmed in or are presenting the location and during the trip visit the places that were presented. For example during her last trip to Rome the author followed the footsteps of symbologist Robert Langdon (Tom Hanks) and visited the sites and churches, some of which may not have been visited without the movie *Angels & Demons* (2009). After having such a strong personal interest in the subject and realising what kind of effect a film might have on the visitor numbers coming to a location and what other ways this kind of tourism boost could affect the destination, the author started thinking why Finland couldn't offer something similar to the tourists. Just like New Zealand has become the Home of Middle-Earth due to *Lord of the Rings* movies (New Zealand Tourism 2012), why couldn't Finland become the location connecting the world of real and imaginary?

Another driving force for this research was the knowledge that even Finnish films are shot elsewhere than in Finland. In order to be a film tourism destination and, more importantly, to utilize the economical and marketing benefits of film productions, they need to have taken place in the destination or at least represent the culture and traditions of the place. A good example of a Finnish film that has gained some international attention but was filmed elsewhere is Jalmari Helander's *Rare Exports* (2010). The film was actually shot in Norway even though the story supposedly is taking place in Finland. The main reasons mentioned for the fact that even Finnish productions are moving elsewhere are financial. (Kinnunen 2010) Through this research the characteristics of film tourism are aimed to be enlightened in order to show that there is such a market and through attracting film productions to a place it can help to create more attractive destination for tourists.



## 2.1 Research methods and the execution

This thesis is firstly based on two types of research; descriptive and evaluative research. Descriptive research is used to describe the phenomenon and due to the constantly changing nature of tourism industry and its trends the aim is to explain what exists now and what is known of the phenomenon and its effects today. It answers the question 'what is'. Secondly, in some way also evaluative research is conducted when thinking about ways how Finland is currently performing in the film tourism field. (Veal 2006, 3-5.) To support the research a literary review including literature about research methods, tourism trends, destination marketing and film tourism was made. Also current articles related to the topic were examined and used as source material. The literary review has helped to do the conceptual framework for this thesis and deciding the research questions. (Veal 2006, 53-55.) This thesis is not based on readymade hypothesis but rather based on research questions: "what is film tourism", "is film tourism a considerable market", "how can a films be used to promote tourism" and "what is the situation of film tourism in Finland". The reason why the research cannot be based on a readymade hypothesis is that there are two sides in the story; it can be beneficial if executed correctly, but it can also bring challenges and also this thesis aims to the explanation of the phenomenon.

After deciding the research questions a list of information needs was made. The aim was to give an example of a popular film tourism destination and the UK as an area, and more specifically London, seemed suitable since films play an important part in the capital's branding and attraction in visitors' eyes. Case studying London the aim was to show what kind of attractions and products can be created around films for direct and indirect tourism purposes. Also including London to this project was natural since the researcher herself had the opportunity to visit the place during the thesis process and execute the participant observation part of this project. Also the tourism marketing opportunities of films are investigated in order to gain ideas for Finland for future purposes and through case studies to see what different methods can be used to gain the most benefits.

After listing the information needs and deciding the research questions the decision about research methods needed to be made. In this thesis qualitative research was mainly used, since the nature of tourism and leisure is mainly qualitative combining face-to-face interaction between people and their unique ways of viewing the world (Veal 2006, 195). The aim of the research is rather in theory building and explaining the phenomenon than in theory testing. The suitable keys to find answers for the thesis questions were found from qualitative methods, like participant observation and interviews. The case study method was also used when London is examined as a typical film tourism destination. The interviewing method of-

ferred a window for new information that has not yet been recorded and may act as a basis for future investigations.

Primary data was collected through empiric research; interviewing and observation. Participant observation, meaning that the researcher took part in film tourism activities, gathered photographic evidence of film tourism attractions and their atmosphere. Interviewing was made to clarify the situation of film industry and through that the film tourism in Finland today. The researcher wanted to include in the research the most current example on how film tourism is promoted in Finland. The questions were made based on the research questions decided at the beginning of the project, for example how Finland could benefit from film productions and what the advantages and disadvantages of Finland are when thinking about becoming a film tourism destination. Pictures that were taken during the observation were classified into examples of on- and off-location destinations, sign posts, souvenirs and prop handling. (Veal 2006, 202, 197-200.)

Secondary data was gathered from already existing research and at this point also quantitative data was found useful, for example the information on visitor flows to a certain destination and the changes in them. In secondary, already existing data, could be also counted the literature that was used to support the research. Especially Stefan Roesch's book *Experiences of Film Location Tourists* offered some already existing information on the characteristics and expectations of a film location tourist.

## 2.2 Validity, reliability and ethics clearance

Validity, meaning the level of how well and truthfully the research represents the phenomenon that is being investigated, and reliability, the repeatability of the research, are examined here. In tourism and leisure research validity and reliability can be something that is hard to achieve completely. Especially when research is qualitative and for example interviews are based on people's personal opinions and observations based on that certain time period a hundred percent validity may be difficult to accomplish. Qualitative research represents a snap shot of that current situation and time. (Veal 2006, 41, 195-196.) The nature of tourism phenomenon is constantly changing and in this case the film tourism in Finland or in London might not be the same in ten years as it is now. A great emphasis in this research is the current description of the film tourism phenomenon.

To ensure the highest possible level of validity when interviewing leading questions were avoided by letting the interviewees explain freely their thought and views. Also the interview questions were well thought of and their purpose as the main source of new information was

kept in mind with the aim to gain as purposeful answers supporting the research as possible. In reviewed literature when patterns could be seen and same information found in several sources the sources could be considered as valid.

Reliability in research means that the research can be repeated and the results would be the same later on also. There are obvious problems in reaching complete reliability through qualitative research methods, like in this thesis the main research methods are observation and interviewing. Identical results can be reached only in natural sciences but in social sciences situations are constantly changing and careful consideration need to be taken if general statements based on qualitative research are made. (Veal 2006, 41.) Because interviews that were made are based on current situations and opinions may change over time, in this thesis making generalized assumptions is avoided, the main aim being the comprehensive explanation of the phenomenon today and giving future suggestions. It also gives a basis for further research as comparisons can be made later on and see if developments have been made.

One important part of the research is the ethics. Aspects like plagiarism, honesty and the individual's rights were also thought of in this thesis project. The results obtained were not moulded in any way but recorded as they were originally presented. The aim of this research is to stay unbiased and give a comprehensive picture of a phenomenon. When secondary data was used references according to guidelines were added. The people taking part of the interviews were made aware what research they are taking part of and offered the possibility to appear unidentified. Also pictures for this thesis were chosen the way that people in them are unidentified. Laurea's codes of ethics were followed in this thesis process (Laurea 2007).

### 3 Defining the terms

In order to be able to talk about tourism that is motivated by films, film tourism, certain terms need to be defined first. It is necessary to clarify what is meant when talking about these two terms separately before we can talk about them as a one defining term. Also it is necessary to define the term destination as we are talking about how to become a film tourism destination or film destination. After defining the terms it is easier to understand what is meant when talking about these things together and in different contexts.

### 3.1 Tourism has many faces

Tourism is defined in many ways depending on the source used but the basic idea is the same in all of them. The United Nations World Tourism Organization (UNWTO) defines tourism as the movement of people outside their usual residence for personal or business purposes and the duration of the trip can be no more than one continuous year. It is also pointed out that in order to be classified as a tourist the visitor's trip must include an overnight stay. Other vice the visitor is classified as an excursionist or a same-day-visitor (UNWTO 2008). Goeldner and Ritchie also include the economic aspect to their definition of tourism. They say that "tourism is a composite of activities, services and industries that deliver a travel experience" (Goeldner & Ritchie 2006, 5). Tourism is a compound of hospitality services arranging from transportation, accommodation, entertainment, restaurant services and shopping that are available for people travelling away from home. All services attracting and hosting visitors can be called tourism services and the interaction between the suppliers and the tourists can be called tourism (Goeldner & Ritchie 2006, 5) To support this definition it is also said that tourism is from its core a commercial activity and it is business where the aim is to gain profits through providing services (McKercher & Cros 2002).

Tourism can be domestic and happen inside the lines of a country of reference, it can be inbound tourism when talking about visitors arriving to a country and it can be outbound tourism when a person leaves the country of reference to visit another. In order to a person to make a travelling decision there needs to be a motivator behind it. The main purpose of a trip is something that without it the whole trip would not have happened. In all three types of tourism the nine categories of motivation can be applied to and also there can be a combination of more than one of them. The nine different categories that describe the main motivators of tourism trips are business and professional, holiday and recreation, visiting friends and relatives, education, health and medical care, religion, shopping, transit purposes and other. (Laimer 2010)

### 3.2 Films from TV-screenings to movies

As an addition of defining the term tourism it is also necessary to define what is meant when talking about films. There are two types of screen-based media that can be called films. In this thesis the word 'film' is used to describe both TV based screenings such as serials and documentaries as well as cinematic screenings such as movies or also called 'feature films' (Roesch 2009, 6). The separation of these two media types is not necessary in this case as the

aim is to see if tourism industry could benefit from any screen based media, either TV based screenings or movies. However, in examples the main screen based media to describe the phenomenon are feature films because more international and wide touristic campaigns are created around them rather than around TV screenings.

### 3.3 Destination

Lastly the term 'destination' needs to be defined. The destination for a trip is defined by the United Nations World Tourism Organization as a place which is significant to the purpose of the trip. It is the central place where the purpose of the trip is going to take place, for example business meeting which in this case can be producing a film or on the other hand seeing a film location as a part of holiday and recreation. (UNWTO 2008.) It is also said that in order to accomplish the status of a destination, a place needs to be promoted and only through marketing it can become a destination (Morgan, Pritchard & Pride 2011, 4). Even though this statement can be argued because there are still many destinations that carry a significant purpose to a people travelling there even though they might not be widely marketed, the focus in this research is on the aspect of becoming a destination through marketing. And in this case the marketing is done for film producers or through a film for tourism purposes.

### 4 Definitions of film tourism

Cultural tourism is seen as an educative form of tourism through what people can learn more about others' ways of life. Through the ways that a country presents itself to the visitors these being for example food, music, hospitality, architecture, handicrafts and entertainment, can be called cultural factors. (Goeldner & Ritchie 2006, 264.) As films are part of expression of art and culture and local traditions as well as part of the entertainment industry, film tourism can be called as part of the cultural tourism branch (McKercher & Cros 2002, 133). In the UK for example films are seen as important ambassadors for the local way of life, language and history (Oxford economics 2010, 57). Also in a research published by SAGE Journals it is said that film tourism is a form of tourism that can fit under the umbrella term of cultural tourism and it is encouraged by the growth of entertainment industry and international travel (Hudson & Ritchie 2006, 387). As one part of cultural tourism is the search for monuments and heritage sights, also the film tourists are searching for these signs and visual icons or also so called markers that remind them of the scenes seen in a movie. Many times the icons presented in a film can be the same heritage sights that other than the film tourists

are visiting also. (Roesch 2009, 69.) A good example of this is the movie *Roman Holiday* (1953) which might have inspired people to travel to Rome and see the markers seen on the movie that are also real touristic attractions, like the Spanish Steps.

Despite of all these similarities with cultural tourism, film tourism is still such a new and un-examined area of tourism that its complete comparison to the cultural tourism is complicated and it could rather fall in the category of 'other' motivators. As it is obvious that often places portrayed in a film are not real and they do not represent real places or people. Sometimes it can also be compared to pilgrimage. In religious pilgrimage people are seeking the symbolic connection between the material and spiritual world. The film tourists wish to connect with the real and imaginary through the real places that work as symbolic links between the real and the imaginary world (Roesch 2009, 209). Similar to pilgrimage is the wish to demonstrate the longing for something through visiting a certain place.

The Scotland's National Tourism Organization has defined film tourism as a business where visitors are attracted to the area through the storylines in a film or through the portrayal of a certain place on a film or on television. It is also said that the number of visitors coming to a place from the effect of a film, can be called film tourism. (Roesch 2009, 6.) Film-induced tourism is a wider term for people who are deciding to travel to a place that they have previously seen on a screen. A distinction between 'film tourist' and 'film location tourist' should however be made. For both of the tourists the inspiration to travel came from a film but the film tourist has no intention to visit the actual filming locations. For example people who have seen *The Sex and the City* movie or TV-series might get the inspiration to visit New York but they don't have any intention to visit the actual filming locations. The film-location tourist however is really interested in seeing the actual on- and off-locations and physical settings that were used to produce the film scenes.

Film tourism is special interest tourism so it can be also called a tourism niche which has its own special focus groups and characteristics. A film tourism niche does not serve a specific group of people but instead every film has its own target group, some movies attracting more visitors than others. (Papathanassis 2011, 149.) For example the UK has started to target the Bollywood market and the UK Film Council has created a special fact sheet explaining the practicalities on filming in the UK. The ultimate goal of this project is to gain more visitors from India to the UK after sparking the interest towards the Bollywood filming locations. (Olsberg SPI 2007, 40.)

A shared factor that all these film tourists have is the motivation and decision to visit a place that has been seen on a screen. The Alnwick Castle located in North East England in the area of Northumberland and known from the *Harry Potter*-movies as the famous Hogwarts School of Witchcraft and Wizardry has really experienced the power of films in destination marketing. The first *Harry Potter* movie was released in 2001 and the last movie was released in

2011. Before the last movie, Harry Potter and the Deathly Hallows Part 2, was released the Alnwick Castle had experienced 120% increase in visitor numbers. It is clear that the appearance in a film can have a huge effect on the visitor numbers for an already existing place and create a new kind of tourism to the area and a boost for the economy. According to the interview by Sunday Sun the executive member for customer services and culture at Northumberland councillor Neil Bradbury had said after the Alnwick Castle appeared in the movies the publicity attracted worldwide attention to the area that would not otherwise be that well known and it has brought estimated £9m worth tourist revenue to the area. (Weatherall 2011; Olsberg SPI 2007, 15.) It is expected that the number will rise, because for example for cult films like *Trainspotting* (1996) this kind of hype lasted for years (BBC News 2007).

#### 4.1 Forms of film tourism

Film tourism can take many different forms. As earlier mentioned, a film location tourist is a person who visits both on- and off-locations. The form of film tourism is categorized by the type of location that is portrayed in a film and how it has motivated the visitor to act. The different kinds of forms of locations are described in the following chapter. In this thesis the case studies and examples can be both on- and off-location. The main idea is to generally see how the films and locations can be harnessed to serve tourism purposes. In the last part of this chapter also the business side of film tourism is discussed.

##### 4.1.1 On-location film tourism

On-locations are filming locations or film-related locations found from the natural environment like actual buildings and streets. Some locations have been touristic attractions on their own and they have not reached their popularity because of the portrayal in a film, yet people visiting them because inspired by a film can be called film tourists. Other locations can experience a high rise in visitor popularity and can be turned into attractions because their appearance in a film. In these cases lands that have earlier been considered as unimportant can turn into touristic attractions off their own. Sometimes even set pieces are left behind by the filming crews and tourist attractions are created around them, for example the *Star Wars* movie set in Tunisian desert that was left behind after the filming and is still standing because it was seen so important tourist attraction by the locals. (Roesch 2009, 6-7, 10.)

Sue Beeton lists several forms of on-location tourism. Sometimes the film set oneself is strong enough motivator that it can be the whole purpose of a trip or sometimes film tourism can be part of a general holiday trip. Film tourism can be nostalgic tourism, where the locations present another era or the film in general can inspire the person to visit historic locations. Film tourism can show oneself in a form of a pilgrimage where visitors want to honour the movie by visiting the places, feel connected to the imaginary world and maybe even re-act parts of the film on-location. Similarities with pilgrimage can also be seen in the communality as the first pilgrims tend to travel in groups and see the journey also as a social event, so do many times the film tourists. Part of the film tourism experience is the sense of belonging and meeting other people with similar interests. Also buying souvenirs of a film location and placing them on display can be compared to the relics and religious figures that were brought home by the pilgrims. (Beeton 2005, 10, 34.)

Sometimes on-location tourism can also be targeted into area that has nothing to do with the actual filming, Beeton lists celebrity tourism also as on-location tourism where celebrities' homes are the main attraction. Also so-called 'runaway productions' fall into this category, when the filming is done in a different country that it presents, usually due to financial reasons. For example the movie *Braveheart* (1995) represents a story taking place in Scotland but it was filmed in Ireland. Although it can be debateable if these really represent on-locations they are still counted as ones because they are real locations and not artificially created, as off-locations are described.

Into more commercial part of on-location tourism fall the film tours where several filming locations are showed to the visitors, like the London Movie Locations & TV tour, and guided tours to specific on-location sets, like The Lord of the Rings set Hobbiton in New Zealand. (Beeton 2005, 10.) Sometimes big blockbuster movies can bring so much tourism to an area that it is profitable for private entrepreneurs to create products and packages related to a film. Film tours, themed hotels and themed restaurants are good examples of this kind of business boosts. (Roesch 2009, 11.)

#### 4.1.2 Off-location tourism

Off-locations are artificial and built especially for the filming or for tourism purposes like film studios or film parks (Roesch 2009, 6-7). Nowadays almost every major film studio, like Warner Bros, Universal and Fox, is operating either film studio tours or themed film parks. Probably the most well known themed park is the Universal Studios in Florida which is built entirely for tourism purposes including several movie based rides like the Terminator and E.T and themed areas like Harry Potter and Jurassic Park also including souvenir shops based on the



movies. In theme parks there has not been any filming or production taking place. (Universal Orlando 2012.)

Film studio tours are great for people who are interested in seeing how the actual filming process happens. These are places that are primarily built for filming and producing purposes and secondarily used for touristic tours. Even though the actual filming has taken place in the studio, they are still called as off-locations because of their artificial nature. Paramount Picture studio in Hollywood is a good example of a studio that offers tours for visitors to see what happens behind the scenes.

Movie premiers and film festivals are one-off events and also part of the off-location tourism branch. They often times cause an off-location visitor peak to the area arranging the event. (Beeton 2005, 10-11.) When the fans of Harry Potter were interviewed at the London premier of Harry Potter and the Deathly Hallows part 2 it was clear that people are ready to travel a long way to experience the togetherness with the other fans and see the stars of the movie walking the red carpet. Fans were coming from Sweden, Finland, Denmark, Belgium, and even as far as US, Canada and Australia. (Warner Bros Channel 2011.) Film festivals like Sundance in Utah, Cannes film festival and Sarajevo film festival attract press, celebrities and film enthusiasts from all over the world. Just like movie premiers they can offer a high peak in visitor numbers to accommodation, restaurant and transportation services. (Roesch 2009, 12.)

#### 4.1.3 Film tourism is business tourism

It should not be forgotten that film tourism can take the form of business tourism and actually without this business tourism branch there can be no film tourism either. Film producers either searching for the right locations or already filming in the locations should be regarded as any other business tourist and these business tourists are the ones that can help in creating the holiday and recreation part of film tourism. Tourism agencies should recognise the value of visiting productions as they often times create more hotel nights than any other business travellers, not to mention the other ways of consuming the local services like restaurants and entertainment. For example offering discount packages for filming crews in hotels could be a great start to lure film businesses to the area. (Olsberg SPI 2007, 12.) Just like any other tourists these film business tourists are looking for the best value for their money and obviously the place that has most to offer is going to win the competition. It is the matter of services offered to the film producers; financial incentives and locations characteristics which make the producers choose certain places. The matter on how to get the productions to the area is discussed further later on.

## 4.2 The film tourist

Now that we have covered the main characteristics and forms of film tourism, it is time to look at the film tourist itself. As mentioned earlier the thing that most film tourists have in common is the motivation to connect with the imaginary world through the real place that works as a symbol for something unreachable that is why it could also be called as symbolic pilgrimage (Roesch 2009, 209). But it is also highlighted that film tourism is not only visiting the locations but also the activities that are performed in the places (Robinson, Heitmann & Dieke 2011, 189) and the following chapter is meant to represent these different aspects that a film tourism destination should offer to their visitors in order to make the visit fulfilling. The purpose is to represent what ways do the film tourists want to engage themselves to the destination and what activities they want to perform and also why they are visiting these places. These different location encounters and activities can concern both guided tour participants and also individual travellers as both of them can experience these same things. In this chapter the business side of film tourism is left untouched because the attracting of the productions is discussed in the chapters later on. Here we are looking at the holiday and recreation form of film tourism.

### 4.2.1 Driving forces and expectations

The touristic gaze is described as a curiosity to look at things that are out from ordinary and experience things that are not part of everyday life. Our ability to gaze is moulded by our expectations, wishes, desires and backgrounds. Films, just like books and TV commercials, raise the urge to gaze upon certain locations creating daydreams and fantasies about the places. (Urry 1990, 1-3.) Also Sue Beeton agrees with Urry that tourism is motivated by our day dreaming and desires for new experiences and that way the most powerful motivator for our decisions is the image in our head (Beeton 2005, 26). As film tourists arrive to the locations they all have different ways to view or other words gaze the landscapes, markers and phenomenon's associated with films. Stefan Roesch lists three types of gazing that are viewed as passive and more emotional and spiritual ways to get closer with the imaginary.

The spectatorial gazer is interested in brief encounters with the film locations and the main motivation and purpose is to collect signs and markers on camera or video to proof that they have really been there on the location. The risen status amongst friends after showing the proofs was found a significant motivator for the recording of the places in photographs and

video. A lot similar to the spectatorial gaze is the collective gaze where the visitors see it important to experience the tour with others alike and sometimes even feel pressure to take pictures and record the same things as other visitors. The sense of belonging and being in it together is important for some of the visitors. (Roesch 2009, 129-130.)

The person with romantic expectations, the romantic gazer, is a little bit different compared to the other two. Romantic gazers want to consume time on the location and many times they prefer travelling alone or with a close friend. People that were interviewed by Roesch and asked what were they looking forward from the visit they answered just wanting to “inhale” the atmosphere. As an opposite of the spectatorial and collective gazers the romantic gazers saw the places as sacred locations rather than as sites of a spectacle. It was seen important by the romantic gazers that there was enough time on the tour to explore and admire the location in solitude. (Roesch 2009, 134-135.) It is also pointed out that visitors personal experiences in life may make them relate to the storyline in the movie and that way make the location encounter more emotional to some (Beeton 2005, 27).

In the research done by Olsberg SPI it is found out that films with strong character driven storylines and emotional tone tend to have more tourism potential than films made for purely entertainment purposes. (Olsberg SPI 2007, 11.) The emotions, wants and needs are also something that the tour organizers should take in consideration and think what type of visitors this type of film attracts. As earlier mentioned different films attract different visitor groups and the way that these visitors are taken into consideration can affect on the location reputation. For example the Sex and the City-tour in New York has attracted, as might be assumed, women in their thirties to tour the city (Beeton 2005, 37) and on the other side are the Star Wars tour participants visiting the Tunisian locations in 2005, 14 out of 17 participants were male (Roesch 2009, 112).

#### 4.2.2 Activities of a film tourist

There are six different approaches that are called active location encounters because they are physical activities that the film tourist can take part in, compared to the emotional expectations. Enabling the visitors to perform these activities on tours and visits the film location encounter can be more fulfilling for the visitor and that way enhance the positive word of mouth.

Shot re-creations and film re-enactments are one of the physical location encounters. In shot re-creations the film tourists are trying to find the exact film angles and then taking pictures as posing one of the characters. In these cases disappointments may occur if the original film-

ing spot is not accessible. It is important for the operator to offer something similar, like an optional camera ankle, so disappointments can be minimized. Knowing the territory and being able to know the exact shooting places is important for the tour operator. Film re-enactments are a form of role-play where the characters are quoted and also dressing up is part of this phenomenon. For the tour operator it might be a great advantage if some original or replica clothing and props could be offered to the visitors. Handling props and replicas is also counted as one of the physical location encounters. (Roesch 2009, 159, 162.)

Interaction with site markers is also an activity that the film tourists engage to. Especially individual travellers can be guided to the destinations with the help of sign posts and photo boards where information on the location can be given. The sign posts are found important because they concretely express that here is the place from that specific movie. Photographing in front of these sign posts is found important proof for friends of being there. The lack of marker may affect negatively as the identification of the place becomes difficult or even impossible. Guide books are also counted as transportable markers and they can even bring additional revenue. (Roesch 2009, 165.)

Something that might be more rare but a fun way to engage oneself to the film tourism activities is miniature positioning. The aim is to gain fun photos that include miniature figures of the characters and the real set. Many times the photos are made to look like the character really was on the set. (Roesch 2009, 173-174.)

Purchasing and placing souvenirs on display is one way to consume the film after the visit and can be counted as physical location encounters. The items that are bought or collected from the location where the tourism has taken place can be called as souvenirs. They are the concrete and tangible memories of the experiences (Love & Sheldon 1998). Different types of souvenirs are pictorial images like photos, pieces taken from the natural environment like rocks, symbolic shorthand like manufactured replicas, markers like guide books and local products like food (Beeton 2005, 16). Souvenirs work as a symbol for something that has been achieved and proofs that the person has really been on the location, like the Harry Potter related items that were bought from the Warner Brothers Studio Tour in London by the researcher herself (Picture 1). Sometimes they can even been handled like holy relics as they are placed on display on specially preserved places.



Picture 1: Harry Potter related souvenirs bought from the Warner Brothers Studio Tour London (Tanskanen 2012)

#### 5 Results: Films as tourism promoting business

Now that the film tourism phenomenon from the point of view of a tourist has been investigated, it is time to move to the side of tourism industry and see how this motivation to travel from films can be transformed into a profitable tourism business. As a conclusion to the previous chapter it could be said that having functional and attractive film industry in a country can bring many opportunities for tourism entrepreneurs to create film related products to the area. In forms of location tours, souvenir shops and also prop museums and exhibitions new jobs can be created and income brought to the area, not to mention the promotional value of film productions. However, without film industry there can be no film tourism. These next chapters are used to show how films can be utilized in destination marketing and what benefits it can bring to the area. We also go through some possible negative aspects that film tourism can create.

## 5.1 How to get the filming productions to the area?

Before going into the effects of film tourism, we need to first find out how to get the film productions to the area. This study is done from the tourism industry's perspective and the interest is in seeing how tourism industry could maximise the benefits from film productions starting from the realization that also the film producers are tourists travelling in business purposes. Just like normal tourists these business travellers need to be attracted to the area and there are several operators that can have an effect on the success of a place. As the aim of this chapter is to explain the different factors that make all the difference in creating successful film tourism business. The key stakeholders that hold the keys to successful film tourism are film commissions, tourism agencies, screen agencies, local authorities and local entrepreneurs, not to mention the film production side like producers, distributors and sales agents. It's all about these stakeholders working together which can make the film a success on attracting tourists or a failure. (Olsberg SPI 2007, 34, 39.)

The first reason for choosing a place is of course the existing premises and landscapes. Landscapes are something that cannot be changed but they can be promoted to film producers. Film commissions are there to promote the best filming locations and give information on rules and regulations for film producers (Finland Film Commission 2012, London Film Commission 2012). The level of activity on promoting the locations is crucial in getting the film productions and here also the tourism boards can take part in. As an example of a dedicated promotion is the Swiss Tourist Board that is paying all scouting, location visit, expenses to Bollywood directors to get them to see the locations. The aim is to gain new tourism flow from India. (Hudson & Ritchie 2006.) Also the existence of film studios on the location can be the distinctive factor. This was the case when the Finnish film *Rare Exports* (2010) was filmed in Northern Norway. Northern Norway had the existing studio, Film Camp, and also a regional film fund that covered 20-25% of the filming funds. (Kinnunen 2010.)

So, everything starts with an active film commission that is promoting the available filming locations to film producers and providing with other useful information like tax reliefs, local crews and other premises like film studios. Not only does the British Film Commission have a clear web page including all the necessary information on filming in UK and providing contact details for further arrangements with local screen agencies but they also have attractive pictures of well-known films that have been filmed in the UK. (British Film Commission 2012.) That is why it is an excellent example on well organized commission. When we go further on the line, we can find the local screen agencies. Usually these agencies work like film commissions but they are operating in smaller scale and can provide more detailed information on local possibilities in terms of location finding and negotiations with local owners, contact details of local authorities like the police and information on local accommodation and local

crews. At this point it is good for the local entrepreneurs to offer the specialised accommodation packages for the filming crews and inform also the screen agencies so the services can be offered early on.

It is not only the advertising of the place but one of the main reasons why film productions choose one place over another is incentives and here the governmental efforts are needed. The basic idea is that from the money that is invested to make the movie in the locations some part of it is returned, basically the amount of value added tax. (Kinnunen 2010.) Canada for example has an incentive for film productions that promises a 20-30% return on the money that has been spent for the filming. Even Finnish productions are choosing Canada rather than Finland as a filming location due to these factors. As an example the upcoming *Nightwish* movie, *Imaginaerum* (2012), directed by Stobe Harju is filmed in Canada. When these Finnish productions are doing the filming abroad also the grants that Finland's film commission have assigned for the making of the movie are spent elsewhere than in Finland. The lack of incentives is driving productions to bypass Finland. (Yle Areena 2011.)

As a conclusion it is necessary to point out that film tourism depends on the active promotion of filming locations through for example scouting, promotion by film commissions and government efforts on attracting productions through tax incentives and grants. Film studios are also looking for professional workforce, extras and other services that should be promoted through screen agencies. Tourism industry's efforts are also important as they can offer attractive packages for film crews or offer scouting services like the Swiss Tourist Board had done. If the place promotion is done well it can have wide impacts on the local tourism industry.

## 5.2 Destination marketing effects from films

At the moment, in the beginning of the twenty-first century, the world's more economically developed countries are facing recession and increasing unemployment and due to these factors the consumer confidence is low. As an addition to economical challenges environmental disasters and disease epidemics like swine flu are causing uncertainty and challenges. There is now need for more than ever to invent competitive strategies as countries are competing in everything; what is the best place to live, who attracts the most visitors and who has the most successful businesses. (Morgan et. Al. 2011, 3, 6.)

There are several reasons why the marketing value of films should be recognised. Just like companies are making product placements in movies and TV series in order to create a certain mental image of a product also place placement is becoming more considerable market-

ing tool (Croy 2010). Just like product placement can affect on viewer's opinion about the product also place placement can have this same outcome. Positive and well thought off place placement can differentiate a destination from the competitors. Furthermore, product or place placement is considered more subtle way of marketing compared to aggressive straight forward marketing campaigns and the viewers can be more receptive to the promotional messages that are sent through them. (Hudson & Ritchie 2006, 387; Roesch 2009, 27.) Especially through films powerful and emotional connections with a place can be created and consumer's expectations of a place moulded. Films are a great way to shape the potential future visitor's perceptions of reality and create new kind of trust and respect. During the economic challenges the consumers travel decision might bend towards the country which has the best offer for escaping the reality and embracing the recreation and even fantasy (Morgan et. Al. 2011, 3, 239). Nevertheless, the film productions can also be seen as a free marketing medium as the film productions are doing most of the promotional material and campaigns. The community can get the publicity as a bonus from film promotions and also expand their territory as often times tourism bodies don't have the kind of financial resources to reach that wide of an audience.

#### 5.2.1 Access to wider markets and differentiation

As previously mentioned using films as marketing platforms for destinations they can reach a wider audience. Films also offer the possibility to target a specific audience that might not be reached with a traditional tourism marketing material of fun, care-free and safe resorts and hotels. Dark tourism market is also one of the new arising market segments in tourism which is driven by the urge to visit places that are related to death, suffering and cruelty. Through films also this market segment can be reached and for example Transylvania in Romania is seen as the home country of Dracula and something scary, ghostly and exciting at the same time, not something that would be in the traditional tourism marketing material. (Roesch 2009, 22, 27.) Places with a connection to horror movies can attract dark film tourists to visit the premises, like the Stanley hotel in Colorado, USA, which became known from the horror movie *Shining* (1980). Through films destinations can be created for several markets, depending on the storyline and who it appeals to, weather it is children, couples, wine and food lovers, mysticism enthusiasts or Bollywood fans.

Before a country engages oneself to a film production it needs to find out own marketing goals because it also offers the opportunity to make the destination interesting to media, media sexy, and push forward those cultural characteristics that are not yet recognised in foreign media. What it is that we want to show to the world and what are our strengths and weaknesses? Who do we want to appeal to? It is highly important to know the enemy terri-



tory, the competitors, and to differentiate from them. (Morgan et. Al. 2011, 46.) If the film that is potentially being filmed in a country seems appropriate and fitted to the destinations image it can be used as a marketing campaign for the destination (Hudson & Ritchie 2006, 388). For example the Tourism Australia took part in the filming of a movie Australia (2008) and made sure that the essence of Australia's tourism brand was there to be seen; beautiful landscapes, the language and adventure. The movie's image and the image that Tourism Australia wanted to promote fitted together and they worked in close co-operation resulting in the exposure of Australia all over the world. (Morgan et. Al. 2011, 242.)

As the world is more competitive than ever it is important that the country finds own unique ways to present oneself as somewhere worth travelling to. A modern syndrome for many countries and their marketing strategies is that they all position themselves the same; all are interesting places to travel with beautiful landscapes and smiling people. This phenomenon is also called "the Any Country"-syndrome. Many countries are using the same marketing slogans or clichés and they become Any Countries. (Morgan et. Al. 2011, 7.) One example of a successful differentiation through a film that has affected the whole country image is New Zealand. There is no country that can be the home of Middle Earth anymore, as New Zealand has associated itself so strongly to the Lord of the rings image and New Zealand is not Any Country as it is the home of the Middle Earth. In New Zealand's own country page New Zealand is promoted with slogans like "See wizards turn water into wine" and "Your journey starts beneath the southern skies", with strong connections to the Lord of the Rings story line with wizards and the journey that the hobbits take on (New Zealand Tourism 2012).

### 5.2.2 All year round tourism and new attractions

One of the major positive impacts of film tourism is the ability to ease the problems with seasonality. By bringing attention to the area and to locations that have not been that well-known before, through films people learn to know them. Film tourists are also ones that are not that interested in suitable weather conditions but the main attractiveness of the destination lies on the filming locations and activities built around films. Film tourism can therefore be all year round and every-weather tourism. (Hudson & Ritchie 2006, 388.) Excellent example of this is the attention drawn to the small town Forks located in Washington, USA, after the vampire movie Twilight (2008) was released. Located five hours away from the nearest airport, with the population of little bit over three thousand and known as a cloudy and rainy town the film tourism phenomenon boosted the locations tourism by 1000% increase in visitor numbers. In 2009 the town received 100000 visitors and the tourism director of Forks, Marcia Bingham, has stated that they actually get complaints for not raining, after all, Forks is

known as the rainy and dark home of the vampires. (Oxford economics 2010, 51; Samson 2010.)

Films can also generate interest not only in the filming locations but also in a certain era or style. As earlier discussed, this type of film tourism is nostalgic tourism where historic films can have a wider impact on visitors. The enquiries about certain sites have been seen to increase after a popularity of a historic film and in these cases the locations don't have to be appearing in the film. It is enough that they represent the certain era. (Olsberg SPI 2007, 14.) The movie *Gosford Park* (2001) that was filmed in England and set to a grand country house of the 1930's triggered the interest towards historic houses in England. For example the Pollok House in Glasgow, where people can eat in Victorian kitchens, saw an increase of 20% in visitor numbers between 2001 and 2002. The most dramatic effect was seen in Beningbrough Hall in York where visitor numbers rose from 10218 to 94032 between 2002 and 2003. This also brings out one of the good qualities of tourism induced by films; also rural villages can experience a visitor boost and seen as touristic attractions. (Olsberg SPI 2007, 75.)

As an addition in drawing attention into old already existing attractions, films can also help to create totally new attractions to the area. For example film studios can organize guided tours to their premises which can attract new film enthusiasts to travel. Films can also be used to promote hotels and restaurants as well as transportation (Hudson & Ritchie 2006, 390). For example the Mountain Lake Hotel in Virginia is advertised at their home page as the home of *Dirty Dancing*. In 1987 the movie *Dirty Dancing*, starring Patrick Swayze and Jennifer Gray, was filmed at the Mountain Lake. In the movie the resort was called the Kellerman's Resort where families joined to spend summer learning dancing and other indoor and outdoor activities. Nowadays people can join the *Dirty Dancing* Weekends and enjoy the filming location tours and even some dancing lessons at the hotel. (Mountain Lake Hotel 2012.)

Great example on promoting other services than just the filming locations is the Eurostar Campaign launched at the same time with the movie *Da Vinci Code* (2006). After noticing that the Dan Brown's *Da Vinci Code* books were the most common item left on the Eurostar trains between the London-Paris route the company wanted to somehow capitalise these privately done *Da Vinci Code*-pilgrimages in a larger touristic campaign and the best point to do this was found from the movie premiere utilizing the attractiveness of the stars. The stars were photographed in front of the Eurostar train, painted with *Da Vinci Code*-themed paintings, and transported from London to the premiere in Cannes. At the same time was launched a competition where the winner could win the Eurostar travel for life. (Eurostar 2012; Olsberg SPI 2007, 58.)

### 5.2.3 Challenges of film tourism

It is not all positive consequences that the film tourism can bring to the areas that are affected by it. There are several challenges that the communities can face when there is not enough preparation for film tourism or the community doesn't want to be part of the publicity gained from a film. For example the Durham Cathedral in Durham England experienced unwanted publicity after being one of the filming locations for the Harry Potter movies. They specifically asked to be left out from the Harry Potter movie map of UK because the cathedral is the place for worship, not the place for entertainment. Also problems have followed even though the cathedral was left out from the map; still some of tour operators tried to bring their clients to see the Harry Potter set but was followed by dissatisfaction because many of the places that were used are not accessible for the public. (Olsberg SPI 2007, 80.)

It is also possible that the potential economic benefits from film-induced tourism are not gained. At the same time as films can bring tourists to rural areas and villages which can have a positive impact on the local economy, it is also possible that in the rural areas there are no restaurants, accommodation or shops where to spend money. This can happen when the marketing value of a film is not recognised early enough and this is the place where local tourism agencies need to step in early on and develop ways how to utilize the incoming visitors in forms of for example organized tours or other themed activities. (Olsberg SPI 2007, 36.) It is important that if the area is interested in gaining from the film tourism business the incoming tourists are thought of and welcomed properly. Only something as small as establishing site markers and sign posts to the areas where a film was shot, can improve the visitor satisfaction.

Other problems that can be faced without well organized management at the location is the loss of privacy for the locals if visitors are allowed to wander freely, the increase in vehicle traffic and the loss of local facilities for locals. For example local restaurants and cafés can find themselves packed especially in the small villages and towns if there is a sudden peak in visitors because of a film. (Hudson & Ritchie 2006, 388.) For example the Twilight visitor influx in Forks caused dissatisfaction for example with the local Native American tribe which was also mentioned in the book and movies, as visitors were wandering in their cemetery (Samson 2010). It is very common problem that these new attractions are not able to respond to the higher visitor amounts and this can cause visitor dissatisfaction as well as make the locals feel unease. It is very important that tourism agencies and local entrepreneurs work together so that they are able to offer the visitors the best and without disturbing the locals. Organized tours are a great way to control the movement of the visitors to the area and this can bring new business opportunities to the area as it is possible that new accommodation services and activities are needed.

### 5.3 How to maximise the promotional value of films

There are several pieces in the film tourism puzzle and earlier we discussed the role of film commissions and screen agencies. Now is time to take in to the discussion also the tourism point of view. Also in this chapter however the strong co-operation between film commissions and tourism marketing organizations can be seen.

Destination marketing organizations (DMOs) are the ones that aim to promote a town, city, region or a country and increase the visitor numbers. DMOs include the parties that aim into destination and tourism marketing and service development in the area most important of them being convention and visitor bureaus. They can be national and regional tourism industry bodies as well as film commissions as they do also market destinations. As an example in Finland there is the Helsinki City Tourist and Convention Bureau which aims to improve the appeal of the city (Visit Helsinki 2012). Other example is the Finland's Film Commission which is promoting different filming locations around Finland for the film producers (Finland Film Commission 2012). There are several stages in film productions where DMOs can take part on. Being part in these stages can make a significant effect on how big is the promotional value that is gained from film productions. (Vagionis & Loumioti 2011.) There are five significant factors that affect the level of success in transforming films as marketing machinery and creating a film tourism destination: destination marketing activities, destinations characteristics, the efforts of government, factors that are related to the film that is concerned like the storyline and characters and the functionality of the location (Hudson & Ritchie 2006, 388). The following chapter opens the three windows of a film production where several touristic place marketing activities can be made to maximise the positive impacts of film productions.

#### 5.3.1 Pre-production

The first steps can be done in the pre-production phase, even before there is any film even going to be filmed. One of the most important things is to actively promote the locations to film producers. DMOs should be really observant and find out what films might be shot in the future and actively suggest their locations. (Evans 2004.) Tourism industry bodies should work in a close relationship with film commissions to track future film productions. Often times the film commissions are the first to know about these things. Visit Britain, the national tourism agency of Britain, has taken some steps to promote their locations to film producers. Especially Indian Bollywood producers have been their main target as filming Bollywood films in Britain would offer a great marketing opportunity to wider tourism markets in India, not to

mention the other economical benefits that can be gained through film productions. The Swiss Tourist Board has even gone a step further and they are not only marketing their locations to the Bollywood producers but they are even offering all expenses paid location scouting. (Hudson & Ritchie 2006, 390.) Offering location scouting is extremely important. Since the studios are going to have to do it anyways why not go and offer it to them even before any filming decisions have been made. If the DMOs are able to show that the locations have what it takes to become the set for the movie the film studios are more likely to choose that place. As Peter Jackson, the director of the movie *The Hobbit* (2012) said that it is not only the beautiful filming landscapes that they need, but there also needs to be room and place to accommodate crew tents and other equipments (Official *The Hobbit* 2011)

There are at least three major benefits mentioned that can be gained through attracting Bollywood or any film productions to the locations. Economical benefits are of course one of them. Producers need accommodation for all the staff including luxury accommodation for the stars. They might need extras to handle electricity, tailoring and catering services, transportation and not to mention the personal shopping that the crew might do in local boutiques and shops. Indian film producers are also said to feel attracted to exotic and unusual places so that is a clear benefit for Britain. Other positive impacts could be achieved with product placement through which national products and icons become more familiar to the new audiences and of course with the increase of tourism when people from Britain, India and other countries want to visit these filming locations. (Woodward 2000.)

Some countries like Canada have hired public relations specialists to make sure that their locations get the maximum exposure in films and TV screenings. Public relation specialists can be in direct contact with film studios and actively promote destinations to film studios. Weber Shandwick, one of the biggest public relations firms, has been hired by Canada and the Bahamas to promote the countries through television and film. (Hudson & Ritchie 2006, 389.) It is noticed by the DMO's that using films in promotion wider markets can be reached with less economical investment than traditional tourism advertisement campaigns (Papathanassis 2011, 153). Also by negotiating credits with the film studios before the film production has started it can be made sure that in the beginning of the movie it is clearly stated where the film has been shot. It should also be negotiated that in the marketing material of the film the location is clearly stated.

Last but definitely not least should be mentioned the tax credits and grants that can be offered to film studios and that way add on the attractiveness of the destination. Many countries that want to compete for the film producers' attention are offering tax credits to film studios which mean that some of the money spent in the making of the film is returned in tax credits to the film studios. (Hudson & Ritchie 2006, 390.) Finnish director Antti Jokinen has even commented on this issue because in Finland these tax credits are not yet in use. He

stated that Finland should follow Islands model where film productions coming to the country are forming a limited liability company and then after the filming a balance sheet is made and 15-20% of the money spent in production is returned to the company. This would add on the attractiveness of Finland in the competition with other countries. (Sippo 2011.)

### 5.3.2 During production

When the movie has been decided to set in a certain location, so begins the production phase. There are several things that can be made so the location can reach the highest amount of exposure in media. For example getting the actors and directors say positive things about the location and the country they are filming in can be beneficial to the country by creating an image of a must-see-destination. Especially as people are watching even more and more videos from the internet it is relatively easy to create marketing material that doesn't even look like aggressive marketing. For example during the filming of the new movie the Hobbit (2012) video diaries of the production were made and downloaded on YouTube. Beautiful landscapes of New Zealand which also became familiar in The Lord of the Rings movies are shown in the videos and it is highlighted by the crew that there is so much to see in New Zealand that people really didn't see it all in the Lord of the Rings movies. (Official the Hobbit 2011.)

To add the hype around the film production also movie maps can be made and Visit Britain has really been the trendsetter in this area. The first official movie map campaign was published in 1996 including 200 movie and TV locations in Britain (Hudson & Ritchie 2006) and since then the Visit Britain has published many more for example the maps for Harry Potter and the Da Vinci Code movie locations. (Roesch 2009, 34.) Movie maps can be done in co-operation with film studios and local attractions. For example behind the London Closer-movie map was a discount voucher to the London aquarium and that way additional attractions could be marketed. As an addition the Visit Britain web page had a link to the movie producer Sony Pictures web page and the Sony Pictures were advertising the movie map on their web page. Developing this kind of marketing partnerships can be beneficial to all the parties involved. Also permissions to use images from the movies on movie maps should be negotiated with the film studios so they can be made more appealing to the users. (Hudson & Ritchie 2006, 391.) The rights to use the marketing material related to the film is extremely important for tourism authorities and ass tax reliefs and other incentives are often times offered to film productions, they should in return offer the rights for tourism marketing material related to the film (Olsberg SPI 2007, 12).

A product placement, even a national icon placement, can be found really beneficial. One excellent current example on how a country specific features can be introduced to wider markets through a product placement in a film is the Disney Pixar's movie *Brave* (2012). The movie tells a story of a Scottish princess Merida and it is a lesson of Scottish history and culture at the same time. A viewer comes familiar with the Scottish traditional dish Haggis, hears the distinctive Scottish accent and the old Scottish Gaelic language, gets to know some traditional Scottish names like Fergus and Hamish and hears Scottish music including the bagpipe. Visit Scotland worked closely with Disney wanting to promote six main themes through the movie: myths and legends, ancient Scotland, castles and royalty, landscapes and forests, clans and culture and wildlife and nature. It is strongly highlighted in Visit Scotland pages that tourism inspired by a film is an important market and even one in five tourists are said to get the inspiration to travel from a film. Disney has even developed a special marketing tool-kit for tourism businesses including movie relevant material if they are interested in utilizing the possibilities arising from the movie. (Visit Scotland 2012.) At the moment Disney is arranging adventure tours to Scotland to experience the atmosphere from *Brave* and companies in Scotland are welcomed to offer their services for the tours, for example archery lessons, accommodation and activity packages (Adventures by Disney 2012).

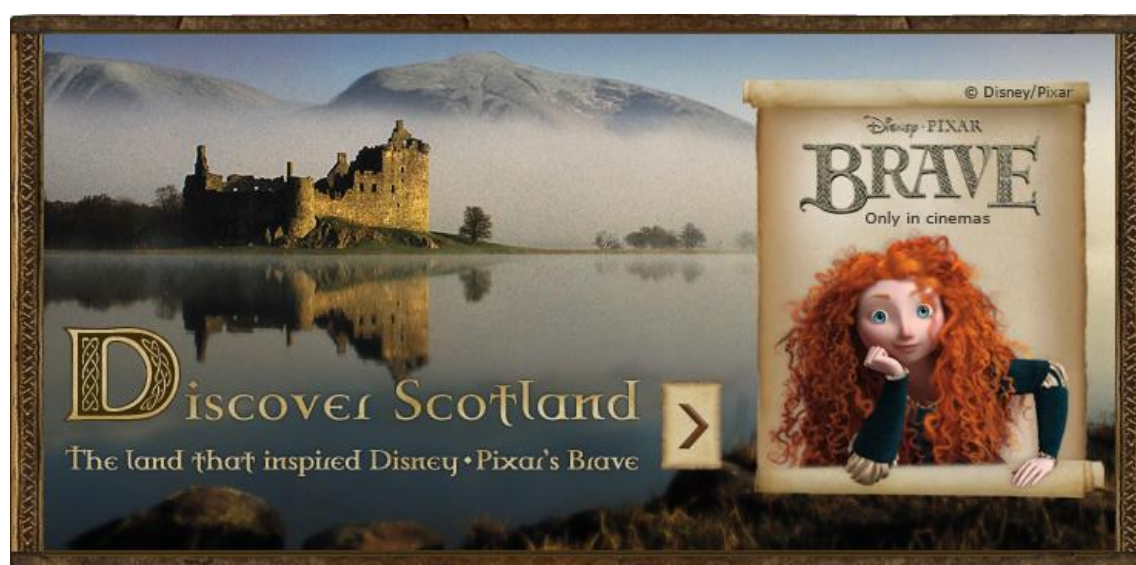
### 5.3.3 Post-production

After the film is released there are several windows for the DMOs to change the viewer's interest in the movie into interest in visiting the place. The film tourism marketing opportunities of cinema release, DVD release and television premiers should be recognised and this way the marketing value of films can be maximised and prolonged for years to come. And it should be remembered that films will not get old over time but they can continue to fascinate new generations and that way be a continuous marketing channel.

The first window for post-production marketing activities is to organize a premiere. Stars walking down the red carpet can bring much wanted hype around not only the film but also the location where the premiere is held. Tourism marketing campaigns can be launched at the same time of the film premier. An excellent example of this is the Eurostar-campaign which was launched at time of the premiere of the movie *Da Vinci Code* (2006). Eurostar train was painted with picture of Mona Lisa and it took the stars of the film, including Tom Hanks, from London to the premiere in Cannes. Eurostar also started a competition where the grand prize was to win free Eurostar travel for life. Eurostar got the idea for the campaign after realizing that the *Da Vinci Code* books were the most common thing forgotten to the train between London and Paris, which is also an important route in the film. Realizing that the

customers were already doing Da Vinci Code pilgrimages with the train they decided that it was an excellent opportunity for tourism marketing campaign when the film was released. (Olsberg SPI 2007, 58.) In the next window of DVD release location advertisements can be added to the DVDs (Hudson & Ritchie 2006, 391). Especially Disney is known for advertising their attractions like the Disney World through the videos and DVDs. This kind of advertisements after a movie can be really memorable for children.

Branding a destination around a movie after the film is released is not uncommon. As branding process aims to create something unique in consumers or visitors mind and also the differentiation from competitors (Business dictionary 2012), why not do it with a help of one of a kind film production. Once a film is shot in a certain location and it is associated with that scenery it can never been taken away from that location. Branding is about creating a consistent image for a product or in this case for a location through marketing campaigns and films offer a great opportunity to create a unique image around the location and that way help in the branding process. Probably the best known country for branding through a film is New Zealand, nowadays also known as the home of the Middle Earth. They also created successful internet campaign around the movie and still today part of the Tourism New Zealand's web site is dedicated to promote Lord of the Rings sights. (Hudson & Ritchie 2006, 392; New Zealand Tourism 2012.) Also creating competitions to web sites of tourism authorities can be a good way to allure people visiting and investigating more of the tourism authority's pages. A current example of this is done at the Visit Scotland web page which has a link to a page which associates the movie Brave (2012) to Scotland (Picture 2) and where you can win a trip to the land that inspired Brave. The link also reveals some beautiful landscapes of Scotland and offers some stories of history and legends after you have filled in the competition form. (Visit Scotland 2012.) The movie is strongly connected with the Visit Scotland's web page and is clearly visible for visitors





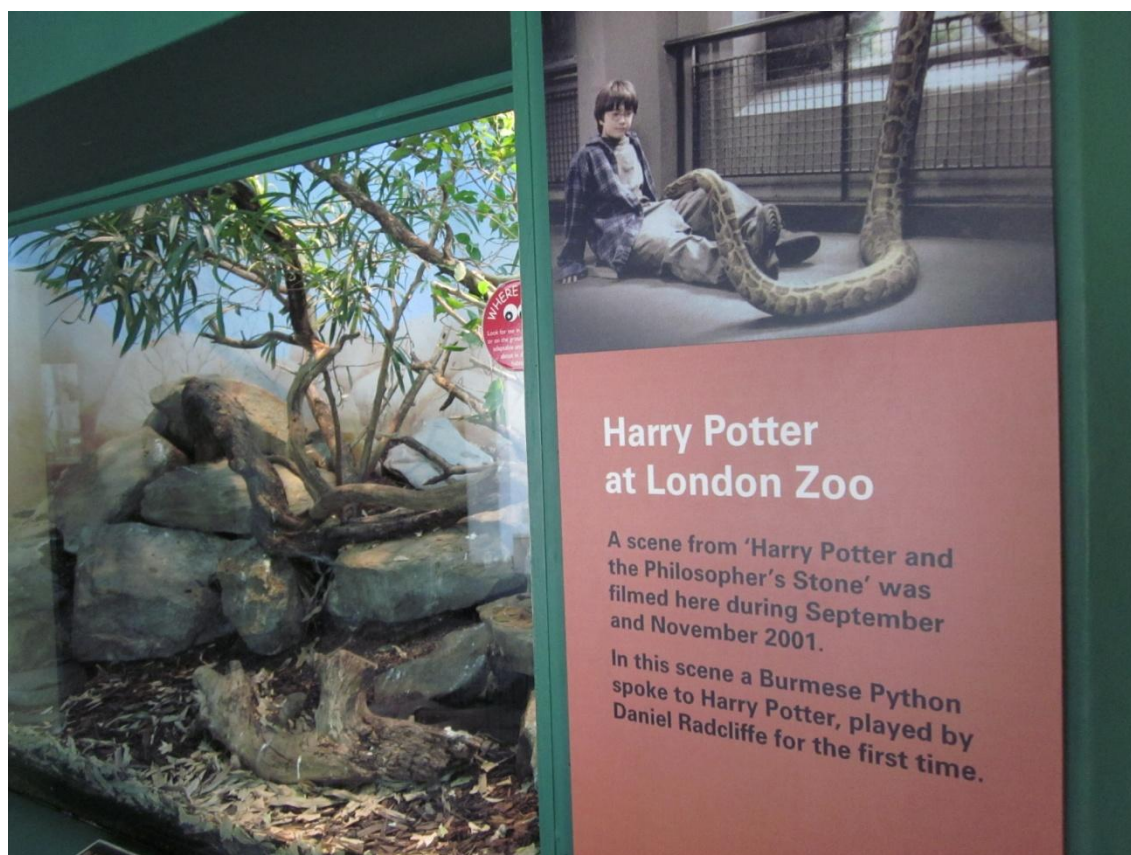
**Picture 2: Scotland inspired the Disney Pixar's movie Brave and is strongly marketed at the Visit Scotland web pages (Visit Scotland 2012)**

After the film is released and tourism and film advertisements have started the filming locations need to be turned into touristic attractions. If the joint film and tourism campaign has been successful it can be expected that people are going to want to visit the places portrayed in the film and it is important that the locations are ready to respond to the visitor influx. In the research done by Hudson and Ritchie (2006, 389) it was said that for example after the film *Braveheart* (1995) was released the visitors at Wallace monument in Scotland saw an increase of 30%. The National Wallace Monument is an excellent example of a historic site that has gained a visitor boost because of a movie. After the *Braveheart* told the story of the Scottish patriot William Wallace it became known to a wider audience and through that it gained more interest and visitors. (Hudson & Ritchie 2006, 389.) One of the first problems that these earlier not so busy attractions face is that they are not able to respond to the higher visitor amounts and this can cause visitor dissatisfaction. It is very important that DMO's and local entrepreneurs work together so that they are able to offer the visitors the best. The capacity of the local hotels and guest houses should be maximised and the way that the films can be capitalised in tourism purposes should be thought to the local entrepreneurs. For example the Visit Scotland's *Brave* marketing campaign with Disney is a great example on helping local entrepreneurs. They get the visibility for their products and experiences through the web page dedicated to *Brave* the movie. (Visit Scotland 2012.)

After dedicating a web site for a film and linking it with the local tourist authority it is also important to link the local service providers to the site. This has been also done at the Visit Scotland web page for *Brave*. You can straight away start planning your visit to Scotland and the page even helps you to find accommodation, eating, attractions and tours according to your own wishes. You can choose the themes from the Visit Scotland's own themes of myths and legends, ancient Scotland, castles and royalty, landscapes and forests, clans and culture and wildlife and nature. The site gives an excellent opportunity for local restaurants, hotels and activity arrangers to show their best for the experience seekers.

As earlier mentioned the site markers or icons have a significant value in tourist's experience especially if the site is not a traditional and already popular attraction. Site markers show that this is the spot that was featured in a movie or on the other hand this site is created because of the inspiration from the movie. As an example the London Zoo has added a photo board to their reptile house telling that the *Harry Potter and the Philosophers Stone* was filmed there (Picture 3). Private entrepreneurs should also recognise the opportunities that films create. As an example the *Harry Potter* sites in London has been used in developing

London walking tours. These tours cost around seven to nine pounds and are accompanied with a tour guide (London Walks 2012). These tours are affordable, easy to arrange for the entrepreneur as there are very little costs if any and make the other vice easily unnoticeable sites recognisable for the participants and that way adds something special to the experience.



**Picture 3: Site marker for the movie Harry Potter and the Philosophers Stone at the London Zoo (Tanskanen 2012)**

In London there is also an attraction created purely for the entertainment of the Harry Potter fans and other film enthusiasts. In picture 4 can be seen the imaginary Platform 9¾ known from the Harry Potter movies and it is staged at the London's King's Cross station. The imaginary platform is not located between the platforms 9 and 10 as it is at the movies but it is there purely for fans to know that the value of Harry Potter for England has been acknowledged and the fans are remembered. Creating this kind of replica markers and connections between the real and imaginary worlds where the visitors can take photographs and even re-enact help also in the creation of a country brand. If visitors can find these indicators to films around the country it is more likely they will associate the place with a certain film. The meaning of markers and signposts is that they help the visitor to identify the place as some-

thing meaningful rather than just pass it by. The main point in harnessing a film for tourism marketing purposes is to make the film visible at the location. (Roesch 2009, 36)



**Picture 4: The Platform 9<sup>3/4</sup> known from the Harry Potter movies at the London's King's Cross Station (Tanskanen 2012)**

One way to also make lasting touristic attractions is to create film museums around the movies that are related to the destination (Hudson & Ritchie 2006). Seeing the memorabilia from films can be really interesting for the visitors. Gathering items used in films into one place for display can be done with relatively small effort but it can have a significant effect on attracting visitors. It is also beneficial to the destination to use these museums to educate their visitors about history at the side of showing them interesting items and sights from the movies. Another option could be arranging exhibitions and re-enactments at the monuments and sights to add something extra for the experience. The re-enactments of historic happenings are often times done at sights that already have some historic value even before the film, like the Wallace Monument in Scotland and the Coliseum in Italy. These role-playing sessions can work as an education for the people that have come to the destination purely for its appearance in a film.

## 6 Results from case UK: Being the film tourism destination

The aim of this chapter is to analyse the UK as a film tourism destination and discover its strengths and weaknesses from the film tourist's point of view. In this chapter the focus is on London to narrow down the area of investigation and because London is the main stage for the UK's film industry. Three quarters of the jobs that are created through film industry in the UK are located in London (Oxford Economics 2010, 3). The aim is to present factors that make London a successful film tourism destination and how films are utilized in tourism purposes. Main research method used was the participant observation method since I had the amazing opportunity to be on the location during this thesis process. As a destination for a film tourist London really has it all: film studio tour, film museum, film walks, film exhibitions, souvenir shops and not to mention the innumerable filming locations around the city.

A report made by Oxford Economics (2010), investigating the impact of films on the UK's economy, stated that although the statistical data quantifying the economical impact of film tourism to the UK is limited, it can still be said that it has a significant value. The positive impacts that it brings can be seen in numerous research on visitor numbers in several locations one of which is the earlier mentioned Alnwick Castle which increased by the latest source 120% in visitor numbers after the Harry Potter film series was released. The HM Treasury, which is the United Kingdom's economics and finance ministry comments in the report, that films are excellent mediums for presenting British culture and national identity. They are great instruments for showing the world what Britain has to offer and spreading the awareness of it. It is also estimated by the report that around tenth of UK tourism and revenues are gained through film tourism. (Oxford Economics 2010, 48.) Latest inbound tourism visitor numbers and their total spending are documented from 2010. In a report made by Tourism Alliance it is stated that there were 29,5 million visitors in the UK in 2010 and they spent around 16,75£bn overall. (Tourism Alliance 2012.) This would mean that, if the Oxford Economics report is true, 2,95 million visitors had the impact to travel from films and the film tourists spent around 1,675£bn, average visitor spending around £570.

The value of films to the UK's economy has been acknowledged and the governmental support for the film industry has a long history in the UK. The 1927 Cinematograph Films Act aimed to establish a working and upscale film industry in the UK and during that time a lot of film studios were built which made it easier to produce films locally and many of which are still working today, at that time also most of them locating in London due to the ease of travel inside the city. (London Film Museum 2012.) Since 1927 a lot has been done to ensure an attractive film industry in the UK and through that all the benefits gained from it. UK has long been a country of great inspiration for films and TV through its history and culture which work

as powerful markers for tourists. Nowadays UK's most significant weapon in competing film productions with other countries is the Film Tax relief. The Film Tax relief is granted for productions that meet three conditions; the movie has to be made for commercial cinema release, it has to be certified as British and at least 25% of the total expenditure of production needs to spend in the UK. To be certified as British the film has to use British actors and director, the film has to be set in the UK or it has to tell a story about UK and it has to represent British culture. (Oxford Economics 2010, 11-12.) Before being qualified for the tax relief the film has to pass cultural test that qualifies the film as British. Today the Film Tax relief can be somewhere around 20 % to 25% of the production costs depending on how much money are spent overall. (British Film Commission 2012.)

The research show that the effort put into the film industry has made it really strong and blooming in the UK. The next chapter will explain how these efforts put into the film industry's development have helped the tourism industry to grow and develop with it. As explained the government has given their input over the years in forms of tax reliefs and cinematographic acts and the film commission has put an effort into marketing the UK as filming location. The British Film Commission is an excellent example of well working and active film commission. Right when entering their site the visitor can see all the main facts about making a film in the UK starting from the Film Tax Relief but also information on how to find the crew from UK and what kind of facilities there is. (British Film Commission 2012.) Now in the next chapter can be seen the tourism industry's efforts in the field and how they have utilized the film productions.

### 6.1 Film tourism products in London

One of the basic driving forces behind travelling to a destination is the attractions offered. To meet the needs of the tourist it is important to offer a large variety of attractive products depending on for example how much time do they have on hand, as earlier mentioned an average tourists travelling to UK spends a little over £500 during a trip. (McKercher & Cros 2002, 31.) Now that we know a little background on how the UK has successfully attracted film productions to the area it is time to take a look at how they have utilized the marketing power and the attractiveness of these films in different tourism products. One of the positive impacts of film tourism is the new influx to already existing attractions and the opportunities to create new ones (Roesch 2009, 222). This is one of the main aims of this thesis; to see how tourism industry and film industry can work together beneficially by creating new attractions and marketing ideas. Especially the streets, historic buildings, churches, towers, parks, squares, woods and the river of London have encouraged film makers to visit the city time

and time again, not to mention the film studios that most of which are within reasonable travelling distance (James 2007, 6-7).

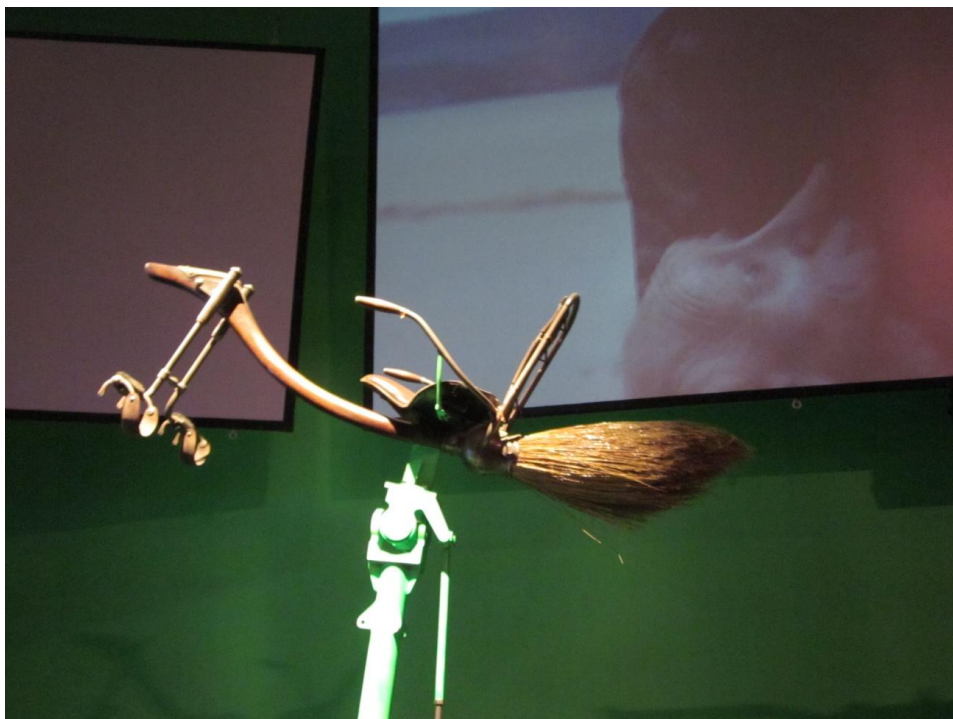
One of the first film related tourism products in London was the first official movie map campaign which was published in 1996 including 200 movie and TV locations in Britain (Hudson & Ritchie 2006, 391). Since the first movie map the industry has come further by developing ever more attractive film-tourism combinations. It is most appropriate to start with the film studios as they are the essence of the successful film industry in UK and in London. The British Film Commission lists ten major UK film studios, eight of which are situated in London or just outside London (British Film Commission 2012). Positioning themselves as the UK's biggest attraction the Leavesden Studios, also known as the Warner Bros Studios (Picture 5), is utilizing of being the home of Harry Potter for ten years since 2001 and is arranging tours to the original still existing set of Harry Potter (Warner Bros Studio Tour 2012). Built 70 years ago the studio originally worked as a production base for aircraft but is now attracting film fans to visit the premises where the magic has really happened and working as an excellent example of attraction built around a movie (Warner Bros Studios Leavesden 2012).



**Picture 5: Leavesden Studio just outside London is the home of Harry Potter film series (Tanskanen 2012)**

It is not only the fact that these kinds of studio tours attract visitors around the world but they also offer job opportunities for the locals and reinforce the local audiovisual industry. Even though the Leavesden Studio is a Hollywood studio, the home base being in the USA, at the local studio in the UK they are using local workforce. Especially from the film tourists point of view it is fun to have a native British tour guides who sound with their accent just like the Harry Potter cast, who are all British. Because the studio is little bit outside of London, a bus ride is arranged for the visitors and for that the Warner Bros Studio is co-operating with a local family business, Mullany's Coaches. Co-operation between the two parties can be seen as the Mullany's Coaches is mentioned at the Warner Bros page and the studio tour is advertised at the Mullany's Coaches page.

From the beginning of the studio tour in Leavesden, the main characteristics of film tourism could be seen. As you enter the studio there is a huge souvenir shop filled with Harry Potter related items, like wands, which were also used as props later on the tour as visitors were posing with them in front of the sets. Also some prop handling was allowed at the set where visitors could push buttons and see how different technical props are actually working and also visitors were allowed to try flying on a broom (Picture 6) and see how the background is edited to the film.



**Picture 6: Visitors were allowed to experience a piece of film making with a flying broom (Tanskanen 2012)**

Also masks, wigs, clothing and personal prop pieces of actors were on display. To support the experience photo- and video boards were added in front of the different sets to tell more about the background. Recording the experience with video or a camera was the most popular activity during the tour. The visitor satisfaction was well thought of as they didn't take too much people in at the same time so that everyone would have enough room to look at the things (Picture 7) also taking pictures was strongly encouraged at every point. Overall it is said about the tour and exhibition that it represents the British talent, arts and technology so even though the Warner Bros could be considered as a Hollywood studio, it really has brought something important to UK and its people through firstly employing the local talents and secondly attracting visitors (Warner Bros Studio Tour 2012).



**Picture 7: Visitor satisfaction was well thought of as there was enough room to marvel the amazing sets (Tanskanen 2012)**

Next film tourism attraction that should be discussed is the London film museum. The London Film Museum was founded in 2008 following the success of a Star Wars anniversary exhibition in 2007 that was arranged in the same premises and voted as the Britain's number one family attraction. Today the London Film Museum is operating in two locations in London, representing the areas filming history. Presenting for example the exhibition on Charlie Chaplin the great Londoner, the film museum is one of the attractions created around films. (London Film



Museum 2012.) Even though a great emphasis is put on the educational side at the film museums and unlike the Warner Bros studios they are not primarily advertised as touristic attractions, they are still interesting for film enthusiasts visiting the city and can highlight the fact that London really has a strong history in films. The museums also include a large variety of props and costumes that have been used in films (Picture 8), so the museums also offer some entertainment value for the visitors and it also works as a medium for British talents from costume designers to animators and actors.

The positive impact of film museums is not primarily gained through employing people, but mainly through cultural education and the reinforcement of the city's and country's image as an iconic filming location, although if an exhibition is opened around a big blockbuster movie, the museum can gain more visitors and that way utilize the marketing and the allurement power of films. Also an example of a museum that has gained new popularity as a result of a movie is the Istanbul Archaeology Museum. Even though it is not an example from London it is still worth mentioning that the museum needed to re-open the Troy exhibition because of the rise of the tourist demand after the movie Troy (2004) was released. This only shows that movies can have a great influence on people's interest towards history and culture. (Hudson & Ritchie 2006, 392.) It can be either visiting the local film museums in order to get to know the history of a certain film or it can mean visiting the exhibitions of a certain era because of the interest that has been sparked by a film.



**Picture 8: Room dedicated to Harry Potter at the London Film Museum (Tanskanen 2012)**

As a natural follow-up to the film museums it is worth taking a look at the film exhibitions that are one of the things that can allure the enthusiasts of a specific film to the city, as earlier mentioned the Star Wars anniversary exhibition was voted as the number one family attraction in 2007 and it sparked the idea to open up a whole film museum. The year 2012 was an excellent time to visit London as it was the 50<sup>th</sup> anniversary of James Bond. The Barbican centre, which is a multi-arts and conference venue, arranged an exhibition showcasing the style and design from the James Bond movies including gadgets and weapons, tailoring and costumes and set artworks. Not only does it showcase once again the talent of British workers at the entertainment industry, but also it celebrates the 50 years of a British icon. Still today James Bond has a significant meaning to the Brits. He is the ultimate British male; being the gentleman, wearing a suit like the men that can be seen in the streets of London and driving the British luxury car. The films are an excellent path to showcase British products, talent and icons. Many times has the James Bond been seen in a British designer's suit like Antony Sinclair and Douglas Hayward, driving the British cars Aston Martin and Lotus and seen in the streets of London, in a familiar setting for potential visitors. (James Bond style 2012.)

Now as the newest James Bond movie, *Skyfall* (2012), is released a new hype and anticipation is created around Britain. Visit Britain has organized a competition where the competitors are asked if they go what it takes to be the Agent-UK. The winner is going to have flights organized by British Airways to London, an accommodation at the Radisson Blu Edwardian Hotel, a British Globe Trotter luggage and an Aston Martin for the weekend, so the competition really is a celebration for British icons. Nevertheless, to take part in the competition, the participant needs to answer questions on Britain's attractions, so it is not only promoting the movie and products but it is also a broad touristic campaign with the slogan Bond is Great Britain (Picture 9). As addition, after the participant has finished the competition a video diary on making of the film is opened and the viewer can hear how Daniel Craig, the actor of James Bond, describes London as beautiful, dark and sinister, the home of James Bond. (Visit Britain 2012.) This is not the first time that the Visit Britain has organized a touristic campaign around a movie however. In 2009 when the first Sherlock Holmes movie was released, Visit Britain teamed up again with the Radisson Blu Edwardian hotel and started a touristic campaign around the film promoting for example the Sherlock Holmes museum in London. (Oxford Economics 2010.)



**Picture 9: Bond is Great-campaign by Visit Britain (Visit Britain 2012)**

The Sherlock Holmes museum is actually a great example on an especially themed attraction, which is based on a wider literary brand that has had a positive impact from becoming also a film character. It is said that many times these sites that only through theme associate to the film but are not actual filming locations can have the greatest impact on visitor numbers. The want for knowledge of a certain era or a theme arises from the films. (Olsberg SPI 2007, 4.) The strong literary brand has also made James Bond and Harry Potter strong brands on their own and after the movies were made they made those British characteristics of the stories visible for the audience and that way enhanced the appeal of UK. (Olsberg SPI 2007, 20.)

Lastly should be mentioned the film walks. There are several locations all around the city of London that are reachable through only by walking around the city. Earlier mentioned film walks are widely used in London and created around different themes to satisfy the needs of different target groups. The London Walks is the oldest urban walking company in the world and they are arranging walks for everyone's taste but for film fans the Harry Potter tour is the one. Especially many of the Harry Potter locations are not easy to spot if you don't know what you are looking for, mainly they are street corners and landscapes (Picture 10), and as an independent traveller they can be hard to find and that is why many people are choosing these walks to get to know the city. However, for example Film London, the film and media agency, is offering free film location maps that can be printed from their web pages. The whole purpose is to show visitors that there are also inexpensive or even free things to do in London and also promote the places through the movie maps. Even though the movie map is free of charge, it doesn't mean that the visitors won't spend any money on the locations. For

example in the Bridget Jones movie map is included a discount voucher to the Tower Bridge exhibition and a wine discount coupon to a restaurant that was used as one of the filming locations. (Film London 2012.) So it is not always the case that the visitors need to pay a lot of money to get to marvel the filming sets and locations, but they can do the tours also independently and it is encouraged for example at the Film London web pages. However, there is benefits gained from these tourists also as they might be encouraged to use the services advertised on the side of the movie maps.



**Picture 10: A gateway in London, which was used as one of the filming locations for Harry Potter, can be hard to find without a tour guide (The World Wide Guide to Movie Locations 2012)**

## 6.2 Analyzing the UK as a film tourism destination

Having several forms of film related attractions London can really be the ultimate film tourism destination. Film enthusiasts can fill their schedule with several types of visits arranging from purely entertainment to education and from more costly attractions to free attractions. UK is also a forerunner for touristic campaigns that are powered by films and through which they are able to connect with the film enthusiasts and attract them to the area. As earlier mentioned everything starts with the marketing of the location to the film producers and after that the location promoted in different stages of the production to the public. After the production the location is turned into touristic attraction through campaigns and established film related tourism products. In a way, the filming of the place gives the location a special meaning and after what it makes it more interesting for tourists to visit the place. Film tourism attractions, or other words products, are there to work as a channel through which the economic and other benefits can be gained. Of course, without establishing any film tourism attractions there can be no way to concretize neither the benefits from film tourism nor less

do any research on the effects of film tourism. It has many times been a problem that the film tourists visit places that are only landscapes in non-gated areas and the visitor numbers are impossible to follow. (Olsberg SPI 2007, 14.) In these cases for example guided tours could help to gain the economic benefits and also keep a track on the visitor flows.

In this chapter the SWOT-analysing tool is used to evaluate the strengths, weaknesses, opportunities and threats of the UK as a destination for film tourism. The investigation is done from the business perspective of film tourism, because it is the basis for also leisure tourism. To endure in the global market, countries need to think about these aspects in order to improve their performance in the field. The aim of SWOT-analysis is to see how the strengths can be developed further, how the weaknesses can be eliminated, how the opportunities can be utilized and how threats can be resisted. (Management study guide 2012.) Also the aim of this chapter is to see if there could be any ideas to be implemented to Finland from UK, could we have the same opportunities and threats and are UK's strengths our weaknesses.

The UK's absolute strengths highly lie on the Film Tax Relief. It is absolutely vital in order to attract producers to make films in the UK and to keep local UK's film industry workers happy and also in the future located in the UK. It is said that if the government didn't offer their support to the film industry it would result in film making decline and loss of jobs. On a long run tourism and exports would suffer from the loss of Film Tax Relief because of the loss of the promotional channel of films. (Oxford Economics 2010, 92.) It is one of the threats at the moment that film making is moving towards countries with lower labour and production costs, like Hungary, even though the film tax relief is offered and that is why it needs to be kept as competitive as possible. (Oxford Economics 2010, 87.) Other factors that could be considered as UK's strengths are available premises like film studios, award winning actors and directors which can steer interesting productions towards UK, widely known brands such as James Bond and Sherlock Holmes and of course the language which makes it easily adaptable. A special characteristic that UK has and what attracts especially the Bollywood producers is the availability of 'right looking' actors and extras and also something as small as availability of familiar food (Olsberg SPI 2007, 80). It is really tempting for film producers to come to UK because of the easiness of producing a film there. Information is easy to find from the film commissions pages and guides to further steps are provided. There are several studios to choose from and award winning crew available to hire to keep the UK as an attractive location for any film producer.

If we take a look at the threats it is mainly the competition with other countries that can cause problems. The UK is competing with Switzerland on the Bollywood productions as well as with Hungary with the tax reliefs and labour practicalities. Hungary at the moment is the biggest threat in the film production field as they have started to strongly market themselves in Hollywood as a filming location, established a film tax relief as high as 20 % and built a

studio which construction work was 50% funded by the state of Hungary. All these and the practical fact that 12-hour working days are still possible in Hungary, it makes it really strong competitor. As one of the weaknesses for UK could be mentioned the labour costs compared to Hungary and other arising film countries. From 2004 to 2008 the films shot in Hungary increased from 11 to 48, of course influenced by the building of the Korda Studios in 2007. (Oxford Economics 2010, 88.) As another threat the UK has Switzerland as they are competing for the same markets in film industry and film tourism field. Both of them are targeting to the Indian tourists and to the Bollywood film market with different kind of strategies. As already earlier discussed the Swiss Tourist Board will pay for the scouting services for Bollywood directors and the UK Film Council made a special fact sheet for Indian producers on practicalities in filming in the UK. Also Film London published a Bollywood movie map especially for the Indian tourists. (Hudson & Ritchie 2006, 390; Olsberg SPI 2007, 41.)

What comes to the opportunities of the UK it all comes down to the on-going film productions and future plans. It is already been agreed that there will be at least two more James Bond movies in the future that can create and keep on the hype around UK and its locations. Furthermore, there still are some British icons that have not yet been portrayed on a screen. One of the expected films in the future is the movie about the British band and icon Queen which is going to be filmed in the near future (Queen Online 2012). New increased pilgrimage to the locations related to the band, for example the singer Freddie Mercury's home Garden Lodge in London could be expecting more visitors after the film is released. Opportunities in the film tourism field really lie on the acknowledgement of country specific characteristics such as landscapes, historic buildings, famous icons like artists and actors and for example local stories and legends of history. If through a film visitors can find a new interest towards a country's history and culture it really is a channel that should be further developed and that is why Visit Britain has included films as a major part of their marketing plan as can be seen in the promotional activities. (Roesch 2009, 220.)

### 6.3 Impact of films on the UK tourism industry

It is estimated by the British Tourism Organization, Visit Britain that films could be affecting the destination image of up to 40% of the international visitors coming to the UK and that is why it is seen as a major contributor to a wider destination brand (Roesch 2009, 222). It is also estimated that a tenth of these international visitors could be travelling to UK purely because of the inspiration from a film (Oxford Economics 2010, 48). In a research done by Hudson & Ritchie it was found out that the major positive effects from tourism induced by a film were stronger destination image, the increase of tourist visits and through that the eco-

conomic benefits and those effects can be seen around the UK also (2006, 393). Even though there is no exact number on the economical benefits of film tourism, its effects can be clearly seen in case studies. The purpose of this chapter is to take a look at the detected effects of film tourism in the UK.

The biggest effects can be seen in the visitor numbers to certain locations especially if the locations have received only few visitors before the release of the film. Good examples of this kind of film tourism beneficiaries are for example the Wallace Monument in Scotland which became familiar to the audience through the film *Braveheart* (1995) and the Gardens of Alnwick Castle in Northumberland which became known from the Harry Potter films (2001-2011). After the release of the *Braveheart* the Wallace monument saw an increase from 40000 to 200000 and the Alnwick Gardens saw an increase from 13627 in 2001 to 359788 in 2002. In both of the locations a significant change in visitor numbers after the film has been released can be seen. The effect of films can be also wider than just for the filming locations. The café where J.K. Rowling started writing on the Harry Potter books received as many as ten visitors per day interested in knowing where she sat and wrote the book. (Olsberg SPI 2007, 50, 76, 79.)

Through the Bollywood campaign, including a special fact sheet for Indian producers, the UK has been able to attract visitors from the Indian target market. The film *Kabhi Kushi Kabhie Gham* (2001) showed the way to the Bollywood tourism in the UK as it increased the number of Bollywood productions filmed in the UK. Between 2003 and 2009 UK worked as a filming location for 74 Indian films which contributed in total of £122 million in economy. It is also estimated that the Indian tourists travelling around UK following their Bollywood maps generate around £20 million annually. (Oxford Economics 2010, 29.) In Scotland after the area worked as the production place for eight Bollywood films the number of Indian visitors rose from 8000 of the year 2000 to 14000 of the year 2003 (Olsberg SPI 2007, 40). From the aim to become more popular destination for Indian tourists Visit Britain has also created a video campaign around the theme. The actor from *Slumdog Millionaire* (2008), Dev Patel, has been chosen to present his home town London in the Visit Britain's TV campaign. Also other campaign videos have been made with the help of British celebrities such as actress Dame Judi Dench and the celebrity cook Jamie Oliver and they are aimed to the market of US and near Europe but also new upcoming markets such as China and India. (Visit Britain 2012.)

As an addition to growing visitor numbers, film tourism also gives a possibility for further investments and expansions as well as refurbishments of certain locations. Film tourism can give a new business boost and attractive image for local entrepreneurs such as the Mullany's Busses in London which is the official Harry Potter Studio Tour Bus. Also the Radisson Blu Edwardian hotel has been able to get more coverage through joint marketing campaigns with Visit Britain including themes of Sherlock Holmes and James Bond. The London Walks also

gain new ideas through films and they continue to have new customers as new film tours are created all the time. As an addition to this, movie maps are an excellent way to promote additional places such as restaurants if for example discount vouchers are included just like in the Bridget Jones movie map of London. This way also the independent travellers can be guided to visit certain locations without aggressive advertisement campaigns and they can turn possible interest to visit certain places into certainties.

Some negative effects have also been reported from film tourism. For example the location of Glencoe in Scotland was used as one of the Harry Potter filming locations but no pieces from the sets were left behind. Nowadays, as people are travelling to the locations in an anticipation of seeing some of the sets they are facing a disappointment as the only thing to be seen is a mountain and nothing that indicates to the movie itself. This highlights a very common problem in film tourism field as studios don't understand the touristic value of their productions or other vice are not willing to give access to their brand or materials in tourism purposes. (Olsberg SPI 2007, 40.) However, something is done to make the experience worthwhile for the visitors at Glencoe as there are lots of enquiries about the Harry Potter locations. At the moment there are Harry Potter Safaris arranged by the National Trust for Scotland for the film enthusiasts and even though the actual sets are not there to be seen, it helps to have a guide who can point out the spots where they were. A local hotel in Glencoe, Clachaig Inn, received as many as 136 American visitors in 2006 as a result of a Harry Potter coach tour. (Olsberg SPI 2007, 79.) Another negative effect from film tourism is the way that the sudden rise in visitor numbers affects the life of the locals.

Other negative impacts that have been reported are for example the unwanted publicity and visitors to religious sites such as the Durham Cathedral in England which was used for the filming of Harry Potter. The problems emerged when the cathedral didn't want film tourists to disturb the daily routines of the cathedral and not to mention, most of the filming locations were not open for public. Also Westminster Abbey refused to be used as a filming location for the Da Vinci Code due to the religious reasons. (Olsberg SPI 2007, 58.) Some problems of film tourism can also be detected through the locals' eyes. In some cases house prices may rise up due to the filming productions and their cause to the risen popularity of an area and also (Beeton 2005, 13). Some films might even give a wrong or negative impression of a place as happened to the East of London, when some visitors pointed out that the TV series Eastenders had created a somewhat negative impression of the area and its people. (Olsberg SPI 2007, 67.)

A major impact from films to tourism is the ability to create attractive touristic campaigns around films as they are known to be great ways to spread awareness and increase interest in wider areas than just normal touristic campaigns. They are virtual brochures that show people what the country has to offer- From Aston Martin to Antony Sinclair's suits, from British actors



to the iconic sites around the UK, the James Bond films have brought the British culture and talent available around the world. Also one of the indicators that the power of films has been noticed is that in 2003 Harry Potter franchise was awarded with the Outstanding Contribution to English Tourism Award, as many visitors have said that the main reason to visit UK has been Harry Potter.

## 7 Future views: From Finland to Film-land

This thesis would not be complete without having a look at the situation of film tourism in Finland at the moment. Despite the internationally recognised forerunners like Renny Harlin and Aki Kaurismäki and the latest science fiction movie *Iron Sky* (2012) and the Christmas movie for adults *Rare Exports* (2010), significant effects to visitor numbers and the boom of film tourism are yet to be seen. Finland's film tourism has been mainly focusing on serving the domestic travellers in the form of *Komisario Palmu* film location tours in Helsinki (Vahtera 2008) and the Film Village in Kontiolahti which also organizes guided tours to the location (Suomen Filmikylä 2012). So far international attention to Finland has been able to bring the Japanese director Naogo Oigami's film *Kamome Shokudo* (2006), or in Finnish *Ruokala Lokki*. The film brought first interested Japanese film tourists to the film location *Pursimiehenkatu* in Helsinki already a few days after the film's release in Japan. Finnish design like *Marimekko*, *Iittala*, *Artek* and *Arabia* were able to get international promotion for their products through the film and promotional material from Finland was added to the DVD publication of the film. (Heiskanen 2008, 195, 199.)

For international film producers Finland has been marketed with similar incentives for a long time. Nature and the unique light in Finland have long been the main characteristics marketed. (Heiskanen 2008, 93.) The Finnish Film Foundation also mentions educated professionals and high work ethics as Finland's merits in *Filming in Finland-guide*. It is also highlighted that English is widely spoken, in addition to other languages, making Finland seem more accessible for foreign producers. (Finnish Film Foundation 2007.) The problem that however makes productions bypass Finland, and is still today unfixed although recognised, is the lack of financial incentives. The lack of financial incentives to support film productions came through also from the interview conducted with the *Location Destination Finland-project* which provided new knowledge about the subject and Finland's position in the field of films.

To view the situation in Finland an interview was conducted with the project manager *Tanja Ahven-Posio* and the project coordinator *Päivi Söderström* who offered valuable information on the project, its aims, Finland's strengths and challenges. The purpose in promoting Finland as an attractive destination for filming and internationally recognised filming location, the

Location Destination Finland-project aims to establish a national film commission to Finland and create an evaluation and development process for the co-operation between tourism and film industries. As an addition to four regional film commissions of Lapland, North Finland, East Finland and West Finland there is a need for a national Film Commission. At the moment Finland Film Commission is financed by the project Location Destination Finland. (Ahven-Posio & Söderström 2012.)

The interviewees describe that the interest in Finland and Scandinavia is a growing phenomenon and enquiries concerning TV and advertisement productions are increasing. Also interest towards Finland as a film production location exists, but the lack of production incentives create a problem for many. However, Finland has also many assets that help to differentiate from competitors. Having four characteristically different seasons, certainty of snow during winter and spring in Lapland, beautiful and easily accessible archipelago and good means of transportation to rural locations, as well as availability of quality accommodation near rural locations, are just some characteristics that Finland can call its strengths. Due to its geographical location Finland also has exceptional shade and amount of light. Long summer days offer the possibility for long filming hours. The Finnish work ethics get praise, being flexible, efficient, less hierarchy oriented, being capable and motivated to do varying tasks are mentioned as Finland's strengths.

At the moment Finland as filming location is promoted for international markets through the internet, social media and audiovisual field's market happenings. From Finland Film Commissions perspective the most important happenings are the European Film Market arranged at the same time as the International Berlin Film Festival and Marché du Film arranged with the Cannes Film Festival. In selected cases also market happenings in the USA and Asia are participated. In 2012 for the first time Finland's film commissions in co-operation with audiovisual operators and tourism businesses had their Finland-pavilion at Cannes Marché du Film Village International. The pavilion offered the opportunity to showcase Finland's filming locations and their uniqueness for international TV and film production representatives. Also in the frames of marketing budget, maybe once a year, the film commissions are inviting international producers and directors on a location trip where Finland or the area of the local film commission is presented as a filming location.

It was found out from the interview that the positive impacts of film productions are widespread. From international film productions as well as from domestic film productions could follow several benefits. The filming crews don't only employ the filming crew but they also hire local tourism and transportation companies. International productions rarely bring all their filming equipment and production crew with them but they employ a large amount of local audiovisual experts and that way encourage their professional growth and their international experience. Naturally because staying at the location often for several days, the film-

ing crews spent money also to the additional services. The estimated value of a film production to an area is said to be two times bigger than the actual filming budget. As an example, the film *Hanna* (2011) which was filmed in Kuusamo for five days, the direct spending in Finland for film production was one million Euros, but the actual impact on Finnish economy was estimated to be around two million Euros. Image vice, the appearance of Finnish landscapes and talent for international audiences supports also tourism marketing and Finland's overall image. As the overall impact of a film production is so wide, Location Destination Finland project has also implemented a film tourism part in their project. Local entrepreneurs are also taken into consideration as Location Destination Finland-project includes the Film Friendly-coaching for tourism entrepreneurs aiming to educate the most important ways to satisfy the needs of these audiovisual productions (Ahven-Posio & Söderström 2012).

The most crucial weakness for Finland is mentioned to be the lack of incentive system. As several other countries have the encouraging incentive system where tax refunds are admitted based on the overall spending in the country and the fulfilment of cultural criteria, Finland only offers negotiable small assistance in some areas. The actual benefit gained from this is marginal when competing of international productions. In the interview it is highlighted that the incentive system is not a risk investment as it is based on retroactivity. At the moment with the funding from Location Destination Finland-project FAVEX ry (Finnish Film and Audiovisual Export) and Neogames ry (Centre of Game Business, Research and Development) have made a proposal concerning the creation of incentive system for audiovisual and gaming industries. The presentation of the model for deciding members is in the process and aimed to be put in action by 2014, however the financing of the model is still open. (Ahven-Posio & Söderström 2012.)

Valuable information was also gained from FAM-meeting that was arranged at Finnish Tourist Boards premises. FAM, which stands for familiarization, is a specialization education for guides, which gives a competence for guiding familiarization tours for professionals, such as media representatives, travel organizers and as a new thing, bloggers. This opens up a valuable window for reaching the important target market from the perspective of tourism marketing. The FAM-guides guiding the foreign professionals are working in the critical point of image creation of Finland and the ability to make the visits for foreign preventatives surprising is the key element in shaping the perceptions they have of Finland. (FAM-meeting 2012.) Just like films can shape the perceptions of the audience also the FAM-guide can show the way to something new and different, something out of the ordinary, compared to the traditional Santa Claus and snow. Through the visibility in foreign media and making Finland known from different perspectives and reach even new audiences. Both initiatives, FAM-education and Location Destination Finland, are excellent examples on making Finland known to wider audiences through the important market of business tourists.

## 8 Conclusions and suggestions for further research

Even though Finland's position as an international filming and film tourism location is still in the process; in the point attracting producers to the area through promotion of the locations and through creating an attractive incentive system, good developments are being done. Future shows what are going to be the next steps. Perhaps the importance of the financial incentive system will finally be recognized by the policymakers. FAM-guides in their own field are making Finland more interesting for foreign professional visitors, helping Finland to get desired attention in foreign media and that way reach new markets and become more media sexy. The Location Destination Finland-project works towards more internationally recognized Finland in film production field and that way assists in making Finland a film tourism destination in the future.

Film tourism is a considerable market proofed by earlier research on how films have affected visitor numbers. However, to have film tourism, a wide co-operation between several parties such as film commissions, screen agencies, tourism agencies, local entrepreneurs and government is needed. Positive effects that can be seen through the research is that films offer an access to wider markets, ability to target specific markets, it can be free marketing tool and it is not considered to be too aggressive such as traditional touristic campaigns. Storylines intrigue emotions which can make even unconventional places interesting to visit, such as rainy or cold places, rural locations or places that don't have other attractions than the landscapes and the storyline of the film. Creating touristic campaigns in co-operation with a film production can help in differentiation with "Any Countries" and make the place more interesting to visit and attract the pilgrimages of film tourism. After the seed of film tourism is planted through campaigns done in co-operation with film studios, new attractions can be created and old ones reinforced.

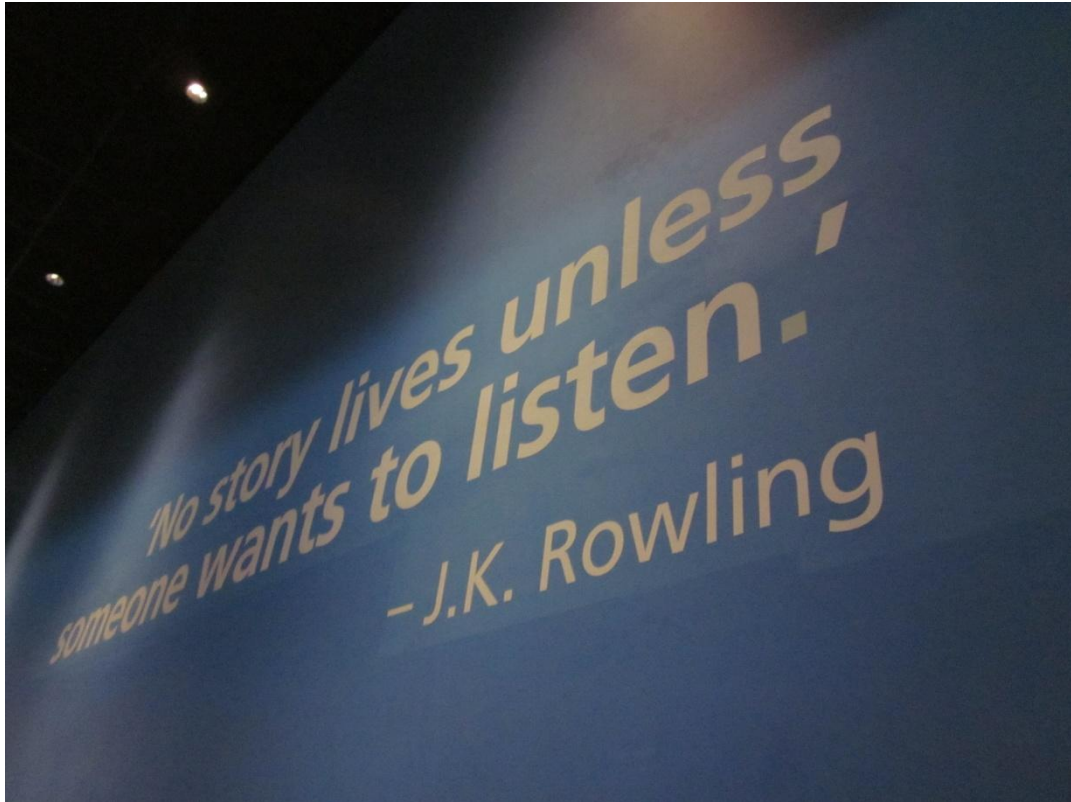
Being a successful film tourism destination firstly demands creating an attractive destination for film producers to make films with the help of tax refunds, active promotion of attractive locations and professional and language skilled workforce. Secondly it is about using the film that is produced to attract the holiday film tourists. Film tourism is about recognising the right productions that have the potential to grow as big tourism-inducing phenomena, just like Harry Potter and James Bond have helped attracting tourists to the UK. Celebrity statements and video diaries of film productions are one way to create additional attention to the area. In addition films have the ability to promote other cultural characteristics to international markets, such as design and other innovations. The Japanese-Finnish film *Ruokala Lokki*

offered a medium for product placement of Finnish products and increased the knowledge among the Japanese tourists.

Inspired by the Disney Pixar's *Brave* and the Visit Scotland's campaign it should be strongly encouraged to see the potential in Finnish myth, legends, landscapes, history and traditions. As many of the films that have successfully induced film tourism have their basis in already existing literary brands, Kalevala could be considered as Finland's change for an epic production that could help in following the footsteps of New Zealand's *Middle Earth*. Making a case study of the co-operation of Disney Pixar and Visit Scotland could be an excellent basis for new research and way to gain new information on how Visit Scotland has been able to get such a big film producer co-operating with them and promoting their touristic goals.

As an idea for touristic marketing campaigns promotional videos of Finland could be developed. Such as Visit Britain used Daniel Craig, to say positive things about London in their promotional *Making of Bond*-videos and actress Judi Dench and Rubert Grint from *Harry Potter* to boost the domestic travel in the UK, Finland could use its own stars for touristic promotion. Finland does not yet have so many internationally recognized actors but in musicians Finland has several attractive internationally known stars like the bands HIM, Children of Bodom, Nightwish and The 69 Eyes. When presenting this thesis to students at Laurea, the Finnish Dudesons also came up as internationally recognised stars that could be used in campaigns. Through visual media such as video can more powerful impact be made and it would offer something new for Finnish audiences and international audiences. Other option could be for Finnish tourism marketers to work in co-operation with the bands and try a new way of marketing and implement touristic marketing campaign to a music video. The next music video of HIM, which is internationally released, could also be the next tourism campaign including the band's music as well as images of Finland and at the end the Visit Finland's logo welcoming new visitors.

Overall this thesis process has been very educational and as a good research usually does, it has also left a lot of new questions which would be nice to investigate further in the future. The aims set in the beginning of the process were reached from the realization that there is such a tourism market as film tourism, explaining how films can be used in promoting tourism and what Finland's views on film tourism are in the future. Hopefully this thesis has opened up the film tourism phenomenon and the opportunities that films offer for touristic development. Film production and film tourism walk hand in hand and hopefully in Finland they can be seen to be growing phenomena in the future. Just like the quotation of J.K. Rowling (Picture 11) describes, competitive, emotion intriguing, strategies are needed to make people want to hear the story of Finland and come and see it for themselves.



Picture 11: "No story lives unless someone wants to listen" J.K.Rowling (Tanskanen 2012)

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## Appendix 1 Interview frame for Location Destination Finland-project

1. Where the idea for the Location Destination Finland-project came? What are its main goals?
2. Is there a market for Finland as a filming location at the moment? Have you noticed any international interest towards Finland?
3. In what ways is Finland promoted as a filming location abroad at the moment?
4. What are Finland's strengths as a filming location? What does Finland have that others are lacking and how do we differentiate from our competitors?
5. What are our weaknesses compared to our competitors?
6. What kind of incentives Finland has to offer to attract new film productions? Are for example scouting-services offered to the producers?
7. Is there room for improvements? What would be the most important actions in the future that would help Finland to succeed in the film production field?
8. There is also the Film Friendly training included in the project. Who is it for and what are its main goals?
9. Why attracting film productions is considered to be important? How can Finland benefit from films that are produced in Finland? Economically, employment vice, image vice?