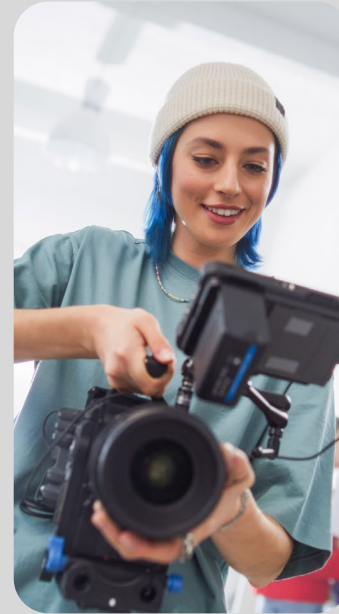




Screen Tourism Toolkit





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Section 01

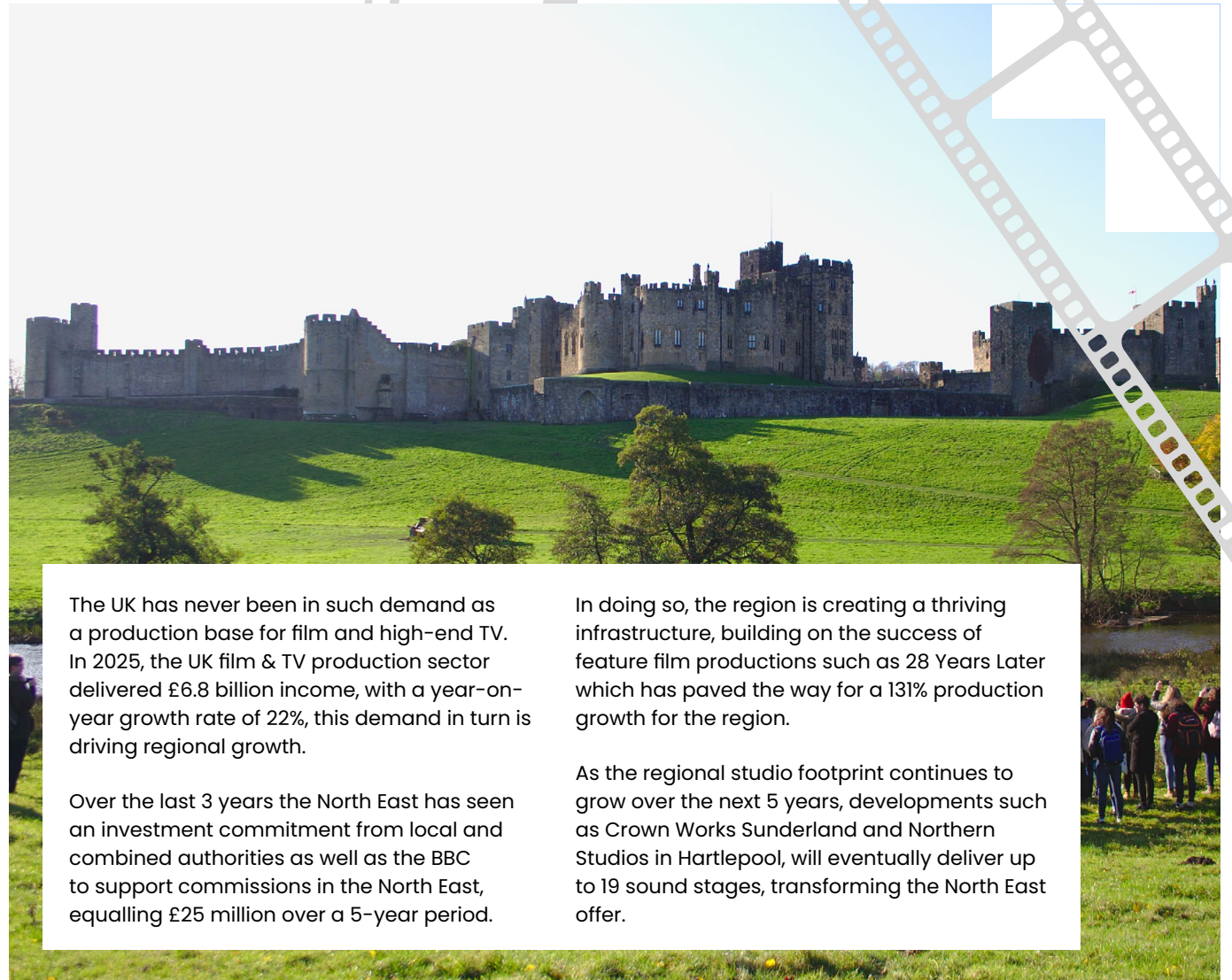
Introduction and Overview



Screen tourism: Why now for the North East?

In 2015, VisitBritain research highlighted 1 in 5 people were influenced by Film & TV content when selecting Britain as a travel destination.

By 2025, this level of influence has grown to 9 in 10. Cited by Expedia, Amex, Skyscanner and Hotels.com, Film and TV induced tourism is a leading travel trend that can instantaneously raise the profile of a destination and drive direct bookings.



The UK has never been in such demand as a production base for film and high-end TV. In 2025, the UK film & TV production sector delivered £6.8 billion income, with a year-on-year growth rate of 22%, this demand in turn is driving regional growth.

Over the last 3 years the North East has seen an investment commitment from local and combined authorities as well as the BBC to support commissions in the North East, equalling £25 million over a 5-year period.

In doing so, the region is creating a thriving infrastructure, building on the success of feature film productions such as 28 Years Later which has paved the way for a 131% production growth for the region.

As the regional studio footprint continues to grow over the next 5 years, developments such as Crown Works Sunderland and Northern Studios in Hartlepool, will eventually deliver up to 19 sound stages, transforming the North East offer.



Screen tourism growth aligned to studio development

Case Study Snapshot:

The benefit of The Bottle Yard for Bristol

Bristol's Bottle Yard Studios opened in 2010 with a further site expansion (TBY2) in 2022. It is now the largest film & TV production facility in the West of England, offering 11 stages, 5 miles south of Bristol centre. The economic impact of filming at Bristol locations and the Bottle Yard studio rose by 55% in 2024-25 to £46.6m, with productions such as The Seven Dials Mystery, Young Sherlock, Boarders, Rivals and Mother's Pride. All these productions shot on location and in studio in the region, delivering production revenue return and long-term tourism benefit.

This has led to:

- **An increased use of city and regional based locations.**
- **Growth in local crew base and the opportunity for skills development.**
- **Screen tourism opportunities and direct benefit to the visitor economy.**



The destination as the star of the show

The UK is the second largest film and TV production hub outside of the US.

In 2025, 193 films and 168 HETV series were shot in the UK. The diversity of the location offer, coupled with the UK's excellent production skills base has resulted in some of the top performing film and TV franchises originating or choosing the UK as their home.

Due to the concentration of coast / landscape / built heritage - both industrial and historical / cityscapes and sporting venues, the UK can deliver against most genres.

What do we do well?

International Reach

History / Heritage

The Last Kingdom
The Outlaw King
Elizabeth
Wolf Hall

Crime / Drama

Vera
Morse / Endeavour / Lewis
Happy Valley
I Fought the Law

Literary Greats

Wuthering Heights
Pride & Prejudice
Frankenstein
Miss Austen



Family Fun

Paddington
Jurassic World
Harry Potter
Welcome to Wrexham

Fantasy & Sci Fi

Marvel / DC
Star Wars Franchise
House of the Dragon
The Witcher

Action / Thrillers

28 Years Later
Indiana Jones
Mission Impossible
Bond

Period Drama

Downton Abbey
The Paradise
Bridgerton
The Crown

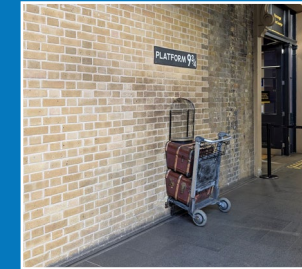
Domestic Reach

Documentary / Reality

Countryfile
Robson Green Weekends
Antiques Roadshow
Coast to Coast

Reality / Sitcom / Kids

The Traitors
Love is Blind
Smoggie Queens
Dumping Ground





The North East can deliver across all categories; However, some categories favour a domestic audience pick up rather than international.

The power of the back catalogue:

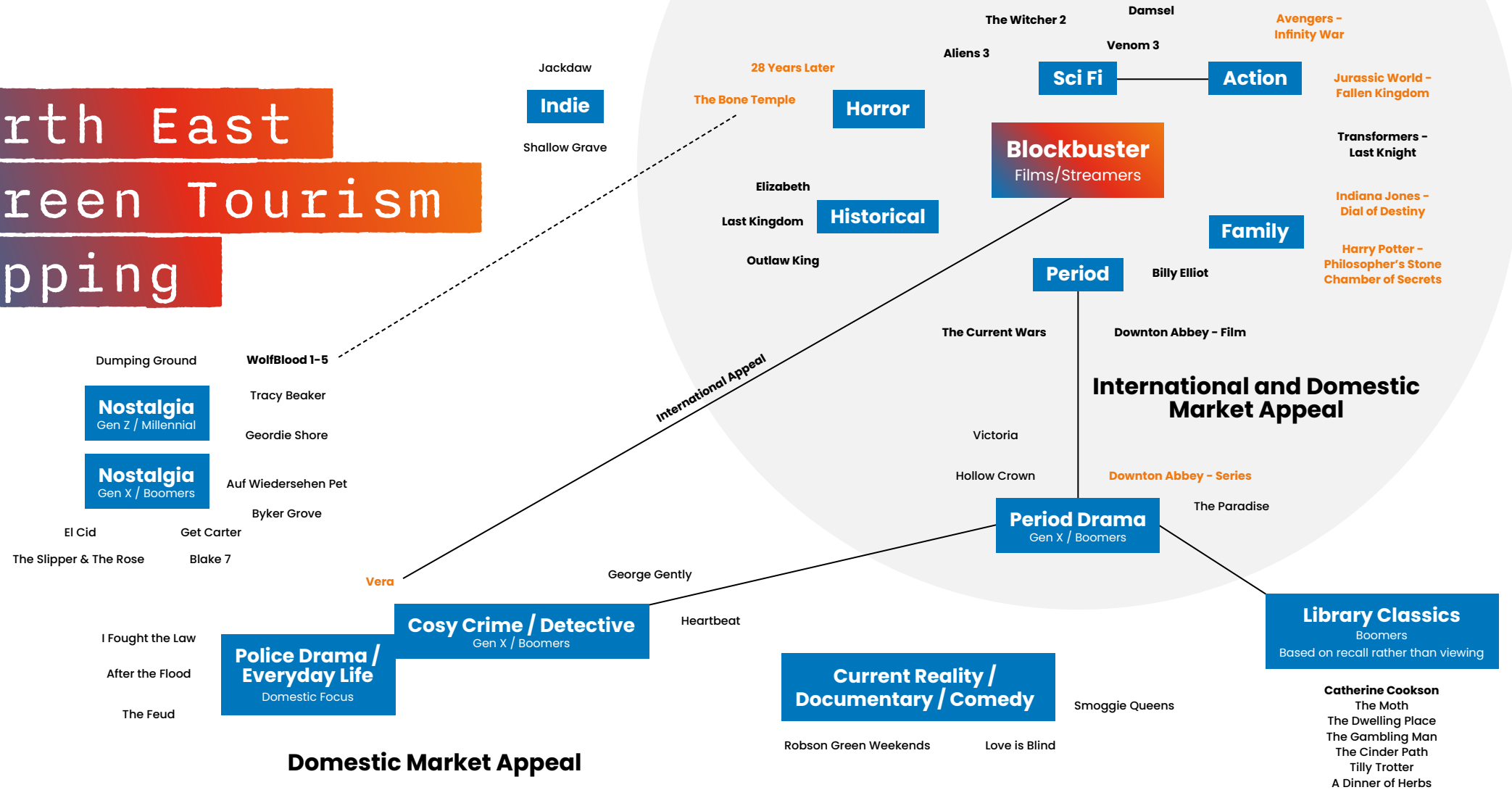
Destination recognition via screen appearances builds over time, where destinations can play themselves or double for a different part of the country, historical period or even a different dimension. However, it is still the location that the viewer sees, therefore, when possible it is important to tell the location story as this can trigger recall for visitors while in location or build the desire to visit a destination in a potential viewer.

For example: Durham Cathedral has rarely played itself, in *Harry Potter and the Philosopher's Stone* and *the Chamber of Secrets*, the Cathedral offered the perfect backdrop to Professor McGonagall's classroom and the corridors and cloisters of Hogwarts.





North East Screen Tourism Mapping



Produced by SW Consulting



What is screen tourism & why does it work?

Screen tourism is an opportunity that is often only realised after the production has aired / been released at cinema. However, recognising the potential long-term benefit of a production at the planning stage can be crucial for later success.

Often referred to as 'set jetting', screen tourism is when the visitor is driven to choose a travel destination because it is a location used or a narrative support in a film or television programme.

How does it work for the wider economy:

Builds cultural affinity

When a production builds the location into the narrative the viewer can build a relationship with the destination before they visit, making the area featured more desirable as a travel destination.

Delivers instant and long-term appeal

Location awareness can be instantaneous at point of release, if it relates to a key narrative moment. E.g. The profile of Skellig Michael, Ireland, featuring in the Force Awakens & The Last Jedi. Equally, for long running TV series, repeat use of a location can create a point of 'fan pilgrimage', that continues for decades which can be seen with Highclere Castle featuring as Downton Abbey.

Extends the audience reach

Where traditional marketing of a tourism destination may struggle to connect with certain segments, the appearance of a heritage property with a production aimed at a younger audience, can have an instant effect on the visitor segments E.g. After featuring in season 1 of Bridgerton, Castle Howard noted a 3,408% increase in website traffic from an 18–24-year-old segment.

Directly affects visitor numbers

A location association with an iconic production moment. Lyme Park, Cheshire saw visitor numbers jump from 32,859 (1994) to 91,437 (1995) following the release of BBC's Pride and Prejudice, where the scene is still cited by visitors as purpose for visit.

Delivers economic benefit

Although visitors do travel for specific locations, the economic impact has a wider ripple effect across accommodation, hospitality, transport and retail. Bridgerton seasons 1–3 have delivered an estimated £5m additional value to Bath's local visitor economy from show related retail, walking tours and afternoon teas and additional overnight stays.

Strengthens destination branding

Film and TV narrative that closely aligns to the location used can generate a deeper understanding of the national and regional offer, showcasing the people, the welcome, the heritage and the landscape.

Screen tourism is just one component on a conveyor belt of opportunities from a regional film & TV production.



Section 02

The Framework

Planning
Production
Distribution
Product
Development





The following 4 sections will offer checklists on how your business / attraction or region can benefit from winning the production through to screen tourism product development.



Each section offers the opportunity to view a workshop webinar followed by a quick reference toolkit section.



Planning

Being prepared increases the chances of being selected as a filming location and sets the foundation for longer-term tourism benefits.

The following checklists will cover how to position your business / attraction / area as a potential filming location and understand what makes the region attractive to location managers.

Webinar 1 – Planning

The following webinar sets the scene for how your business / area can become a potential filming location or service provider for an incoming production.

Click here to view [Webinar 1](#)

- **How to be Film Ready.**
- **Benefits of working with North East Screen.**
- **Points to consider at the planning stage for screen tourism.**



Who is

North East Screen?

North East Screen are the creative industries development agency for North East England. They support the growth of our world class, sustainable production sector in the region.

At the heart of this offer is the film office, which supports incoming commercial film and high-end TV productions by offering ease of access to skilled crew, diverse filming locations, and film friendly local authority partners, delivering a seamless experience by ensuring productions receive all the on-ground support they need.



Top tips for becoming FILM READY

Location planning for any production starts with the location scout or manager (Location Manager). They will predominantly use a locations database to shortlist possible locations, but just being on a database isn't always enough. You need to think about your attraction / hotel / area in a completely different way compared to how you would promote to a tourism audience.



How do productions find a location?

The location manager will have a precise brief & budget, but a location isn't won on looks alone, there are a multitude of factors which define the perfect location.

The initial search will focus on several sources:

Personal Knowledge

Location managers are walking encyclopaedias of landscape terrain, period properties, disused industrial heritage sites and locations that can easily double for other parts of the world.

Location Libraries / Screen Agencies

If you want your business / location to be seen (especially if you are relatively unknown as a filming location) you need to have a profile with North East Screen and Filming in England at the very least.

Google Searches

Google is a key tool, to cross check location distance and accessibility.





What makes a good location?

Availability

How do you want to work with a production?

Be clear from the start on what you can and can't offer.

- What % of your site is available for filming?
- Are there blocks of time due to major events etc. where it would not be feasible to have a crew on site?
- Being open to the public doesn't rule out filming, but can you accommodate both? The more unique your property, the keener the production will be to work with you; being able to re-route visitors or able to close sections of the site is advantageous rather than just saying you are unavailable.
- The more flexible you can be the better, and visitors are understanding, in fact a visit that coincides with onsite filming is quite interesting, as long as any disruption is flagged via your website.

Access

Are you easy to get to?

If you are a rural location, are there access restrictions to get to the site? Depending on the size of the production and the scheduled scene, it is likely that the crew will need trucks, facilities, rigging to be brought on site – planning your access route to accommodate this is key – for filming in the summer months, this could be access via fields for example.

Parking

Productions need parking for their Unit Base

Do you have a parking area that can be designated for the production vehicles that's close to the selected location? If you do not own flexible parking areas, can you partner with parking / available space nearby. This is for the unit base – trucks / cars / costume / green rooms / catering etc. Reviewing and agreeing access to an additional area close by ahead of the production enquiry will save time.

Environmental

Noise, Neighbours and Negotiation

One of the key challenges for any production is noise – are you by a busy road / under a flight path / train track / semi-detached neighbouring business? Having any of these doesn't rule out your location, but you need to be aware when it might be an issue or if there's possible scope for negotiation re noise to accommodate filming.



Why would they choose your location?

Be clear on what is your unique
selling point as a filming location:



USPs

It can be the architectural period of your buildings, the range of buildings you have on one site, or the flexibility to remove and replace room content to create a blank canvas.

Availability of the site

If you close to the public for the winter months, this could be the ideal opportunity for filming. Seasonal appeal such as autumn colours, bluebell woods and cherry blossom flowering is all worth noting.

Additional buildings

These might not be the areas that are open to the public (workshops / farm buildings / disused barns and warehouses) but they could easily fulfil the shot-list for the production. Clocking up additional scenes generates more revenue for the business as well as assist the Location Manager with their location searches.

Fees

Depending on the type of production, the area of the site they are keen to use and the length of time they will be building the set to shooting the scene is all negotiable. Productions will have dramatically different budgets from the 'no-money' requests to the blockbuster cinema release.



Insider knowledge- things to consider:

- Staff allocation on filming days – A member of staff needs to be with them at all times.
- Allocated staff time to deal with recce visits, unit bases on site for build & strike days (when they dismantle the build) as well as filming.
- If you are closing your property, filming fees are in addition to loss of income.
- If you are dealing with a smaller production budget, are there additional benefits? What is the added value? Are you being named? When is it going to be aired and on what channel? Can the production offer content for your website? Will the production profile your location to your target audience, so creating great publicity.
- Be aware that filming can be disruptive and fast pace, the 'ask' will grow even for the most organised of shoots E.g. for a TV series like VERA, you can expect approx. 70 people to be on site – this can grow if the scene requires supporting artists for scenes such as parties, weddings, funerals. It is always good to ask from the outset for production size.

Learn from every experience and BE FILMING READY.

- Having a key point of contact who can build the relationship is key.
- Turn around all enquiries and questions asap, even if this requires senior approval.
- Be aware that the production may be considering multiple locations for the scene, so stay ahead of the competition.
- In the build-up to confirming the production and signing the contract, there will be multiple tech recce visits (Director / Props / VFX / Lighting), attend as many as you can, to answer questions as they arise, offer solutions and alternatives.
- Things will change, so be flexible.
- If it's not going to work, and you need to say no to the filming – say it quickly and where possible offer an alternative.
- Every recce is an opportunity to build your 'film friendly' reputation.

Use North East Screen as a sounding board if you have any questions. They are here to help.

Click here to register your business / attraction with the film office as a **Location**

Making the most of working with the film office:

- Are you already on their database? Ensure your entry on the film office website is up to date.
- Work closely with the team by attending networking, supporting FAM trips when they bring location managers into the region and let them know if you are keen to be involved in the 'scout about' programme.



Click here to register as a **supplier i.e. Accommodation provider / caterer**



Some tips on the information and images you can prepare in advance

- Think like a camera and offer the viewer (The Scout) the maximum amount of information at the highest possible quality. Forget dpi, images need to be at least 1200 pixels supplied as wide-angle landscape shots. Unlike normal tourism shots, these images not only need to sell the location but need to show the accessibility and practicality of the space.
- Images need to be top quality, crisp, clear, level and preferably not close-up, as the production manager will need to know that the location can deliver the shot as well as accommodate the crew.
- Use your images to take someone on a virtual tour, so take them in sequence and order them by number and name so they are easy to locate and reference in all correspondence.
- Wide-angle shots are vital, even if they incorporate less appealing details.
 - **Why wide-angle?** – *These shots have a more practical use, general tourism shots that you would use in your marketing will not suffice, you need a different photographic brief.*
- Location managers are looking for something unique that will help define their production. These unique elements will also make your location stand out from others on the shortlist. Make sure unique features are included in the wide-angle shots and are listed in your description or list of facilities. You can also log the 'what 3 words' reference if you are including farm / estate buildings away from your primary location offer.
- You can't have too many pictures (within reason). Take shots of all areas, number and name them. Even if it's a boring side room that no one usually sees, this could be a vital area for the crew to use while filming.





Is it too early
to start thinking
about screen
tourism at the
planning stage?
Not at all!

Points to consider at the planning stage for locations:

Do your research:

- Use IMDb to find out about the location manager's portfolio of work, have they worked in the region before... have they worked at your location before?
- As soon as you have a greater understanding of the production, you can start to assess its potential to raise awareness of your location and drive visits after release.

It has potential if it is:

- An adaptation of history or an established literary novel relating to the UK.
- Part of an established film franchise.
- Part of an on-going series that has a dedicated fan base.
- A lead location, such as the home of a major character.

Enquire if the production is using other locations in the local area, the larger the concentration of local locations the greater the opportunity for screen tourism.

Points to consider at the planning stage for accommodation and hospitality:

- Ensure that your service is logged on the facilities database with North East Screen.
- Be aware of key North East filming locations that are close to your hotel / business.



Pre-production and production

An increase in Film and HETV production in the regional locations offer a wider opportunity for accommodation providers and event spaces to also benefit.

The following section will work through how to prepare and deliver for productions while on site, as well as share key check lists for accommodation providers on catering for production crews and talent, whether you are the filming location or the service provider.

Webinar 2 – Pre-production & Production

Understanding what production crews need and how tourism businesses can benefit.

- **Being film friendly, understanding the needs of the production.**
- **How can hotels / venues and services get involved.**
- **How to shape the contract.**
- **How to track the location involvement for future promotion.**

Click here to view [Webinar 2](#)



How to be film friendly

Top Tips – Accommodation & Service providers

Production delivery has many variables which can lead to last minute changes to bookings. For accommodation providers this can be late check-ins due to a shoot overrunning / or early call starts for certain members of the cast and crew.

Here are some actions to consider:

- Create a 24-hour team of designated hotel contacts / numbers for the production team to prevent hold ups at reception.
- Booking details can change last minute, such as name changes on the reservation – therefore it is good to be aware and that greater flexibility may be required.
- Production bookings often use additional services such as laundry and room service, private dining may be required for cast members, the use of meeting rooms and lounge spaces for crew briefings, or temporary office space with high-speed Internet and a printer service.
- The production may look for room hire beyond the hotel bedrooms for prop, equipment and costume storage.
- Do you have additional / overflow car parking spaces that can be allocated if need? As unit trucks may need to be taken off the location site overnight.
- Produce a production support sheet – listing reliable taxi services / location of post office, local leisure facilities, safe areas to run etc.
- Self-Catering: Is there an opportunity to provide a store cupboard to access items out of hours?

Confidentiality

- Many productions will be operating under a Non-Disclosure Agreement (NDA), therefore all accommodation providers must keep the details of the crew and cast strictly confidential. It is useful to build in training for staff to understand implications of guests operating under an NDA.



Sustainability & accessibility

- **Sustainability** – This is an area that has undergone considerable change over the last 5 years to adopt best practice procedures. Industry certificates and grants are often tied to the production meeting key standards. This is managed by a BAFTA-led organisation known as ‘Albert’, who provide the industry-standard sustainability regulations and certification for film and television productions in the UK, aimed at reducing the environmental impact of media production.

As a result, productions are always going to look for venues / hotels / suppliers that can support this approach. Reviewing areas such as the use of renewable energy, policies that reduce water consumption, recycling programmes and local food sourcing. Having a sustainability policy document that you can share to support the overall production goals is advantageous.

- **Accessibility** – all productions are committed to creating an accessible working environment to all crew members, from lifts and facilities access to accessing common areas, rooms and meeting rooms and enhanced lighting for visual impairment. It is always advisable to ask in advance of the production team’s arrival for accessibility needs.

The power of recommendation & word of mouth

- Every booking is an opportunity to build your reputation within the production sector.
- If the production team feels well supported, they will repeat visit and reuse the facilities on future productions. This is an industry of freelancers, so every cast and crew member is a potential ambassador for your business, taking those recommendations into their next production, this builds your regional reputation.





Create a digital brochure / portfolio that showcases your accommodation for production use to include:

- Types of rooms available – always supply visuals with specifications.
- Access to the hotel and flexibility of access out of core hours.
- Additional parking spaces that could be made available to crew.
- Meeting room hire / storage rooms.
- Sustainability credentials.
- Calculated journey time to lead filming locations in the region / near the hotel.

Keep a database log of all productions that have used your facilities in the past, noting down specific requests:

- Production name.
- Size of crew.
- Contact name.
- Specific requirements.
- Duration of stay.
- Issues, challenges and how they were resolved.

This will enable you to recognise request patterns and areas to improve the service.

Raise your profile as a film friendly accommodation supplier:

- List your accommodation on the supplier's database with North East Screen.
- Update your local authority filming officer of the services you provide.





How to be film friendly

Top Tips – Attractions and Locations

Following the tech recce, the location manager will co-ordinate all the questions and requests from different departments, and confirm exact locations on site where they wish to shoot. This then feeds into the agreed location fees based on shoot days (actual filming), prep days (including any set build, preparation for light rigging etc) and strike days (when the production dismantles and leaves the site). Once your site has been confirmed as the location, following a number of recces, it is likely that you may have gleaned additional information about the production to identify the potential for screen tourism.



Here are some actions to consider:

- On the shoot days, the location manager will have agreed the call and wrap times in advance.
- Having a consistent location point of contact in your team, with support team members is key. Although a production schedule will be in place, things can change such as – actor availability, weather, re-writes and last-minute changes by the director.
- The location manager is your first point of contact, therefore building a good working relationship is advantageous to ensure everything runs smoothly.
- As part of the location agreement, you can ask for a call sheet for the scenes being shot on site, this not only gives you an understanding of the scenes planned at your location, but also any sensitivities.

Build a database of contacts per production. The production industry is all about contacts, so capturing contact details at recce and production stage is extremely valuable.

[Click here for further guidelines on **filming for locations**](#)



Finalising the contract

It is always recommended to take legal advice on any agreement; the following only offers points to consider.

It is advisable to have your own template contract that you can issue to the production company. By having a prepared contract, you can ensure all your site requirements are covered from the start, such as:

- Dates, times and any clauses that cover overrun on agreement / additional filming days and any potential additions such as reshoots.
 - The reinstatement of the property to its original condition and the repairs of any damage including any conservation guidelines that need to be followed.
 - Agreed fees.
 - Always reread your contract again before you send it out, so it is familiar, it is also helpful to 'traffic light' the clauses for internal use only so you know which components are non-negotiable and which are flexible.
 - Expect changes to your contract (it is inevitable) and turnaround approval will be expected almost instantly.
 - Track the requested changes from your original contract and if the same clauses are consistently problematic, they may need to be reviewed or have prepped alternatives.
 - It is highly likely you will be asked to sign an NDA (but consider the implications of this if you are a publicly accessible site).
 - A production may request exclusivity over a set time period, fully consider the implications of this.
 - Fees – not all productions are created equal, therefore consider the value of lower budget production in telling your attraction story. i.e. A historical documentary that names your property and the history associated to it.
 - Be open to negotiation especially if the location manager is a repeat visitor. Ask if they have additional locations to find, as your site might be able to offer them e.g. generic office space, entrances, doors, gateways or stairwells.
- By understanding the needs of the production, being flexible and being open to negotiation to find the best fit for everyone, will in-turn build the relationship and level of trust, so nurturing the potential of repeat business.*



Forward planning for marketing and promotion



Things to consider:

- Requesting access to use agreed visuals from the production / clearance to discuss the location usage after production release (this is often a clause that the production company may challenge).
- It is also advisable to request an intro e-mail to the publicist / confirmation of the distributor (if known).

Asking for usage of shots with lead actors is nearly always rejected, but you can ask for alternatives that link the production to your site (embargoed until release date).

For Example:

- A photograph of key props in situ.
- The clapper board with the name of the production and scene.
- The back of the director's chair featuring the production's brand.



Forward planning for screen tourism

Opportunities for screen tourism may seem a long way off on the shoot days, but the more you can document at this point, the easier it will be at point of release to tell your story.

By noting the details of the scenes shot on your site, you can gauge the type of profile your attraction / location might have in the final production.

Potential profile cross check:

- **How many days are they shooting?**
2+ shoot days with lead talent on site increases the probability of use.
- **Does the scene capture a recognisable view of your property?**
Iconic exteriors, signature rooms, distinctive landscape vistas, all anchor the production to your location.
E.g. The driveway scene to the front door of Downton Abbey (Highclere Castle) or the unique stone carved walls of Professor McGonagall's classroom (Durham Cathedral Chapterhouse).
- **Does your scene include the lead talent engaging with other well-known actors?**
The greater the amount of core dialogue that is delivered in the scene, the more likely it is to be used.
- **Are they capturing a memorable moment?**
A wedding, a funeral, a major stunt, or conflict scene? These scenes form key points in the narrative and may even make it into the trailer as a teaser.
- **Is your location playing itself?**
In so many instances, on location filming will use a location to portray another city / house / country / or time-period... but occasionally your location may even play itself.
- **Are they repeat visiting your location for story continuity across multiple series?**
E.g. For the viewer, Bridgerton House is situated in a traditional Georgian square in London, but in fact it stands alone on the edge of Blackheath aka Ranger's House.



Visitors love
the details as
they tell the
production story

- Make a note of the camera position, the stop point markers for the lead actors in key scenes. It is advisable not to take photographs as this could be in breach of the contract but noting exactly where a lead actor stood for a wedding scene is immensely helpful when visitors want to recreate that moment, or you want to incorporate it into one of your walking tours.
- How are the props made? What modern additions to building did the art director have to hide and how did they do it? E.g. In the Downton Village (Bampton) the props department covered the village dog waste bin with a fibreglass post box, because dog waste bins didn't exist in the 1920s.
- How many extras were on site? Where did they keep the horses? Did they change any of the artwork in the house to reflect the images of the lead actors?

Remember: Noting the details from the production, creates content that the visitors love.

For further assistance with filming at your location, contact North East Screen

Visit:
www.northeastscreen.org

Tel:
0191 8238233

E-mail:
hello@northeastscreen.org



Distribution

Once the production has finished filming and the crew have left the site, it can be several months to a year until your location features in the final TV show or released film (there is always the chance that the scene might not make it into the final edit). However, if everything goes according to plan, a release date will be announced.

A key point to note, is that the production company is rarely the distributor, and although you will have forged good working relationships with the crew, distribution and publicity are a whole new set of contacts. This is why it is advantageous to get the publicists contact details before the production leaves your site.

Webinar 3 – Distribution

The following webinar (Distribution) will cover many of these key areas:

- **Understanding the opportunities around release formats – Theatre / SVOD / Linear.**
- **Working with distributors and using official assets.**
- **Examples of ‘point of release’ wins and how you don’t need to be a location to benefit.**
- **Aligning PR and social media and production release windows.**
- **Points for consideration when dealing with Intellectual Property (IP).**

Click here to view: [Webinar 3 – Part 1](#) [Webinar 3 – Part 2](#)



There are many ways that content is released: get to know the terminology

Theatrical Release

These are films released at cinema, generally falling into 2 categories:

1. A Blockbuster Studio release (Indiana Jones, Star Wars, Jurassic World) or
2. An Independent release which are lower budget productions and can be released globally at different times (Hamnet, Trainspotting, The Full Monty).

In general, there is a 45-day window before a film can appear on a streaming channel, but this can vary if the streamer is the producer.

Streamed Video on Demand

(SVOD) this is content created by the streamers for direct release on their channel, either as one drop, split date drop (e.g. Bridgerton – Netflix), or a weekly schedule (A Knight for the Seven Kingdoms – HBO), where episodes are dropped on a designated day every week.

In addition, there's:

- **Broadcast Video on Demand (BVOD)** – Such as BBC iPlayer or ITV X, in general this is content that has been on a time scheduled broadcast that the viewer can watch on catch up.
- **Advertised Video on Demand (AVOD)** – Such as Amazon Prime with adverts.

Linear

Broadcast media, this is anything from the news to soap operas that's broadcast at a scheduled time – BBC 1,2,3,4, ITV, C4, C5.

Digital

The delivery of short form content and clips across platforms such as YouTube, Instagram and TikTok.

All the different release formats offer the opportunity for a location or region to benefit from the additional exposure following the release of a film / TV / digital content.



Top tips on preparing for the release date:

The Blockbuster film

As with all large-scale productions, the distributors focus will be raising the profile of the production release globally. However, specific country teams will undertake a series of promotional stunts to drive cinema attendance in the opening weekend, alongside national premieres and cast appearances in the media.

For tourism businesses to benefit, a partnership approach to the distributor generally needs to be led by national or regional tourism organisation or national brand.

Theatrical

For Theatrical it's all about the opening weekend.

Tips for the locations:

Liaise with the publicist to request cleared usage of production images for PR, it might be easier and quicker to request usage of the approved EPK (Electronic Publicity Kit) – even if this doesn't include a backdrop image of your property. Productions are increasingly focused on gathering additional content for their EPKs, so they can run teaser content on social media, or maintain interest weeks after the series dropped onto the network.

What does this level of distribution look like?



Paddington in Peru

GWR partnered with Studio Canal UK for the 3rd Paddington film 'Paddington in Peru'.

Output: Special film livery on the train designed to travel around the network, out of Paddington Station.

Benefits: Promotional activity for the release of the film and ongoing brand profile.

Creation of a unique train travel experience appealing to the family segment.

Destination association with the character.



28 Years Later

#VisitIfYouDare – Destination North East England in partnership with VisitBritain & Sony Pictures.

Outputs: Press moments activity, raising the profile of stunning heritage locations in the North East by using the iconic film graphic and call to action.

Benefits: Regional Gala and opening weekend profile for the destination with the UK audience.

Direct film location link to profile the wider destination to a target market.



Streamed Video on Demand (SVOD)

Netflix / Amazon Prime / Apple TV / Disney+ / Now / SKY / Hulu / Paramount etc..

Streamed networks can reach a similar size audience to a film release, but the focus on engagement is a little different, as viewing habits differ. The viewer may 'binge' watch over a 24–72-hour period; dip in and out over several weeks or even binge and then repeat watch.

The networks will build anticipation for a streamed series or film by dropping trailers on social (very similar to a theatrical release) announcing the release date. If the production has linked content e.g. previous seasons or previous films in the franchise, these will start to feature in the 'What to watch' areas. This is to reengage current fans, but also to catch viewers that may have missed the series' first time round. Any pre-promotional activity around a reoccurring series will drive viewers to revisit.

Linear

There is a tendency to focus on Blockbuster films and High-End TV releases on the streamers, but linear TV releases on smaller domestic streamed content channels, can be the most productive when positioning a destination to a domestic audience.

In addition, content originally made for the UK domestic market can be co-commissioned or sold on as unit content to international platforms.

- For example: All Creatures Great and Small, now on season 6 with season 7 in production, is made by Playground Productions in the UK for Channel 5, but broadcasts on PBS in the US and ABC in Australia.

Benefits of linear TV content:

- TV Drama – Long running TV dramas in the UK generally have a close affinity to a regional area whether set in current day (Emmerdale / Vera) or period drama such as Grantchester / Call the Midwife. The longevity of these Dramas creates a loyal fan base.



Call the Midwife

Season 15 of 'Call the Midwife' launched in March 2026, with a viewing audience of 4.42 million in the UK.

Chatham Historic Dockyards, as the official home of Call the Midwife for the last 15 seasons, delivers a bespoke tour, welcoming 1000's of dedicated fans on site each year. This tour is officially accredited by Neal Street Productions.

Location Tour

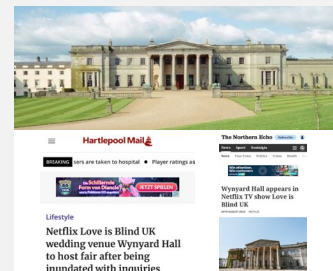


Vera

After 14 series and 56 episodes, the crime drama series 'Vera' may have drawn to a close, but over the last 14 years the series has built legions of fans in the US, Australia and Japan, (where it has been ranked as the most popular UK crime drama for several years). This tour journeys through 15 filming locations, from Newcastle's Quayside to the Northumberland coast.

Location Tour

However, both documentary and reality TV can also act as a travel or event trigger for a domestic audience:



Love is Blind UK

Wynyard Hall near Stockton-on-Tees featured as the wedding venue in the 2024 Love is blind UK series, delivering 6 consecutive weddings. This location's appearance actually mirrored their core events business; it generated a huge spike in venue enquiries and received local, regional and national press coverage.

Documentaries or reality-hybrids such as Antiques Roadshow, Escape to the Country and Springwatch, also offer a timely opportunity for destinations and attractions to raise the profile of their offer at point of distribution.



Distribution opportunities check list:

Checklist:

- Is it a high-profile blockbuster film? (where the production cost is more than £60-100m) In order to maximise your attraction / locations profile, it is advisable to work with the local LVEP to elevate the association.
- Is it a long running series? If your location is used repeatedly, is instantly recognisable or delivers the backdrop to a memorable moment in the storyline, it is worth talking directly to the production company to establish an 'official' location status or potential walking tour.
- Examples:
Repeat – Black Country Living Museum in Peaky Blinders.
Instantly recognisable – Highclere Castle in Downton Abbey.
Memorable moment – Mr Darcy walking out of the Lake at Lyme Park in Pride & Prejudice.
- If your attraction / location is one of multiple filming locations featured in a series (all in close proximity), there could be an opportunity to work with tour operators and local driver-guides.
- If you're not a filming location, you can still benefit by raising the profile of your hotel or local businesses proximity to the locations, as long as you are mindful of any IP infringement.

Steps to consider:

- Always reference the production or location **after release**, once the content / scene is in the public domain.
- Post on social to **celebrate** the release and **reference** filming in your region / town / village.
- **Avoid using images of the actors.**
- Always keep track of release dates and watch for first and second release trailers, as your location may feature in these film trailers can drop 3-4 months out, Streamers tend to tease content about 4-6 weeks before release.
- Plan your social for release day. Fans of a show will tend to 'binge watch' content so social pick up will concentrate in the first 72 hours.
- Remember, reality and documentary format productions can be an effective generator for customer interest.



The big PR opportunity

The press love to talk about where something is filmed and the bigger the production budget, the wider the press reach.

If you are a major location, consider the NDA implications of your contract once the production is out in the public domain. The press won't be restricted by an NDA, but you might be.

There are multiple angles for press pick up:

- What was it like to have the production on site?
- Does your location have any links to the narrative?
E.g. A location that was used for a Jane Austen adaptation, where the author actually visited. A castle from the exact time period of the historical drama, where the historical character actually lived.



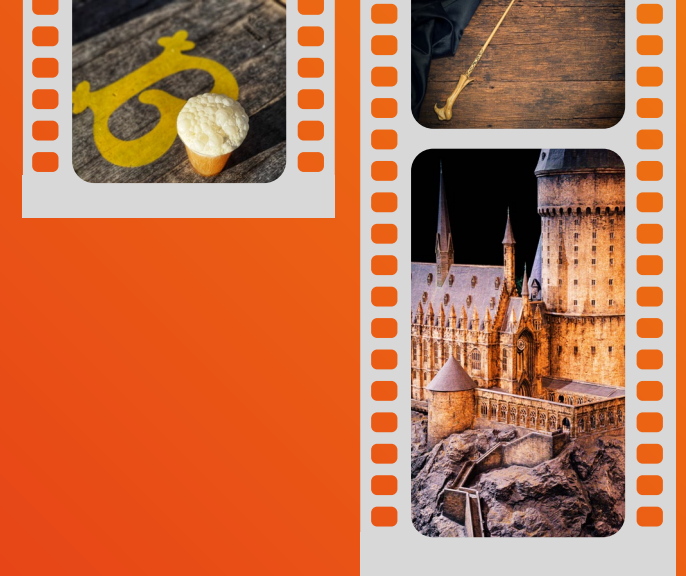


Product development

With over 190 film and high-end TV dramas being produced last year in the UK alone, it's guaranteed that a percentage will drive an instant interest in the destinations featured. But not all screen productions can deliver screen tourism potential.

In order to filter through the productions to determine the potential for the development of a screen tourism product, there are 3 key questions to ask:

- Is the viewer your potential visitor?
- Is there a narrative connection?
- Is it accessible and can it be made bookable?



Webinar 4 – Product Development

The following webinar will cover all these areas. This section of the toolkit will cover key points to consider.

- **Who are set-jettlers?**
- **Direct location appeal or genre-based experience – what works and how can your business benefit?**
- **Best practice examples and practical tips.**
- **Get listed on screen tourism platforms.**
- **Making it work for your business.**

Click here to view [Webinar 4](#)



Is the viewer your potential visitor?

*VisitBritain Research Insights: Summary of findings

- Screen tourism is an influential trend amongst both visitors to the UK and those considering a trip to the UK.
- Amongst UK visitors who have taken a leisure trip in last 10 years, 7 in 10 have visited a film or TV location in the UK, demonstrating a sizable opportunity to leverage.
- Film and TV locations are of significant interest amongst those considering a leisure trip to the UK; 9 in 10 potential visitors would be interested in visiting a film or TV location in the UK in the future.
- While film and TV locations exist in an abundance across the UK, the most popular destination for filming sites visited are found in London. However, 1 in 6 of those who have visited the UK for leisure were influenced by a film or TV location to travel outside of London.
- Screen tourism is popular amongst all demographics but has more impact amongst younger travellers.
- The screen tourism trend resonates most strongly amongst the younger demographic. Compared to older travellers (35-54 and 55+ years) those aged between 18-34 have a higher propensity to visit film or TV locations on a leisure trip to the UK.
- Screen tourists or 'Set-Jettlers' are found in every potential travel segment; however, the content that triggers them to choose a destination varies considerably.
- International visitors are heavily influenced to choose the UK by content that reflects heritage and culture, hence successful productions such as Downton Abbey, Outlander and Pride & Prejudice always work. However, genres such as crime dramas which gravitate around a core character; rom-coms, literary adaptations or franchises with an established fan base also work well.

*The influence of Film and TV locations on visits to the UK- Nation Brands Index 2023 July 2024



Check list: how do you know if you have a production that will deliver screen tourism?

Is there a narrative connection?

Literary foundations:

If a production is based on an established literary success, either historical or current, it's off to a flying start. This has a dual win for the destination, as the filming locations can appeal to the viewer, but also the back story to the novel and the author.



Wuthering Heights

Emerald Fennell's adaptation of Wuthering Heights released Feb 2026 not only raised the profile of the filming locations but triggered a new generation to engage with Brontë's original work – Penguin Classics UK reported that sales of the novel rose by 469% in Jan 2026. Previous film and TV adaptations were also rereleased across streaming networks and has dramatically increased destination searches for Yorkshire and Haworth.

Most notably, are the Harry Potter locations, linked to locations named in the books as well as historic properties that deliver specific scenes for Hogwarts, such as Durham Cathedral and Alnwick Castle.



Harry Potter

The desire to engage with a moment from the film, drives a huge interest from fans. King's Cross Station in London counted 27 million entry and exits in 2024 / 25. The Platform 9¾ photo opportunity point attracts in excess of 2 million people each year.

The luggage trolley was installed in 2005, and the subsequent merchandising shop opened in 2012. 20 years on, this film photo opportunity is as popular as ever.



Cult following / genre interest

Certain genres have an established association with certain destination e.g. Westerns with SW and NW areas of the United States. For the UK, there is a close association with period and historical dramas as well as crime thrillers.

Locations used in films and TV series that achieve a cult following, will develop 'film pilgrimage sites' such as the Lake District farmhouse in Withnail & I, or the Tunisian film set left behind from Star Wars – A New Hope.

The destination is named in the story, and the production is shot there

This delivers an instant viewer / destination connection that it doesn't really matter which genre the production falls into: for example, Ted Lasso is set and filmed in Richmond; Emily in Paris, is shot in Paris; every iteration of White Lotus was named and shot in location. All of these examples have driven instantaneous bookings for the destination at point of broadcast if not before.

The destination is also an 'A' lister

In several productions the location backdrop is integral to the storyline. This often happens when the natural landscape becomes integral to the narrative.

Examples such as, Poldark and the importance of the Cornish coast; All Creatures Great and Small and how integral the Yorkshire Dales are to the storyline. Also, the importance of regional backdrop for crime dramas, when there is a lead character focus, such as Inspector Morse and Oxford or Vera and the North East.

Over the past 15 years due to both London and regional studio expansion, the UK has increasingly delivered the backdrops for fantasy, superhero and sci-fi productions, where Northern Ireland is synonymous with Winterfell in Game of Thrones; the Welsh landscape with House of the Dragon and Liverpool with Batman.

If the destination has a key role to play in making the story line believable, then it will be as memorable as any character. Audience recall of the destination can be immediate, resulting in high % of instant destination searches online.

Equally the success of 'real life' productions such as 'Robson Green's Weekend Escapes' will create instant recall with a viewing audience.

High profile talent (Actors)

Lastly, high profile or established talent is a strong contributing factor, as this attracts their fans, as well as fans of the drama to a location.



Can screen tourism help your business?

Does it have the potential to be a bookable product?

Once you know that you have a popular drama or film, with clear destination or attraction recall, then you can start to develop a screen tourism product.

Opportunities around screen tourism can be used in multiple ways by different businesses:

Lead

If your business is a lead location, which is instantly recognisable in the production, then you can create a product around your location journey (after release date) as part of a site walking tour or associated experience.

Example:
ON SITE TOUR – Call the Midwife Tour.
Chatham Historic Dockyards.

Support / Integration

If your business is in close proximity to a lead location or a number of locations used for a production, then you can position yourself as a base to explore the local area, by creating a locations itinerary or working directly with a destination management company or tour operator to be part of their package. This works well for hotels and hospitality providers.

Example:
GET YOUR GUIDE – bookable tour from Edinburgh to Alnwick and Bamburgh Castle, combining historical appeal with the film location association for both castles.

Support Thread

The association to a TV production is a 'nice to know' fact that can be woven into a historical tour, social media posts for your business or an element of a wider tour.

Example:
HOUSE TOUR – At Hatfield House, the guides weave in “does this room look familiar” threads into the general tour, mainly to engage Gen Z and Alpha visitors on the tour by pointing out locations from Wonder Woman, Batman and Enola Holmes.



Check list: types of screen tourism experiences that could be developed

Location tours and itineraries:

- Self-guided walking / driving tours.
- Driver guide car or minibus.
- Walking tour with an experienced guide.
- Coach tour group / travel trade.



Themed experiences & events:

- **Dining experiences**
Popular especially if the dining location is dressed in the drama period, popular examples have been designed around Bridgerton and Downton Abbey.
- **Themed screenings & immersive experiences**
Where attendees are encouraged to dress in period costume. Example: in September 2026, Lyme Park in Cheshire will hold a screening event of the 1995 version of Pride & Prejudice, where attendees will be encouraged to dress in costume for the event. Lyme Park famously doubled for Pemberley in the 1995 production with the famous lake scene.
- **Themed Transportation**
Vintage car tours, or themed railway experiences from the period of the production.
- **Celebrating the anniversaries of a Film or TV release**
Once a fan base has been established, anniversary screenings of the production in location are popular. Example: 2026 / 27 will mark 25 years since the first and second Harry Potter films were released featuring locations such as Durham Cathedral & Alnwick Castle.



How do SMEs benefit if they are not a location?

If your business / accommodation or attraction wasn't directly involved, but is in the local area, then there are ways that you can raise your profile as part of the wider destination story. There are however, some dos and don'ts to consider.

Dos and don'ts to consider

- Make the most of the official social media channels by reposting from the production or talent feeds when the drama is in production or at point of release e.g. the release of 28 Years Later with the regional premiere in Newcastle.
- Join the fan pages such as Facebook fan groups for the TV series Vera which have in excess of 40k members.
- For TV dramas, be aware of when and where the show is broadcasting as the UK may have different release dates to international markets.
- Know the details of the drama, superfans will book your accommodation if you are close and if you share their passion for the show, they will comment on this on your reviews and they may also reference you on the fan sites. If possible, have crib sheets so you can easily share and direct visitors to which locations were used in which series.
- Produce a 'top 5' locations lists, that are 'your' favourites and then highlight five other places that are just like them that are closer to your business, this could be a stunning walk, a waterfall, a perfect tearoom or a great stately home to visit.
- Work with your local tourism organisations to be part of their consumer and trade facing activity as well as using their designated hashtags e.g. 28 Years Later #visitifyoudare.

Remember to avoid issues with Intellectual Property (IP) rights

- Avoid using images of the cast (talent) in your marketing, even if you took the shot. All usage of talent imagery must be approved.
- Avoid using reference to characters or production title, either by name or by way of endorsement, especially if they are fictional characters. For example: A Bridgerton afternoon tea would need to be licenced, but a Queen Charlotte afternoon tea would not, as she was an actual historical character.



Destination
North East England

Get in touch

For further assistance with filming at your location, contact North East Screen

Visit: **www.northeastscreen.org**

Tel: **0191 8238233**

E-mail: **hello@northeastscreen.org**
