

A CONCEPTUAL EXAMINATION OF THE FILM INDUCED TOURISM PHENOMENON IN IRELAND

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ABSTRACT: Referring to the Irish context, film induced tourism is a comparatively new research area and as such there are still many unidentified areas waiting to be examined. If film induced tourism as a field of research is not focused on, Ireland's appreciation of it will diminish, resulting in lost opportunities for the tourism and film stakeholders to strengthen their alluring pull factors. Film as a medium can have a powerful effect on its audience. It can bring about all types of motivation, including the wish to travel to where the film is set (whether actual or fictional) (Bolan & Davidson, 2005). The power to truly induce tourism is a key focus of this paper which will conceptually investigate the film induced tourism phenomenon in Ireland. Conclusions, which can be put forward in light of the findings from this analysis, will be presented at the end of this paper. **Keywords:** Film induced tourism, Ireland, stakeholder, brand/image.

RESUMEN: En el contexto irlandés, el cineturismo es un área de investigación relativamente nueva y, por eso, hay aún muchos tópicos por analizar. En cuanto el campo de investigación del cineturismo no está desarrollado, Irlanda no podrá aprovechar debidamente las oportunidades que se presentan a los stakeholders del turismo y del cine para reforzar sus factores de atraktividad. El cine es un medio que ejerce un poderoso efecto en las audiencias, y puede despertar todo tipo de motivaciones, inclusive el deseo de viajar para los locales donde han sido rodadas las películas, sean locales reales o ficcionales. El poder de atracción turística es el principal foco de este estudio, que investiga conceptualmente el fenómeno del cineturismo en Irlanda. **Palabras clave:** cineturismo, Irlanda, stakeholder, marca, imagen.

RESUMO: No contexto irlandês, o cineturismo é uma área de investigação relativamente nova e, por conseguinte, há ainda muitos tópicos por analisar. Enquanto o campo de investigação do cineturismo não estiver desenvolvido, a Irlanda não poderá aproveitar devidamente as oportunidades que se apresentam aos stakeholders do turismo e do cinema para reforçarem os seus factores de atraktividade. O cinema é um meio que exerce um poderoso efeito nas audiências, e pode despertar todo o tipo de motivações, inclusive o desejo de viajar para os locais onde foram realizadas as filmagens, quer se trate de locais reais ou ficcionais. O poder de atração turística é o principal foco deste estudo, que investiga conceptualmente o fenómeno do cineturismo na Irlanda. **Palavras chave:** cineturismo, Irlanda, stakeholder, marca, imagem.

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INTRODUCTION

Kim and O'Connor (2011) ascertain that a recently observed phenomenon in the tourism arena, predominantly within a western context, is the visitation to film and television tourism destinations worldwide. This has shown the power of popular media as a vehicle of people's interest and imagination for former filmed locations in stimulating tourism interest and demand to filmed destinations (e.g., Beeton, 2008b; Carl, Kindon, & Smith, 2007; Connell, 2005a; Couldry, 1998; Hudson & Ritchie, 2006a, 2006b; Kim, Argusa, Lee, & Chon, 2007; O'Connor, Flanagan & Gilbert, 2010a; O'Neill, Butts, & Busby, 2005; Riley & Van Doren, 1992; Schofield, 1996; Tooke & Baker, 1996; Torchin, 2002; Connell & Meyer, 2009). Generally, it is worth considering that popular media makers do not choose filming locations or settings for the specific purpose of destination promotion, which is ultimately concerned with tourism. In a similar manner, audiences consume popular media as the purpose of entertainment and leisure, rather than as the one of place-centred insight. Nonetheless, films are a popular medium through the big or small screen that still present messages, images and representations of places/people and plays a crucial role in creating/shaping tourism spaces and their awareness in audiences' minds. Research on the film induced tourism concept can be seen in Table 1 (Beeton, 2005; Kim & O'Connor, 2001; O'Connor, Bolan & Crossan, 2006).

In the 1990s, the Irish tourism industry begun to recognise the ability of films and television series to generate tourism. Nowadays it has become the industry's ultimate goal for tourism marketers to place their destinations within a film. This type of advertisement eliminates competition as well as providing recurrent displayed destinations.

Visual and vocal imagery can be very dynamic in branding tourism destinations. Tourism Ireland (the government agency responsible for the marketing of Ireland - both north and south - abroad) presently markets not only Ireland's built heritage and natural environment but also its literary giants namely Samuel Beckett, James Joyce, George Bernard Shaw, Oscar Wilde and W.B. Yeats. Celebrities connected with destinations can also boost the destination's profile such as Catherine Zeta Jones – Wales and *Crocodile Dundee* (1986) – Australia (Frisby, 2002; Nielson, 2001).

Table 1. Film induced tourism literature (1986-2011)

Theme	Research
Destination branding	O'Connor and Bolan, 2007 2008; O'Connor et al., 2006 2008; O'Connor, Flanagan & Russell, 2005; Croy, 2010.
Diaspora community and identity	Bandyopadhyay, 2008.
Effects of filmed output on destination image	Croy, 2010; Kim & Richardson, 2003; O'Connor et al., 2010a.
Film induced tourism and sustainability	Heitmann, 2010; Hudson, 2011; O'Connor, 2011; O'Connor et al., 2006, 2008; Macionis & O'Connor, 2011.
Film induced tourism in non-Western cultural and linguistic settings	Jewell & McKinnon, 2008; Kim et al., 2007; Kim, Long, & Robinson 2009; Kim, 2010; Kim & O'Connor, 2011; Portegies, 2010; Ryan, Yanning, Huimin, & Song, 2009.
Film tourism and destination marketing activities	Cohen, 1986; Croy, 2010; Frost, 2004; Grihault, 2003; O'Connor et al., 2009, 2010a; Hahm, Upchurch, & Wang, 2008; Hudson & Moreno Gil, 2009; Hudson & Ritchie, 2006a 2006b; Kim et al., 2007; Morgan & Pritchard, 1998, 2004; Shani, Wang, Mestre, de Rey, & Stanishevski, 2008; White & Jackson, 1998.
Impacts of film tourism on host communities	Beeton, 2001, 2005, 2008; Connell, 2005a, 2005b; Croy, 2011; Mordue, 2001, 2009; O'Connor & Flanagan, 2001 2002; O'Connor et al., 2009; O'Connor & Bolan, 2006; O'Connor, Flanagan, & Bayliss, 2002.
Innovative research approaches in film tourism destinations	Bolan, Bell, & Boyd, 2011; O'Connor et al., 2009.
Motivations of the film tourist	Bolan & Davidson, 2005; Bolan & Williams, 2008; Busby & Klug, 2001; Chan, 2007; Karpovich, 2010; Macionis & Sparks, 2009; Riley & Van Doren, 1992; Tooke & Baker, 1996; Urry, 1990; Singh & Best, 2004.
Movie maps	O'Connor & Pratt, 2008
The film tourist experiences	Buchmann, Moore, & Fisher, 2010; Butler, 2011, Carl et al., 2007; Connell & Meyer, 2009; Couldry, 1998; Im & Chon, 2008; Kim, 2010; Kim & O'Connor, 2010; Macionis, 2004; Roesch, 2009; Singh & Best, 2004.
Travel preference and destination choice	Iwashita, 2003, 2006; O'Connor et al., 2006.
Visitation increases at locations of selected films and television series	Kim et al., 2009; Riley & Van Doren, 1992; Riley et al., 1998; Tooke & Baker, 1996.

Source: from Kim and O'Connor, 2011; O'Connor et al. (2006).

An increasing body of tourism research which investigates the close relationships between tourism and media (e.g., Beeton, 2005; Busby and Klug, 2001; Connell, 2005b; Kim & Richardson, 2003; Roesch, 2009) (Kim et al., 2009) is constantly evolving. Subsequently, in this academic paper, the concept of film induced tourism (Connell & Meyer, 2009) is explored in greater detail. Whilst the growth of film induced tourism research is widely accepted, such tourism for destination managers is often developed in an unintended and opportunistic way without fully understanding the phenomenon itself. This often leads to problems in controlling the longer-term sustained film induced tourism benefits for destinations (Kim & O'Connor, 2011). Using film images and storylines in destination marketing campaigns is one of the most recognisable uses of media related advertisements. Emotional film and television based images can offer some unique selling points for a destination which assists them to succeed in what is currently a very competitive marketplace (Beeton, 2002). If Beeton's (2002) research is recognised, then the question remains of how long this image will be important for tourists visiting such destinations (O'Connor, Flanagan, & Gilbert, 2010b).

O'Connor et al., (2010b) ascertain that films/television series play a key role in influencing people's images and perceptions of a destination prior to their arrival at the destination. Media related marketing can be a lucrative tool for enhancing destinations awareness amongst potential tourists as it presents the features of a product, i.e. the destination and creates a visual image of a destination (Belch & Belch, 2001). Its advantages over other forms of communication include its emotional appeal and visual images, which provide tourists with a pre-taste of a destination (Hanefors & Mossberg, 2002). Additionally, distinctive visual components are vital for effectively communicating images (Smith & MacKay, 2001). Butler (1990) highlights the use of films as visual media which are more important to tourists than brochures or guidebooks as they incline to be more reliable. This is reinforced by Schofield (1996), who indicates that media images do not have the same apparent bias of printed marketing material.

Research has shown that film can definitely enhance the awareness of destinations and affect the tourist decision-making process (Macionis, 2004). As well as the creation of positive destination images, there are times where films have formed a negative image in the audience's mind, which may result in disconcerting destination images and perceptions (*Angela's Ashes* – 1999, and Limerick City, Ireland). Indeed, for a destination to make the most of its film and media exposure, it is fundamental that a suitable positive destination image is portrayed in an effort to put across an agreeable and genuine destination image (Macionis, 2004).

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O'Connor et al., (2006) ascertain that the difficulties the Irish tourism industry face include social and economic changes which have had a major role in the success of the tourism industry. Due to the importance of the American audience to the development of the Irish film industry in the USA, representations of Ireland have not only been a constant feature of Hollywood films from the silent era onwards but these representations have been structured in ways which have reflected the demands and imaginative positioning of that Irish diaspora audience (Rains, 2003). Historical or heritage sites have become very popular with tourists just because a particular film was made at that location for example *Braveheart* (1995) and Trim Castle, County Meath, Ireland. Therefore, the purpose of this paper is to conceptually investigate film induced tourism in Ireland.

Film induced tourism can generate many advantages. It has the ability to promote a positive view about the country and can also promote a new destination very effectively to a potential tourist. Film induced tourism can also enhance any particular area through the use of special effects and images. It has been widely recognized in the tourism literature (Beeton, 2005; Kim & Richardson, 2003) that destination image greatly influences tourist destination choice.

Images of destinations play a significant role in influencing tourist decision-making process as the basis for tourists to make a choice about where to visit (Echtner & Ritchie, 1991; Gartner, 1989) (e.g., Rewtrakunphaiboon, 2011).

The growth of the Irish film induced tourism industry and the need to seek opportunities to gain a competitive share of this potentially lucrative marketing tool which has become much more of a priority, especially with the current economic situation which Ireland faces (O'Connor & Bolan, 2008). Rewtrakunphaiboon (2011) suggests that the more favourable the image of the destination, the greater the likelihood of being selected as a destination choice (Chon, 1990; Um, 1993). Butler (1990) suggests that films can influence the travel preference of those who are exposed to the destination attributes and create a favourable destination image through their representation. Film can provide knowledge of certain aspects of the country such as nature, culture and people which can result in the development of positive attitudes towards the country. An interest in the destination and its positive image can eventually lead to an actual visit to the country (Iwashita, 2006).

The film industry can often have a strong impact on people's views of certain regions. The tourism industry has realised that blockbuster film productions can positively influence people to choose a tourism destination. International visitors have embraced the Irish tourism product whose positive image has been created with the assistance of

Irish based television series and films. The impact of films being shot throughout Irish locations is having a major impact on tourists travel decisions as such can often portray a powerful influence on potential visitors to Ireland. The marketing of Ireland as a tourist destination has grown in recent years due to the exposure that films have given the country. These tend to portray Ireland in a stereotypical view in that Irish people drink Guinness; the Irish pubs with lots of ‘ceol agus craic’ (music and fun) and they live in the countryside with beautiful green hills. These images have enticed international tourists who want to learn about the Irish way of life and have an inclination to experience Irish culture namely the American market.

In Ireland, the growth of film induced tourism has increased over the past few years (until 2007), with a significant growth in all sectors of the tourism industry. Since Ireland’s recession began in 2007, tourism’s economic importance has increased immensely. The first film shot in Ireland was *The Lad from Old Ireland* (1910). Ireland has provided both the subject matter and spectacular panoramas for some of the world’s best films (Tourism Ireland, 2011). The beautiful scenery is shown around the world and this makes small towns popular tourist destinations for example *Moby Dick* (1956) and Youghal, County Cork, *The Wind That Shakes The Barley* (2006) and Kilmichael, County Cork, *Ryan’s Daughter*, Dingle Peninsula, County Kerry and *Far and Away* and the Dingle Peninsula. The television series *The Irish R.M.* (1983-1985) the picturesque marine lake of Lough Hyne and West Corks beautiful coastline can be seen. Ireland has proved a popular location for filming (largely due to the tax-breaks) with *King Arthur* (2004) and *P.S. I Love You* (2007) being shot in Ireland. Ireland’s quality of culture, natural beauty, history and heritage all allow it to differentiate itself and attract numerous film productions from around the globe to film here. Many are highlighted by the Irish Film Board (IFB – it is responsible for developing the industry as well as marketing Ireland as an attractive film location to outside producers), including Academy Award winning films (Best song for *Once*, 2006), *the Palm D’Or* at Cannes (*The Wind That Shakes the Barley*, 2006), the Golden Bear in Berlin (*Bloody Sunday*, 2002) and the Golden Lion in Venice (*The Magdalene Sisters*, 2002). *Once* (2006) also won the prestigious Best Foreign Film Award at the Independent Spirit Awards and *Garage* (2007) took home the CICAIE Prize at the Cannes Film Festival in 2007 (IFB, 2010).

However, it was not until the mid-1980s and early-1990s that the Irish film industry began to evolve into a competitive film and television production site. In turn many acclaimed directors have chosen Ireland as the location for their films such as *Braveheart* (1995) - Mel Gibson, *The Quiet Man* (1952) – John Ford and *Saving Private Ryan* (1998) - Steven Spielberg, to name a few. It was through the international success

of films such as *The Crying Game* (1992), *My Left Foot* (1989) and television hits such as *Father Ted* (1995-1998), *The Tudors* (2007-2010) and *Ballykissangel* (1996-2001) that Irish based tourism and film stakeholders began to realise the potential of the film induced tourism concept in Ireland (O'Connor et al., 2010a). Most recently in 2010, director James Cameron filmed the period drama *An Old-Fashioned Christmas* in Bunratty Castle and Folk Park, County Clare and *The Commitments* (1991) have also done an international and national tour for their twentieth anniversary celebrations.

Connell (2005a) states that in the case of television, where a show is given a peak time slot, it has potential to act as a shop window for a destination that customers may peruse at regular intervals from the comfort of their armchair (O'Connor et al., 2006). Such television series in Ireland include *Fair City* (1988-present) which portrays the domestic and professional lives of Carrigstown, a fictional suburb on the North Side of Dublin. *The Tudors* (2007-2010) and *Ballykissangel* (1996-2001) were two highly rated television series that were filmed in Ireland over the past few years. *The Tudors* (2007-2010) which was shot in Bray, County Wicklow and was a multiple Emmy Award winning drama series based on the reign of the English monarch King Henry (VIII) starring Irish actor Jonathan Rhys Meyers. *Ballykissangel* (1996-2001) was a huge success when it was first aired and it has been estimated to have had around 15 million viewers per episode. Re-runs of this series are still being shown on television today in the USA and Australia. *Ballykissangel* was based on the creator's Kieran Prendiville childhood memories and place he used to go on holiday in County Kerry and the name of the show was derived from the name of the town where he grew up (O'Connor et al., 2006).

In their research, Fáilte Ireland (the state body responsible for domestic marketing in Ireland) found that many overseas visitors mentioned film as a motivating factor for visiting Ireland. In 2010, 20% of visitors cited "film" as a factor that influenced them to travel to Ireland while personal recommendation continues to be the key factor with 52% of visitors stating that this influenced their choice of Ireland. Notably as in 2009, the Internet is mentioned by 48% of visitors as a factor in selecting Ireland and is now used by 68% of visitors in actually planning their holiday. As always guide books continue to play a vital role in destination choice, cited by 28% overall, predominantly by North American visitors (31%). Other brochures and promotional literature assisted 20% of tourists in making the choice and helped planning for 27% (Millward Brown Lansdowne, 2011). Taking this into context is the fact that in 2008, the Irish government launched new measures to reinforce the Irish tax incentive, Section 481 (see stakeholder integration) for film and television production. This has noticeably improved Ire-

land's competitive position as a location for international film and film production (Department of Arts, Sports and Tourism - DAST, 2009).

STAKEHOLDER INTEGRATION

In the literature, stakeholder theory is used to address a variety of business issues and is often referred to in the context of tourism due to the amount and nature of the stakeholders involved. From the early 1950s, the concept of stakeholder theory has been about the relationship a company or organisation has with society and its residents (Buchholz and Rosenthal, 2004). It captures the idea that all stakeholders need to be included in decision/policy making and strategic development as in the tourism industry all stakeholders can impact the decisions of the organisation. In a general sense, the implementation of tourism strategies involves stakeholders in the consultation processes to create and implement the strategy. Often after a period of time, these stakeholders re-engage to evaluate and re-develop the strategy. Given the intrinsic nature of tourism strategies as complex, the progress from idea to strategy involves three very distinct and changeable components: development, implementation and review (Tomsett, 2008).

One of the most difficult products or services to market are tourism destinations as they involve a variety of stakeholders and also a brand image over which the stakeholder usually has very little control. The nature and complexity of tourism destinations has been well researched (Leiper, 1996). Destination branding unavoidably involves the focused attention of all tourism stakeholders in the destination and this can create an immense challenge in creating a coherent theme (Palmer, 2004). Heitmann (2010) argues that stakeholder theory, as pioneered by Freeman and Red (1993) and developed within the tourism arena by Sautter and Leissen (1999) and Ryan (2001), focuses on the relationship and management of stakeholders within a destination. Any person or group with an interest in the procedural and/or a substantive aspect of the organisation's activity is referred to as a 'stakeholder' (Donaldson & Preston, 1995). For the industry to survive, it is of paramount importance that the different stakeholders work closely together. The withdrawal of one may prove very costly as all sorts of issues could arise. Taking into account the hugely lucrative stakeholder collaboration between Tourism New Zealand, Air New Zealand and the American film studio New Line Cinema with the *Lord of the Rings* (2001-2003) trilogy and its success in terms of attracting tourists, it is safe to say that film induced tourism should unquestionably be a future priority for the key stakeholders.

Saftic, Težak and Luk (2011) suggest that owing to an enormously competitive tourism market, tourism destinations are using the stakeholder approach as a path to overwhelm the competition. Much research exists in relation to stakeholder approach of tourism destination

managers (Burns & Howard, 2003; Byrd, 2007; Byrd & Gustake, 2006; Caffyn & Jobbins, 2003; D'Angela and Go, 2009; Lewis, 2004; Li, 2006; Marzano & Scott, 2005; Munro, King & Polonsky, 2006; Timothy, 1999; Tkaczynski, Rundle-Thiele & Beaumont, 2008; Wisansing, 2008).

While filming in a location, it is always important to take into account the stakeholders who may be involved. There are many stakeholders involved in the Irish film and tourism industry (O'Connor & Bolan, 2010) such as the DAST, IFB, Screen Producers Ireland (organisation for productions companies in Ireland), Fáilte Ireland, the Regional Tourist Authorities (RTA), Irish Film Institute (IFI), FAS - Screen Training Ireland, Shannon Development (a government owned regional development company dedicated to promoting and developing Ireland's Shannon Region) and Tourism Ireland. Shannon Development played a big part in securing areas as potential shooting locations; most recently part of the Cliffs of Moher was used for one of the opening scenes in *Harry Potter and the Half Blood Prince* (2009). Many of the county film commissions around Ireland promote their regions as filming locations with Wicklow Film Commission (WFC – it is responsible for the development of County Wicklow as a filming location) being the most proactive. Discover Ireland provides a trip planner for people who are interested in visiting film locations in Ireland and they also provide the *Atlantic Film Trail* brochure that is available to download from their website www.discoverireland.com. Currently, Tourism Ireland is also embracing the film induced tourism concept and making it one of their priorities as they are beginning to see how important film is in international destination promotion.

As stated previously, key film and tourism stakeholders in Ireland are beginning to understand the market potential of film as a medium to attract visitors to our shores. The government itself (DAST) is beginning to realise that film production in Ireland is of significant importance. The Minister for Arts, Sports and Tourism (new title is Minister for Transport, Tourism and Sport) is aware of the knock-on effect of film (Irish Film and Tourism Network - IFTN, 2010) stating that *these incoming productions translate into increased international investment in the Irish economy, increased employment and positive spin-off effects for promoting Ireland as a tourist destination. Film and television production in Ireland enables us to showcase the talented people that we have in our creative industries as well as the natural beauty of the varied scenery throughout the Country, including the magical scenery being filmed here. Added to that all international productions will feel the warmth of the Irish welcome from people throughout the country, while they go about their hectic work schedule* (IFTN, 2010).

DAST have laid out initiatives with regard to the film industry (DAST, 2009). The DAST provided funding of €21.8 million to the IFB, enabling twenty IFB backed feature films to begin production in 2009. This is significant funding and shows the government's support

in international film and television. This in turn creates business opportunities for post-production namely film induced tourism (DAST, 2009). One of the most successful actions taken was introducing Section 481 (IFTN, 2011). Section 481 of the Taxes Consolidation Act 1997 was introduced to promote the Irish film industry by encouraging investment in Irish made films (O'Connor et al., 2008) which make a significant contribution to the national economy (IFTN, 2011). The new improvements mean the ceiling on qualifying expenditure for any one film is increased from €35 million to €50 million, individuals buying shares in a special purpose film or television Production Company may now individually invest up to €50,000 under the scheme in any year of assessment, an increase of €18,250 over the previous cap of €31,750 (IFTN, 2011). More importantly these investors may now claim 100% tax relief on their investment as opposed to the previous 80%. Tax relief in cash terms has nearly doubled from €10,414 to €20,500. These changes result in a large increase in the producers net benefit available to each Section 481 project (IFTN, 2011). It is becoming increasingly evident the relevant stakeholders realise now the importance of film induced tourism. In the UK, the tourism and film stakeholders are working together as seen with VisitBritain and the UK Film Council.

There is evidence that the stakeholders do work together in Ireland as IFB's relationship with Tourism Ireland includes them notifying Tourism Ireland of films being made and their whereabouts in Ireland in advance. This allows Tourism Ireland to plan and maximise the publicity for the film both nationally and overseas. The publicity would be evaluated or decided upon depending on the subject of the film, the cast, and the levels of recognition in the various overseas markets. Hudson and Ritchie (2006a, 2006b) argue that film commissions have an important role to play in the development of film induced tourism and research has shown that collaborative campaigns between the tourism and film industries are a very powerful way to induce film tourists (Association of Film Commissioners International, 2011). For this reason, it is encouraging to find that the stakeholders are working together in finding ways to entice film and television productions to Ireland.

DISCUSSION

With the Irish tourism industry in mind, it is worth considering that there are many viable possibilities of implementing the renowned stakeholder approach, but, sadly, the approach has not been substantially applied. Sufficient application of the stakeholder approach may result in quantitative and qualitative improvement of tourism supply at the destination, boost tourism consumption and develop sustainable tourism. One of the benefits of this approach may occur in reduction

of the pressure on seaside areas and the redirection of tourists to rural area (Saftic, Težak & Luk, 2011). Therefore, the media (television and film) is a creative and innovative factor, tactically crucial so as to position tourist destinations with the tourist. Selecting the right film in which a destination would like their location to appear is crucial as they do not want to damage the tourist image that is conveyed. Destinations that endorse tourist products and create added value for potential tourists should be chosen. Film and tourist stakeholders should collaborate in their destination marketing plans considering that the media is a powerful communication tool. Research on the use of film as a promotional tool and the understanding of its influence in tourist decision making can yield very lucrative results for the design and implementation of tourist communication strategies. Consequently, it is imperative that the tourism stakeholders integrate their planning strategies with the film stakeholders with the intention of bringing about communicative interaction in the area of tourism destination promotion (Rodriguez Campo, Fraiz Brea, & Rodriguez-Toubes Muniz, 2011).

Until recently tourism has been incidental to the film itself (O'Connor et al., 2010a), a spin-off from a very successful industry. There was little thought for the after or long term effects which may occur as a result of a successful venture. Although film induced tourism may have many positive impacts there is a need for prior planning and community involvement. The government both at national and regional levels needs to take a more proactive role by implementing strategic planning so as to maximise the positive and minimise the negative impacts associated with and related to film induced tourism to make the industry sustainable. Long term commitment and continuation of tax incentives is necessary to develop the industry in Ireland so as to continue attracting film production.

Closer collaboration between film and tourist stakeholders needs to occur so as to maximise advertising and strengthen the film induced tourism brand. It may be possible to recreate or maintain film sets to give more authenticity to visitors. A destination marketing organisation could be set up in Ireland to target film makers. As seen in the UK with VisitBritain, who have targeted Indian film producers who have persuaded them to use the UK as a film location for their Bollywood films. This is an example of how film induced tourism should be promoted, as they collaborate with major studios to profile the UK to coincide with a film's release. For example, with the release of *Robin Hood* (2010) they teamed up with Universal Studios and Experience Nottinghamshire (www.visitnottingham.com) to promote the global release of the film. An exhibition featuring props from the film was launched at Nottingham Castle. A competition was run in 35 countries to meet the Sheriff of Nottingham. Ireland should learn from organisations

such as VisitBritain and look strategically at film induced tourism in a holistic and proactive manner. There is a need for more research (O'Connor et al., 2006) to be carried out within this field as the film induced tourism concept is one which could provide niche businesses in areas throughout the country, differentiating them from other locations. By promoting Ireland as a film induced tourism destination, a unique selling point emerges which as research already undertaken states, has a definite market (O'Connor et al., 2008).

From the research undertaken, it is apparent that the growth of the film induced concept in Ireland (O'Connor & Bolan, 2010) is gaining momentum. It seems that the stakeholders involved are taking steps to make the film induced tourism concept more prominent, but much more needs to be done with regard to film and tourism stakeholder collaborations. Film induced tourism may be used as a standalone destination brand but further research needs to be found in order for it to work. Ireland's brand is quite strong with its rich field of actors, locations and heritage (O'Connor et al., 2006).

With the current economic recession in Ireland, government related tourism/film funding budgets have been dramatically reduced. Future developments and growth within the film induced tourism industry may also suffer. The stakeholders already operating within the sector will have to look elsewhere to promote and stay competitive. It is imperative that the Irish film and tourism stakeholders keep abreast of technology and strategically plan ahead.

VisitBritain (2009) has devised an ingenious digital campaign to promote film induced tourism in the UK. They have launched an APP for the iPhone and iPad which allows users to discover the British film locations; users can plan an entire film tour from the App (VisitBritain, 2009).

VisitBritain (2009) state that their message is clear - *wherever you are in the UK, you are never far from a film location*. This App will give visitors the opportunity to recreate their favourite scenes from some of the most iconic British films (*Love Actually* – 2003). Users can take pictures on location or make their own short films posting them on Facebook, Twitter or any of their Social Networking pages. The Irish film and tourism stakeholders should look to VisitBritain and try to emulate their success where possible (VisitBritain, 2009).

In Ireland, film induced tourism should be a future priority for the key stakeholders. The main future priority should be to insure that each and every individual tourist that visits a filming location in Ireland has a good overall impression on what they have seen and that they leave satisfied. This overall impression and experience is often based on the relationship between the regional stakeholders. The marketers' are now working more closely with the film stakeholders in providing

more effective outcomes in the future to sustain the growth of film induced tourism in Ireland (O'Connor and Bolan, 2010) and to form better relationships between the different stakeholders involved and becoming more proactive. The need for co-operation from both the film and tourism stakeholders including local community councils, film producers, and the local community itself are essential for the future success of the film induced tourism concept in Ireland. Some of the tourism stakeholders have not taken action in establishing the needs for cultivation from the film induced tourism product and also there is a lack of research related (O'Connor et al., 2008) and resources to sustain this. Creating a positive insight to Ireland through film could make all the difference in comparing it to other countries' as such the film festivals which include Ireland or are about Ireland's film making (San Francisco Irish Film Festival, Film Fleadh - Irish International Film Festival New York (New York Film City Resource, 2011), Corona Cork film festival, The Galway Film Fleadh, Belfast Film Festival) could be promoted more effectively. Sometimes these opportunities are created when the film is first launched, being premiered or when distributed internationally (O'Connor et al., 2010a).

As with many areas of the tourism industry, there are many future threats and issues that face the film induced tourism phenomenon in Ireland. The most obvious threats would be increased competition, reduced budget allocation and new policy implications. One of the main challenges will be attracting new business/film stakeholders to work with the tourism industry as it will be particularly hard to persuade them to take a serious approach to such a new concept as film induced tourism. Another issue is that the increased dependence of film induced tourism in an area as an alternative source of income may leave destinations overdependent on this concept. Films do not always attract huge amounts of visitors to a filming location, they may even destroy an area's reputation, and in the long run, this can make people not want to visit an area.

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