



## **Film-Induced Tourism and Its Impacts with the Focus on London**

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## Abstract

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<p>Films have been playing a role in influencing tourists' decisions regarding destination choices for years. They do not only affect tourists but can also influence destinations by generating revenue and increasing their visibility. There is still a lack of research in film tourism, however as the phenomenon of film-induced tourism continues to expand, more research on the subject is being conducted constantly.</p> <p>The thesis covers film-induced tourism on a global scale but places particular emphasis on London and the UK. London has pertained as a popular tourist destination, also attracting numerous films and TV productions owing to its rich history, vibrant culture, stunning landscapes, and unique architecture. Franchises such as Harry Potter, James Bond, and Sherlock Holmes have further cemented London's status as a cinematic centre. Additionally, the author's personal connection to London, having previously lived in the city and recently returned, strengthens the decision to focus on this destination.</p> <p>The thesis covers multitude of aspects associated with film-induced tourism, starting with literature review of the topic utilising various sources. It focuses on the different impacts of film tourism, including its economic impact, impact on communities, and environmental impact encompassing sustainability. Additionally, the study covers destination marketing aspects and explores British film industry as well as the general tourism sector in England.</p> <p>This study was designed as a research-oriented thesis utilising mixed-method methodology for its research. The author conducted a survey using Google Forms, consisting of 13 questions. The questionnaire was aimed for Londoners and enquired their perceptions about film tourism within London.</p>
<b>Key words</b> Film tourism, Tourism in London, United Kingdom, England, Tourism

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## 1 Introduction

The medium of moving image has been effectively transporting viewers on screen to many different places throughout the history. Today, with the ease of modern travel, film enthusiasts have the possibility to physically visit the locations they encounter on screen in their favourite films. Although the phenomenon is still lacking comprehensive research, film-induced tourism is unquestionably expanding. Research about film-induced tourism has been predominantly taken the form of case studies, often with the emphasis on a particular film production, television show, or destination. This academic exploration can offer valuable insights into the dynamics and impact of the influence of film on travel behaviour and destination choices. (Li, Li, Song, Lundberg, & Shen, 2016)

The focus on this study is on the fascinating phenomenon of film-induced tourism. It delves into its definition, key characteristics, and especially, its multifaceted impacts. These encompass both the advantageous and disadvantageous aspects. To refine the scope, the author has chosen to examine the realm of film tourism within the United Kingdom, particularly focusing on London. The UK has a rich history in both filmmaking and has a status as a favourite tourist destination, making it an ideal focal point for this study. The author seeks to unravel how cinematic representation can influence travellers' behaviour and shape perceptions. Through this research, valuable insights can be gained about film-induced tourism and its impacts on local communities and economies.

The study begins with a literature review that traces the origins of cinema, progresses to explain the concept of film-induced tourism, and introduces the term of film tourist, examining their travel motivations. Following chapters delve into the various impacts of film-induced tourism, including its economic ramifications, effects on local communities, and environmental considerations. Film tourism represents a trend, which poses both positive and negative influences across many areas. The study progresses into the intricacies of destination marketing within film tourism and explores its potential impacts on destination perception as well as visitor engagement. Additionally, a dedicated chapter is dedicated to the British film industry, providing an overview of its scope. This is accompanied by statistical data and explaining its relationship with film tourism in the UK context. Moreover, this chapter provides insight into the overall tourism sector in England. Through this examination, the thesis aims to provide an understanding of the relationship between cinema, tourism, and destination marketing, giving insight into the complexities and opportunities inherent in this intersection.

The research the author undertook focused on investigating the perceptions of local residents in London regarding film-induced tourism. Employing a mixed-method research approach, the study utilised a Google Forms questionnaire which encompassed 13 questions. The objective of the questionnaire was to gather insight from residents of London regarding their awareness and

perceptions of film tourism. Furthermore, the survey aimed to discover whether respondents had personally engaged with the phenomenon of film tourism by visiting film related sites in London.

Targeted specifically towards Londoners, the research aimed to highlight the array of film tourism opportunities available within the city. Therefore, a dedicated chapter was included, featuring four prominent movies or television series filmed in London, accompanied by concise introductions. Each selection was paired with a few associated filming locations accessible to the public, which illustrates the diversity of options London offers to film enthusiasts and highlights the accessibility of many of these iconic filming sites.

The study progresses to the analysis of the research results. This is followed by a conclusion, which is to summarise the findings and give insight into the thesis process and the challenges faced by the author.

## 2 The Beginning of Film

Ever Since the cinema was invented, movies have been transporting people to different places. Britain has been one of the front runners when it comes to motion picture and its development. An English photographer, William Friese-Green, is one of the first people to make progress with the concept of moving picture and is even referred to as a 'father of the motion picture'. He began the production of motion pictures in the late 1890s. (Booth & Billington, 2023, 7) However, already in 1888, French artist Louis Le Prince recorded his friend walking around in Leeds, UK, for 1.66 seconds. This is presumed to be the oldest movie footage in the world. (DK Eyewitness, 2023, 9)

The first films were demonstrated in 1893 at the Chicago World's Fair and they were only 20-30 seconds long. These films were created by William Kennedy Laurie Dickson in the USA. He created the Kinetograph, which used 35mm film and could only be viewed by one person at a time. By 1894 a Kinetoscope parlour was opened for the public and it arrived in the UK in October 1894. (Booth & Billington, 2023, 7) In 1895, the Lumière brothers from Paris introduced an enhanced iteration of Kinetoscope, which was named the Cinématographe. The Cinématographe projected pictures onto a screen and thus created the illusion of motion, enabling multiple people to view a film at the same time. (Stewart, 2022) Since then, the development of moving picture has catapulted and to this day advanced technology allows new inventions.

The first cinema in the UK was opened in Colne, Lancashire in 1907. By 1914, there were already over 3500 cinemas in the country. One of the biggest cinema chains, Odeon, was founded in 1933 by Oscar Deutsch. The flagship Odeon in Leicester Square, London, opened in 1937 and is still standing and thriving. (Booth & Billington, 2023, 8-9) When international travel started to become more accessible in the late 20<sup>th</sup> century, it became more realistic for people to travel to film locations they would never have thought was possible. (DK Eyewitness, 2023, 14-15)

The film industry, including British film industry, continues to evolve, with British films and television series achieving international acclaim. Especially London stands out as a frequent filming location in numerous productions due to its iconic skyline, majestic palaces, storied history, and picturesque streets. Therefore, the city continues to be a desired destination for film tourists who are drawn to the opportunity to immerse themselves in the locations featured in their favourite movies and television series.

### 3 Film-Induced Tourism

Films have the capacity to inspire travellers, while reshaping perceptions and transforming negative images or bolstering positive ones. While the effect of film on tourist behaviour is recognised, it remains somewhat little understood due to its complex nature. (Beeton, 2016, 23) Film and television productions hold the possibility to add profile and enhance a country's tourism offer and appeal by showcasing the natural benefits. Moreover, they can be an inspiration for travellers to select their destinations. (Visit England, n.d.) The following chapters delve into the definition and features of film-induced tourism, followed by an exploration of film tourists and their underlying motivations.

#### 3.1 Definition and Characteristics

Generally, film tourism refers to tourism that is induced by moving image, whether through film, television, or video. It is often associated to on-location tourism, which follows a movie's or television series' success in a specific location and people visiting those sites. Other terms used for the phenomenon are such as cinematic tourism, movie tourism, TV tourism, screen tourism, and tele-tourism. Film-induced tourism can apply for instance to visiting movie and television sites or tours to production studios, entailing film-related theme parks. These types of tourist attractions that are purposely built, such as film production studios, are often referred to as off-location sites. (Beeton, 2016, 9-13, 207)

Film-induced tourism can appear in various ways. Visiting filming location may constitute the primary purpose of the trip for some travellers, whereas for others, it could be part of an organised tour or an unplanned encounter during their trip. Certain locations may have already been popular destinations for tourists even prior to their film appearances, while others become attractions only due to their inclusion in a film or television series. This happens particularly when film crews have completed filming and leave the sets behind, giving individuals an opportunity to visit those sites. (Stewart, 2022) Therefore, the scope of film tourism is rather broad. On Figure 1, the various ways that film-induced tourism can appear are demonstrated in a more coherent matter.



Figure 1: The scope of film tourism. (altered, Connell, 2012)

### 3.2 Film Tourists and Motivations

The term film tourist refers to an individual who travels to a certain destination because they have encountered it on screen, or it has some other connection to a television series, movie, character, or a celebrity. (Olsberg SPI, 2015)

There are, however, various categories of film tourists. For example, an individual might accidentally stumble upon a film location while travelling without prior intention. Conversely, there are tourists who particularly pick a destination or specific location purely because they have encountered it on screen, thus motivating them to visit it accordingly. Additionally, there are film tourists who may not be especially drawn to a film location, nevertheless participates in film tourism activities in a destination. Macionis (2004) suggested a classification of film tourists, which comprises three categories: The serendipitous film tourist, the general film tourist, and the specific film tourist. Figure 2 below outlines the differences and motivations that distinguishes these types of film tourists.

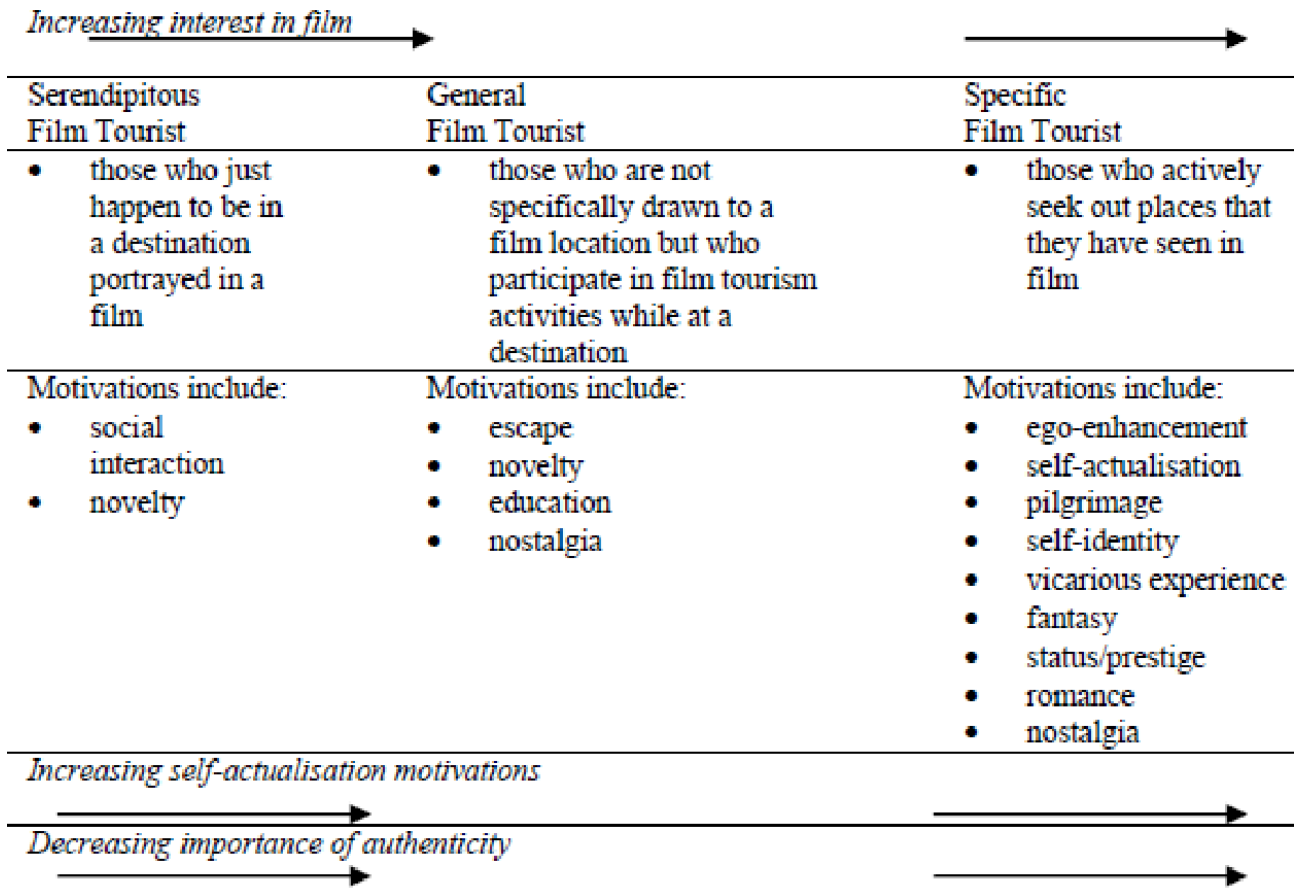


Figure 2: Continuum of film-induced motivation. (Macionis, 2004)

In the area of travel decision-making, two factors, known as pull and push factors, generally contribute to an individual's travel decision. Pull factors refer to destination-specific characteristics or external motivations, where the qualities of a destination or an attraction act as compelling forces "pulling" the tourist towards it. These can encompass the allure of features or attractions within a destination that effectively entice tourists. Conversely, push factors are individual-specific motivations that drive an individual to decide to travel. Applied to the context film-induced tourism, pull factors include aspects such as distinctive locations or landscapes, engaging cast, fascinating characters, interesting plotlines, or resonating themes. Push factors, on the other hand, stem from the internal motivations of individuals that are prompting an individual to take a journey. (Heitmann, 2010)

There are multitude of reasons and motivations for tourists to travel with films playing as a significant contributor. For example, individuals may want to re-live experiences that has been faced in a particular film, further immerse themselves in storytelling, indulge in fantasies or myths, or for their desire to connect with a beloved celebrity. (Beeton, 2015, p. 23) It is often the emotional ties created with a story, character, or a location used for screen productions that have been identified as

predominant motivations for individuals to travel to certain locations. (Li, Li, Song, Lundberg, & Shen, 2016)

Film sets are frequently preferred among film tourists, primarily because of the convenience in booking and accommodation options available. These sets are usually well-managed and overseen and meticulously maintained by film studios, therefore providing tourists with seamless experiences through curated packages and guided tours of the film sets and related locations. This approach ensures that visitors are fully able to immerse themselves in the cinematic world while simultaneously enjoying the hospitality and amenities that studios provide. (Shah, 2023)

## 4 Effects of Film Tourism

Movies and television productions offer the potential to significantly enhance tourism appeal in a nation, both internationally and domestically. They have the ability to highlight a country's natural and cultural treasures, educate, motivate, and shape people's travel destination choices. Additionally, they can contribute to the promotion and expansion of local visitor economies and can potentially offer the location worldwide recognition. (Olsberg SPI, 2015)

Tourism in big cities does not generate the same volume of impact (both positive and negative) due to infrastructure and having an extensive population size already compared to small cities or countries. Meaning, the visitors blend into the resident community and therefore are not as obvious as in the small rural communities. However, film tourists tend to be attracted to private sites inhabiting residents, which can invade their privacy and create unnecessary traffic. (Beeton, 2016, 132) The visits of film tourists can also extend beyond the locations linked to the films or television programmes they have watched. Screen productions can endeavour a broader influence, reaching associated sites, and raising overall awareness of the country. (Olsberg SPI, 2007)

### 4.1 Economic Impact

Film tourism can impact a region's economy significantly. However, the reports and news of the industry claim that film induced tourism is still missing the support of academic methodology, even though there has been an increase in research regarding film tourism in recent years.

People are increasingly seeking to immerse themselves in different cultures. This is termed as cultural integration and the movement has spawned the rise of "Culture Tourism", which is the umbrella market for "Film Tourism". Individuals desire to partake in cultural experiences, such as those depicted in films or series they love, which gives an opportunity to capitalise on providing these experiences. This trend is expected to bolster the growth of the film tourism market. The greatest beneficiaries of this trend are anticipated to be locations and areas that are not traditionally popular among tourists. For example, in 2018, it was estimated that the local economy of Northern Ireland would gain over \$50 million from tourists visiting the region to explore the filming sets and locations known from the acclaimed series 'Game of Thrones'. (Shah, 2023)

Another example of a success in a specific destination is Peter Jackson's *The Lord of the Rings* trilogy, which came out between 2001 and 2003. The trilogy increased the visitor numbers in New Zealand by 50 percent during their peak. Furthermore, *The Hobbit* movies, also filmed in New Zealand approximately ten years after *The Lord of the Rings* trilogy, impacted their economy even more due to the effective marketing strategies applied. The impact of streaming services and their

constant new content will only increase the amount of film tourists in the future. (Li, Li, Song, Lundberg, & Shen, 2016; DK Eyewitness, 2023,15)

Film locations in England, for example Alnwich Castle used in Harry Potter films and Lyme Park featured in *Pride and Prejudice*, are amongst the popular film tourism locations which contribute to the economy within England. In 2014, the on-screen tourism in England provided between £100 million and £140 million to the economy. (Li, Li, Song, Lundberg, & Shen, 2016) Moreover, VisitEngland's figures showed that in 2019, film tourism generated £894 millions of visitor spending to the UK. (VisitEngland, n.d.) Film tourism is also a contributor to the generation of new jobs within the film location or specific region. In the UK in 2020, the film industry contributed to 86,000 jobs. Of these jobs, 75% were employed in movie production and movie distribution. (Social Films, 2024)

## **4.2 Impact on Community**

There are multiple ways film tourism can affect local communities. Especially in the smaller countries and cities or in specific areas in bigger regions, there may, in fact, be more negative than positive impacts. Film tourists, as well as regular tourists, can bring issues such as overcrowding due to the location not being able to carry a large capacity of people. This could be seen for instance as over consumption of resources, no available parking spaces, and possibly negative interactions between locals and tourists. The latter is often happening due to film productions or director's inconsideration towards the local communities. Their aim is to always produce the best work possible, which in the planning and making of the film often means that local's opinions and participation is overlooked. This is, unfortunately, rather common in the film industry. (Blower, 2023, & Beeton, 2016, 192)

Additionally, the commoditisation of an area, as in trying to please the tourists and their requirements before the requirements of locals, can raise further problems. For example, turning regular shops into souvenir shops, therefore affecting the daily life of locals and where they do their shopping. Moreover, an increasing number of tourists will likely encourage governments and local companies to increase prices without considering how it will affect the residents. (Blower, 2023)

Film tourism has, however, positive impacts on communities as well. Filmmaking has the possibility to employ local crewmembers, such as cameramen, makeup artists, and hairstylists. If communities are interested in tourism development and want to increase their revenue, marketing through film is a great way to do so. Additionally, marketing of hometowns of a well-known actor can help in boosting tourism in communities. Tours of childhood homes of famous people or a hometown marketed as a tourist destination can increase tourism revenue notably. (Strauss, 2003)

### 4.3 Environmental Impact and Sustainability

Film and television productions can undoubtedly have a huge carbon footprint. As an example, according to a report from the Sustainable Production Alliance, movies with big budget have a carbon footprint of more than 3000 metric tons each. This equals to over 7 million miles driven by a car. Smaller productions have a carbon footprint of about 400 metric tons, which equals to approximately 1 million miles driven by a car. (Scripps News Staff, 2022) According to a report by Film London in 2009, the screen production sector in London generates over 125000 tonnes of carbon emission yearly, which is equivalent to the emissions of about 24000 London's households. However, this calculation does not include the emissions from the exhibition and distribution of films, the travel associated with production offices, or the tourism related to films and television. (Johnson, 2009)

However, the Sustainable Production Alliance is focused on making the film industry more sustainable. Companies such as Disney, Netflix, Sony Pictures, NBCUniversal, and Amazon Studios are part of the alliance. According to their report, the main contributor to emission was fuel, mostly used for generators and vehicles. This includes all sizes of films. Since the release of the report, the organisations have been prioritising the transition from using fossil fuels to using renewable energy sources, such as hybrid or electric vehicles and generator technology powered by battery. The companies that are part of the alliance have set goals to reduce their environmental impacts. For example, NBCUniversal aims to become carbon neutral by 2035 and has a plan in place to achieve that. Additionally, Sony is focusing in having no environmental footprint throughout the life span of all their products and activities by 2050. (Scripps News Staff, 2022)

The negative impacts of tourism are significant and include aspects such as the depletion of natural resources, waste issues, and pollution. On top of this, tourism puts pressure on endangered species and the stress that tourism can have on local land use can be followed by natural habitat lost and soil erosion. Tourism is also a contributing to more than 5% of global greenhouse gas emission, of which 90% is accounted by transportation. (The World Counts, n.d.) Increasing number of film tourists will, unfortunately, cause severe environmental damage. As an example, Maya Bay in Thailand was closed to tourists between 2018 and 2022 due to people wanting to visit it from discovering the location in *The Beach* (2000), a movie starring Leonardo DiCaprio. The closure was necessary to allow the coastal area to recover from the damage tourists had caused. Therefore, responsible travelling is becoming more and more crucial. (DK Eyewitness, 2023, 16)

Today, sustainable development is where the focus is on every industry, tourism included. The United Nations established 17 sustainable development goals (SDG's) in 2015, introducing new benchmarks for the planet's well-being and advancement while at the same time standardising

assessment methods and indicators for sustainable development. (Yi, Zhu, Zeng, Xie, Tu & Zhu, 2022) The universal goal of SDGs is to aim for a better future for all and to fix climate change together until 2030. Tourism is one of the biggest industries globally and therefore has a role to play in contributing to all the 17 goals. However, it has been specifically encompassed as targets in Goals 8 (decent work and economic growth), 12 (responsible consumption and production), and 14 (life below water). (UNWTO, n.d.)

In England, numerous of tourist attractions have put an environmental strategy or a budget in place. There are variables regarding this by region. London and North East based attractions are more likely to have a strategy regarding environmental sustainability than other regions within England. Especially energy saving procedures, for example low energy lighting and thermostats that are adjustable, are increasing within attractions, and majority have either already installed these or are planning to do so. Some of the other popular practices of sustainable enhancements for the future are adding charging point for electric cars, utilising renewable heating and electricity sources, and changing to smart meters. (VisitEngland, 2023)

## 5 Destination Marketing of Film Tourism

As there are innumerable destinations and locations for tourists to choose from, films and television shows offer an opportunity to stand out and therefore raise a country's or city's profile. Media is a powerful tool and because of it many film communities has become known to public. (Beeton, 2016, 267) Film tourism can benefit multiple businesses within the destination, such as hotels and businesses in nearby regions. Thus, films can be a great destination marketing tool as visual content about a destination increases its visibility amongst potential travellers. Therefore, incorporating film and television into marketing campaigns and advancing strategies would be beneficial, as it can help to gain value for its local economies. (Hotelbeds, 2023; Visit England, n.d.)

Social media and the internet are especially powerful in today's world, as there are multiple websites and fan sites which promote film locations. On top of this, there are several applications for smartphones, such as Location Scout, which searches for film sites based on your location and then connects it to IMDb, the Internet Movie Database. Additionally, nowadays visitor generated ranking pages, such as TripAdvisor, presents the experiences and advises of visitors of film locations as well. (Beeton, 2016, 267)

There is still a lack of extensive academic studies in this area, however, there are multiple destinations that are aiming to become a 'film friendly' destination. Sometimes there can be negative images too as some destinations retain control over the presentation of the destination that comes through films. This happens when a Destination Management Organisation's (DMO) and film studios' ideas and images are incompatible. For example, a DMO desires to increase high-yield visitors to promote the destination as a high-quality holiday location, but the film is about something negative, such as small-minded community or contains criminality in the area. (Beeton, 2016, 192-193) Additionally, a movie or television series have the possibility to create unrealistic expectations for tourists. This can happen when the film sites are picked on the cost basis and not because of authenticity, or the community is behaving differently than what the visitors were expecting and therefore creating unexpected experiences. (Beeton, 2016, 193-194)

Even though DMO's often have no say in which films are produced in their area, they can still promote their locations to film producers. Many destinations only accommodate film productions for short periods, however there are destinations which aim to benefit from the long-term impacts of tourism by motivating film producers to make films in their region. For example, Kansas's Travel and Tourism Development Division in the United States spends \$1.2 million yearly on the promotion of tourism and films. Additionally, some destinations have become more aware of the marketing opportunities film tourism can provide and have appointed public relations specialists to have

their regions appear in films. By employing a product placement specialist can also increase the number of films made in a specific area. (Hudson & Richie, 2006)

Because England is featured in numerous films and television productions, VisitEngland's website incorporates film and TV locations into its marketing strategy. The website offers separate links for all the film related locations that tourists can visit. Visitors of the website have the possibility to filter the locations and attractions by region or choose a specific film or television series, such as Harry Potter, The Crown, or Sherlock Holmes, and discover the associated locations and attractions individuals can visit.

## 6 The British Film Industry and Tourism

The United Kingdom has been producing films with high-quality throughout the history. Many of the films have attained international recognition and outside the US, it is one of Hollywood's favourite locations for film productions. In 2022, the UK film industry was the leader of Europe netting £97 billion in revenue. The film sector has been contributing billions to the economy in the UK, constantly increasing the numbers. In 2019, the film, television, and video industries were contributing £12,6 billion, which since 2014 was an increase of 35%. (Social Films, 2024)

The UK is a home for numerous of film and video production companies, both large corporations and small independent studios. However, majority of these companies in London are small businesses, employing less than 10 people. Even though London is where most of these companies are located, there are also hubs in other parts of the UK. Some examples include Manchester, Glasgow, and Bristol. Because of the various film production companies in the UK, there is an evident diversity of the sector. Large international corporations investing in huge blockbuster movies whereas small independent studios producing low-budget films, giving UK the possibility to hold its place as a top location for film and TV production globally. This diversity has been especially supporting the country to recover since COVID-19 pandemic. (Social Films, 2024)

The spending on film production in the UK has been consistently increasing in the past decade. As stated in the British Film Institute (BFI), in 2022 film production spent £1,97 billion total. The number was nearly a quarter higher than in 2021. Although the spending has been increasing steadily, there was a 31% decrease on domestic UK features from 2020 to 2021, dropping from £253 to £173,6. This could be partly associated to a rise in inward investment. (Social Films, 2024)

In 2014, the international core film tourism in England was worth between £100 million-£140 million. This number is, however, not including London. According to The Creative England and Olsberg research, long-running productions drew the most amount of film tourists, among highly popular franchises such as Harry Potter. (VisitEngland, n.d.)

## 7 Tourism in England

Famous monuments, art galleries, museums, and historic castles and houses are some of the top attractions international tourists visit in Britain. According to a study by VisitEngland (2023) surveying visitor attraction trends in England in 2022, there was a 42% increase in total visits between 2021 and 2022. The number of visits in 2022 was 166.52 million, whereas in 2021 it was 117.17 million. This shows the continuity of England's recovery following the COVID-19 pandemic. Compared to visitor numbers in 2019, however, the visit volume in 2022 was 35% lower. The number of visits in 2019 was 257.52 million. (VisitEngland, 2023)

The rising costs have been affecting various attractions in England. These increases encompass increased supplier fees, higher wages, and rising energy costs. The attractions affected most by these aspects are sites that attract over 100k visitors a year. (VisitEngland, 2023)

Even though increased costs are a challenge for tourism in England, the impact of COVID-19 is incomparable. In 2022, however, fewer closures were reported, compared to the start of the pandemic and previous years. According to VisitEngland's report (2023) 4% of attractions were closed, either permanently or temporarily throughout the year. In 2021, this number was 6% and in 2020 10%. In 2021 the recovery from the pandemic was mainly due to domestic travel and visitors. In 2022, however, international travel was the main contributor to the growth of tourism since the pandemic. London being the key destination for international visitors, gained the most benefits with the number of visitors increasing by 144% in 2022. This was substantially more than other regions in England, as their average growth was somewhere in between 16% 42%. London was, however, also affected most by the pandemic and in 2021 saw only a limited recovery. Although the visitor numbers increased dramatically in 2022 due to the return of international tourists, the volume of visitors is still notably lower than in 2019. (VisitEngland, 2023)

In 2023, in the overall Nation Brands Index demonstrating how the world sees the UK, Britain climbed two spots landing the 4<sup>th</sup> position out of 60 nations. It maintained the 6<sup>th</sup> spot for tourism, however, dropped one place from 5<sup>th</sup> to 4<sup>th</sup> for culture. According to the report from VisitBritain, all attributes related to tourism and culture either stayed consistent or improved their spot compared to the previous year, the only exception being natural beauty. (VisitBritain, 2023)

## 8 Film-Related Sites in London

London is known for its iconic landmarks and stunning architecture. Therefore, it is no surprise, that countless movies and television series have been filmed in London making it a prime location for film productions. With many cinematic settings and attractions located in the city centre, they are easily accessible for visitors. Whether a fan of Harry Potter universe or Sherlock Holmes franchise, there is something for every film enthusiast. In the upcoming chapters, the author has selected some of the film tourism spots connected to several popular London-based films and television series, including brief introductions of them. This aims to demonstrate their accessibility and popularity as well as showcasing the scope of the film locations and attractions London has to offer.

### 8.1 Harry Potter

Harry Potter was originally brought to life in 1997 in the novel by J.K. Rowling, called Harry Potter and the Philosopher's Stone and its success has not diminished since. The story is based in a magical world and follows the extraordinary life of an 11-year-old boy and his friends in the Hogwarts School of Witchcraft and Wizardry. (Eldridge, n.d.)

The book became extremely popular worldwide, being available in more than 200 countries and about 60 languages. Eventually, there were in total of seven books written between 1997 and 2007, which were transformed into eight films. The films were released in the time scope of about 10 years, between 2001 and 2011, and they have grossed more than \$7 billion worldwide. (Eldridge, n.d.) Countless of Harry Potter-themed shops exist around the world, and since 2016, a play set in the same universe has been taken place in London. This production continues its successful run and has recently extended to cities such as New York and Tokyo. (Harry Potter the Play, n.d.)

Warner Bros. Studio Tour is the perfect place for a Harry Potter fan. It is a place where all eight movies were produced and after the last film was wrapped in 2010, the team behind Warner Bros. Studio Tour wanted to save the treasured sets and costumes for the Harry Potter fans to experience. The Studio Tour opened its doors in March 2012. It is a unique experience, where you can see plenty of behind-the-scenes material, such as original costumes, sets, and props which were used when making the Harry Potter films. The Warner Bros. Studio Tour is situated in Watford, which is just outside the central area of London. However, it remains easily reachable via train and bus. Moreover, organised tours are taking Harry Potter fans to the studios with dedicated Harry Potter Studio Tour buses, making the experience even more special. (Warner Bros. Entertainment Inc., n.d.)



Picture 1: The Warner Bros Studio Tour bus taking people from London to the studios. (Autio, 2024)

One of the most recognised Harry Potter related film locations in London is King's Cross station, the home of Platform 9 $\frac{3}{4}$ . It became iconic from the very first Harry Potter movie where the students of Hogwarts School of Witchcraft and Wizardry catch the Hogwarts Express. It is a major draw for tourists, also featuring a brick wall which through the students dash into the magical universe of Harry Potter. Moreover, the location hosts a Harry Potter Shop, where one can purchase numerous Harry Potter themed souvenirs.

Leadenhall Market is another known location from the films. It is situated in the City of London, making it easy to access for both tourists and locals. Leadenhall Market is one of the oldest

markets in the city, and it was used as one of the locations for the famous Diagon Alley and as the site of the Leaky Cauldron pub. (Jackson, 2023) Today Leadenhall market is full of different restaurants, lively British pubs, and unique stores making it popular amongst locals too.

The Millennium Bridge is known from the sixth Harry Potter movie, Harry Potter and the Half Blood Prince. It was used as the location for one of the most memorable scenes where the Millennium Bridge collapses into the Thames River following a chase scene. Today the Millennium Bridge still stands and serves as a pedestrian pathway between Southwark Bridge and Blackfriars Bridge. (Norah, 2023)

Moreover, in 2022, a photography exhibition about Harry Potter took place in central London. The author was fortunate to have visited the exhibition while it was open, as it has since closed its doors. The exhibition showcased photographs from all eight movies along with plenty of behind-the-scenes material, as well as several videos from the film sets.



Picture 2: The flying Ford Anglia at the Harry Potter Photographic Exhibition in London. (Autio, 2022)

## 8.2 Sherlock Holmes

Sherlock Holmes is a fictional character created in 1887 by a Scottish writer Arthur Conan Doyle. He is a unique, complex detective, who solved crimes and caught criminals throughout Victorian and Edwardian London, in the South of England and continental Europe. He is accompanied by Dr. John H. Watson and together they are an unstoppable duo. Holmes have featured in four novels and 56 short stories with many recurring characters and is popular figure worldwide. Over the years his stories and character have been translated to other media too, such as theatre, film, and television. (Wilson, 2024)

One of the most known Sherlock Holmes locations in London is probably the Sherlock Holmes Museum, which is located at 221B Baker Street. This address, according to the stories, was Sherlock Holmes' residence from 1881 to 1904. The premises have been maintained and turned into a unique opportunity for its visitors to experience an insight into Sherlock Holmes' world. The doors of the Sherlock Holmes Museum opened in 1990 and attracts thousands of people from around the globe. (The Sherlock Holmes Museum, n.d.) Near Baker Street Station you can also find a life-sized statue of Sherlock Holmes, which was created by British artist John Doubleday and constructed in 1999. (Kunisch, 2018)

In addition, you can visit the Sherlock Holmes Pub near Trafalgar Square. It is a traditional British pub offering a variety of drinks and food featuring some Sherlock Holmes related props, such as a Sherlock beer or a Watson beer. (Kunisch, 2018) On top of these, it has plenty of other references to the books and films. Back in the day the pub inherited an exhibition of Sherlock Holmes and today, in addition to being a traditional pub, there is a recreation of Sherlock Holmes' Baker Street flat encompassing memorabilia. (Sherlock Holmes, 2024)



Picture 3: The Sherlock Holmes pub in Trafalgar Square, London. (Autio, 2024)

Another interesting Sherlock Holmes location is Langham Hotel in Marylebone, near Oxford Circus. The hotel was opened in 1865 and is known as a setting for many Sherlock Holmes stories and having Sir Arthur Conan Doyle as a frequent hotel guest in the 1890s. (Langham Hotels International, n.d.) An interesting fact is that once upon a time, The Langham hotel hosted a dinner for Sir Arthur Conan Doyle and Oscar Wilde. The outcome of this dinner was the creation of *The Picture of Dorian Gray*, a widely beloved novel worldwide. (Visit London, n.d.)

### 8.3 The Crown

*The Crown* is a fictional series following the reign of Queen Elizabeth II. The show is inspired by real political and personal events that happened in Queen Elizabeth's life and the lives of people around her. The show premiered in 2016 and is created by Peter Morgan. It is the first global Netflix original show which has been produced and filmed in the UK. The series has total of 60

episodes across 6 seasons, the latest season being premiered in 2023. The show has won multiple awards and became popular worldwide. (Thao, 2023)

“The Mall” is one of the main filming locations for *The Crown*. It is one of the most significant prominences in London spanning over a kilometre passing by Charing Cross, Clarence House, St James’s Park, and Buckingham Palace. Also situated along the path is Lancaster House. It is a neo-classical palace constructed between 1825 and 1840 for Duke Frederick of York, the second son of King George III. Today, the palace is frequently used for filming and recently served as the setting for *The Crown*. The series used the premises to recreate the interiors of Buckingham Palace. (Bouzon, 2022)

The Australian Embassy located in Strand has become a popular film and TV production location especially in recent years. It has been featured in various films and TV series, such as *Harry Potter*, *Sherlock Holmes*, as well as in *The Crown*. In *The Crown*, it was used as a setting in season 4 for a lunch between Lady Diana and Camilla Parker Bowles. (Bouzon, 2022)

#### **8.4 Ted Lasso**

*Ted Lasso* is a football comedy which premiered on Apple TV + in 2020, now having three seasons in total. It was created by Jason Sudeikis, Brendan Hunt, Bill Lawrence, and Joe Kelly, also starring Sudeikis as the main character, lovable American football coach Ted Lasso and Hunt as his co-coach, Beard. (Warner Bros. n.d.) The show follows their journey as they take over coaching AFC Richmond, a football team in West London. The series became a hit worldwide even within people who do not follow football and has won multiple awards since. (McIntosh, 2021)

*Ted Lasso* is set in Richmond, West London, where most of the scenes have been filmed. One landmark being Richmond Green, a 12-acre park surrounded by historic buildings such as the Richmond Theatre and Richmond Palace. The Crown & Anchor (in real-life The Prince’s Head) is a 300-year-old English pub which is used in various episodes throughout the show. Although the interior scenes have been filmed in a studio, the pub’s exterior was used during filming. As Ted’s home street the show utilizes Paved Court in Richmond, around the corner of the pub. It is a beautiful, cobblestone pedestrian street full of cafes, gift shops, chocolatiers, and boutiques. As the AFC Richmond’s game stadium serves the 99-year-old pitch, Selhurst Park, which is real-life home to the Premier League team Crystal Palace FC. (Berg, 2023)



Picture 4: Paved Court, Richmond, London. (Autio, 2024)

Due to the success of Ted Lasso, Richmond became a must-see location, especially for American tourists. The show has been the primary factor to the influx of tourists visiting Richmond in recent years, with multiple shops now offering AFC Richmond merchandise. The accessibility of most of the Ted Lasso filming locations for visitation has had a positive impact on London, especially on Richmond, therefore elevating its profile on the global stage. (Nicholls, 2023)

## 9 The Future of Film-Induced Tourism

The global trend of people increasingly seeking to engage with diverse cultures has become visible in recent years. The prospects of the film tourism market are promising, and the sector is predicted to grow consistently in the future, driven by various factors on both domestic and international reasons and offering opportunities for businesses and local economies. A significant factor to contribute to the growth is the surge in pop culture and the consumer interest in experiences associated with it. Additionally, the growing demand for tours to film locations can be connected to the visibility these locations or destinations gain through films, television series, and documentaries. (Shah, 2023)

The power of social media and developing technology will undoubtedly play their part in the future film tourism. As mentioned in the earlier chapters, smartphone applications, movie fan websites, IMDb, streaming services, and multiple other platforms are contributing to the growth of film-induced tourism. They help travellers find new and exciting locations to visit and communicate their experiences to others potential visitors. (Beeton, 2016, 267)

The demand and constantly increasing number of streaming services and their content alongside with increasing penetration of internet connectivity around the world is undoubtedly contributing to the growth of film tourism in the future. Whereas the COVID-19 pandemic may have negatively affected cinemas, people are still watching movies and television series at home and therefore explore film locations. After the pandemic, however, the cost of international travel has decreased, which also significantly impacts on the growth of film-induced tourism. (Future Market Insights, Inc, 2022)

Sustainability and responsibility are undoubtedly present and increasingly important in both present and future travel. Travellers are becoming more conscious of their choices when it comes to transportation, destinations, and their overall carbon footprint. Various airlines now offer the possibility for passengers to compensate their carbon emissions when booking flight tickets. Hopefully in the near future there will be further opportunities, no matter how small, for individuals to choose and adopt more sustainable travel practices. Furthermore, companies, attractions, destinations, and film productions are expected to contribute to greener future by incorporating sustainable practices into their operations. These can include for example the instalment of energy saving procedures or using renewable electricity sources.

## 10 Research Methods

Research methods are the processes, techniques, and practical approaches that are employed when collecting data for a specific topic for analysis. They involve the design undertaken by a researcher to guarantee consistent and credible outcomes that effectively address the study's questions and objectives. They encompass the choices made regarding the data collection, its sources, the methods used, and the analytical approach. (Jansen & Warren, 2023)

Different types of research methods exist. These are qualitative, quantitative, and mixed-methods, which are characterised by their emphasis on words, numbers, or a combination of both. More specifically, qualitative research encompasses the collection and analysis of words, written or spoken, as well as visual data. Quantitative research, on the other hand, emphasises numerical data and measurement. The mixed-methods approach endeavours to mix the strengths of both qualitative and quantitative methods, aiming to integrate point of views and therefore build a more comprehensive image. (Jansen & Warren, 2023)

### 10.1 Selected Method

This study employed a mixed-method approach as its chosen methodology. The researcher aimed to explore the Londoners' perception of film tourism, including their awareness of the term, their views on its potential impacts, and whether they have deliberately visited a film location themselves.

To gain comprehensive and multifaceted data and responses, mixed-methods methodology was the chosen approach, as the researcher felt it would be the best choice for this study. It gave the opportunity to collect quantitative data, such as yes/no responses, but also include open-ended questions for more in-depth answers.

### 10.2 Data Collection

To collect data, a Google Forms survey was created, encompassing 13 questions within 4 categories. Most of the questions were multiple choice questions whereas a couple were open-ended ones for more detailed responses. The survey was sent to people living in London through personal contacts of the researcher. Additionally, the survey was posted on a Facebook group consisting of Londoners.

The researcher aimed to design a concise and straightforward survey, avoiding excessive length to encourage a higher rate in responses. Surveys that are lengthy could lead to a loss of interest and therefore result in fewer answers. The questionnaire included a brief introduction, in which the

author explained the aim of the research, the university affiliation, and contact information for inquiries or further clarifications from the participants. Additionally, the introduction encompassed details on data collection procedures and measures to safeguard participants' anonymity.

### **10.3 Reliability and Validity**

Reliability and validity are fundamental in research. They are related, however, do not mean the same. Reliability and validity are concepts that are utilised in assessing the research quality, as they measure the effectiveness of a method, technique, or test in a specific phenomenon. (Middleton, 2022)

Reliability is about the stability and consistency of a measure. Thus, if consistent results can be reliably obtained by using identical methods with accordant circumstances, is the measurement reliable. Validity, on the other hand, is about the precision and accuracy of a measure. When research is demonstrating high validity, it signifies that its results align with genuine attributes, fluctuations, and traits. High reliability is also a marker of validity when it comes to measurement, as a lack of reliability in a method means it is likely not valid either. (Middleton, 2022)

As the questionnaire for this specific research is about people's perceptions about film tourism in London, it was important to keep the questions universal and avoid any leading questions to pertain reliability and validity. The research was utilising a mixed-method technique, including both quantitative data and open-ended questions. By applying this methodology, it allows the research to be repeatable and truthful. However, the results of this type of survey would always vary according to the individuals responding.

## 11 Results

The author collected 77 responses for the questionnaire. The survey was divided into four parts, encompassing 13 questions in total. The first part of the questionnaire was about demographics, second focused on perceptions of film tourism, third encompassed economy and community related questions and fourth enquired about the future of film tourism in London.

### 11.1 Demographics

The demographic questions of the survey were focusing on quantitative data. The first question enquired the age group of the respondent. This proved that the majority (41,6%) were between 25 and 34 years, followed by 20,8% 35- to 44-year-old and 19,5% 45- to 54-year-old. The next age category with 7,8% was 19- to 24-year-old. Followed by age groups, the author wanted to see the gender diversity. The results for this question showed that most of the respondents were female, 76,6%. 19,5% were male, and the rest either transgender or they preferred not to say.

The third question asked how long the respondent had lived in London. The answers were split somewhat equally between 1 to 20 years, with majority (27,3%) falling between 1-5 years following by 24,7% living in London between 6-10 years. The next question was about the location of where in London people reside. This was split equally (19,5%) between East London, West London, and South-East London, leaving the remaining areas with lower percentage.

### 11.2 Perceptions of Film Tourism

After the questions about gender, age and living area, the survey started to focus on film-induced tourism. The next section focused on people's perceptions about film tourism, and the first question was enquiring whether the term "film tourism" is familiar to the responder. This question showed, surprisingly, that 44,4% answered "yes" and 40,3% answered "no". An option was also to select "maybe", which was selected by 15,6%. This question was followed by what people think about film tourism and its impacts on London and its residents. The options were "positive", "negative", "both", and "not sure". Majority answered this question with "not sure", being 39%. However, 37,7% answered the impacts being positive, and only 2,6% saying the impacts are negative. 22,1% thought the impacts of film tourism on London and its residents have both positive and negative impacts. Next question enquired people's feelings about public places and iconic locations in London being used for film tourism purposes. The responses to this show that there was only 1,3% who thought it should be prohibited, compared to 45,5% thinking it is great for the city. 44,2% didn't mind the locations being used for film tourism reasons, whereas 9,1% wasn't sure how they felt about it.

The next question was about whether they had purposely ever visited any film related attraction or location, such as a theme park, studio tour, or a museum. This was split nearly equally, with 53,2% saying yes and 45,5% saying no. 1,3% wasn't sure whether they had visited any film related location. This question was followed with a voluntary, qualitative question, where they were able to elaborate which locations they had visited. 32 people answered to this question and the results were enlightening, as nearly everyone had visited at least one Harry Potter related location. Other popular locations mentioned were in Notting Hill (from the movie Notting Hill), and a few mentioned visiting locations related to James Bond films.

### **11.3 Economy and Community**

The section following the perceptions of film tourism was about economy and community. First question on this section was whether they believe film tourism having positive or negative effects on local community and economy. Most responded (66,2%) it has positive impacts. 26% said film tourism has both positive and negative impacts and 6,5% was not sure. No one thought film tourism having solely negative impacts, however 1,3% said it has neither. The next question enquired if they had been involved in or aware of any film related community events or activities in their own neighbourhood. The results clearly showed majority has not been involved or aware of those types of events, with 85,7% answering "no". 11,7% answered "yes" and 2,6% responded "maybe". This was followed with a question about people's concerns associated with film tourism and whether they had any specific worries. 62,9% thought film tourism can cause overcrowding issues, 41,9% thought it has negative impacts on the environment, and 35,5% mentioned increased costs of living. Other concerns mentioned were terrorism, inconsiderate tourists, gentrification.

### **11.4 Future of Film Tourism in London**

The last question was about the future of film induced tourism in London and whether they believed film tourism will grow. 61% thought yes, it will grow in the future. 37,7% answered "maybe" and only 1,3% thought it will not grow.

The survey provided enlightening results, with some responses being unexpected while others were more predictable. The results revealed that Harry Potter remains popular in London, with individuals visiting locations or attractions associated with the films the most. Unexpectedly, many participants were unfamiliar with the concept of film tourism, yet in another question, majority expected its growth in the future.

## 12 Conclusion

The author's goal for this thesis was to evaluate the impacts of film-induced tourism, specifically in London. It aimed to cover topics such as environmental impact, impacts on economy and community, as well as the possibilities film gives for destination marketing. Film tourism has been growing rapidly in recent years and will continue to do so in the future, therefore making it a great tool for destinations to promote their locations featured in films.

A mixed-method survey was conducted with 13 questions for Londoners to find out their perspectives of film tourism in London. The survey featured questions including their perspectives of film tourism's economic impact, impact on local community, whether it is seen as positive or negative for the city, among other film tourism related questions. The survey was distributed through the author's own connections in London as well as through Facebook community including people living in London. The survey resulted in 77 answers in total.

The results of the survey show that the majority was not particularly aware of film tourism, however, most saw it as a positive activity for London, and many had also visited film related sites themselves. The predominantly mentioned film related locations or attractions were Harry Potter ones, which proves its popularity also among Londoners. Additionally, it was clear that majority of the participants anticipated film tourism to grow in the future.

Living in London provided the author with the possibility to personally explore film related sites and observe the behaviours of film tourists. The author visited several Harry Potter-related locations, encompassing Platform 9¾ at King's Cross station, which remains popular among tourists continuing to draw in Harry Potter enthusiasts from around the world. Moreover, the author explored locations such as Leadenhall Market, Richmond, the Sherlock Holmes pub, and the Australia House. These locations were not particularly bustling, making it difficult to identify film tourists due to the presence of many locals and other visitors in these areas.

This thesis was an interesting project, teaching the author a lot about film-induced tourism, both generally, in Britain, and in London. It taught how much film tourism can impact location's economy and how much there is still to do in order to make film making and film tourism more sustainable and environmentally friendly. Additionally, learning about the negative effects of film tourism especially on smaller communities was enlightening and provided new perspective on the destination marketing aspect.

The impacts of film tourism are more visible in small regions and communities. Thus, London being a big metropolitan, this form of tourism tends to blend into the vibrancy of the city. Although London

is filled with multitude of attractions, studios, tours, and other film related sites, their presence may not be immediately noticeable to locals. Nevertheless, many participants of the survey identified overcrowding as one the issues film tourism brings to the city. This is, however, likely exacerbated by London's existing status as a favoured tourist destination.

The environmental impact is evidently one of the biggest issues that film tourism, as well as other types of tourism, present. Therefore, it is crucial for film productions as well as tourism companies to focus on reducing their environmental impact. It was important to include a section about environmental impact and sustainability, as the focus for the future is to reduce our environmental impact.

The challenge of this study was to find academic resources about the topic, as it is still rather new and has limited sources available. Therefore, the author was sometimes struggling to complete the literature review. However, after doing research about reliable sources the author bought Sue Beeton's 2016 version of *Film-induced Tourism*. This was a great source and entailed plenty of information about many aspects of film tourism. With the help of this book and other sources the author was able to find, the literature review could be completed.

Other challenge for the author during the process was the fact that she moved countries and started working full-time, while simultaneously working on the thesis. This led to having almost no time and lacking motivation at times, with the result of weeks going by without continuing the thesis process. Originally, the plan was to also include an interview to support the research. However, due to lack of time only the survey was conducted. To gain a more comprehensive and reliable data for this type of research, the author would propose interviews in addition to a mixed-method survey. Additionally, adding more open-ended questions to gather more in-depth answers would be recommended to obtain a better insight.

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## Appendices

### Appendix 1. Questionnaire

*Film-Induced Tourism in London.*

*This survey is an integral component of my Bachelor's thesis research at Haaga-Helia University of Applied Sciences in Finland. It is focused on the topic of film-induced tourism and its effects, specifically in London, and how Londoners view the phenomenon. It is assured that your participation is entirely anonymous and confidential. All responses are highly appreciated by the researcher, and they will be collected and viewed only by the researcher.*

*There are 12 multiple choice questions and 1 optional, open-ended question. The survey will take only few minutes to complete. If any questions arises or you would like more information, please feel free to contact me by email (the researcher email address). Thank you for your contribution and input.*

#### Demographics

1. What is your age?
  - Under 18
  - 19-24
  - 25-34
  - 35-44
  - 45-54
  - 55-64
  - 65 or older
2. What is your gender?
  - Male
  - Female
  - Non-binary
  - Prefer not to say
3. How long have you lived in London?
  - Less than a year
  - 1-5 years
  - 6-10 years
  - 11-20 years
  - Over 20 years
4. Which area do you live in?

- North
- North-east
- East
- South-east
- South
- South-west
- West
- North-west

### **Perceptions of film tourism**

5. Is the term Film tourism familiar to you prior this questionnaire?
  - Yes
  - No
  - Maybe
6. What are your perceptions of film tourism in London and its impacts on the city and its residents?
  - Positive
  - Negative
  - Both
  - Not sure
7. How do you feel about the use of public spaces or iconic locations for film tourism purposes?
  - It is great for the city
  - I do not mind it
  - It should be prohibited
  - Not sure
8. Have you ever purposely visited a film related location, attraction, or activity in London? (e.g., walking tour, studio tour, theme park, museum)
  - Yes
  - No
  - Maybe
9. If yes, which one/s?

### **Economy and community**

10. Do you believe that film tourism has positive or negative effects on the local community and economy?

- Positive
- Negative
- Both
- Neither
- Not sure

11. Have you been involved in or aware of any community events or activities related to film tourism in your neighbourhood?

- Yes
- No
- Maybe

12. Are there any concerns you associate with film tourism in London?

- Environmental impact
- Overcrowding
- Increased costs of living
- Something else (free text)

### **Future of film tourism in London**

13. Do you believe film tourism will grow in London in the future?

- Yes
- No
- Maybe

*Thank you for your participation!*

*If there are any additional follow-ups or clarifications you wish to provide, you can send an email to (the researcher email address)*