

# **A model to develop film-induced tourism in Ireland**

by

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## **Declaration**

The following is a declaration to say that all the research undertaken for this project was conducted entirely by myself without the help of any outside partners. All the sources of information are referenced clearly in the references section of this study and in the main body throughout.

Signed \_\_\_\_\_

Date \_\_\_\_\_

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## ABSTRACT

This research explores the potential development of film-induced tourism in Ireland. Film-induced tourism is not over researched and there is significant developmental scope. Case study research is the predominant method used focusing on three Oscar nominated film locations in Ireland. The literature review has identified key areas such as, stakeholder collaborations, strategic marketing and branding, location and film success and the community's education and willingness to participate in the film-induced tourism product. Identification of these strategies has contributed to the creation of 'The model to develop film-induced tourism in Ireland'

To fully appreciate key factors within film-induced tourism it is essential to absorb strategic and policy insight. This compliments the three case studies ensuring the current film-induced tourism product at each film location is identified to its full potential using a holistic approach. An interrogation of literature pertaining to the topic was completed which revealed rich insight into the phenomenon of film-induced tourism on an international scale. From a theoretical perspective there is a knowledge deficit that needs to be addressed.

In the current climate much discussion and support is provided for the science and technology sectors within Ireland. While this is welcome there is a concern among the arts and cultural community that Ireland should be at the forefront of a Cultural Economy.

The outcome of this research is to provide a model to enhance film-induced tourism in Ireland. This study has implications for policy makers at national as well as local level. This study confirms that film-induced tourism in Ireland has international leadership potential.

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## **List of Abbreviations**

<b>CSO</b>	Central Statistics Office
<b>DMO's</b>	Destination Management Organisations
<b>FIT</b>	Film-induced tourism
<b>FMAP</b>	Film Marketing Action Plan
<b>IFB</b>	Irish Film Board
<b>IMDB</b>	Internet Movie Database
<b>IMP</b>	Image Management Plan
<b>IT</b>	Institute of Technology
<b>LOTR</b>	Lord of the Rings
<b>TIA</b>	Tourism Impact Assessment
<b>TV</b>	Television
<b>WOM</b>	Word of mouth



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# **Chapter one**

## **Introduction**

## 1.1 Introduction

The purpose of this research is to explore the potential of Film-Induced Tourism (FIT) in Ireland. FIT is a growing phenomenon worldwide. FIT is a relatively new area of enquiry with a gap in terms of academic research. This research should result in enhanced knowledge and improve the provision of FIT in practice. The former Irish Tourism Minister Cullen (2009) stated that *"Film is also a driver of tourism. In 2008, 18% of all tourists to Ireland said film influenced their decision to visit our country"* ([www.artssporttourism.gov.ie/publications](http://www.artssporttourism.gov.ie/publications)). Commenting on the importance of film to Irish tourism, Murphy (2010) stated that *"Film is a great way to showcase Ireland's scenic and cultural appeal, acting as a highly effective platform when it comes to reaching audiences all over the world"* ([www.tourismireland.info](http://www.tourismireland.info)). Research on FIT in Ireland is at a pre-emergent phase. The research to date has primarily taken place outside of Ireland and takes into consideration TV shows in the UK and foreign films. This study will analyse three film locations in Ireland where Oscar nominated films were set and filmed, namely Cong, Co. Mayo, 'The Quiet Man', Leenane, Co. Galway, 'The Field' and The Dingle Peninsula, Co. Kerry, 'Ryan's Daughter'. (Please see appendix 6 for map of film locations)

Theoretical development to date is not exhaustive hence this study has the potential to add to the existing knowledge. This study has found FIT does exist in Ireland. The film location is an untapped resource because many tourists are travelling to locations indirectly as a result of the film. There is an immediate outcome for maximisation of FIT development in Ireland. FIT will provide entrepreneurial opportunities within communities.

The outcome of the research reaches beyond the immediate scope of the study. A consistent discovery throughout the empirical evidence highlights four areas:

- First - there are strong indications that FIT is underdeveloped in Ireland
- Second - there is potential to grow the sector
- Third - the importance of building stronger relationships with film/tourism industries and the community
- Fourth - the need for policy development within FIT has become clearly evident throughout the study

Furthermore, the consequence and outcomes of FIT are multi-dimensional not just in terms of economics but also include socio, cultural, entrepreneurial and community development. Future theoretical policy and practical application in the arena of FIT should take cognisance of the inter-connectivity between these areas.

## **1.2 Rationale**

Limited research has been carried out on FIT internationally. Beeton (2005) asserts that, despite the constant call for further research in published papers few have responded to this call with the exception of 'one off' research projects. In addition, Tomala et al (2011) state that FIT is still an unexplored field which provides little evidence and therefore has to be more extensively researched.

The seminal authors in Ireland are, O'Connor, Bolan and Crossan who have presented academic papers on this topic in an Irish context. Notwithstanding this, no research to date has resulted in a Masters or Ph D in this field for Ireland. Thus, this is a timely piece of work given the current government's focus on tourism with our culture (food and the arts) at the forefront. One example of this is the Homecoming 2013 initiative organised by the Irish Government. Gibbons (2011) Tourism Irelands, Chief Executive asserted that

*TV and film are recognised as strong influences on prospective visitors to Ireland. Around half of our visitors from overseas say that word of mouth influences their decision to come here, another 20% say they were influenced by film and a further 14% by travel programmes on TV and radio. Tourism Ireland has been liaising closely with the Irish Film Board (IFB) and Northern Ireland Screen in recent years to attract and facilitate film-making in Ireland and to further exploit the marketing potential of TV and film productions locating here*  
(www.tourismireland.com)

Ireland is recognised as a well known film location. Our landscape and scenery is an asset to attracting producers to our country to film here. "There is a growing network of official County Council based local film contacts covering the entire country. These regional film contacts work in partnership with us to provide advice and information" (www.irishfilmboard.ie). There is a movement developing which is on a small scale supporting nurturing this sector in terms of linking locations with the film industry. This study has implications for policy makers at national as well as local level.



Bolan et al, (2006, p 18) expressed that

*there is a need to study other towns and villages in the UK and Ireland used for the filming of popular television series and films  
Tourism developments in these areas need to be studied and their contribution to community development assessed  
It would also be of interest to study the difference between towns and villages that consistently succeed and those that don't*

From a theoretical perspective there is a knowledge deficit that needs to be addressed (Beeton, 2008, Bolan, 2006, O'Connor, 2010) This will add to the body of knowledge and can benefit the status of tourism as a discipline both nationally and internationally Further academic direction can improve the delivery of the experience for the FIT tourist An improved FIT tourist experience at film locations in Ireland will add to the tourism product that already exists within Ireland and will also encourage entrepreneurial spin off activities within these communities

The benefits of FIT are manifold First there is a tourism benefit, there is unmet tourism potential because to date FIT tourists are in a sense accidental rather than deliberate So a more focused strategy should contribute to increasing overall tourism numbers of film FIT may have a key role to play within Irish cultural tourism

Future development of FIT in Ireland should be built around sustainable development within communities Community ownership is identified as a pre requisite to success Moving forward for FIT in Ireland the preservation and enhancement of the Tax Benefits available to the film industry needs to be nurtured or at least maintained Cognisance should be taken of both direct and indirect economics Direct benefits should include, tourist operators, accommodations providers, catering sector and entertainment The indirect benefits would be an increase in the surplus income to spend within a locality and their services

In the current climate much discussion and support is provided for the science and technology sectors within Ireland While this is welcome there is a concern among the arts and cultural community that Ireland should be at the forefront of a Cultural Economy In effect there needs to be a balance between the support provided to both sectors This study highlights these concerns through primary research Brand Ireland is internationally recognised for our cultural richness and spectacular scenery

FIT can portray this further by using it as a microcosm thus showcasing all of our cultural norms, values and environment

This research supports the dual development of both FIT and the broader film industry and the arts in Ireland. FIT in Ireland could help to support the economy and entrepreneurial terms. An outcome of this study will be to provide a model for all stakeholders of FIT to enhance, develop or sustain FIT in their areas and Ireland. In terms of research this study adds significantly to the level of discovery in the field. While the outcomes do not purport to be fully conclusive, the generation of knowledge herein does have academic and practical benefits.

Unfortunately, many tourism stakeholders have been slow to tap into the potential benefits of FIT, possibly due to a lack of focused research, which would demonstrate the capability of FIT (Hudson and Ritchie, 2006, p. 257)

*The study of such tourism is difficult and needs to incorporate aspects of other academic disciplines for example sociology, in addition to industry based sectors like destination marketing, film making and strategic planning. Despite the fact that previous tentative studies contemplated the nature of film induced tourism, the suggested further research has been slow. Riley, Tooke, Baker and Van Doran took up the challenge in the 1990s but after distributing their interesting results, they appear to have moved on to other research areas.*  
Beeton (2005, pp. 17-18)

Despite the fact that the effect of film and television on certain destinations has been studied by quite a few academics (Hudson and Ritchie, 2006, Beeton 2001a, Tooke and Baker 1996), the subject matter is not yet fully theoretically advanced. Neither have implications for sustainable tourism development been sufficiently investigated (Connell 2009, p. 228)

### **1.3 Scope of the study**

Films along the West coast of Ireland were chosen strategically, as these films had very similar location communities and each film suited a certain genre of tourist. Time was spent analysing how many films have been made in Ireland to date. The research then examined Oscar nominated films from Ireland. This study had boundaries within the scope. The metaphysical aspects of the three films chosen, explores people and place very distinctly in the storylines of the films which is intrinsically linked to tourism.

Other studies highlight and address other media segments of FIT such as TV series, travel programs, travel documentaries, comedy and soap opera. This study highlights film. The singular focus on film should facilitate a more intensive narrative that gives strength and depth to potential outcomes. While the research takes cognisance of films internationally, Irish films along the West coasts were studied as there is a knowledge deficit of the influence of films and tourism in Ireland.

#### **1.4 Background**

Films, Television (TV) programmes, travel shows and radio programmes all have an impact on influencing visitors to Ireland and are equally important to deserve further investigation. These however are not the main focus of this research. This study is exploratory and uses the case study method to investigate FIT in Ireland, looking at locations where Oscar nominated films have been set and filmed.

The case study method was chosen as this is one of the more appropriate ways to research three different location communities. The research was undertaken by firstly conducting face to face interviews with relevant stakeholders in the area of film and tourism in Ireland. To complete the second phase of the research, the researcher travelled to each case study location and completed field research in the area. This involved administration of a survey with tourists. A semi-structured interview with the local Fáilte Ireland tourist office at each location took place. A phone interview with a gatekeeper at each case study location took place.

The main objective of this study therefore is to add to the body of FIT research. The presentation of three FIT case studies identifies the status and impacts of FIT. This is necessary to validate theory and to enhance the formulation of a model to develop FIT in Ireland. This model could be used by tourism authorities, operators and local communities.

#### **1.5 Irish tourism in context**

Tourism is one of the major contributors to the Irish economy. Expenditure by visitors to Ireland (including receipts paid to Irish carriers by foreign visitors) was estimated to be worth €3.9 billion in 2009 and €4.6 billion in 2010 ([www.failteireland.ie](http://www.failteireland.ie)). It is recognised as one of the biggest industries in the world employing 6.3% of the total population in 2008 ([www.failteireland.ie](http://www.failteireland.ie)).

In 2009 The Central Statistics Office's (CSO) official count of direct employment in 'Accommodation and food service activities', a category which includes hotels, restaurants, bars, canteens and catering, was 123,300 (6.4% of total employment) (www.fairteireland.ie)

To bolster the current momentum in tourism growth, some of Fáilte Ireland's key projects in 2012 will include

- Working with Tourism Ireland and tourism industry leaders on Project Britain which aims to comprehensively review, revamp and reinvigorate the sales pitch to the UK market
- Working with tourism businesses to help them 'close the deal' with their overseas markets. Fáilte Ireland will continue to provide tourism businesses with advice and insights into how to target and convert overseas business opportunities through its Sales Connect programme. In 2011, 640 businesses availed of the new programme during the year.
- Supporting key tourism businesses to provide greater value for money. In 2011, Fáilte Ireland's direct business supports helped almost 6000 businesses - with the internet marketing initiative helping almost 2000 small and medium enterprises to improve their online skills while business and mentoring service worked with almost 500 clients in 2011.
- Building on the Government's ongoing commitment to significant investment in tourism infrastructure through the Fáilte Ireland capital programme to improve and broaden the appeal of Ireland's portfolio of tourist attractions, activities and tourism related infrastructure. Last year, a further 21 projects were approved for almost €22m worth of funding, resulting in a current investment pipeline of some 44 projects with a cumulative value of €62m.

Additionally, a number of specific projects will kick start in 2012, including -

- The work of the dedicated Project Board and Implementation Group to ensure all the necessary preparations are in place for The Gathering in 2013,
- The introduction of a development of a new major tourism initiative for the western seaboard – "The Wild Atlantic Drive"

Comprising of a themed and packaged driving trail from Donegal down to West Cork, this will be the first in a series of new major initiatives to completely redraw how we package and present ourselves as a destination

- A new national Tourism Town Award to motivate Irish communities to get behind their local industry and do their part to lure visitors
- In particular, Fáilte Ireland will be devoting considerable resources and energy throughout this year towards the preparation for The Gathering in 2013. Designed as a year-long “festival of festivals to give Irish tourism and Ireland’s economy a major shot in the arm, it is estimated that the event will attract up to an additional 325,000 visitors to Ireland during the course of the year and generate an additional €223 million in to tourism-related revenue for the island  
(www.failteireland.ie)

From researching Fáilte Ireland’s recent tourist attitude survey these are some of the results of what tourists consider important when visiting Ireland

- *History and culture features strongly for North Americans (91%)*
- *Value for money (82%)*
- *Competitive air and sea fares (81%) are high up the agenda for British holidaymakers*
- *An unspoilt environment (85%)*
- *The range of natural attractions (82%) resonates with Mainland European visitors, particularly those from France and Germany*

Three out of five of the above (history, culture, unspoilt environment and natural attractions) are featured significantly within the three films chosen for this research

Tourism Ireland acknowledged in their ‘Competing to win Great Britain Report’ that the TV exposure of the Royal visit was a highlight of 2011. Tourism Ireland is targeting culture breakers, scenic relaxers, soft adventurers and golfers from Great Britain to visit Ireland. One of the ways they are planning to market this is by Television and Cinema. The 2011 Royal visit from Queen Elizabeth II and Barack Obama, President of the United States, provided welcomed publicity for Ireland. These two examples indicate the power the media can have for tourism. In this case TV coverage similarities can be drawn from films. The tourism industry is continuing to focus on the creative industry with current initiatives happening in 2011 and 2012. The following section will briefly outline the current structure of tourism in Ireland.

## **1.6 Tourism Structure in Ireland**

There are two main tourism bodies based in Ireland, Fáilte Ireland and Tourism Ireland. Fáilte Ireland works in strategic partnership with tourism interests to support the industry in its efforts to be more competitive and more profitable and to help individual enterprises to enhance their performance.

The National Tourism Development Authority was established under the National Tourism Development Authority Act, 2003 to guide and promote tourism as a leading indigenous component of the Irish economy. The organisation provides strategic and practical support to develop and sustain Ireland as a high-quality and competitive tourist destination ([www.failteireland.ie](http://www.failteireland.ie)). They work with the tourism industry in areas including business support, enterprise development, training and education, research, marketing and regional development ([www.failteireland.ie](http://www.failteireland.ie)).

The second tourism authority in Ireland is Tourism Ireland. They are responsible for marketing the island of Ireland overseas as a holiday destination and markets the island of Ireland in over 20 markets across the world. The following section will outline FIT in Ireland.

## **1.7 Film-induced tourism in Ireland**

In 2010 the influence of film increased from 15% in 2007 to 20% of visitors stating that ‘film’ influenced them to travel to Ireland ([www.failteireland.ie](http://www.failteireland.ie)). It is worthy of note here that the Irish Tourism Minister Cullen during 2009 stated that “Film is also a driver of tourism. In 2008, 18% of all tourists to Ireland said film influenced their decision to visit our country” ([arts-sporttourism.gov.ie/publications](http://arts-sporttourism.gov.ie/publications)). Murphy (2010) states that

*“Film is a great way to showcase Ireland's scenic and cultural appeal, acting as a highly effective platform when it comes to reaching audiences all over the world. The Atlantic Film Trail and new online brochure is designed to encourage lovers of Irish film to come and visit the birthplace of some of these Irish classics, to learn about the people and the stories behind these works and to understand the connection with the local area.”*

([www.tourismirelandinfo.com](http://www.tourismirelandinfo.com))

Bolan (2005), states that the tourism industry worldwide has benefited from FIT. Bolan (2005) admits that the concept of films encouraging tourists to visit Ireland is not a recent occurrence.

*While many of the recent films shot in Ireland continue to showcase the country on the big screen, it is still perhaps the older and now more “classic” films that have done most to draw tourists to Ireland due to their film connection and the imagery and/or storylines they portray. Indeed, Ireland and associations have featured prominently in films for many years*

Bolan (2005) states that *“It goes back as far as the 1952 John Ford film ‘The Quiet Man’ which still, some 50 years later, brings coach-loads of American tourists every year to the small village of Cong in Co Mayo”*(www news ulster ac uk/releases/2005) *“If one film alone can still have such an impact five decades after its cinema release then there is great scope for film induced tourism in Ireland”* (O’Connor, 2011, p 118)

An article in The Sunday Business Post (2011) states it is “time to get green back on the screen” the IFB is now feverishly extolling the importance of FIT as part of its survival strategy in this era of austerity” The article further discusses two of the chosen Oscar nominated films for this study

*It has been obvious that films since ‘The Quiet Man’ came out in 1952. Decades later, John Ford’s film was still luring coach loads of American visitors to the village of Cong in Co Mayo. The west of Ireland was also given massive exposure by the release of David Lean’s classic ‘Ryan’s Daughter’ in 1970. Tourism Ireland is investing effort in the search for a fresh, feel-good Irish film. They are liaising closely with the IFB and Northern Screen in recent years to attract and facilitate film-making in Ireland and capitalise on the marketing of film and TV productions from a tourism perspective*

From a review of current tourism policy documents it has become apparent that there is no current strategy for the potential of FIT in Ireland, although the government has acknowledged its existence. Anecdotal and the lack of empirical research has shown that the topic of FIT in Ireland is under researched

However, the Creative Industry in Ireland is becoming a more talked about concept with government ministers and local industry. *“Irish film and TV productions is included in Ireland’s creative industry and has been recognised as a key pillar of the creative industry, but culture and tourism have been split into separate government departments since the Fine Gael Labour coalition took office”* (The Sunday Business Post, 2011) The development of FIT in Ireland is dependent on government backing. The governmental departments for FIT in Ireland fall under the following departments,

- Department of Transport Sport and Tourism
- Department of Arts, Heritage and the Gaeltacht

Another governmental department that the researcher feels is vital to enhance and develop FIT in Ireland is the Department of Enterprise Trade and Employment O'Connor (2011, The Sunday Business Post) states that "*such lack of coordination is a reason why film and tourism don't fit together in this country*" A more in depth look at this coordination and split of governmental departments is discussed in Chapter 6, findings and analysis, further in this study

Michael D Higgins, the current President of Ireland (Former Minister for Arts, Culture and the Gaeltacht, Ireland, 1993-97 and former President of the Council of Culture Ministers, European Union 1996) has had a long history with the cultural and creative industries in Ireland In his address to The Douglas Hyde Conference Ballaghaderreen, Co Roscommon, Friday 15<sup>th</sup> October 2010 states,

*Now a renewed interest in creativity has emerged Creativity is presented as a contributing factor to innovation, itself linked in its importance to the internationally traded market economy I suggest that creativity is not only socially defined but that it is at its most powerful when located in culture and evaluated in terms of its contribution to citizenship*

*When I was Minister for Culture, I did indeed stress the importance of the creative space and the immediately discernible contribution of the creative industries, be it film, music or publishing to economic wealth and employment During that period the value of the creative industries in employment terms was greater than that of the Banking Sector or the IT Sector On a practical level, culture may be utilised to see to it that our past is "harnessed" to our future, so as to ensure access and creativity and sustain our cultural richness in its identities and diversities*

Higgins (2010)

The sentiments as expressed by Higgins (2010) are indicative to the potential of the creative arts FIT is one area of the creative arts can be harnessed

### 1.7.1 The film tax incentive Ireland and other initiatives

The film tax incentive scheme was introduced to Ireland to try and promote the Irish film industry by encouraging investment in Irish films which can make a significant contribution to the national economy or acts as an effective motivation to the creation of the indigenous film industry in the State The scheme was widened and broadened in 1993 to include individual investors In essence the scheme provides tax relief towards the cost of production of certain films (www.revenue.ie)



The scheme is contained in section 481 of the Taxes and Consolidation Act 1997

*Since 1992 the numbers in the Irish film and television industry have grown from 1000 directly employed to 6000 by 2008. The benefits of high levels of film and television production in Ireland include increased international investment in the economy, increased employment in the sector, positive spin-off effects for promoting Ireland as a tourist location and the improvement of Ireland as an industrial location for all aspects of creative endeavours. The current Section 481 incentive extends to 2012 and these recent amendments serve to restore Ireland's stance as one of the most attractive global locations for international producers*

(www.iftn.ie)

A new initiative in the North West of Ireland has been set up and funding by the European Union has been secured. It is called 4CNW which stands for Creative Challenge Celtic Crescent North West –

*Is a new transnational business innovation support programme, delivered by The Creative State North West, to develop the Creative Industries, and wider innovation ability, in the North West Region of Ireland, Northern Ireland and Scotland. 4CNW aims to encourage knowledge exchange between companies through brokered matchmaking, to encourage better practice in demand-led innovation support, and to issue a competitive call for talent vouchers to facilitate the testing of new partnerships between creative businesses and four targeted industry sectors, all of which have been identified as high growth sectors in the north west, Life Sciences, Tourism, Technology and Agrifood, leveraging the fact that 8 out of 10 of the world's leading companies in these sectors are based in Ireland. The €100,000 talent voucher fund will be used to motivate and incentivise practical collaboration between diverse sectors, and will leverage up to €100,000 in match funds*

(www.lookwest.ie)

This new initiative displays another source of support for the creative industry within Ireland.

Statistics displayed in a short film by the Creative State Northwest state that, in Europe 3.1% of employees are in the creative industries, which is an annual turnover of €540 billion. In Ireland the creative industries contribute to €4.7 billion to the economy and employ 49,306 people making up 3% of Irish GDP. With regard to the Western Region of Ireland, there are 4,700 creative businesses alone in the region, they directly employ 11,000 a total of 3% employment in the region. Regions with the highest concentrations of creative industries also have Europe's highest prosperity levels (Creative State Promotional Video)

## **1.8 Research problem**

The primary question explored within this research is Appraise the critical success factors to develop FIT in Ireland The overall aim of the research is to explore the potential of FIT using three locations in Ireland where Oscar nominated films have been set and filmed These three locations are

- Cong, Co Mayo, the 1952 film ‘The Quiet Man’, Directed by John Ford
- Leenane, Co Mayo, the 1990 film ‘The Field’, Directed by Jim Sheridan
- Dunquin and The Dingle Peninsula, Co Kerry where the 1970 film ‘Ryan’s Daughter’ filmed, Directed by David Lean

These three Oscar nominated films were chosen after researching Irish film Oscar nominated films have the potential to be seen by a wider global audience rather than un-nominated films The study also wanted to focus on the West Coast of Ireland In this case the genres and locations of the films and locations are quite similar to assist in ‘The Field’ study and analysis of the research After weeks of careful consideration of the choice of films other factors in terms of gaining access to tourists and gatekeepers was carefully considered prior to the proposal of the study All locations were carefully chosen on the Western seaboard of Ireland Within these three locations there was ease of access to short term, long stay and day trip tourists

Despite the limited but growing body of research relating to FIT, no attempt has been made to identify the critical success factors behind this fast-growing phenomenon (Hudson and Ritchie 2006, p 388) The research explores critical success factors globally to assist in the realisation that FIT may have Irish tourism potential

The main objectives of the research are as follows

- Determine factors that are used to develop FIT
- Synthesise international best practice for FIT success
- Discover the current FIT product in Ireland through stakeholder analysis
- Design a model to enhance FIT in Ireland

Table 1.1 highlights what each chapter will outline within the study

## **1.9 Chapter Overview**

**Table 1.1: Study Overview**

Chapter 2	Literature Review	Describes and analyses the current theory on FIT from a global and international perspective
Chapter 3	Methodology	Outlines and justifies the research process
Chapter 4	Analysis and Discussion	Illustrates the primary research of each case study with reference to secondary research
Chapter 5	The integrated perspective	Identifies current policy insight and trends for FIT in Ireland
Chapter 6	Conclusions and recommendations	Concludes and makes recommendations for implementation of 'A model to develop FIT in Ireland'

### **1.10 Overview of literature review and methodology**

The literature review analyses and outlines the existing theory on FIT globally and within an Irish context. It synthesises information regarding marketing strategies, best practice globally and highlights FIT destinations worldwide. A distinction is made between emergent and existing FIT typologies. The literature review explores how FIT both negatively and positively impact community development. The literature recognises that FIT is an emergent area of enquiry and there is a lack of abundant theory. The literature review adds to the existing body of knowledge on the topic. The identification of gaps generates new knowledge that facilitates original insight.

The methodological approach used triangulation in order to extrapolate key findings. This involved two phases, qualitative in-depth interview and phase two involves case study research. There are a number of limitations with any research project. Please see the limitations related to this study below.

### **1.11 Limitations to the research**

The limitations are categorised and these had a direct impact on the conducting and completion of the study.

#### **Time**

The primary research needed to be seasonal field work which curtailed the research to the peak summer season months.

Furthermore, unlike Ph D research a Masters by research is restricted to twenty two months full time. If the research was a Ph D level there would be more time to explore urban areas for FIT in Ireland and also explore further at regional level.

### Money

This research was self funded. If there was time to exhaust all funding opportunities the researcher could have attended more meetings, conferences, seminars and training. Sharing of information in such a new and emergent area would have helped with the scope and development of this particular research.

### Policy

Current government departments have not developed written policy in this emergent area and as a result this provided an additional challenge for the researcher.

### Irish Literature

There is a clear gap within the literature on FIT generally. From an Irish perspective this is even more limited, for example there is no text book on FIT currently available in Ireland. A review of recent tourism conferences in Ireland provides evidence to show this area of enquiry is emergent. This indicates FIT is rich in terms of possible exploration because there is so much scope.

### Life

Completing the masters while raising a child and working in a part time job to fund the masters all proved challenging for a mature student.

### Theoretical

As FIT is an emergent area of enquiry there is quite limited theory available to draw on.

### **1.12 List of Definitions**

Listed below are key definitions relevant to this study. These include tourism, cultural tourism, niche tourism, FIT tourism and film tourists.

Goeldner & Ritchie (2009, p. 3) define tourism as *“the process, activities and outcomes arising from the relationships and the interactions among tourists, tourism suppliers, host governments, host communities, and surrounding environments that are involved in the attracting and hosting of visitors”*

Richards (2007, p. 24) states that cultural tourism is the *‘movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs’*

Robinson and Novelli, (2005, p. 1) state that *“the concept of niche tourism has emerged in recent years in counter-point to what is commonly referred to as ‘mass tourism’. It implies a more sophisticated set of practices that distinguish and differentiate tourists. It represents diversity”*

Several authors have defined FIT, as tourist visits to a destination or attraction as a result of the destination’s being featured on television, video, or the cinema screen (Hudson et al, 2006, p. 256, Beeton, 2004 p. 9)

Roesch (2009, p. 8) describes a film tourist whether pre-planned or by coincidence, *“is a person who actively visits a precise on-location that has been used for shooting a scene or scenes that were portrayed on the cinema or television screen”*. The list of definitions has grounded FIT in context to this study. As this study is contemporary in nature and relevant to practice it is useful to assert potential outcomes of the research.

### **1.13 Possible outcomes of the research**

The completed research formulates a set of recommendations for the development of the FIT product in Ireland with the creation of a model that can aid the tourism industry. This model can be implemented by tourism authorities, operators and communities to guide and direct best practice FIT for location communities. Another possible outcome of the research is the recognition of policy formation in Ireland on FIT and the importance in terms of cultural development.

It is hoped that this study will build upon existing theory in the area of FIT within an Irish context while proposing practical recommendations. The research investigates what level of FIT exists and whether each community chosen desires to develop FIT further. This research explores and recognises the potential for communities and tourism authorities in Ireland to develop FIT.

#### **1.14 Summary**

This chapter introduces the research topic and justifies why the study is necessary. FIT has rich potential for tourism development in Ireland, furthermore as an area of niche tourism FIT can be further developed internationally. While the focus of this study is on Ireland, international examples of FIT are outlined throughout the study. Theoretically there is sufficient scope for conceptual development. This chapter has addressed the parameters of the study and limitations therein. This study takes a dual approach that encompasses strategic and stakeholder insight coupled with the study of three FIT locations within Ireland. The results of this study should add to the body of FIT knowledge and has practical implications.

## **Chapter two**

# **Literature Review**

## **2.1 Introduction**

This literature review will address all aspects of FIT internationally and nationally. It will examine the main authors and theorists in the area of FIT. This review will explore, analyse and identify the gaps in the relevant literature that may need further investigation. It will explore tourism and its many various facets within FIT.

A literature review is a

*selection of available documents (both published and unpublished) on the topic which contain information, ideas, data and evidence written from a particular standpoint to fulfil certain aims or express certain views on the nature of the topic and how it is to be investigated, and the effective evaluation of these documents in relation to the research being proposed*

Hart (2003, p 13)

Current research is outlined within the area of FIT both nationally and internationally. The literature review will highlight to the reader all critical areas that are involved within the area of FIT. This chapter will put forward the current issues and challenges faced by the FIT sector in Ireland today. It has been highlighted that there is a gap in current FIT policy in Ireland and other countries are quite vigorous in the strategic approaches taken to market and develop FIT internationally. Currently Ireland promotes FIT under the guise of Cultural tourism but a case can be made to drive this niche tourism area forward in terms of development. Aspects of FIT including defining an FIT tourist are presented and the origins of FIT are discussed and identified through literature. The benefits and disadvantages of FIT in relation to host community impacts are also addressed. Innovations and marketing within FIT destinations have been analysed and a number of models have been constructed to illustrate and examine FIT potential further. Society now lives in a media age and therefore the importance of this in terms of FIT tourism and impacts are synthesised. Practical critical success factors are identified and discussed. The chapter will then conclude with recommendations to help develop a model for FIT in Ireland. The research is based in an Irish context so the following section will discuss in detail current tourism policy in Ireland. It's important to outline Irish tourism policy to allow for identification of what the government and the main tourism authorities are developing and strategising for in the future of tourism in Ireland.



## **2.2 Tourism Policy**

In order to develop FIT in Ireland it is useful to review current policy in the area “Irish tourism is a major economic sector of enterprise and of national and regional wealth creation and is by far the largest, Irish-owned internationally-traded sector of the Irish economy” New Horizons for Irish Tourism, An Agenda for Action (2003-2012)

As this industry is so important to the Irish economy and is the focus of this research, it is important to analyse and identify the gaps in Irish tourism policy more specifically policy on FIT

The first comprehensive statement on tourism policy in Ireland was set out in a Government White Paper in 1985 Government policy statements have gone through a number of changes since then This is in accordance with the changing national and international circumstances and the underlying organisational structures have evolved in keeping with these changes *“This period of more structured policy development and implementation has coincided with a substantive take off in the development of tourism in Ireland”* Horizons for Irish Tourism/An Agenda for Action (2003-2012)

*Government policy for the development of the tourism sector in Ireland has focused on supporting sustainable growth in visitor expenditure with an emphasis on a wider regional and seasonal spread of business*

New Horizons for Irish Tourism, An Agenda for Action (2003 – 2012)

The Department of Transport, Tourism and Sport in the area of tourism policies remit is

*to support the growth of a competitive and sustainable tourism industry, enhancing its contribution to national economic and social goals, through the development, implementation and influencing of a range of policy actions and programmes by the Department, its Agencies and other Government Departments, in consultation with industry partners*

New horizons for Irish tourism, An agenda for action 2003-2012)

Key policy measures in the past support

- Product development principally through use of EU funded Tourism and Regional Operational Programmes and selective fiscal incentives for investment
- Overseas marketing through annual funding from the Exchequer, together with funding under earlier EU Operational Programmes for Tourism

- Human resource development/training primarily focused on the provision of educational, basic training and recruitment services, in the past largely funded from EU sources

New Horizons for Irish Tourism, An agenda for action (2003-2012)

So while moves and aspirations to develop tourism numbers are plausible, there is no specific reference to FIT in key policy measures. Such developments provide the basis for the needed co-operation and collaboration that may be a pre-requisite for the formation of FIT policy. This is of interest to this research and again further highlights the need for a further analysis of FIT potential within tourism policy. This section on Irish Tourism policy illustrates that there is a gap in Irish policy on amplifying the FIT appeal to Ireland.

FIT is a sub theme of cultural tourism. Tourism can take on many forms from, adventure, sports, eco, soft and food tourism to name a few. As Seaton and Bennett (1996, p. 4) state *“tourism is not a homogenous market like that, say for breakfast cereals, cars or cat food. It is a heterogeneous sector which consists of several product fields, albeit ones which have a degree of linkage”*. Film is predominantly identified under the heading cultural tourism in an Irish context. In the next section what is meant by cultural tourism and what it encompasses is explained.

## **2.3 Exploring niches within the tourism sector**

### **2.3.1 Niche Tourism**

Robinson and Novelli, (2005, p. 1) state *“the concept of niche tourism has emerged in recent years in counter-point to what is commonly referred to as ‘mass tourism’. It implies a more sophisticated set of practices that distinguish and differentiate tourists. It represents diversity”*

For destination managers and tourism planners wanting to use tourism as a driver for economic gain,

*The niche tourism approach appears to offer greater opportunities and a tourism that is more sustainable, less damaging and, importantly, more capable of delivering high-spending tourists. For tourists, niche tourism appears to offer a more meaningful set of experiences in the knowledge that their needs and wants are being met*

Novelli, (2005, p. 5)

Niche tourism can be broken down into cultural, tourism, eco-tourism, gardening, FIT and so on. Novelli (2005, p. 6) states that “*while niche tourism is based around what tourists do, there is also a geographical dimension by which locations with highly specific offers are able to establish themselves as niche destinations*” For example, a wine growing region can position itself as a niche destination offering tours of specific wineries.

An example of a niche tourism destination in FIT may be New Zealand from the trilogy films of ‘Lord Of The Rings’ (LOTR). In an Irish context an example of a niche tourism destination would be Cong, Co. Mayo because of the film ‘The Quiet Man’.

The most common definition for cultural tourism has been provided by Richards (1997, p. 24) who states that it is the “*movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs*” Culture has become a major driver of tourism demand, while cultural heritage resources are placed at the centre of urban and rural developmental rejuvenation strategies (Leslie and Sigala, 2005, p. 1). Leslie and Sigala (2005, p. 4) refers to cultural tourism as a

*Segment of the tourism industry that places special emphasis on heritage and cultural attractions. These attractions are varied, and include performances, museums, displays, archaeological sites and the like. Tourists may travel to specific sites to see a famous museum or to hear a special musical performance.*

Cultural tourism is one of the fastest-growing areas of tourism with a significant economic benefit. As mentioned above by Leslie (2005, p. 4) cultural tourists are attracted to museums and theatre.

These ‘attractions’ usually require a fee for the tourist. Busby et al (2001, p. 321) furthers the definition by reference to the artistic and cultural intellectual heritage of an area.

Cultural tourism is a very topical area at this present time. “*Ireland enjoys a rich cultural heritage that is central to who we are*” (www.fáilteireland, 2010)

Fáilte Ireland has compiled a strategy for cultural tourism

*The strategy for Cultural Tourism lies at the heart of the broader strategy for developing tourism in Ireland. This is an area with significant potential for development, taking advantage of broader themes in relation to tourist preferences and behaviours*

(www fáilteireland, 2010)

While the current governmental departments consistently highlights and makes reference to cultural policy there is no specific strategy for niche tourism such as FIT. Through the research process the researcher has identified a gap within the strategy of cultural tourism that there is no specific strategy for the development of FIT. There is still a lack of focus, policy or strategy on FIT in Ireland.

Zimmerman and Reeves (2009, p. 157) eloquently refers to the fusion between culture and FIT. He notes that FIT

*helps to create a new kind of cultural landscape, a conception of landscape that goes beyond known ideas and concepts of history, culture and society. It could further be perceived that FIT seems to be strongly connected to nostalgia and identity.*

Zimmerman (2009 p. 157)

Riley et al (1998) also acknowledges the inherent links between culture and FIT.

After review of Irish policy and strategy in the area of FIT, the term FIT is predominantly referred to under the heading of cultural tourism. Fáilte Ireland has stated that the development work surrounding contemporary culture consists primarily of the following disciplines and where they overlap with tourism:

- *Visual arts/design*
- *Crafts tourism*
- *Performing arts (e.g. modern dance, theatre, opera)*
- *Music, classical and contemporary*
- *FIT*
- *Literary tourism*
- *The urban experience (in the holistic sense)*

(www fáilteireland.ie)

**Figure 2.1: Theoretical framework of FIT.**

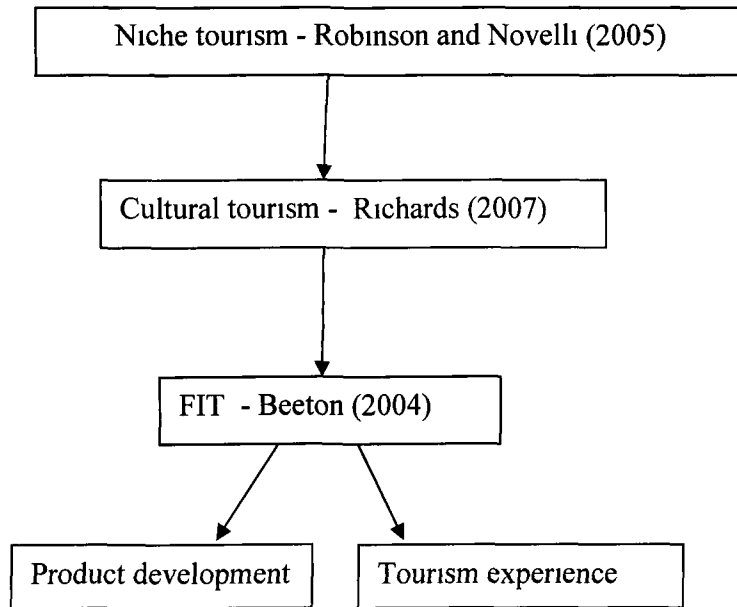


Figure 2.1 maps a theoretical framework of FIT. FIT is a form of niche tourism that is embedded within the cultural tourism product offering. Two areas that emerge from the study of FIT, a) FIT product development and b) the tourism development. There are inherent gaps within these areas. This section identifies the scope which is both rich and diverse in terms of cultural tourism and the multi-faceted nature of the industry. Interlinkages can be made between tourism and other industries to develop the creative sector in Ireland.

The subsequent section illustrates what is tourist imagery, what people see and get from tourism and going to places outside of their normal lives and environments. The image of a destination or place is important for returning visitors. The tourism imagery of Ireland is explored in this section to highlight what are the images of Ireland that visitors see or expect from visiting Ireland. It is important to explore this section as films being shot and set in Ireland are ways of portraying desirable or even undesirable images of Ireland to the viewer.

#### **2.4 The power of tourism imagery**

It has been well documented that numerous elements motivate people to become tourists and to select particular destinations and activities

Urry (2011) refers to the consumers desire to realistically experience pleasure Beeton (2004, p 26) when speaking about imagery and tourism states that “*tourism by its very nature, involves day dreaming and the anticipation of different experiences, and this suggests that it is the image in a tourist’s mind that is the powerful motivator*” Urry (2011, p 3) asserts that

*Places are chosen to be gazed upon because there is anticipation especially through day dreaming and fantasy, or intense pleasures, either on a different scale or involving a different sense from those customarily encountered Such anticipation is constructed and sustained through a variety of non tourist practices such as film, TV, literature, magazines records and videos which construct and reinforce the gaze*

Tourism images are developed from the stories of returning travellers, word of mouth but also highlighted and illustrated through the media “*During the 19<sup>th</sup> century, novels, poetry and painting were the main sources of image-creation and reinforcement, while the growth of communication techniques and media sophistication in the 20<sup>th</sup> century has brought radio, film and television to the fore*” (Butler et al, 1998, pp 156-165) Contemporary imagery also includes social media such as internet, You Tube, Facebook, My Space etc This is further developing the linkages between media and destinations

Urry (1990, p 121) refers to the tourist gaze in terms of features such as landscape and townscape out of the tourists every day or ordinary experience It is precisely this gaze and sense of experience of tourism imagery that can create a visual stimulus This can have immense power to create a desire to experience these locations such as postcards, models, films and so on Similarly Schofield (1996, p 334) also proposes the theory that tourists may experience the world through a series of framed images, from brochures to the camera lens It can be further stated that the TV screen is yet another frame through which tourists vicariously experience a destination/attraction Riley et al (1998) and Beeton (2004) make reference to the impact motion pictures can have on tourists to induce travel to film locations Zimmerman (2009) further develops this theory by outlining cinema or watching TV gains part of its attraction from the beauty of the gaze

When a producer or director decides to write and create a film, their primary reason for making the film is not to induce tourism. This is the view of several theorists in the area of FIT but the knock on effect for the image of a destination can be a powerful tool for tourism. The primary aim of most films is not to induce people to visit the location but through the power of images and fantasy of the story line it can enhance awareness of the locations (Riley et al, 1992, Beeton, 2001)

An example of the intention to induce tourism through film was 'Australia', the images portrayed in that film were highlighted to enhance visitors to the country of Australia. The following example is the only film that was developed strategically for FIT development.

**Example 2.1: Attempt to develop FIT – The film Australia**

During a time when there were dozens of practical reasons for people choosing not to travel, it was critical to appeal to their emotional desire to take a break and get away. Tourism Australia felt that there was no more powerful emotional tool than film, and film makers are masters at emotional storytelling. The production and release of the film Australia in 2008 and the prospect of having Australian Baz Luhrmann, an Oscar-nominated director, create the advertising represented a unique and timely opportunity. It would enable Tourism Australia to showcase the country in a way that had not occurred before and expose little known aspects of the country's geography and history to an international audience' (Baker, 2011, p 240)

However, 'Baz Luhrmann's €86 million epic Australia was too obvious in its plan to turn locations into destinations and was panned by critics as a clichéd tourism ad for the country' (The Sunday Business Post, 2011)

With most films FIT happens organically, in the case of 'Australia' outlined above it was planned. This idea of staging tourism through the medium of film gained some negative critical acclaim. It was criticised by a critic to be clichéd tourism ad for the country but it did not fail in the stimulus aspect.

Riley and Van Doran (1992) indicate that when films and television series are filmed on location, they can create specific images of these destinations for the viewer. Morgan and Pritchard, (1998, p 8) claim that "*the challenge for destination marketers is to find the best way to use images, stories and emotions to capture the tourist's attention and create the destination's brand*". Emotionally based images from films and television series can provide competitive advantages for a destination (Beeton 2005, p 237)

Today, people are experiencing a more technological world and potential tourists are using and exposed to increasing amounts of visual media through many forms of technology. O'Connor, (2011, p. 73) points out that a well organised image management plan be produced for destinations to ensure the sustainable and successful development of the destination. Tourist imagery of Ireland a decade ago was represented as an empty, rural, pre-industrial landscape populated by curious, clever people left relatively untouched by modern capitalism (Clancy, 2011, p. 295). "*By the early 1990's criticism of Bord Fáilte within Ireland had grown. One industry executive summarised the marketing of the country was not keeping pace with modern, changing Ireland*" (Clancy, 2011, p. 297). Despite taking significant criticism, the Irish tourism industry has consistently used the fundamental pillars of marketing Ireland which are people and place.

In Tourism Ireland's Marketing Plan 2012 the focus is on iconic experiences and warm and friendly people ([www.tourismireland.com](http://www.tourismireland.com)). According to Fáilte Ireland (2010, preliminary results) the visitor attitude survey states that 94% of visitors to Ireland come because of our beautiful scenery, 93% because of the friendly and hospitable people.

Tourism images are critical to the success of any destination, particularly because of how they affect the level of satisfaction with the tourist experience. Ireland is frequently acknowledged as a successfully branded and marketed tourism destination (Deegan et al, 2005). Our iconic landscape is the top attraction for visiting tourists in Ireland but it also has the potential strength of attracting film makers. In terms of FIT, it is important to take account of the sociological and historical contexts and story within a film as this will ultimately decide the type of tourists that may want to visit the destination. Below please see example 2.2 which specifically looks at the American-Irish relationship.

### **Example 2.2: The American Diaspora and FIT**

Within this particular research it is essential to discuss in brief, Irish tourism and the American audience. This is of particular interest to the research as two of the chosen films for the case study research are interlinked quite strongly with an American audience namely "The Quiet Man" and "The Field". "The relationship between the USA and Ireland developed through the centuries because of the continuous stream of emigration, immigration and migration particular from Ireland to the USA" (Wright, 2009, p. 23) and further states "the participants from her research believe that Americans are primarily motivated to travel to Ireland because of the Irish way of life,



often referred to as 'people, pace and place' Within this research, two of the films chosen for the case study research have a connection with America in the storyline 'The Quiet Man' was filmed in the small town of Cong (set in "Innishfree"), Co Mayo where an American comes home to find his roots and his ancestral home 'In 1952 at the time when international tourism was starting to become a realistic opportunity for significant numbers of Americans, there appeared one of the most popular and enduring representations of the journey home John Fords film 'The Quiet Man'' (Rains, 2003, p 200) The film 'The Field's storyline is in essence about the Irish and their ownership and love of the Irish land An American comes to the village and wants to buy land from the landlord which was farmed and rented through generations of the Bull McCabe's family The American wants to turn "The Field" into a highway Ireland and America are intrinsically linked through the past and cultural connectivity A number of films have been set with this underlying theme and have used film locations of Ireland and America Other examples include 'Far and Away' and 'Titanic' which were blockbuster films over recent years

Tourism imagery is a strong factor in the development of FIT There are key themes that must be addressed in order to fully utilise the imagery potential These include, the tourist gaze, images portrayed, branding, the organic nature of the evolution of FIT and cultural connectivity Sensitivity needs to be considered in terms of the development of all these images to nurture a sustainable FIT product

### **2.5 A definition of film-induced tourism**

The subsequent section defines what is FIT at a global and national level FIT can be described as film-induced tourism or film induced tourism Several authors have defined FIT, as tourist visits to a destination or attraction as a result of the destination's being featured on television, video, or the cinema screen (Hudson et al, 2006, p 256, Beeton, 2004, p 9) A range of useful definitions have been provided in previous studies A number of different strands are evident in terms of this tourism product including, media, film, FIT, the cinematographic tourist and the media pilgrim on a media pilgrimage (Macdonis, 2004 p 87)

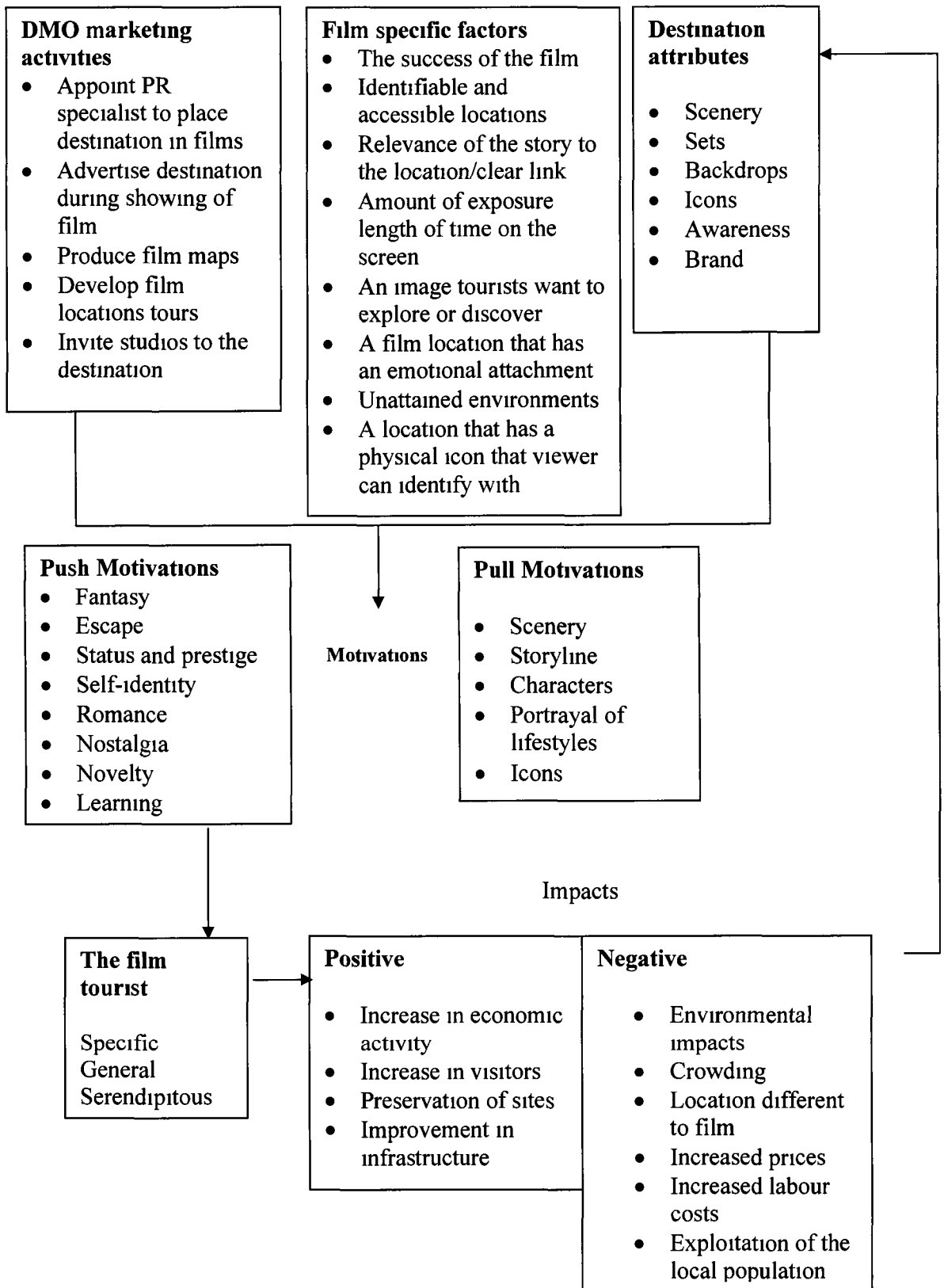
A more recent definition was defined by Roesch (2009, p 6) as "*FIT is a specific pattern of tourism that drives visitors to see screen places during or after production of a feature film or a television production*" Beeton (2004, p 9) notes film induced tourism relates to on-location tourism that follows the success of a film made or set in a particular region

Macionis, (2004, p 87) explains that FIT is an experience that is highly personalised and unique to each individual based on their own interception and consumption of media images Iwashita (2003, p 332) furthers this by stating that “*film, television and literature can influence the travel preferences and destination choices of individuals by exposing them to the attributes and attractions of destinations*” Tooke and Baker (1996, p 87) recognise the impact of both cinema, film and television on the numbers of visitors coming to a place where the filming is believed to have taken place’

Comparison has been made between hallmark events and FIT whereby a film has a similar comparison in duration of time to that of a one off event (Riley and Van Doran 1998, p 992) They argue that as a film lasts for a limited duration, it can be seen once or repeatedly (including on video or DVD) and relies on its uniqueness and status to create attention However, Beeton (2004, p 9) highlights some major flaws in their rationale, one being “*that films are not developed to primarily enhance the destination or bring tourists, which is a primary goal of hallmark events*” Zimmerman (2009, p 157) links travel decisions to FIT The term FIT usually characterises the effects of cinema and TV productions on travel habits

It is interesting to illustrate a definition from the perspective of a business as FIT is a product of the tourism industry The Scottish Tourist Board (1997) defines it ‘*as the business of attracting visitors through portrayal of the place or a place’s storylines in film, video and television*’ Hudson and Ritchie (2006, p 258) created a framework for understanding FIT This is displayed in figure 2 2

**Figure 2.2: A framework for understanding film-induced tourism**



Source: Hudson and Ritchie (2006, p 258)

Figure 2.2 by Hudson and Ritchie (2006, p. 258) is a useful framework because it attempts to encapsulate key factors such as,

- The link between destinations and FIT
- Push and pull motivational factors
- Positive and negative impacts of FIT within film destinations
- Categorisation of film tourists

This conceptual framework is very relevant to this research. While this framework helps us to fully comprehend the activities of FIT, it does not prescribe how to develop and sustain FIT.

To sum up this section, a number of FIT definitions have been portrayed. It is worthy to note that no universal definition has been developed to this date, but definitions offered are similar. Much has been written and published on film tourists and their motivations to travel to film destinations. A raft of studies have been carried out on motivations of film tourists and film tourists in general. However, this is not the chief focal point of the study, but it's necessary to address literature around aspects of film tourists.

## **2.6 Film tourists**

MacIonis (2004, p. 87) developed a continuum of FIT motivation which ranges from the specific film tourist to the serendipitous film tourist.

- A serendipitous film tourist

Those who just happen to be in a destination portrayed in a film

- A general film tourist

Those who are not specifically drawn to a film location but who participate in FIT activities while at a destination

- A specific film tourist

Those who actively seek out places that they have seen in a film

More recently, Roesch (2009, p. 8) describes a film tourist, whether pre-planned or by coincidence, as *“a person who actively visits a precise on-location that has been used for shooting a scene or scenes that were portrayed on the cinema or television screen”*

Zimmerman (2009, p 81) furthers the characteristics of film tourists as being

*adventurous, curious, open-minded and active due to the fact that they insist on and have the desire to experience what they like about the film For most of them its not enough to just see the film, they want to experience the location of the film in reality, to have the feeling of being part of it and to descent into the environment they have just seen and where the story had taken place*

FIT can take on many different forms As described by Roesch (2009), there are various reasons for the purpose of the travel, it can be a sole purpose, or participation within the destination or visiting a scene from the film Busby and Klug (2001, p 318) point out that there are several forms and characteristics of FIT Hudson (2005, p 261) state that FIT may be part of a main holiday or may occur as the sole and main purpose out of special interest

This section has identified the characteristics of film tourists It's worthy to note that further investigation within an Irish context to identify the typology of film tourists coming to film locations in Ireland currently would be of benefit The main hypothesis of this research is to develop a model of FIT The sociological aspects of film tourists could be further studied by other researchers

It is important to outline the beginnings and history of FIT to understand the topic further Below the literature will attempt to draw attention to the emergence of FIT internationally

### **2.7 The origins of film-induced tourism**

Over the last ten years, FIT has come increasingly to the fore, both in academia and in the tourism industry (Hudson and Ritchie, 2006) The 'LOTR' films have made a significant contribution to this development (Roesch, 2009, p 3) "*The evolution of mass tourism in the 1970's and 1980's, along with the emergence of blockbuster film productions, augmented the development of FIT*" (Roesch, 2009, p 8) It has become apparent that FIT had its beginnings long before the success of 'LOTR' The fact that film productions can attract tourists to film locations had already been accepted in academia in the 1990's (Tooke, 1996, Schofield, 1996, Riley, 1998)

Films such as 'The Mutiny on the Bounty' (1935) was arguably the original film to cause an influx of tourists to a film location (Bee, 1999 cited in Beeton, 2005)

Grihault (2003) argues that FIT did not significantly take off until the release of the Hollywood blockbuster *Jaws* (1975). O'Connor (2011) has addressed the rise of FIT in the UK by outlining some of the biggest hit films like, 'Four Weddings and a Funeral' (1994), 'Braveheart' (1995), 'The Full Monty' (1997), 'Notting Hill' (1999), 'Pride and Prejudice' (2003) and 'The Da Vinci Code' (2006), which have attracted international tourists to the screened locations'

Without Hollywood, the film capital of the world, home of the biggest film studios in the world, there would have been very few film destinations to create FIT. It is important to give a brief history of Hollywood for this research. Hollywood is a manufactured filming location which initially was developed to create a film industry.

### **Example 2.3: Hollywood – a brief insight into the ultimate film location**

From research, production companies started moving to Hollywood from New York and New Jersey because of the weather. In the 1900's there was no substantial electric lighting to adequately expose film so the best source of light for filming was natural light, the sun. Hollywood in California had a wide variety of natural landscapes and scenery. The first ever film shot in Hollywood was by director D.W. Griffith, they filmed in downtown Los Angeles. Many film makers after this came to Los Angeles and soon it became the film capital of the world.

Hollywood itself is a huge FIT destination. Hollywood has so many attractions for visitors, Celebrity Home Tours, Film Theme Parks, Studio tours and many more. California film crews have actually been doing favours for other states' tourism industries for years. Louisianans should thank California film crews for shooting *Steel Magnolias* there, just as Georgians should be thankful to California crews for *Forrest Gump* and *Midnight in the Garden of Good and Evil*. Boston can thank Hollywood for the tourists who flock to see *Cheers*. In fact, almost every state has an example of increased tourism because of a Hollywood production, and they often didn't have to pay a dime of taxpayer money in the form of a film incentive to reap the benefit.

(www.filmworks.filmla.com)

A very robust tourism industry has been built upon a manufactured film industry such as this. A survey by (travelsupermarket.com) found that 34% of British travelers have been inspired to take trips after seeing films. The link between emergent fashionable destinations and FIT is very evident today. Please see table 2.1 which is the top destinations by British participants and showcases this trend which identifies the relationship that can develop due to a film and the linkages in terms of tourism development.

The top destinations were as follows,

**Table 2.1: Top destinations by British participants**

1 Slumdog Millionaire – India
2 The Beach - Thailand
3 Australia (the Nicole Kidman film) - Australia
4 Captain Corelli's Mandolin - Cephaloma, Greece
5 Lord of the Rings - New Zealand
6 Memoirs of a Geisha - Kyoto, Japan
7 'Braveheart' - Scotland
8 Out of Africa - Kenya
9 Hideous Kinky - Marrakech, Morocco
10 Ocean's Eleven - Las Vegas

Source (www.dailymail.co.uk, 2009)

This list provides concrete evidence that destinations and FIT are linked in tourism pull and push motivational factors

Since the beginnings of FIT, the tourism industry has evolved around film. This is globally evident to be a niche tourism product. Some countries globally have a very lucrative FIT product in place. Other destinations have been put on the map, for example Thailand due to the film 'The Beach'. There is recognition that a film location can increase tourism numbers but the tourist product offering in terms of standard, product and experience can differ significantly. This leads onto the next section of a general overview of the enhancement, advantages and disadvantages of FIT.

### **2.8 Enhancement and development of film-induced tourism**

To become a FIT location there are certain characteristics that have been outlined in research that a destination should try to possess. Enhancement tools are an important component of FIT and it is useful to outline how film locations can enhance and create FIT in their area. The subsequent segment explores what has been outlined in secondary data to enhance FIT. "*Because destination images influence tourism behaviour, a destination must be favourably differentiated from its competition and positively positioned in the minds of consumers*" (Busby et al, 2001, p. 323)

Hudson et al (2006, p. 260) suggests that "*the ideal film location to inspire film tourists is a formula of idyllic or extraordinary landscape qualities, a unique social and cultural vantage point and/or an image that tourists identify with and wish to explore or rediscover*"

However, conventional wisdom asserts that, to be popular as a visitor attraction, a location needs to invoke the 'feel good' factor associated with romance or escapism, yet this does not necessarily seem to be the case "*Burkittsville, the location for the film, The Blair Witch Project has seen an influx of visitors, and the Georgetown dwelling in Washington DC which was the setting for The Exorcist, continues to be a major tourist attraction*" (Reeves 2001) Heitmann (2010, p 39) suggests that in general tourism is perceived to be a happy industry so images portrayed through media and film should be in a positive light to attract visitors This is an important point to clarify further as there are many destinations that advertise as 'Dark Tourism' destinations Some of these are from historical events or films The term dark tourism refers to the attraction of death and disaster – or more specifically perhaps "*those sites where death and disaster has occurred and that attracts tourists, Auschwitz, the German death camp is probably the most infamous of all dark tourism sites It has over 900,000 visitors per year to the site*" (Goeldner et al, 2009)

Danny Boyles 2009 film 'Slumdog Millionaire' was based on the story of two young boys growing up in the slums of Mumbai Since the release of the film tourists are travelling to Mumbai for specific tours of the Slums "*The success of 'Slumdog Millionaire' has boosted an unlikely niche market in tourism attracting tourists to the slum tour Organised tours of the sprawling shantytown where much of the action was filmed have already proved popular with visitors*" (www telegraph co uk) A much more important factor than 'screen glamour' or otherwise seems to be a tangible sense of place (Zimmerman et al, 2009, p 156)

## **2.9 Benefits of film-induced tourism**

From analysis of secondary data one can conclude that there are many benefits of FIT in a location for the local economy and the marketing of the tourism sector in their area The benefits of FIT are becoming increasingly apparent through research "*film tourism offers something for everyone, just like the films themselves, and tourism authorities can use films as a catalyst for marketing campaigns if the films are seen as fitting for the destination*" (Hudson et al, 2006b, p 387) Connell (2005, p 764) states that "*in the case of television, where a show is given a peak time slot, it has the potential to act as a shop window for a destination that customers may peruse at regular intervals from the comfort of their armchair*" One of the increasing aspects of FIT is that it can be long-term A film can continue to draw visitors year after year (Beeton, 2005).



Riley, Baker and Van Doran (1998) found that although the height of interest comes after a film is released, a 54% rise in visitation was evident at least 5 years later in the 12 films they studied and images are often retained for a long time (Hudson et al, 2006, p 388) *“It is not uncommon for even a moderately successful film to have a shelf life in excess of 25 years”* (Lazarus 1994), cited in (Hudson et al, 2006, p 389)

Destination placement in films and TV shows can be an excellent marketing medium that increases knowledge, enhances destination image and results in considerable increases in visitors, achieving where other marketing tools cannot FIT benefits locations creating major economic revenue and increase in tourist numbers (Hudson et al, 2006, p 395) Secondary research has shown that the medium of film can be successful for tourism if the storyline and location are closely interrelated, and the film involves the audience in the story giving them an emotional experience, which they link with the location (Hudson et al, 2006, p 257) *“Crocodile Dundee was used by Australia to foster wider international interest by reflecting both ancient and modern culture Historical films also have a huge impact internationally”* (Hudson et al, 2006, p 257) This is an example of how a film can strategically develop PR and highlight culture aspects with a destination

The economic benefits of FIT are also evident in secondary research Beeton (2004, p 29) states that a significant aspect of FIT for economic value is that viewing past locations can be an all year all weather attraction Seasonality is not an issue for FIT Another not so obvious benefit of FIT in a destination is the appeal of buildings sited in films to tourists *“Due to their association with fame, buildings and streets that were formally considered commonplace and ordinary, suddenly acquire interest, status and ambience”* (Hudson et al, 2006, p 251) These valuable effects would clarify the success of some destinations that have redeveloped locations to make film connections more obvious, and boosted tourism even when the film is not new (Hudson et al, 2006, p 261)

The benefits of FIT has been recorded worldwide films such as ‘Crocodile Dundee’ and ‘Mad Max’ have had an influence on tourist progress in Australia ‘Dances with Wolves’, ‘Close Encounters of the third kind’ and ‘Field of Dreams’ turned their particular US film locations into attractions (Busby et al, 2001, p 317)

*Film induced tourism is of outstanding interest in terms of economic development, as many of the more popular television and film sites can be found in small and often rural communities, sometimes remote areas and therefore might be a possibility to create a unique selling point where without a film production nothing ever would happen*

Zimmerman (2009, p 158)

Interestingly within Ireland a number of media related initiatives are taking place, example 2.4 the potential benefits of FIT in a rural location in Ireland

**Example 2.4: Benefits of film-induced tourism in a small rural town**

There are several destinations where Zimmerman (2009) point is true, but one in particular is of special interest to the researcher. That is the small rural town of Boyle, Co Roscommon, where the filming of 'Moone Boy' in 2012 took place. 'Moone Boy' has been written and will star Chris O'Dowd, a native of Boyle and one of the stars of 2011 US hit film *Bridesmaids*. 'Moone Boy' will be shown on Sky1 during the summer of 2012 and will showcase Boyle to the UK audience.

'Could Boyle be the next Glenroe?' (long running Irish TV series) Local Councillor Ray Maughan states that 'Chris O'Dowd has done more for tourism in Boyle in the past week than the tourist board had ever done, I hope the filming goes well and if the series takes off we could be the next Glenroe, it's a great opportunity for all'. Councillor Marie Egan also states that 'hopefully it will create more footfall for the town as people might take a detour here. It's another way to highlight the area and it doesn't cost us a penny. It also provides much needed income for many local businesses in the month of January'.

(Roscommon Herald, 2012)

These two public representatives have addressed the influence of FIT on a small rural town.

'Braveheart' has a massive effect on tourism in Scotland. The 1995 epic about William Wallace, starring Mel Gibson, was released six months after Liam Neeson's 'Rob Roy' blockbuster. In the following year, visitors to Stirling's Wallace Monument shot up from 40,000 to one million, with an annual turnover of £1million. The combined tourist income from 'Braveheart' and 'Rob Roy' was £15million in 1996 alone. Historic tours of both films are still big business ([www.thescottishsun.co.uk](http://www.thescottishsun.co.uk)). The power of film to motivate travellers, create new images, create and place icons is recognised by many as a major factor in tourism promotion. For example, '*James Herriot (author of All Creatures Great and Small)* won a special award from the British Tourist Authority for making even more people aware of the delights of Yorkshire and Britain' (Tooke et al, 1996, p 90). "*The popular UK television series Take the High Road, set on the banks of Loch Lomond, won an award from the Scottish Association of Tourism Officers for promoting Scottish Tourism*" Beeton (2001, p 20).

Within this section of benefits of FIT its important to highlight some figures and statistics of evidence of FIT at locations to justify the rationale of the study While figures relating directly to the impact that films (both films and television series) have had on tourism are limited, there is still some impressive data ‘Close Encounters of the third kind’, was released 1977 and visitation to Devils Tower National Monument increased by a huge 74% in 1978 A survey conducted 11 years after the film’s premier showed one fifth of respondents attributed their first acquaintance of the monument to the film (Tooke et al, 1996) O’Connor (2011, p 55) formulated a summary table of films studied in previous research that showed an increase in tourism after the film was set and filmed at the location This is presented in table 2 3 below

**Table 2.3: Film induced increases in tourism at selected destinations**

Title	Location	Increase in Tourism	Source
Brideshead Revisited (1979 – 1981)	Castle Howard, Yorkshire, England	30% 1984	Tooke and Baker (1996)
Close encounters of the third kind (1977)	Devils Tower National Monument, Wyoming, USA	75% 1977 – 1978 (film release) 39% 1980 (TV release)	Riley and Van Doran (1992)
Dances with Wolves (1990)	Fort Hays, Kansas and Badlands National Park, USA	25% 1991	Riley and Van Doran (1992)
Deliverance (1972)	Raeburn County, Georgia, USA	20,000 1973	Riley et al (1998)
Heartbeat (1992)	Goathland, North York Moors National Park UK	41% 1992	Tooke and Baker (1996)
JFK (1992)	Book Depository, Dallas, Texas, USA	45% 1992	Riley et al (1998)
Little Women (1994)	Orchard House, USA	65% 1995	Riley and Van Doran (1992)
Steel Magnolias (1989)	Natchitoches, Louisiana, USA	48 1% 1989	Riley and Van Doran (1992)
The Fugitive (1993)	Great Smoky Mountain Railroad, North Carolina, USA	11% 1993	Riley et al (1998)
The last of the Mohicans (1992)	Chimney Rock Park, North Carolina, USA	25% 1992	Riley et al (1998)
Thelma and Louise (1991)	Arches National Monument, Utah, USA	19 1% 1991	Riley and Van Doran (1992)
To the Manor Born (1979 – 1991)	Cricket St Thomas, Somerset, UK	37% 1987 – 1980	Tooke and Baker (1996)

Source: O’Connor (2010, p. 55)

To add to O'Connor's (2011, p 55) summary table it is interesting to include some more recent statistics on FIT Tobermory on the Isle of Mull, Scotland has been discussed earlier in the chapter It was the setting of the popular children's TV program

**Example 2.5: Recent statistics of film-induced tourism**

'Balamory' Estimated that that number of additional visitors to Mull rose by about 150,000 in 2003 (O'Connell, 2004, p 767)  
From 2000-2005, New Zealand saw growth rates of 50% from UK tourists after the 'Lord of the Rings' trilogy  
Three months after 'Lost in Translation' and 'The Last Samurai' were released in cinemas, UK arrivals to Japan increased by 28%  
'Sideways' film, set in California wine country reported an increase in trade of 30%, wineries featured on the Sideways map reported 42% growth In general it is estimated that set jettors (people who travel to film sets as tourists) increase tourism in film location areas by 30% to 60%, depending on the popularity of the film ([www.onecaribbean.org/content/files/SetJettmg](http://www.onecaribbean.org/content/files/SetJettmg))

Research on the benefits of FIT to a destination has shown that "filming not only provides short-term employment and publicity for the chosen location but also long-term tourism opportunities" (Busby et al, 2001, p 316) There is a range of potentially negative attributes or drawbacks of FIT, mainly in social and environmental areas

**2.10 Disadvantages of film-induced tourism**

From analysis of secondary research it is clear that FIT can have negative impacts on communities, environments and locations Tooke and Baker (1996) believe the usually limited carrying ability of a site to be a main concern for an area that gains sudden tourist impact, particularly in relation to increased vehicle traffic and pedestrian congestion When the tourists arrive, Beeton (2001) suggests that by creating a new, intrusive style of tourism, the customary budget holiday maker is disenfranchised (Hudson and Ritchie 2006, p 388) Connell (2004, p 767) states that Tobermory, Isle of Mull location of Balamory "*seen a significant rise in the number of young families, contrary to the traditional tourist profile of the Island, which is dominated by more mature visitors*"

Butler (1990) points out that films may not be shot at the locations they portray to be This can result in dissatisfaction with the experience by situations where people are basing their knowledge on false information and developing false expectations of sites they choose to visit

Beeton (2001) draws attention when a destination appears different in reality compared to the way it is portrayed in a film can lead to a loss of visitor satisfaction. An example was portrayed by journalist Jim Keeble when he describes his trip to Normandy to visit the sites from the film *Saving Private Ryan*. He found out that most of the film was shot on the coast of Ireland. “*Speilberg only spent one day in France. I spent two days cursing Speilberg*” (Keeble, 1999) cited in (Beeton, 2001)

Another aspect that can affect a destination that has been viewed on the big screen is that visitors are often more concerned with experiencing what has been promoted through the visual media than gazing at so-called “dead” history’ (Beeton, 2005, p. 22). This can raise problems of authenticity, perception, and tourist satisfaction. (Beeton, 2001, p. 16). Carl et al (2007, p. 49) point out that the ‘LOTR’ film trilogy has uncovered New Zealand to a global audience. Landscapes and sites in New Zealand have become iconic as a result of the images being shown during the films. However, as with many other FIT destinations, *‘the screen locations are a mix of real places, film sets and digital enhancements, the tourists will not necessarily be able to experience the landscapes of the films’*. A review of this literature suggests that tourists arriving to ‘Middle Earth’ may be disappointed as the landscape can be portrayed differently on the big screen compared to reality.

The destruction of the natural environment is also a concern and can have a negative impact on the destination. For example the beach on Maya Bay on the Thai Phi Phi Islands used in the film ‘The Beach’ was bulldozed, widened and much of the native vegetation removed.

#### **Example 2.6: Degradation of the environment – The Beach**

The film-makers and director Danny Boyle got permission from the country's forestry department to flatten the beach and strip away much of the native vegetation. When filming was over stakes were set in the sand in an effort to prevent erosion. But when last year's monsoon season ended (1999), more sand than anyone could remember had been washed away, activists have now brought a £1.6m lawsuit against Fox, the forestry department and Thailand's agriculture ministry for the damage to the beach.

(news.bbc.co.uk)

This is an example of how a film can alter the destination prior to FIT happening. This is evidence that the community may not want to have FIT in their area and community ownership and willingness to participate in FIT is highly recommended and a critical success factor of FIT. This is discussed further in the findings and analysis chapter 5 of this research and FIT and the community is discussed further in this chapter. Another example of the disadvantages of FIT is an example in the UK which has been identified through research at the Lake District (1996). The 'Friends of the Lake District' (the only charity wholly dedicated to protecting Cumbria's landscape for the future)

*expressed concern over what they termed the 'Darcy effect', which included negative social and environmental impacts. They were concerned that money would have to be diverted from other community projects to repair wear and tear and provide additional infrastructure and services for tourists, which they saw as more than mere opportunity cost*

Beeton, (2004, p 30)

What is of interest here is that the 'Friends of the Lake District' did not recognise any additional benefits that having increased tourist numbers to the area would bring' (Beeton, 2004, p 30). One of the critical success factors founded in research such as, educating the community regarding the FIT product may have aided with this negative impact.

Just as films and media can create positive destination images, there are cases, where films have formed

*An unfavourable imagery which may result in off-putting destination images and perceptions. Certainly, for a destination to take advantage of its film and media exposure, it is crucial that an appropriate and positive destination image is depicted in an attempt to put across a harmonious and legitimate destination image*

Macioms (2004, p 13)

Therefore, confirming that FIT is not always a tourism stimulus. The above quote is true but it is evident that films such as *The Blair Witch Project* which was discussed earlier in the chapter can have inducing effects for film tourists.

A number of marketing innovations have evolved due to FIT within destinations. The following section will discuss marketing within destinations and FIT. Marketing innovations are discussed

## 2.11 Marketing film-induced tourism

A distinguishing feature of secondary research is the power of marketing in FIT. Analysis of the relevant literature indicates that marketing is at the heart of understanding the advantages and opportunities that FIT can have on a destination.

Reeves (2006, p. 4) illustrates the power of film locations and tourism, demonstrating this through examples such as 'Notting Hill' in London and Dyersville in Iowa. The film "Notting Hill" showcased landmarks and locations in the film, starring Hugh Grant and Julia Roberts where tourist numbers increased after the release of the film. According to Morgan and Pritchard (2008) they believe to place a destination in a film is the ultimate in product placement for tourism. Hudson and Ritchie, (2005, p. 258) claim *'the exposure a film gives a city, province or country is an advertisement viewed by potentially millions of people an audience that could not be reached through specifically targeted tourism promotions'*

Place promotion would be the term used in the marketing of FIT at destinations. Place promotion can be defined as *"the selling of a selected package of facilities or the selling of the place as a whole through the images composed of various attributes associated with it"* (Busby and Klugg, 2001, p. 323). Currently there is an inherent weakness with FIT policy, location scouts usually do not consider the tourism impact of where the film is made. This gap can be addressed in terms of policy development in FIT. Intrinsic to this is the role of DMO's but it needs to be rooted in national policy development.

It is becoming increasingly difficult to ignore the secondary research in relation to marketing destinations subsequent to a film being set and filmed there.

*Tourism and filming sites and locations for example, 'Braveheart', Clockwork Orange, Harry Potter and Middle Earth (New Zealand) have proved this time and time again and now tourist boards and tourist offices are promoting film location holidays, film destination holidays, film walks and film tours*

Schofield (1996, p. 333)

Riley et al (1998, p. 919) also states researchers have discovered that certain films have the capacity to increase the awareness of the places they depicted and had tourist inducing effects. Therefore it is obvious that film locations tend to hold an idle potential to market a place that is involved in shooting a film or a TV show.

Films can boost awareness of places, regions or even countries and affect decision-making processes (Zimmerman, 2009, p 155) The last few years have shown an evident increase in the marketing of film locations and some examples of Visit Britain's projects prove that marketing efforts can be done with the intent of profiting from film induced tourism *"It is well documented that destination marketing organisations have used the success of film induced attractions to promote their regions to visitors"* (Beeton, 2004, p 27)

Although not investigated in this study, it is expected that different genres of films draw different audience segments, which in turn implies that a destination marketer might be able to predict the possible tourism segment attracted by the film (Richardson et al, 2003, p 232) Hudson and Ritchie (2006, p 392) report that *"the impacts of FIT still appear to be under appreciated by destinations even though they can be long lasting and have significant long-term economical and social effects"*

DMO's are accountable for the planning and the marketing of the area and are concerned with the selling of places Hudson and Ritchie (2006, p 391) states that *"Destination DMO's are beginning to forge relationships with film commissions to track productions and film releases so the organisations are in a position to act as soon as they see the signs of FIT"* Tourism marketers are progressively working more with film producers to promote their destinations as film locations (Zimmerman, 2009 p 156) Visit Britain's projects prove that marketing efforts can be done with the intent of profiting from FIT

Canada and The Bahamas, for example, have recognised FIT as a marketing opportunity, and have employed one of the biggest PR firms in the world to get them to maximise exposure for their destinations in television and films (Hudson and Ritchie, 2006 p 259)

A Scottish example of PR and Marketing strategies is identified through Connell (2004) who studied the effect of 'Toddler Tourism' to the destination of Tobermory on the Isle of Mull situated off the West Coast of Scotland which was referred to earlier in the chapter Tobermory became famous in 2003 as the filming location of Balamory, a BBC television pre-school children's programme



Connell (2004, p 767) summed up the collaborations of marketing through the tourist boards in various districts in Scotland which resulted in a marketing strategy and PR strategy including a leaflet and a map to guide visitors to the various coloured houses

The PR strategy had a knock on effect whereby it featured in national press, magazines and television news This example creates evidence in terms of the importance of the DMO's and the linkages that need to be created with long term strategies Although, one question that needs to be asked is what the community desires

Connell (2004, p 768) refers to key concerns,

*Destination marketing must consider the needs of the Island's economy in parallel with physical, ecological and social concerns Importantly, the views of the local community need to be respected if promotion and development of tourism product is to be successful*

A community might not want to enhance, develop or create FIT in their area They might want to sustain what facilities they have in their community already and not have undesirable forms of tourism to their region FIT and the community is discussed further within this chapter and it forms a large basis of the primary research to aid in answering the research question

It is important to outline literature on the topic of media and tourism Media can take on many forms from radio, TV and cinema, so there are many connections and overlaps between tourism and the media

## **2.12 The media age and tourism**

From research it has become apparent that media has influenced tourism in many ways For many destinations and attractions the broadcast media has become their single most effective marketing tool The researcher will outline the different forms of media that can influence people to travel to destinations

Tomala et al (2011, p 152) suggest that from generation to generation media, film and TV have become of growing importance in peoples lives and increasingly influence them, suggesting that this segment is booming Since FIT emerged from the film industry they are directly linked and therefore the demand for travelling to film locations always depends on a films success

Evans (2004, p 2) lists the top ten of media segments for film and TV tourism

- *Films*
- *TV Dramas*
- *Light Entertainment*
- *Holiday and Travel shows*
- *Documentaries*
- *Fly-on-the wall shows*
- *Sporting events*
- *Celebrity events*
- *News and Current affairs*
- *Advertisements*

Tourists travelling to destinations because they have viewed a location through media have given destinations a new medium for which to market (Beeton, 2008) This is reiterated by O'Connor et al (2007, p 125) *"In the twenty first century, tourism and the media are becoming ever more intrinsically linked One such form of media that is gaining recognition in its ability to foster and boost tourism is film"*

Before the rise of technology in the 21<sup>st</sup> Century tourists only had access to literature (Beeton, 2004 p 4) Similarly Bushe (2005 p 4) articulates that, paintings and art were the only form of media for tourists in the eighteenth and nineteenth centuries Beeton (2004, p 5) states that a lot of the worlds iconic pilgrimage and tourist sites were already well established through the written media, before the coming of film FIT would have limited effect on the worlds pilgrimage and great tourist sites However, Beeton (2004, p 5) shows an example where this is not the case, countries such as Australia and New Zealand where the majority of tourist sites (including the ancient indigenous sites) are, in one way or another, products of the 20<sup>th</sup> Century

In other words they have developed in the age of film, she illustrates examples of this, the Sydney Harbour Bridge and Opera House, the Outback and High Country are achieving similar status through film

Research by Thomson Holidays suggests that films are acting as 'virtual holiday brochures', having a significant impact on how tourists choose their holiday destinations

Some of the results show that 80% of British tourists plan their holidays after seeing a location on the big screen and one in five people have made a film pilgrimage to the location of their favourite films (www.trimidest.com). According to Busby and Klug (2001, p. 317) "*watching television is still the UK's most common home-based leisure activity for both men and women and that as such it has become a key part of societies culture*". Domestic TV viewing includes films as an element of watching TV.

A recent survey in the UK found that 8 out of 10 Britons get their holiday destination ideas from films, and one in five will actually make the journey to the location of their favourite film (Hudson and Ritchie, 2006b, p. 257). According to Schofield (1996, p. 334) TV viewing is probably the largest single household pastime. "*As film and television consumption continues to expand, one might assume that the overall influence of visual media on place images is growing as well*" (Kim and Richardson, 2003, p. 219).

The media has become a major vehicle of awareness bringing the wonders of the world and the scenery of various remote natural environments to millions of people. Having been exposed to them, the desire to see and experience becomes more powerful. "*There is no doubt that films and television programmes create an increase in visitor numbers at their respective locations*" (Busby and Klug, 2001, p. 317). Beeton (2004, p. 8) acknowledge the important role media has in promoting holiday destinations.

In summary this section identifies that an evolution in terms of media has evolved since written works and the art. More people choose the media as a mechanism to find out information about holiday destinations prior to taking a trip. Films help to instil an imagery of what a location can look like, in this way it can act as a pull factor to a destination. Numerous different segments exist and travel habits are evolving as direct results from media influence.

It is important to discuss the next step that DMO's and tourism authorities might take to use this link for their benefit. "*Tourism to the places featured in fictional TV Series and films is growing and has certainly captured the imagination of destination marketers and researchers alike*" (Beeton, 2008, p. 108). Some of the marketing activities and innovations of stakeholders of FIT internationally are important to outline in this study to highlight what is actually happening in FIT around the world.

The researcher feels it is necessary to showcase evidence of FIT around the globe and international best practice to support one of the primary research questions, does FIT exist From research it has become apparent that New Zealand and the Film trilogy 'LOTR' has had an impact on tourism in New Zealand From the success of 'LOTR' films in New Zealand, other countries around the globe are becoming ever more aware that having a film in your area can benefit the economy and the tourist industry

### **2.13 Film - induced tourism innovations**

It is necessary to showcase evidence of FIT around the globe and international best practice to support one of the primary research questions, does FIT exist From research it has become apparent that New Zealand and the Film trilogy 'LOTR' has had an impact on tourism in New Zealand From the success of 'LOTR' films in New Zealand, other countries around the globe are becoming ever more aware that having a film in your area can benefit the economy and the tourist industry Director of 'LOTR' films Peter Jackson is directing another film called 'The Hobbit' and Ireland, Scotland and Canada were all among the potential alternative locations other than New Zealand to film it Fortunately for New Zealand tourism, Peter Jackson is going back to New Zealand to film The Hobbit

Taking cognisance of the need to enhance and build FIT it is necessary to synthesise innovations and marketing activities in FIT VisitBritain which was formally known as The British Tourism Authority was the first tourism organisation that tried to benefit from FIT through the publication of a film map featuring locations from films shot in Great Britain (Roesch, 2009, p 3) *"Film maps have been found to be successful as part of a FIT marketing campaign Visit Britain produced its first film map campaign sponsored by Vauxhall"* (Hudson and Ritchie, 2006, p 391) VisitBritain have now evolved their film map and have updated themselves in the modern technical age and produced the film map through an iphone application

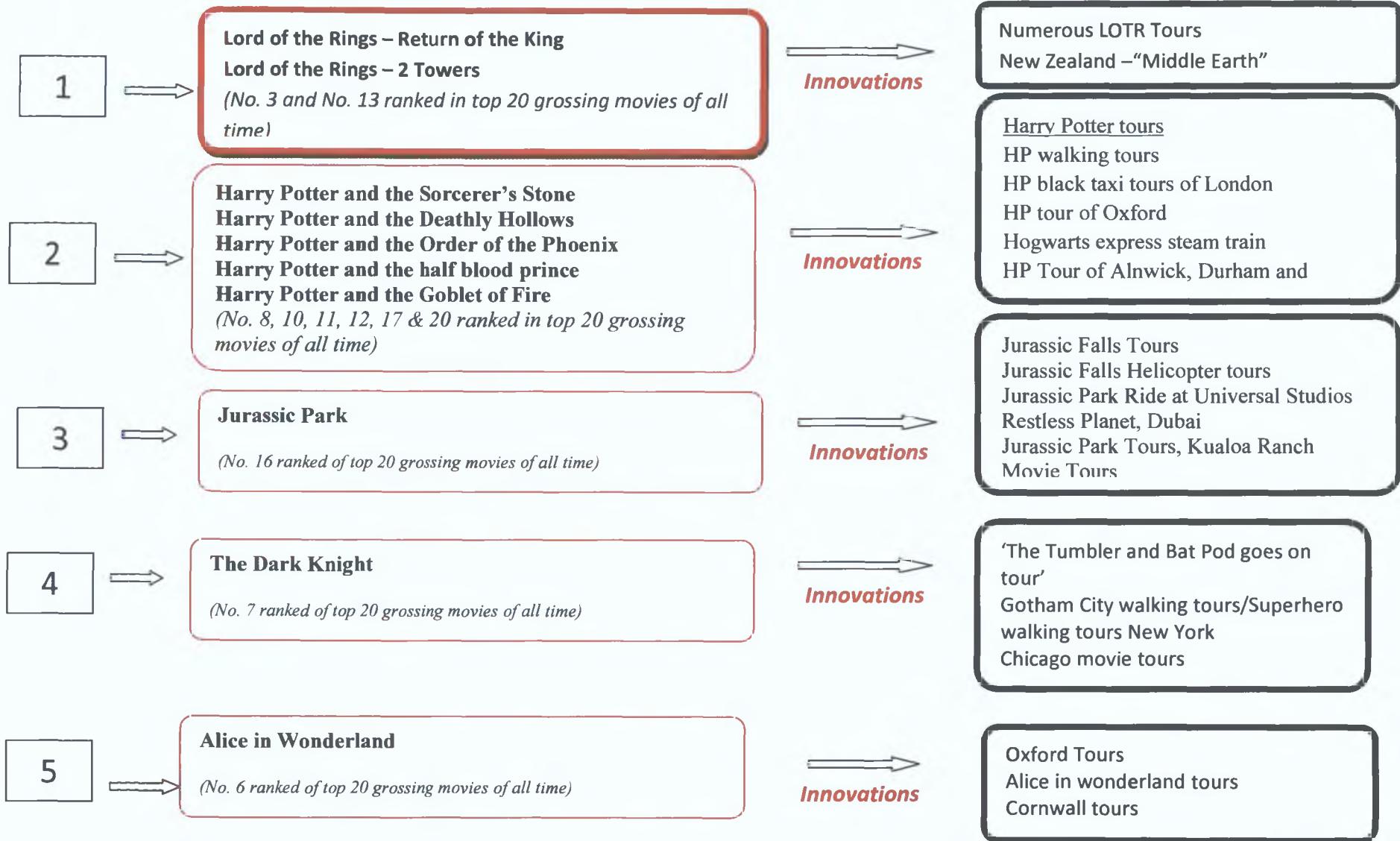
Within an Irish context currently the IFB is developing an online interactive film map for Ireland

*Its an online film map, its interactive, its multi-media, it is I suppose at its core promoting the major film and TV productions that have been made in Ireland and its incorporating Google maps including Good street view locations stills from different locations where films are set*

(www irishfilmboard ie)

Other marketing activities and FIT innovations can include guided tours and film walks (Hudson et al, 2006, p 259) To further their point, film festivals and film museums are also a source of FIT innovations at a destination

In reviewing secondary literature to date nobody has ever analysed the top destination innovations for FIT Figure 2 3 shows a model of FIT Innovations (FITI) model which has been compiled by the researcher to highlight the top five film locations for innovations of FIT The focus of figure 2 3 is on innovation, not all films of the top twenty films are discussed The top five for innovations of FIT in the destination is illustrated This is derived by analysis of the top twenty grossing films of all time from the Internet Film Database (IMDB) While not all films from the top twenty movies of all time are included in this

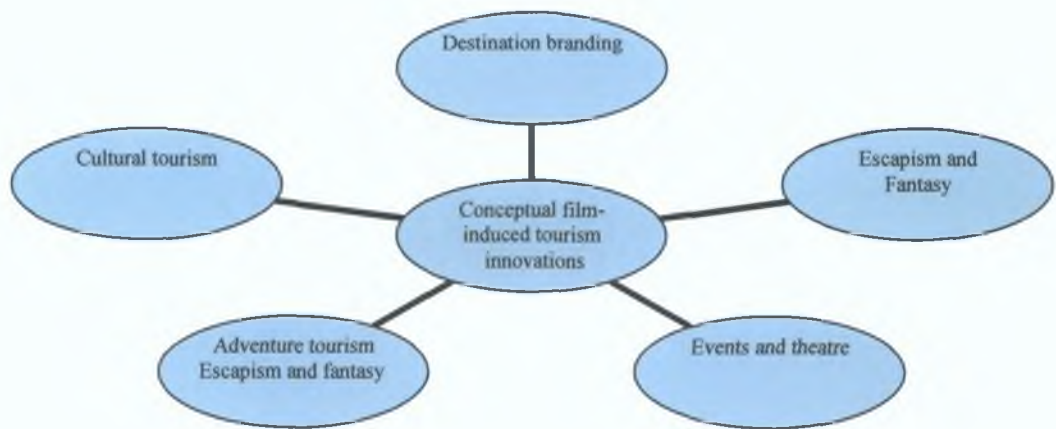


Young (2012)

From the listing of the top 20 grossing films of all time, a list of 5 was derived. This is based on the highest levels of FIT innovations as a result of the film.

The innovations listed at each film were established through secondary research at each film destination. Articles from newspapers, tourism brochures, internet sites were all used in the building of the model to identify what is happening at each of the film destinations. It is hoped that this model will aid to the existing theory regarding FIT and confirm that innovations actually exist and are directly related to the film in question. Figure 2.1 indicates that FIT innovations examples include entire re-branding of a destination as is the case of 'LOTR' trilogy in New Zealand known as 'Middle Earth'. 'Harry Potter' is interesting as it is capitalising on the cultural embeddedness of traditional English tradition such as the London, Oxford and express steam train tours. 'Jurassic park' is showcasing a niche of adventure tourism that is evident through the activities available since the film. The result of innovations and common theme derived from 'The Dark Knight' film is built around theatre and events. This can be seen in New York, Chicago and London. It is based within the arts in contrast to the films mentioned earlier. 'Alice in Wonderland' is based on fantasy and escapism which is one of the main motivations to travel.

**Figure 2.4: Innovation themes**

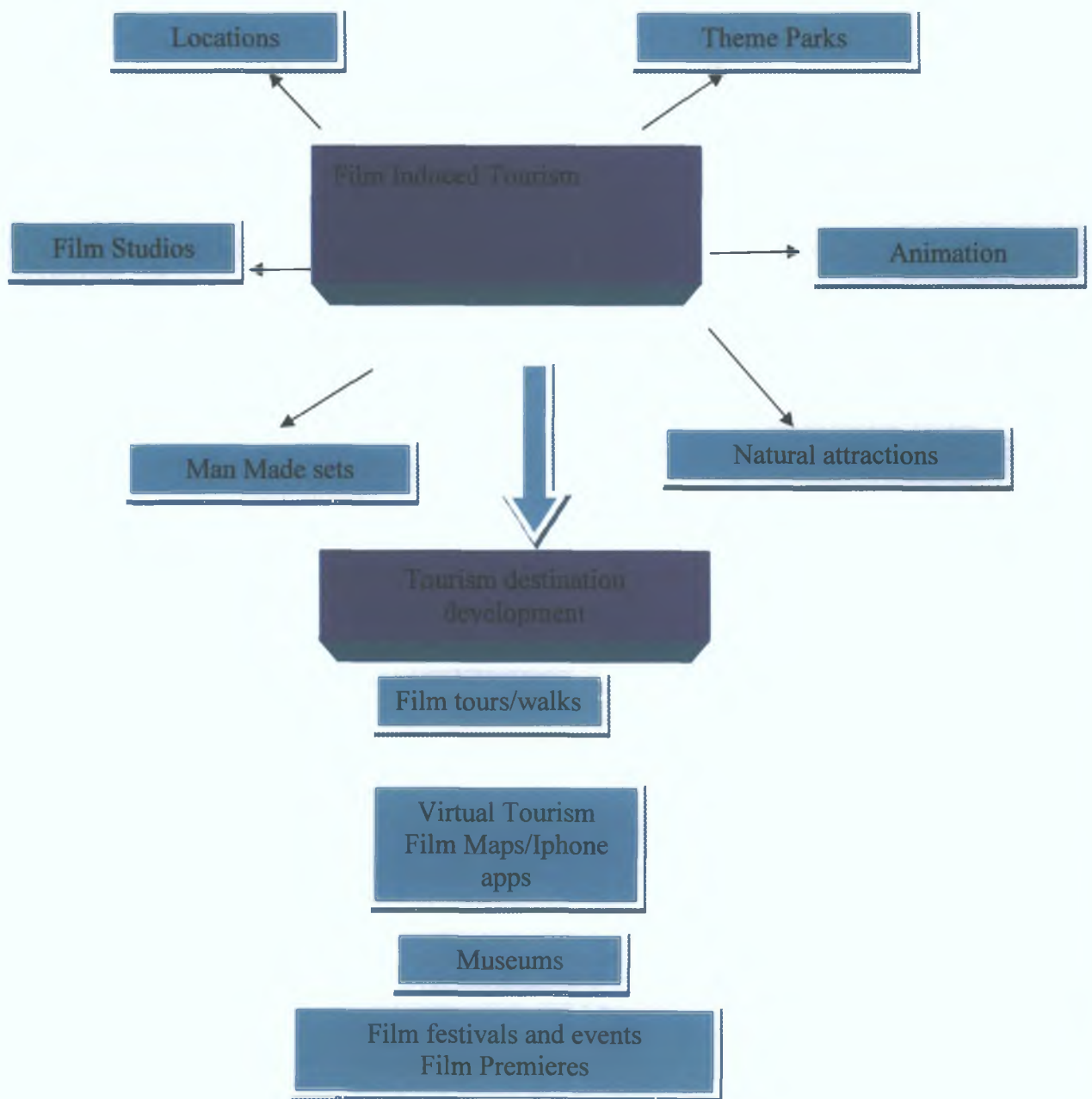


Young (2012)

Figure 2.4 highlights that within the top 5 films for innovation from the top 20 grossing films of all time themes have emerged.



Figure 2.5: Film-induced tourism hierarchies of effects



Young (2011)

Figure 2.5 has outlined all the possibilities in terms of FIT destinations including natural or man made and even virtual tourism through animation. In terms of tourism development a number of innovations could be put in place within destination locations. For example, film tours, internet/phone applications, film museums, festivals and events. A number of effects can evolve as a result of FIT.

To attempt to answer the research question to its full potential it is important to highlight the critical success factors that are acting as ways to create, enhance and develop FIT around the world.

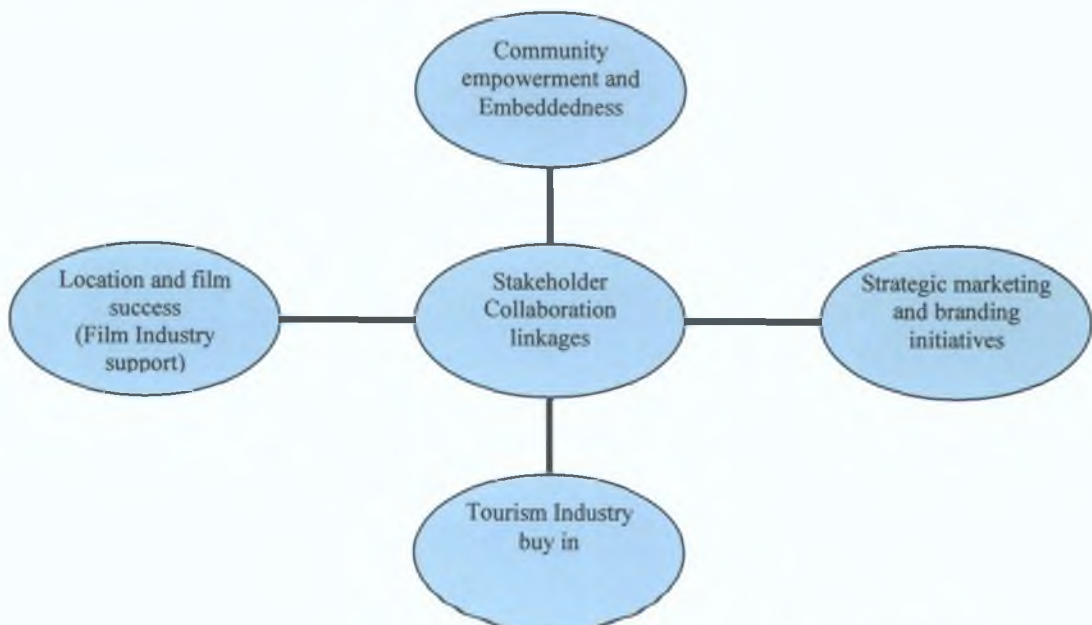
### **2.14 Critical success factors of film-induced tourism**

The following section will outline some of the critical success factors that have been formulated from secondary research such as:

- Stakeholder collaborations
- Strategic marketing and branding
- Location and film success
- Community education and willingness to participate in FIT

*“Despite the growing body of research relating to FIT, no attempt has been made to identify the critical success factors behind this fast-growing phenomenon”* (Hudson et al, 2006, p. 388).

**Figure 2.6: Critical success factors of FIT**



Young (2012)

Figure 2 3 maps out the critical success factors with stakeholder collaborations at the core of the development of FIT

Edgington (2001) developing FIT, advised that “*if a film office exists in an area, I would advise all tourism intermediaries to make use of it even scuzzy housing estate is of interest*” (English Tourism Council, 2000) cited in (Beeton, 2004, p 20) These tourism intermediaries need to work together but they also need to work with all relevant stakeholders such as, tourism industry, film industry and the local community So this triad of relationships is central to success of FIT Hence the first critical success factor which will be discussed is stakeholder collaborations

#### 2 14 1 Stakeholder collaborations and linkages in film-induced tourism

While not all destinations have such close relationships with their tourism offices and film offices, an increasing number of these destinations are starting to work together to encourage ‘film friendly’ locations recognising the ongoing tourism benefits Heitman (2010, p 36) effectively asserts that

*long-term planning, public-private partnerships, continuous monitoring and cooperation among all stakeholders affected by tourism within the destination are key features of sustainable tourism planning Working closely with a wide range of stakeholders means that all planning and operational management in the sector is governed by the needs of host and visitor communities within the destination*

This recognition of the flow-on benefits of tourism has resulted in some cooperative ventures such as publications that provide information for film producers as well as visitors For example, Visit Scotland and Scottish Screen collaborated and have developed a brochure for Hollywood producers called ‘Mansion Locations in Scotland’ it covers 64 potential film locations in the country, supplementing a database of over 500 houses available for filming (The Telegraph, 2002)

*With more than 200,000 Indian tourists spending €212 million in Britain in 2002 and the influx growing by 13% a year, VisitBritain published a Bollywood Film Map to support the growth of this market, highlighting 22 films shot there since 1990 and 17 classics from the 1960’s, 1970’s and 1980’s 55,000 copies were disseminated through offices in India and the Middle East*

O’Connor (2008, p 3)

One of the efficient strategies to induce film tourists is collaborative campaigns with the film industry (Grihault, 2003)

*In the Bahamas, their film commission is under the patronage of the Ministry of Tourism. When the Ministry of Tourism gets a film script, it becomes involved immediately. Some €21 million was spent on the film After the Sunset (2004), with the aim of guaranteeing maximum exposure for the island*

O'Connor (2011,p.117).

The three examples above hint at international best practice. In the Scottish situation the tourism industry published a brochure for Hollywood producers. VisitBritain produced a Bollywood film map and in the Bahamas the Ministry of Tourism gets actively involved. In contrast in Ireland FIT seems to be driven by the Irish Film Board. What would international best practice dictate? There is scope for a dual approach in Ireland whereby FIT is driven by both the film and tourism sectors Tooke and Baker (1996) suggest that *“the effect of film-induced tourism may be sufficient to warrant tourist destinations encouraging film producers as a formal policy”*. This is evident at the moment in some parts of the US. The tourism commission is partnered with the local film commission, indicating that the connection of film and tourism is considered to be extremely important (Beeton, 2001, p. 20).

Heitmann (2010, p. 37) has summarised the stakeholders that should be involved in FIT at a destination through Figure 2.5 below.

**Figure 2.7: Stakeholders of film-induced tourism**



**Source:**

Heitmann (2010, p. 37)

The key stakeholders taken into account in figure 4.5 are DMO's, the film industry, tourists, tourism business and the local community. Heitmann (2010) states that the different stakeholders are not homogenous entities and there are significant overlaps between them e.g. local community residents could own local businesses or be involved in the management of the destination. Therefore nothing can be done within insolation so networks become critical.

On dissection of research one can deduce that progress has been made in developing relationships with film stakeholders. The Scottish Tourism Board recognised the promotional benefits of such Hollywood films such as 'Rob Roy' and 'Braveheart', and worked hard to capitalise on the images that were being presented to the world. Derek Reid (1995) Chief Executive of Scottish Tourism Board persuaded MGM to run free of charge, a Scottish travel advertisement before each screening of 'Rob Roy' in the US (Economist, 1995). The IFB, Ardmore Studios Wicklow and Tourism Ireland also recognised that this is a promotional tool and they worked together to put pressure on Show Time the producers of 'The Tudors' to include film extras in their box set that showed that the show was made in Ireland but it wasn't set here. They then had a competition within this box set to win a holiday to Ireland (IFB, 2011, Ardmore Studios, 2011). The 'LOTR' example also serves as one of the first major cases of strategic alliances between an NTO (TNZ) and a film stakeholder (Film New Zealand – FNZ) on a synchronised strategy (Bolan and Davidson 2005, p. 6).

*"This level of support is unique and needs to be reflected upon. Could this best practice example be reproduced elsewhere? The stakeholders involved should weigh up the cost and benefits of being a film induced destination and brand it as such"* (O'Connor, 2011, p. 70)

Beeton (2005) draws attention to the potential between the film industry working with the tourism industry in effect the film industries primary focus is film creation, whereas tourism is about marketing destination. In order for stakeholder management to be effective both industries must work to meet the needs of the community. The IFB primary goal is to support and create filming in Ireland from foreign and Irish producers. Its main focus is not about the creation of tourism after or before the film is made or released. The Irish film industry from a producer's and the IFB point of view recognises that film and tourism have both economic and tourism benefits.

In order to further develop and nurture the current relationships enhanced collaboration is essential in order to sustain FIT in Ireland

#### 2.14.2 Strategic marketing and branding initiatives

As referred to earlier marketing is critical to the success of FIT. Branding a destination is an important task. Some destinations appoint public relations specialists to place their regions in films (Hudson et al, 2006, p. 389) as stated above in section 2.12 Marketing in FIT,

#### 2.14.3 Location and film success (film industry support)

Another critical success factor affecting FIT *“is the amount of exposure or length of time the location is on the screen, and crucially, the link has to be made successfully between the film and the location”* (Hudson et al, 2006, p. 257). Tomala (2011, p. 154) suggests that when a film has been released and is recent to the market (opening phase) it is likely that visitor numbers to the location can increase drastically in the first couple of years (growth phase). Many theorists have written about the Product Life Cycle, in the tourism sector Butlers destination life cycle theory (1980). One example supporting her statement is ‘Dances with Wolves’ starring Kevin Costner, which recorded a 25% increase in visitor numbers in 1990-1991 after the release compared to an average increase of 6.6% in the past four years.

She concludes by stating that as long as the film is present in the media, people and the potential target group are interested in the destination but when it fades from public media attention, the desire to visit the destination vanishes from customer’s minds. Notwithstanding this, there are ways to extend the destination life cycle by keeping the film present through DVD release and documentaries, please see example below.

#### **Example 2.7: ‘The Quiet Man’ life cycle**

‘The Quiet Man’ is frequently shown on Irish TV and the local pub in Cong show the film every day. The 2011 documentary ‘Dreaming ‘The Quiet Man’ (Loopline films) on the Director John Ford who directed the film ‘The Quiet Man’ will remind people about the film. Director Kevin O’Connor is awaiting the go ahead to direct a new film in Cong called ‘Conemara Days’ starring Roger Moore set on the story of the making of ‘The Quiet Man’. Production is hoping to take place in Spring/Summer 2012. By having this new film set and filmed in Cong will now bring Cong into the spotlight again.

However, the existing account of Tomala (2011, p 154) statement on furthering the life cycle of a destination has failed to point out the 'Trilogy' aspect of films

'Harry Potter', 'LOTR', 'Jurassic Park' and 'Star Wars' successfully made several films under their titles which has allowed for longevity of the films being in the media, hence attracting visitors for longer periods of time to the destinations were filmed "*The trilogy provided New Zealand with substantial destination marketing opportunity at each screening which maximized the attractiveness of the country to the tourist*" (O'Connor, 2011, p 260) Finally, the success of the film is a critical success factor for FIT If the film is not successful or may have negative images for the tourist, this may not entice the viewer to turn into a film tourist "*There is one variable within the film planning process that is beyond control and which impacts significantly on the economic sustainability and overall success of the FIT produced – the success of the film*" (Heitmann, 2011, p 44) The Lord of the Rings was a large-scale, mass audience commercial film

#### 2.14.4 Community empowerment and embeddedness

Community empowerment and embeddedness involves education and participation to develop FIT The community being enthusiastic and willing to develop FIT in their destination is another critical success factor Communities play a key role in sustainable tourism management Throughout this study there is a suggestion that community involvement is pivotal to enhance, sustain and develop the FIT product

One of the main components of this study is concerning the community and FIT An important question within this research is to examine whether communities desire, or want to develop or sustain FIT Therefore it is important to highlight any literature pertaining to this topic As FIT is an emergent area of enquiry there are only a limited number of theorists in the area Due to her extensive publications and specialism in FIT and the community a number of references to Beeton will be made here

*Communities can be defined spatially by the limits of a town, for example, politically by a shire or state, geographically by the type of country side (the valley region) by land use (a farming community) or the globally geographic virtual communities linked via the internet*

Beeton (2005, p 120)

Beeton (2006, p 16) states that tourism is the notion of people visiting places and people, so without a community it doesn't exist

*“Consequently, tourism is one of the most significant community development tools, particularly in marginal or peripheral communities such as indigenous, remote and rural communities”*

Beeton (2006, p 107) adds,

*When we look at destination development and marketing, the focus tends to be on the broader elements of imaging and promotion, however, ultimately it is the destination experience that is paramount, not the place. This is directly reliant on the host communities attitudes towards tourism and tourist, particularly in the smaller, rural based communities popular with many film-makers*

If a community sees direct benefits, such as business opportunities and employment from FIT, they will be more likely to provide a willingness to produce a positive experience to satisfy the visitor (Beeton, 2008, p 107)

The community is at the centre of all tourism experiences, even if it is simply providing refreshments and services or locating sites for the tourist. Many rural communities used in films are in a state of decline especially in these recessionary times and are looking for ways to bolster their economic and social base. *“While tourism and/or FIT could assist, without proactive regulation, planning and assistance will it happen and will it be sustainable”?* (Beeton, 2006, p 112)

Beeton (2005) researched FIT in the context of community planning, stressing the importance of the inclusion and participation of local communities when it comes to tourism planning (Heitmann, 2011, p 36). Reid (2004, p 623) states that

*Thus in an effort to counter tensions resulting from the more negative impacts from uneven/unplanned development, many researchers are suggesting that tourism-dominated/interested communities should plan their evolution more systematically, thereby taking into account residents attitudes and perceptions about its growth at the outset*

Furthermore many authors suggest that not only is it essential to involve the community to gain support for the tourism industry then the sustainability of the destination remains a goal (Reid, 2004, p 625). The importance of iconic locations cannot be overstated. Nearly one million tourists a year visit Boston to see the exterior of the bar Cheers ([www.filmworks.filmla.com](http://www.filmworks.filmla.com))

*Films have been, without a doubt, a tourism inducing ingredient, turning destinations of little or no importance to tourists, into much visited tourist attractions, for instance Dubuque County and Dyersville, Iowa, USA, which were the locations for the film Field of Dreams (1989)*



*These have become significant tourist destinations in their own right For that reason, it is important for a well-planned image management plan to be produced for destinations*

O'Connor (2011, p 73)

This section has established how community empowerment is instrumental in the development of FIT Communities cannot work in isolation, there is a need for tourism industry buy in

### **2.15 Tourism industry buy in**

The research masters is titled 'A model to develop FIT in Ireland' so to include some recent films made in Ireland that may enhance the FIT product is of interest here in this study

#### **Example 2.8: Bollywood in Ireland**

September 2011 saw Dublin provide the backdrop for a new Bollywood blockbuster called 'Ek Tha Tiger' The film will be released in 24 countries worldwide, reaching a massive audience of over 100 million people Minister for Transport, Tourism and Sport Leo Varadkar said 'Its a genuine please to see a major Bollywood film being shot in Ireland, but its also great news from a tourism point of view This film will be watched by millions of people in India and around the world, providing a global platform for Ireland as a visitor destination The Indian film industry is the largest in the world after Hollywood but is the first film of its type to be made in Ireland I want to make the actors and crew welcome in the hope that others will follow in their footsteps' (www tourismireland com)

Tourism Ireland is very aware of the benefits of marketing Ireland through film and has enjoyed huge success in recent years in marketing Ireland through this medium across a range of markets Their 2012 Business Plan includes a reference to leverage publicity opportunities with the release of the major Bollywood film ('Ek Tha Tiger') in summer 2012 Tourism Ireland co-operated with the Irish Film Board in securing this important film for Ireland which was also made possible through strong support at Government level Tourism Ireland will maximise the tourism opportunities of the film when it goes on general release I understand the film will ultimately be released in 24 countries worldwide, reaching an expected audience of over 100 million people I believe that it will help to significantly boost awareness of Ireland, especially among India's growing middle classes, who have the potential to come here on holidays Dublin will be portrayed as a modern and vibrant city, rich in history and culture with scenes shot in Trinity College, Temple Bar and other locations around the city"

According to its makers the film is set to bring about €1 5 million to the Irish economy and create more than 1000 short term jobs (www independent ie) However the Mail Online Newspaper (2011) showcased a headline reading 'Ireland is about to lose its first Bollywood film because we wont give visas to the Indian members of its cast and crew' Film producer Zarah Shah, told the Irish Mail on Sunday that the film was set in Ireland and it was planned to film here, but its on the brink of pulling out as the Department of Justice has failed to issue visas to the Indian actors and crew Miss Shah said the department also failed to engage with film backers, and the IFB and Fáilte Ireland said they cannot fix the situation She further states that 'they send Ministers to

India begging Bollywood to come to Ireland and the first chance they get, they won't give people visas and hold everything up'

This shows and furthers the point that stakeholder collaboration and coordination of governmental departments for FIT needs a more structured basis within Ireland for this sector to work effectively

### Example 2.9: The Guard

The Guard film was released in July 2011 and tells the story of an unorthodox Irish policeman with a confrontational personality is teamed up with an uptight FBI agent to investigate an international drug-smuggling ring. It stars Brendan Gleeson as 'The Guard' and was filmed around Co. Galway. The Guard was nominated for a BAFTA and is currently the biggest selling independent Irish Film of all time. The Guard has officially knocked 'The Wind that Shakes the Barley' in the Irish box-office to become the most successful independent Irish film of all time.

Overtaking other successful Irish titles including 'In Bruges', 'Veronica Guerin' and 'Man About Dog', 'The Guard' has now grossed over €4.13 million in Ireland (www.thejournal.ie). Writer-director John Michael McDonagh said "It's been extremely satisfying for me that such a hard-drinking, whoring, drug-taking, anti-authoritarian character as Sergeant Gerry Boyle played by Brendan Gleeson has struck so resounding a chord with Irish and International audiences." Is this Tourism Ireland's favorite character to be marketing Ireland? O'Connor (2011) believes that 'the film The Guard is a depressing one and that Ireland has not yet showcased a major Hollywood Blockbuster for a while showing Ireland at its best'

'an unfavourable imagery which may result in off-putting destination images and perceptions. Certainly, for a destination to take advantage of its film and media exposure, it is crucial that an appropriate and positive destination image is depicted in an attempt to put across a harmonious and legitimate destination image' (MacLionis 2004, p. 13). In this case it is a cultural stereo type and not the destination.

Tourism Ireland has compiled a report entitled 'Tourism Renewal Group, Survival, Recovery and Growth – A strategy for renewing Irish tourism, 2009 – 2013' states that *The tourism agencies should also identify, appraise and pursue new segments of potential, where critical mass is currently becoming apparent or where Ireland may have a particular competitive advantage, which can be the focus of future joint efforts by the public and private sectors. Possible segments include*

- *Food tourism/gastronomy Eco-tourism*
- *Film-TV productions*
- *Cruise tourism (including Gateways as well as rural ports)*
- *The wider Irish Diaspora (including Scots-Irish)*
- *Music, literature and the arts'*

(www.tourismireland.com)

Throughout the secondary research it should be noted at this point that little or no specific FIT policy exists currently in Ireland

### **2.16 Summary**

To sum up this section a number of interesting themes and challenges have emerged. First of all, there is no definitive universally accepted definition of FIT. It is a sub component of cultural tourism and is embedded within niche tourism. The power of imagery cannot be underestimated and is inherently interlinked with a successful FIT destination. While the origins of FIT can be traced back several decades, there is still potential for theoretical expansion. There are some clearly identified benefits and disadvantages of FIT and on balance the literature would suggest that the positives outweigh the negatives. Currently destinations are utilising innovative marketing strategies within location destinations to optimise awareness and secure tourism footfall. The proliferation of modern media technology has projected FIT promotional opportunities to a new level of engagement. Parallel to this, innovative applications of FIT products have showcased a number of themes in terms of tourism possibilities.

The hierarchy of effects model depicts the various facets of FIT that range from the natural, manmade and virtual. These can be capitalised upon through various FIT initiatives. Five critical success factors are identified. The relationship between FIT and the community are intrinsically linked and finally it outlined the current discussions around FIT in Ireland in depth and the current films that may enhance the FIT product in Ireland. It has highlighted that FIT exists and the innovations within FIT were highlighted in table 2.4. FIT has shown that it is emerging within the creative industries. In strategic terms the lack of a national policy on FIT is an impediment to the current development.

# **Chapter three**

## **Methodology**

### **3.1 Introduction**

The following chapter explains the research methods which were utilised to conduct the research with stakeholders in the FIT arena Silverman (2003, p 334) defines methodology as a “*general approach to studying research topics*” while Teddie et al (2009, p 21) define it as a “*broad approach to scientific inquiry specifying how research questions should be asked and answered*”

The researcher had to consider the research question and decide what methods suit the study from past studies or relevant literature on the topic The limitations of research such as time, monetary and research tools were also considered This study is exploratory in nature The main method is case study research Three chosen Oscar nominated film locations of Cong, Co Mayo, Leenane, Co Galway and Dunquin on The Dingle Peninsula, Co Kerry formed the basis of the cases The case study research highlights FIT trends in these communities and explores if FIT is desired/undesired or exploits these regions Research undertaken by Bolan and O’Connor (2007) provided an excellent case-study into the phenomenon of television induced tourism and its impacts on the village of Avoca, Ireland and its community The authors’ state that the research is narrow in scope yet there is a sufficient number of individuals in the total population to constitute a study that will contribute to the future development of tourism in Avoca Hence a case study approach has proven relevant to explore research within the area of FIT

To fully appreciate key factors it was essential to absorb strategic and policy insight into the research This then complemented the case study research Both qualitative and quantitative techniques were applied to analyse the topic A qualitative methodological approach was the predominant technique when interviewing the stakeholders and three locals in each location within the research while quantitative research was utilised in terms of aiding the case studies when tourists were surveyed at the locations

Throughout the analysis of data, triangulation was used to draw findings from the research Triangulation can be defined as the “*combinations and comparisons’ of multiple data sources, data collection and analysis procedures, research methods, investigators and inferences that occur at the end of a study*” (Teddie et al, 2009, p 32) Using triangulation a more in-depth conclusion to the research question as it goes beyond the limitations of one single research method approach.

A mixed method approach was adopted as many research methods are required to research different questions. This means that the researcher used a mix of qualitative and quantitative methods to collect and analyse the data. A qualitative method was needed to gather data in the form of semi-structured interviews with stakeholders of FIT and quantitative methods were needed to gather data from surveyed tourists at each location.

### **3.2 Research Design**

Table 3.1 aims to outline a clear understanding of the phases of research.

**Table 3.1: Research Design**

<b>Phase 1</b>	<b>Strategic and policy insight</b>	Carried out strategic interviews with relevant stakeholders in the area of FIT in Ireland, to ascertain future policy decisions, trends and or collaboration with the chosen regions
<b>Phase 2</b>	<b>Film location analysis</b>	
<b>Case Study 1</b> “The Quiet Man” Cong, Co Mayo	<ul style="list-style-type: none"> <li>• Tourist survey</li> <li>• Community interview</li> <li>• Tourist office interview</li> <li>• Observation</li> </ul>	Surveyed tourists to the region of Cong to gain quantitative data proving that this form of tourism exists. Interview with tourist office and gatekeeper of the community.
<b>Case Study 2</b> “The Field” Leenane, Co Galway	<ul style="list-style-type: none"> <li>• Tourist survey</li> <li>• Community interview</li> <li>• Tourist office interview</li> <li>• Observation</li> </ul>	Surveyed tourists to the region of Leenane to gain quantitative data proving that this form of tourism exists. Interview with tourist office and gatekeeper of the community.
<b>Case Study 3</b> “Ryan’s Daughter”, Dunquin, Co Kerry	<ul style="list-style-type: none"> <li>• Tourist survey</li> <li>• Community interview</li> <li>• Tourist office interview</li> <li>• Observation</li> </ul>	Surveyed tourists to the region of Dunquin to gain quantitative data proving that this form of tourism exists. Interview with tourist office and gatekeeper of the community.

Table 3.1 displays the dual approach taken. It was necessary to complement in-depth case study analysis with a strategic and policy view. The outcomes of this are to provide a rich collection of data to generate knowledge that is useful in both theory and practice.

### **3.3 Reliability and validity**

In terms of methodological choice it is important to consider both reliability and validity (Kumar, 2005, Silverman, 2006, Babbie, 2012,) In terms of design for this study validity was taken into consideration It was important that the correct methods were chosen and justified to solve the research problem Given the disciplinary background and the exploratory nature of the study, case study and in-depth interviews were deemed appropriate Having taking cognisance of various theorists on reliability this research presents findings that should be repeatable The survey and semi-structured interview was pilot tested before the primary research took place to demonstrate the reliability and validity of the methods It was based on methodological approach similarly to Bolan and O'Connor

### **3.4 Defining exploratory research**

*“Exploratory research is used principally to gain a deeper understanding of something”* (www marketresearchworld net) Gilbert (2009, p 61) states that in general, exploratory research is suitable for any research problem for which limited base line data is known, exploratory research is the root for any good study Exploratory research was chosen for this study as stated by Gilbert (2009, p 62) the *“initial tools of exploratory research include literature searches, experience surveys, and the analysis of selected cases”* This is the foundation of this study

Exploratory research in tourism can be defined as *“the study ‘explores’ single or multiple cases of the tourism phenomenon to discover uniqueness or characteristics, since no pre-existing data exist in the public arena The ‘what’ is determined”* (Jennings, 2001, p 177) Exploratory research is conducted when very little or no data exist on the tourism phenomenon being investigated Findings from exploratory research can be used to develop a more extensive research project Exploratory research can draw on secondary sources, expert opinions and observations (Jennings, 2001, p 17)

### **3.5 Case study research**

The case study aims to understand the research in depth in its natural setting, recognising its complexity and its context It also has a holistic focus, aiming to preserve and understand the wholeness and unity of the case

Therefore, the case study is more a strategy rather than a method. It is used for an in-depth study of an individual, area or setting (Punich, 2005, p. 144, Edwards et al, 1999, p. 33). A comparative case study approach of the three regions was used for the research. *There are different types of case studies applicable to tourism, such as exploratory, descriptive, explanatory, single, multiple, intrinsic, instrumental, and collective* (Jennings, 2001, p. 177). A key quality of case study research is its capacity to allow researchers to focus on intricate situations while taking the context of the situation into account (Casey, 2010, p. 41). A case can be an individual, group such as a family, office, it can be an institution and a large-scale community or town (Gillham, 2005, p. 1). Case study is the main method. *“Within it different sub-methods are used interviews, observations, document and record analysis, work samples and so on”* (Gillham, 2005, p. 13). Within this research, semi-structured interviews will be used and surveys. Data gathered by different methods but bearing on the same issue are part of what is called the multi-method approach (Gillham, 2005, p. 13).

Within tourism research a case study approach comes under the heading of longitudinal studies. *“Longitudinal studies involve the study of the people over a set period of time. Data may be collected using interviews and participant observation methods”* (Jennings, 2001, p. 174). The characteristics of a case study are *“Intense observation or data collection over a short or long term”* (Jennings, 2001, p. 174). The three case studies used in the research were within three communities. One segment of the sample was tourists, which is a similar sample of people over a set period of time, in this case 1 – 2 days. A second segment of the sample was a participant from each community.

The following list outlines the steps involved in case study design and data collection.

- *Identify the issue(s) or research theme(s)*
- *Determine the type of case to be used*
- *Select the case or cases*
- *Negotiate access to the case setting*
- *Enter the setting or commence data collection*
- *Gather the data (using documentary method, participant observation, interviewing)*
- *Analyse the data using, for example, categorical aggregation and aggregative interpretation*
- *Check the findings with case study members*
- *Leave the case setting*
- *Report the data*

**Source:** Jennings (2001, p. 178)



### **3.6 Qualitative research**

There are many ways to describe qualitative research, for example it allows researchers to get at the inner experience of participants, to determine how meanings are formed through and in culture, and to discover rather than test variables. If you are concerned with exploring people's life histories or everyday behaviour, then qualitative methods may be favoured (Corbin, 2008, p 12, Silverman, 2000, p 1)

Denzin and Lincoln (2003, p 4) offer the following definition

*Qualitative research is a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that makes the world visible. These practices turn the world into a series of representations including field notes, interviews, conversations, photographs, recordings and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of, the meanings people bring to them*

Qualitative research assists in perceptions and interpretations of events for the people being studied rather than measuring facts which are gathered through quantitative methods. This research employed a semi-structured interview with the selected stakeholders in the area of FIT as its main qualitative method. An example of qualitative research can be in the form of interviews. Quantitative methods are used for phase 2 of the research for the purpose of surveying the tourists.

### **3.7 Quantitative research**

Quantitative research collects facts and studies the relationship of one set of facts to another. They measure, using scientific techniques that are likely to produce quantified and, if possible, generalisable conclusions. It is also the analysis of numeric data using a variety of statistical techniques (Teddie et al, 2009, p 256, Bell, 1997, p 5). Quantitative methods may be most parsimoniously defined as the techniques associated with gathering, analysis, interpretation and presentation of numerical information (Teddie, 2009, p 5).

### **3.8 Ethical considerations of the research**

All social research involves ethical issues because the research involves collecting data from people and about people. Therefore, the researcher will abide by all codes of ethical and professional conduct in line with IT Sligo and European Society for Opinion and Marketing Research (ESOMAR) guidelines.

It sets out global guidelines for self-regulation for researchers and has been undersigned by all ESOMAR members and adopted or endorsed by more than 60 national market research associations worldwide and is available in 15 languages (www.esomar.org)

Furthermore, respondents' data was stored in a safe and confidential system by using numbers instead of personal information of the sample. Anonymity was preserved during the research process. However, some of the respondents in the qualitative section of the research were happy to disclose their names and organisation. The respondent's cooperation was voluntary. Baker (1994, p. 81) states that "*rights of the individuals to privacy and to freedom from harassment and harm supersede the rights of scientists to seek knowledge*"

Codes of ethics usually entail the following key items

- *Voluntary participant by the individual*
- *Informed consent given by the participant after being provided with either oral or written information about the research*
- *The right of the individual to refuse to answer any questions or perform any actions*
- *The right of the individual to withdraw from the research at any time during its conduct*
- *The right of the participant not be deceived regarding any aspect of research (purpose, sponsor or usage of findings)*
- *The right of the participant not to be harmed during any stage of the research, as well as after the research has conducted*
- *The right of the individual to have any personal information or data treated as either confidential or anonymous as befits the circumstances of the research*
- *The right of research participants to access the research findings*

(Jennings, 2001, p. 98)

Ethical issues by their very nature are complex and people have genuine differences of opinion about the manner in which they should be addressed. One of the best known principles used for researchers is that of informed consent. The researcher is obliged to ensure that before respondents agree to take part in the research, they are made fully aware of the nature of the research and of their role within it. For all the research methods used in this study consent was sought.

Ritchie and Lewis (2005, p 66) believe that *“this informed consent means providing participants with information about the purpose of the study, the funder, who the research team is, how the data will be used and what participation will be required from them”*

During the research a letter (see appendix 1) was sent to all participants before the semi-structured interview took place outlining all of the above. At all times the researcher considered the ethical implications throughout the research process.

### **3.9 Methodological limitations**

The research did encounter some limitations throughout the process. A large limitation was the weather conditions during the qualitative stage of the research. Unforeseen weather conditions cancelled two out of three tourist trips at two locations. This limited the response rate at these locations which impacted on sample size being completed. The researcher was hoping for a one hundred per cent response at each location but unfortunately only succeeded with one location being one hundred per cent. Another limitation to the methodological research was the lack of tourists at locations due to weather conditions. Phase one of the research involved conducting stakeholder interviews to gain strategic and policy insight. The next section will discuss phase one of the research.

### **3.10 Phase 1 of primary research, strategic and policy insight**

A formal letter that explains the purpose of the interview was sent in advance to the interviewee. The purpose of this was to introduce the study topic. Furthermore, the letter was a way to plan and organise the chosen date. (Please see appendix 1) If the stakeholder wanted to prepare for the interview in advance the main themes of the interview were sent to the participant before the interview took place. The questions were not sent in advance to the participant to avoid rehearsed answers. Only two participants requested themes for the interview. For an interview to be successful the participants must possess the information being targeted by the investigative questions, the participant must understand his or her role in the interview as the provider of accurate information and also they must perceive adequate motivation to cooperate (Cooper et al, 2006, p 249)

The preparation of the interview questions was an in-depth and lengthy process. Before the questions could be formulated there was a lot of thought put into the development of the questions. The researcher had to consider, what themes would run through the qualitative research semi-structured interview and not to ask leading questions.

*“A leading question is one that influences the direction of the response. Sometimes the lead is in the intonation of the question, the tone implies an expectation”* (Seidman, 2006, p. 84). It was important to write the questions so as to not convey the opinion of the interviewer. Bryman (2001, p. 317) states that you need to *“create a certain amount of order on the topic areas, so that your questions then flow reasonably well, but be prepared to alter in order of questions during the actual interview”*

### 3.10.1 Purpose

The purpose of the strategic and policy interviews is to gather very specific detailed data on current and past FIT policy and trends to create context for the study. The main experts in the area of FIT in Ireland were sourced through the film and tourism industry in Ireland. A senior government minister took part in the strategic and policy interview stage of the research also.

### 3.10.2 Design

For the purpose of the research, semi-structured interviews were conducted with experts and stakeholders in the area of FIT.

This is displayed as phase 1 of the research in Table 3.1 above. Fáilte Ireland, Tourism Ireland, The IFB and a highly acclaimed producer of Ardmore Studios were also interviewed in a semi-structured interview and the relevant senior governmental minister.

The interview is one of the main data collection tools in qualitative research. It is a very good way of accessing people's perceptions, meanings, and definitions of situations and constructions of reality.

Interviews if well done, allow the voices of participants to be heard and so to direct the analysis and interpretation of events (Punich, 2005, p. 168, Edwards et al, 1999, p. 101).

An interview is not an ordinary exchange, although the exploratory interview appears alike in some respects (Oppenheim, 2003, p. 65).

Denscombe (2003, p 173), states that “*interviews are actually something more than just a conversation*” Stringer (2007, p 69) is of the opinion that the interview is a reflective process that allows the interviewee to explore his or her knowledge in detail and to make known the many features of that experience that have an effect on the issue at hand

Interviews can take on many forms from structured, semi-structured or unstructured For the purpose of this research the interview was a semi-structured interview (please see appendix 2)

A semi-structured interview can be described as

*The researcher has a list of questions or fairly specific topics to be covered, often referred to as an interview guide, but the interviewee has a great deal of leeway in how to reply Questions may not follow on exactly in the way outlined on the schedule Questions that are not included in the guide may be asked as the interviewer picks up on things said by interviewees*

(Bryman, 2001, p 314)

This means that the researcher had a list of questions under topics to be covered Using a semi-structured interview allowed the interviewee leeway in how to respond Questions that were not pre-planned were asked as the interviewer picked up on things said by the interviewees Bryman (2001, p 314) states that “*in neither case does the interviewer slavishly follow a schedule, as is done in quantitative research interviewing, but in semi-structured interviews the interviewer does follow a script to a certain extent*” As the interview was semi-structured and divided into three themes the questions were all open-ended questions, which allowed all interviewees to answer very openly and talk in as much detail as they desired regarding the question asked The semi-structured interview was set and prepared and then tested by the researcher utilising a local film industry representative

### 3 10 3 Testing

A pilot study was conducted for phase 1 “*Piloting has a role in ensuring that the research instrument as a whole functions well*” (Bryman, 2001, p 155)

It was important for the researcher to prepare for any challenges that may arise during the completion of the in-depth interviews A pilot study was conducted before the semi-structured interviews took place This allowed the researcher to gain some experience of using the layout and gave the researcher more confidence The pilot interview took place with a film director from the North West of Ireland

For the purpose of this study 5 semi-structured interviews occurred. As all identified respondents agreed to participate there was a 100% rate.

#### 3.10.4 Sampling

The key feature of non-probability sampling is that items chosen for a sample are not chosen randomly but purposively (Clark et al, 2001, p. 85).

Purposive sampling can be defined as *“the researcher purposely chooses subjects who, in their opinion, are thought to be relevant to the research topic”* (Sarantakos, 1997, p. 152). Purposive sampling was used for the stakeholders in the FIT arena.

#### 3.10.5 Administration

After the identification of the respondents the researcher set up dates with each and travelled to their place of business. Before each interview a statement of purpose was outlined and issues of confidentiality were discussed with each participant. Recording equipment was used and permission for use of this equipment was passed. *“Qualitative researchers nearly always tape-record and then transcribe their interviews. This procedure is important for detailed analysis required in qualitative research and to ensure that the interviewees’ answers are captured in their own terms”* (Bryman, 2001, p. 317). The researcher also felt that using a tape recorder at each interview, allowed the interviewer to concentrate on the participant’s answers and to ask any other questions that were suitable to be asked throughout.

The interviewer used prompts to probe and further elaborate answers. It also allowed for a much more relaxed approach to the interview as the researcher’s full attention was on the respondent and eye contact was maintained throughout. Bryman (2001, p. 317) states that *“in fact, an interviewer must be very attuned and responsive to what the interviewee is saying and doing”*. With the exception of one all interviews were conducted face to face. One of the interviewees was unable to meet due to their time constraints. In this case the respondent participated through email interview. The questions were emailed to the interviewee and they responded via email with the answers.

**Table 3.2: Stakeholder interviews**

<b>Interview</b>	<b>Date</b>	<b>Administration</b>
Fáilte Ireland	31 <sup>st</sup> May 2011	Face to face
Tourism Ireland	21 <sup>st</sup> June 2011	Face to face
Irish Film Board	18 <sup>th</sup> May 2011	Face to face
Irish Producer	21 <sup>st</sup> June 2011	Face to face
Senior Governmental Minister	15 April 2012	Via email

### 3.10.6 Analysis

The analysis of the stakeholder interviews was done by transcribing all interviews from the tape recorder. Attempts for the use of N-vivo software was made but the research department was unable to provide it on time, so all interviews were read and common themes drawn out. “*Written text which is ready for analysis can be in the form of interview transcripts, observational jottings, or published and unpublished material and documentary evidence*” (Edwards et al 1999, p. 121). There are different systems that can be utilised for data analysis encompassing, broad questioning, categories, coding, fine-combed analysis and generalisation. Valid generalisations were used for the qualitative recorded interviews and questionnaires.

### 3.11 Phase 2 of primary research, case studies

Identifying the perspective of the visiting tourists to the area of Cong, Co. Mayo, Leenane, Co. Galway, Dunquin and The Dingle Peninsula, Co. Kerry took place during peak season in July 2011. Interviews with the local tourist office at each case study location took place and an interview with a gatekeeper from the community at each location took place also. The purpose of this was to gain an overall perspective of FIT in these areas. The research was completed by employing a survey for tourists, face to face interview with tourist offices and phone interviews with the gatekeepers at each location.

#### 3.11.1 Purpose

The purpose of the surveys and interviews with the community and tourists to the area is to gather very specific detailed data on the current FIT product and tourism trends to create context for the study.

### 3.11.2 Design

Punich (2005, p. 75) defines a survey as “*any research which collects data (quantitative or qualitative) from a sample of people or a simple descriptive study, usually concerned with different pieces of information, which are studied one piece at a time*”. Graziano et al, (2000, p. 321) states “*surveys collect information by requesting participants about their experiences, outlooks and information, they further this by saying that “the major goal of a survey is to learn about the ideas, knowledge, feelings, opinions, attitudes and self-reported behaviour of a defined population”*”.

Compiling the survey was a timely and important task. The survey took several weeks to finalise. The theme, the flow and the layout all took a great deal of time to define. It was very important to script the questionnaire to the highest standard to receive appropriate feedback. The research was undertaken by travelling to each of the three locations during the peak summer month of July 2011. Contact was made to a gatekeeper and or local businesses or tour group/bus at each location depending on location to secure a time and permission to hand out surveys at the locations.

### 3.11.3 Semi structured interviews

A semi-structured interview was administered with the local tourist offices in each of the case study location. Phase 2 of the research as displayed in Table 3.1 was also a semi-structured phone interview with the main person involved in FIT in each community. This allowed the researcher to gain an insight into the communities’ desire for FIT and the level of FIT that exists already or may not exist. It also allowed the researcher to identify whether FIT in this area can be developed or further developed. The phone interview was recorded and each interview was given the same format of the face to face interviews, i.e a statement of purpose, confidentiality issues and recording equipment permission.

### 3.11.4 Testing

A pilot study was conducted for phase 2. “*Piloting has a role in ensuring that the research instrument as a whole functions well*” (Bryman, 2001, p. 155). It was important for the researcher to prepare for any challenges that may arise during the completion of the interviews with tourist offices, gatekeeper and the survey. A pilot study was conducted before the survey research took place. This allowed the researcher to gain some experience of how the layout worked and read clearly for the participant.



The pilot study took place with a marketing executive in the North West. The interview questions for the tourist office and the gatekeeper were tested with lecturing staff at the Institute of Technology Sligo.

### 3.11.5 Sampling

In each case study location convenience sampling was used to survey the tourists. Convenience sampling can be defined as “*is one that is simply available to the researcher by virtue of its accessibility*” Bryman (2001, p. 91).

In convenience sampling, researchers simply use participants, these individuals who are easy to access. People are selected on the basis of their availability and willingness to respond (Gravetter, 2012, p. 151).

*At its simplest, convenience sampling means quite literally taking, a sample of whoever is available to receive the administration of the research instrument. They are convenience precisely because they are by definition at the core of a study's concerns or because they meet the general parameter of a study's objectives.*

Clark, (2001, p. 87)

### Purposive Sampling

Purposive sampling is defined in phase 1 and was used for the tourist office interviews and for the gatekeeper interviews.

### 3.11.6 Administration

#### **a. 'The Quiet Man', Cong**

The researcher travelled to Cong on the 7<sup>th</sup> July 2011. Contact was made with the head FIT operator in the village prior to the visit. This gatekeeper managed 'The Quiet Man' museum, 'The Quiet Man' camping site and 'The Quiet Man' souvenir shop. 'Sometimes researchers may have their paths smoothed for access to a community by individuals who act as both sponsor and gatekeeper' (Bryman, 2001, p. 295). In other words they may be in a position to facilitate access or to deny it.

Also a gatekeeper may occupy a powerful position within the community. A gatekeeper was identified before arriving at each location. The gatekeeper at Cong invited the researcher to partake in the 'Quiet Man Walking Tour'.

The researcher also contacted the Fáilte Ireland office in Cong and got permission to conduct a short face to face semi-structured interview with a member of staff there. This was obtained.

On that same day the researcher arranged to attend the office and interview staff there and to hand out surveys directly to tourists on the tour and in the area. The interview with Fáilte Ireland Tourist office Cong took place on this date. However, due to unforeseen weather conditions ‘The Quiet Man’ Walking Tour’ was cancelled.

The researcher employed a plan B and contacted the local tour bus operators that pass through Cong. Contact was made on the 7<sup>th</sup> of July and a place on the Galway Tour Bus was secured for Saturday 9<sup>th</sup> July 2011. The researcher was on board the bus on Saturday 9<sup>th</sup> July and the research could access tourists on the bus and brother and sister buses of that company arriving in Cong. The tour co facilitated an additional day at capturing tourists in the area of Cong. Forty eight out of one hundred surveys were completed at this location. The response rate at Cong was forty eight per cent. It was a disappointment that ‘The Quiet Man Walking Tour’ was cancelled that day but this is a limitation to the research which was explained in 3.9 section of this chapter.

#### **b. ‘The Field’, Leenane**

The researcher travelled to Leenane on the 16<sup>th</sup> July 2011. Contact was made with the manager of the leading tourism attraction in Leenane the Killybegs Cruises prior to the visit. The researcher also contacted the Fáilte Ireland office in Connemara as there is no Fáilte Ireland tourist office in Leenane. The researcher also got permission to conduct a short face to face semi-structured interview with a member of staff there. The gatekeeper at Leenane invited the researcher to partake in the ‘Killary Cruise’ attraction to administer surveys directly to the tourists on the tour. The Leenane/Connemara tourist office interview took place on the 16<sup>th</sup> July 2011. However, due to unforeseen weather conditions the ‘Killary Cruise’ did not take place.

The researcher again employed a plan B to the research and spoke to the manager of the local hotel. Permission was granted to hand out a survey at the hotel during the day. The manager was very obliging and was delighted to help in any way. The surveys handed out in Leenane were sixty four out of one hundred on that day. The response rate for Leenane was sixty four percent. There was some contact made with tour group bus operators in the area but they were unwilling to participate. Again the researcher was disappointed that the ‘Killary Cruise’ was cancelled but this was also a limitation to the research, but a good result of completed surveys on this day was obtained.

### **c. 'Ryan's Daughter' The Dingle Peninsula**

The researcher travelled to Kerry on the 23<sup>rd</sup> and 24<sup>th</sup> July 2011. Contact was made with the manager of the leading tourism attraction in the village of Dunquin, 'The Blasket Centre', prior to the visit. The researcher also contacted the Fáilte Ireland tourist office in Dingle to get permission to conduct a short face to face semi-structured interview with a member of staff there. This was obtained. The gatekeeper at Dunquin invited the researcher to spend as much time as was needed in the 'Blasket Centre' to hand out surveys directly to tourists at the centre and visiting Dunquin. The interview with Fáilte Ireland Tourist office Dingle took place on this date.

The researcher also contacted the manager of the restaurant at 'Inch Beach' as this was another location for the film 'Ryan's Daughter'. The manager welcomed the researcher into the restaurant to speak to tourists in and outside the restaurant at the beach. This research took place on the 24<sup>th</sup> July 2011.

The surveys handed out for 'Ryan's Daughter' was ninety three out of one hundred. The response rate at The Dingle Peninsula was ninety three percent.

### **3.12 Analysis**

To assess the quantitative research from the surveys SPSS software was used. All data was analysed using a triangulation method thus formulating conclusions and recommendations. There are different systems that can be utilised for data analysis encompassing, broad questioning, categories, coding, fine-combed analysis and generalisation. Valid generalisations were used for the qualitative recorded interviews and questionnaires. To assess the quantitative research from the surveys SPSS software was used. SPSS stands for Statistical Program for Social Science and fits this disciplines perfectly regarding research data collection and analysis. All data was analysed using a triangulation method thus formulating conclusions and recommendations.

### **3.13 Triangulation**

Throughout the analysis of data, triangulation was used to draw findings from the research to compare and contrast how each geographical region is utilising these films for tourism. The essential rationale of triangulation as described by Denzin, (1998, p 194) is that, "*if you use a number of different methods or sources of information to tackle a question the resulting answer is more likely to be accurate*". Different methods have different strengths and weaknesses.

If they converge (agree) then we can be reasonably confident that we are getting a true picture. If they don't agree then we have to be cautious about basing our understanding on any one set of data. That doesn't mean that one set of data is wrong (or any of them) but that the picture is more complicated than we expected. This approach from different methodological standpoints is usually known as triangulation (Gillham, 2005, p. 13).

Patton (1999, p. 1189) states that *"it is in data analysis that the strategy of triangulation really pays off not only in providing diverse ways of looking at the same phenomenon but in adding to credibility by strengthening confidence in whatever conclusions are drawn"*. The primary research was analysed using triangulation by comparing and analysing all data obtained from the tourists, community and stakeholders. This was done by using SPSS software for the interviews as is explained above and drawing themes from the semi-structured interviews with stakeholders of FIT. Findings and recommendations emerged as a result.

### **3.14 Summary**

This methodology highlights and justifies all the methods that were utilised to carry out the research. The methodology chapter outlines that the main approach is a case study approach based on exploratory research. It clarified that a mixed method approach was used when analysing the data, referred to as triangulation.

The section also described the qualitative and quantitative methods that were used in the research. A semi-structured face-to-face interview was used for the stakeholders in FIT and a phone interview was conducted with the gatekeeper at each case study location. A survey was used in the quantitative section of the research and handed out at each case study location.

# **Chapter four**

## **Case studies**

#### **4.1 Introduction**

This chapter will make an argument for the future development of FIT in Ireland through knowledge generated from the three cases

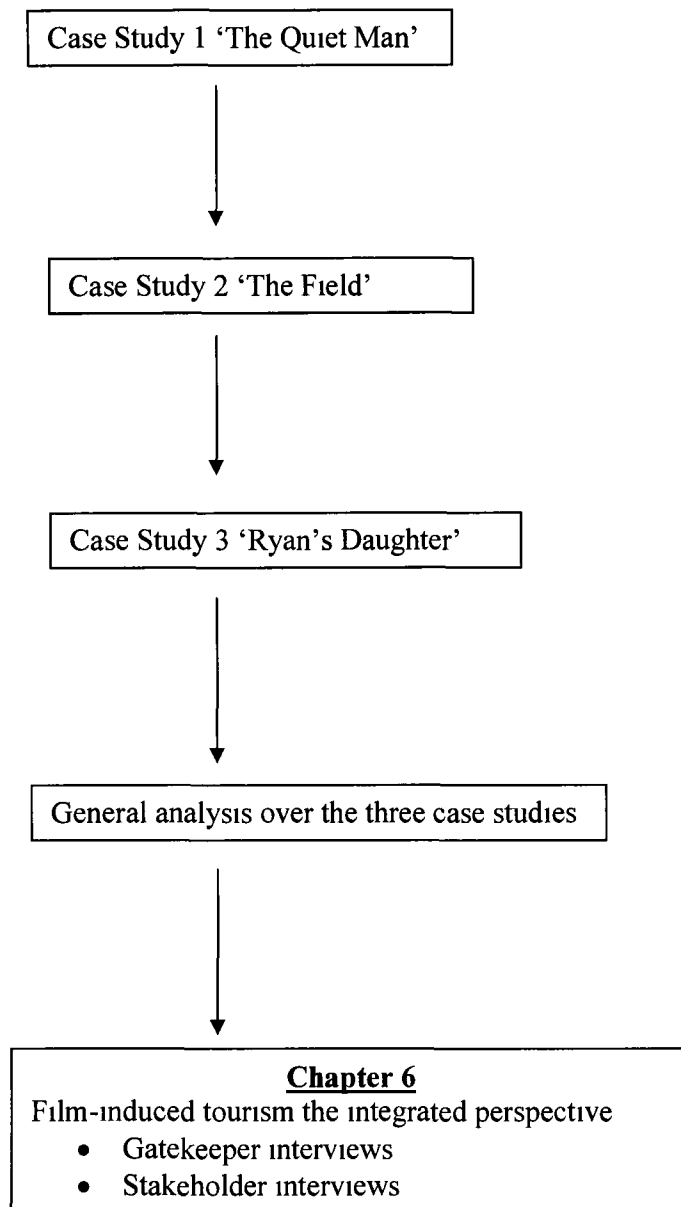
- Each case study will be based on triangulation of results
- Graphs that represent the primary data gathered from surveys distributed to tourists at each location are illustrated
- Information retrieved from the interviews with each tourist office at each destination
- The findings from each of the gatekeeper interviews will also be outlined
- Observational findings will also be outlined as the researcher spent time at each location

From this process findings and recommendations have emerged The case studies are

- Case study 1 based in Cong, “The Quiet Man”
- Case study 2 based in Leenane, “The Field”
- Case study 3 based on The Dingle Peninsula, “Ryan’s Daughter”

FIT the integrated perspective will be displayed within the next chapter This is the policy and stakeholder insight into the study Please see the layout of the chapters in figure 4 1 provided

**Figure 4.1 Analytical approach**



## **4.2 Case Study 1 – ‘The Quiet Man’**

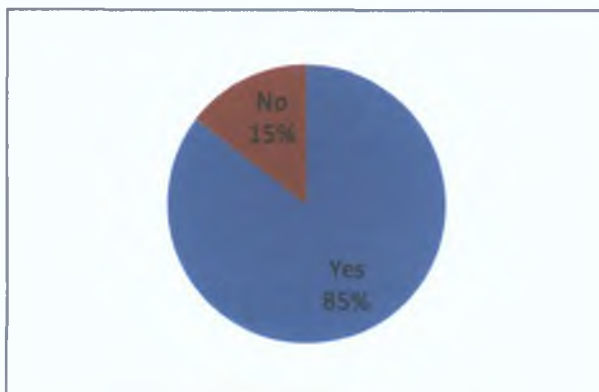
The 1952 film ‘The Quiet Man’ was filmed and set in the small village of Cong in Co. Mayo. The storyline of the film is about a retired American boxer who returns to the village where he was born in Ireland, where he finds love. Sean Thornton has returned from America to reclaim his homestead and escape his past. Sean's eye is caught by Mary Kate Danaher, a beautiful but poor maiden, and younger sister of ill-tempered "Red" Will Danaher. The riotous relationship that forms between Sean and Mary Kate, punctuated by Will's pugnacious attempts to keep them apart, form the main plot, with Sean's past as the dark undercurrent. ‘The Quiet Man’ film was nominated for two Academy Awards in 1953 and won two, one for best cinematography and for best Director, John Ford ([www.imdb.com](http://www.imdb.com)). Cong has a Quiet Man walking tour which brings tourists around the sites of the film in the village. There is also a Quiet Man museum in the village which is a replica of the cottage in the film. Key thematic areas will now be referred to throughout the case.

### **4.2.1 Theme 1 Travel motivation and behaviour**

#### **a. Travel behaviour**

Respondents were asked whether or not it was their first time travelling to Cong. This gathered information on tourists behaviour and repeat business tourism to the village of Cong.

**Figure 4.2 Prior visit to Cong**



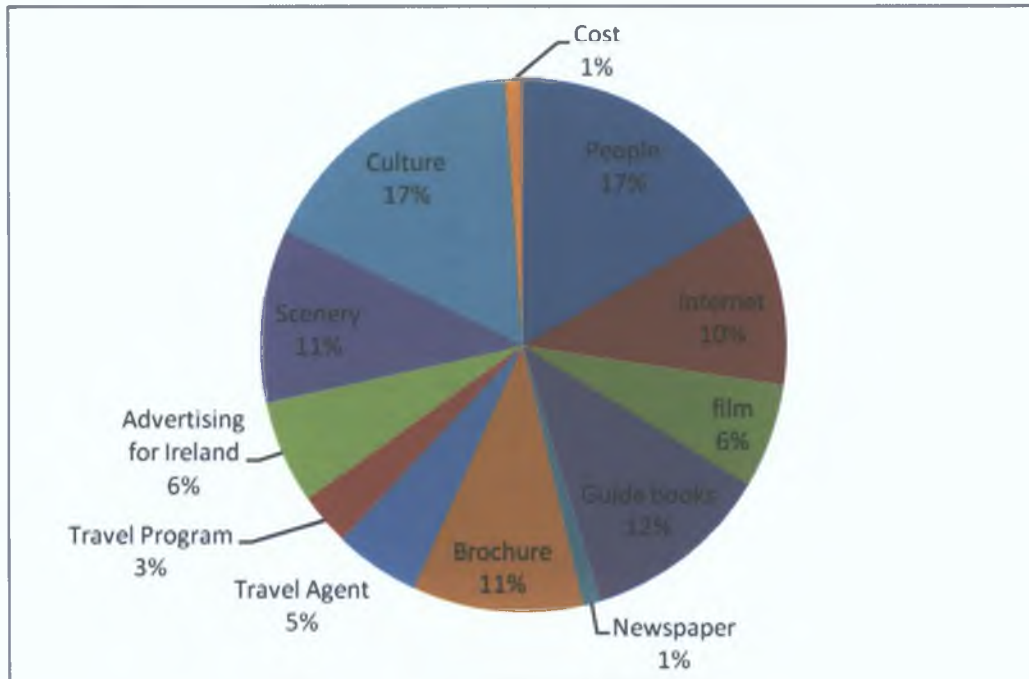
The results from the questionnaire show that eighty five per cent of visitors to Cong on the day of the primary research were new tourists to the area and fifteen percent were revisiting tourists to the area. It is interesting to note that fifteen percent questioned were repeat visitors to the area.



## b. Motivations

It was important to discuss what motivates the respondents to travel to Cong. The results are shown in figure 4.3.

**Figure 4.3 Motivations to travel to Cong**



The chart above addresses the main motivations as follows;

- People and Culture 17% ,

This relates very closely to the recent research Failte Ireland conducted that the main motivation for people to come to Ireland is people or place. Interestingly a number of other marketing tools to motivate people to travel to Cong, include;

- Guidebooks at 12% .
- Brochure at 11%
- Internet 10%
- Advertising for Ireland 6%
- Film specific 6%
- Travel agent 5%
- Travel program 3%
- Newspaper 1%

The research identifies marketing tools such as guidebooks and brochures is working in terms of drawing visitors to Cong, but specifically the film 'The Quiet Man' is not the main motivation to travel to Cong.

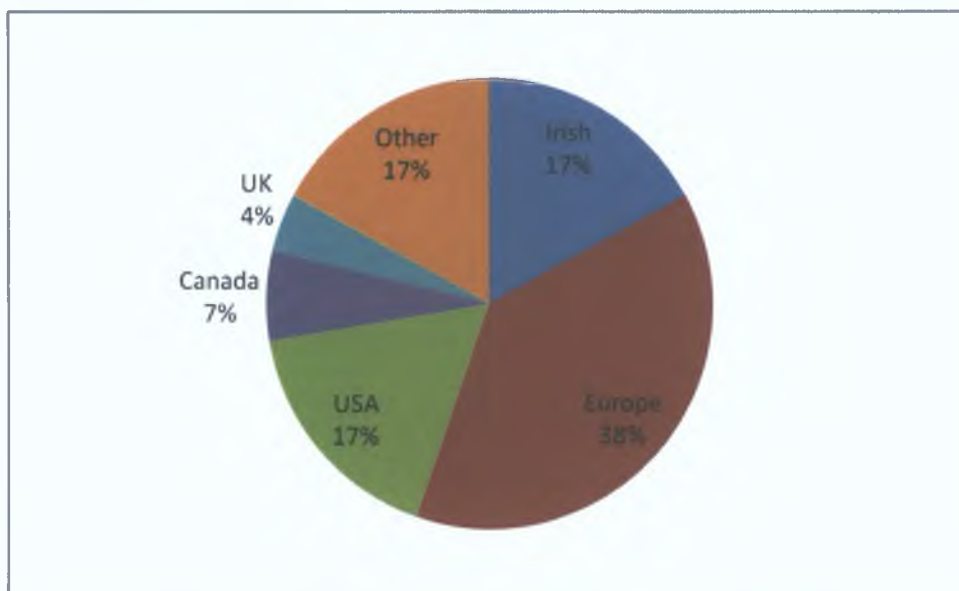
A semi-structured interview took place with a Gatekeeper at Cong and when asked what support the community would like from stakeholders the respondent said “funding for publicity would be of great benefit and for Fáilte Ireland and Tourism Ireland to include Cong in the advertising campaigns in the future”.

Fundamentally tourist visit because of people and place which co-incides with how Fáilte Ireland markets Ireland as a tourist destination that is built around people and place. A marketing gap occurs due to the generic nature of the marketing activity. This finding shows film is a motivation is only six percent, hence this indicates there is significant scope to develop film specific marketing activites in Cong.

### c. Nationality of respondent

The nationality of the respondent was asked to gain an understanding of the current visitor to Cong during the peak season summer months.

**Figure 4.4 Nationality of respondent at Cong**



38% of the respondents were Europeans while 17% were Irish and American. The Gatekeeper at Cong said

*that most of the visitors met over the years are from the UK and surprisingly a lot from China and Japan wanting to see the filming sites*

Figure 4.4 is concurrent with Fáilte Irelands statistics of overseas visitors ([www.failteireland.com](http://www.failteireland.com)). It can be asserted that the story of ‘The Quiet Man’ has universal appeal as it is embedded in Irish culture and in particular for the Irish Diaspora. Recently there is a shift in the breakdown of overseas visitors. There is a marginal decline in the US market, increase in the European market and others. In order to market Cong as tourism product a number of initiatives are taken into consideration

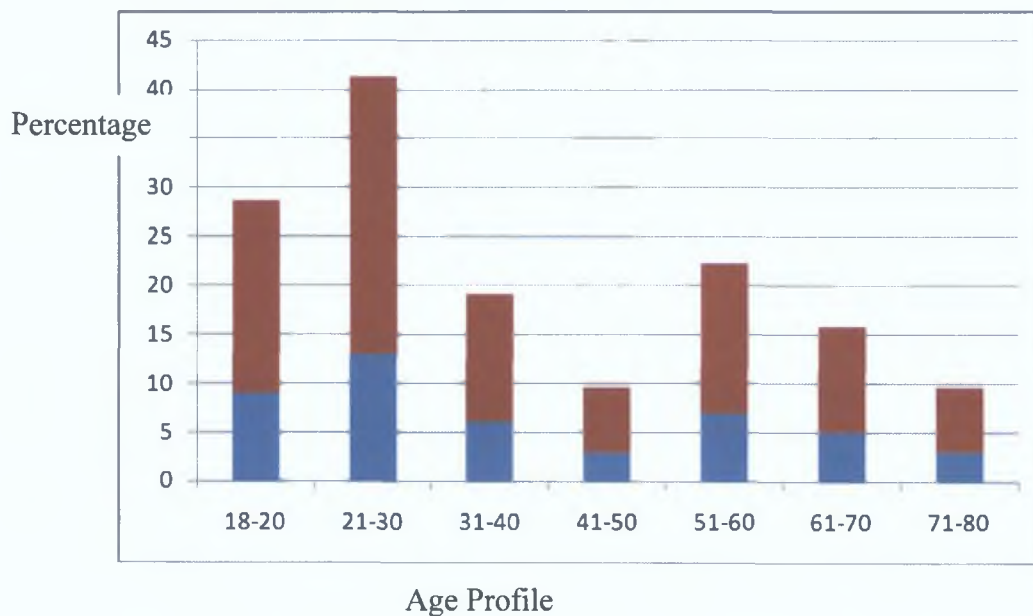
- National profile of visitors needs to be taken into consideration.

- What is required is that film marketing has to be geared towards various markets.
- A strategy is needed to attract European tourists, domestic tourists and non-traditional.
- To capitalise on the plans for the Homecoming celebrations (The Gathering) 2013 there will also be a re-engagement with the US market. In order to sustain FIT at the Cong location all these markets need to be carefully targeted, managed and the tourism product delivered to relevant specifications.
- The tourism product itself should have universal appeal.
- The delivery of the experience may require modification to cater for cultural differences i.e. language and translations to cater for all visitors.

#### d. Age of respondent

The age range of the tourist to Cong was asked to attempt to verify the sustainability of the FIT product in Cong.

**Figure 4.5 Age of respondents at Cong**



Surprisingly, the largest category of the respondents were in the age bracket of 21 -30. This result contradicts the anecdotal perception that visitors to Cong are elderly. This is a positive for Cong as the film 'The Quiet Man' was filmed in 1952 so to sustain its longevity the younger visitor is crucial to the FIT product .

Cong tourist office state that

*the good thing about it is, there is young people asking about it, a lot of young people who love the comedy of the film and so many people would say they know it off by heart. It's passed down through families.*

Both the IFB and Tourism Ireland expressed in the semi-structured interviews concern about the sustainability of FIT at Cong due to the age of the film and the issues around keeping the film alive. Due to the perceived age profile of visitors to Cong the sustainability of 'The Quiet Man' FIT product was questionable. This research discovers that this issue may not be as problematic as perceived. The young age profile of the Cong visitors confirms the ongoing appeal and potential of marketing Cong as a FIT destination.

The Gatekeeper at Cong said that

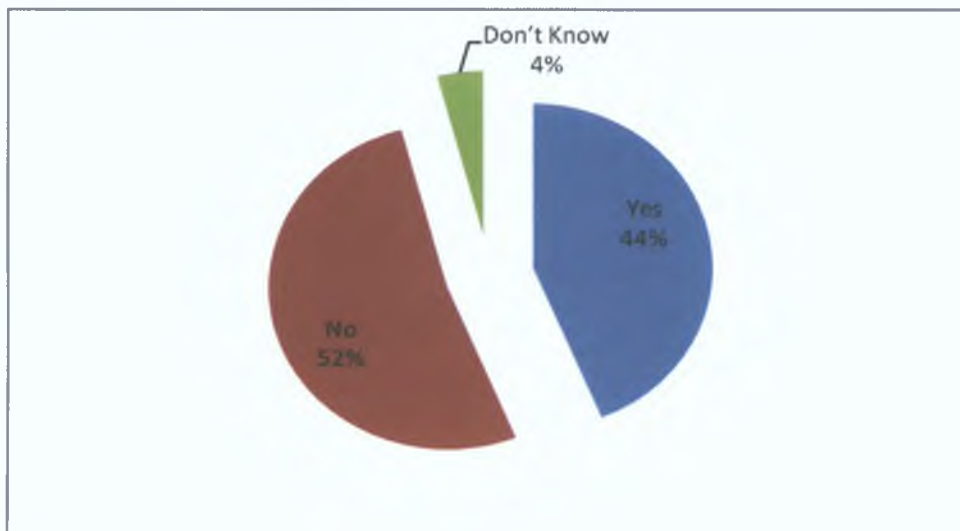
*they held a 60<sup>th</sup> Anniversary festival of the film 'The Quiet Man' in Summer 2011, Maureen O'Hara came to visit the village, she also stated that they would love support from Fáilte Ireland to run a Quiet Man festival every summer to keep the film alive.*

Referring back to the results, the majority of the respondents questioned were between the ages of 21-30. Film festivals and publicity are great examples of ways that Cong could sustain their FIT product.

#### **e. Film locations globally**

The reason it was asked of the tourists if they had visited any film locations globally was to try to determine their understanding and awareness of the FIT product. .

**Figure 4.6 Film locations globally visited**



Of the respondents at Cong, 44% answered that they had visited film locations globally. FIT as a niche tourism product is evident here and the growing appeal of it and its growth in terms of tourism. This is a positive result for FIT product development.

Hudson and Ritchie, (2005, p. 258) claim

*the exposure a film gives a city, province or country is an advertisement viewed by potentially millions of people an audience that could not be reached through specifically targeted tourism promotions.*

There is a dual pull factor within FIT, as Macionis (2004, p. 87) describes the typologies of FIT tourists

- *A serendipitous film tourist*

*Those who just happen to be in a destination portrayed in a film*

- *A general film tourist*

*Those who are not specifically drawn to a film location but who participate in FIT activities while at a destination*

- *A specific film tourist*

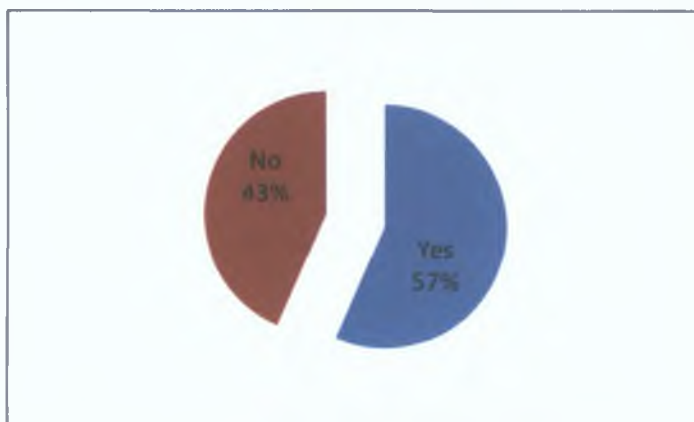
*Those who actively seek out places that they have seen in a film*

Despite the limited marketing of FIT in Cong forty four percent of the respondents said they had visited other film locations globally. This could indicate that there is untapped potential in the Cong FIT product.

#### **4.2.2 Theme 2 Location and the film-induced tourism product**

It was important to identify if tourists receive any information on the FIT product.

**Figure 4.7 Information on film locations at Cong**



Fifty seven percent of respondents said they had received information on film locations in the area but forty three percent said they didn't.

The Cong tourist office states that

*there is a map on sale and that is what we sell. That is a complete guide to 'The Quiet Man' locations in Cong. We used to have posters, all merchandising apart from this map is all we are left with.*

*We had loads of different things, t-shirts, calenders, postcards but unfortunately nothing like that anymore  
A local man Gerry has taken over the souvenir shop We would love to see more merchandise back”*

Traditionally the tourist office supplied merchandise for the FIT product in Cong. Recently the availability of merchandise has moved from the tourist office to a souvenir shop nearby. This can be seen as incremental increase in entrepreneurial activity within Cong.

The gatekeeper at Cong states that

*they would love to be able to get more products of the film but they are finding it extremely difficult to even source the DVD of the film to sell at the moment*

Clifden Tourist Office said

*We used to sell more books here, but there was one book that we used to sell all about ‘The Quiet Man’ It had maps and diagrams of where locations are*

*Film maps have been found to be successful as part of a FIT marketing campaign*

Hudson and Ritchie (2006, p. 391)

From observation during the research process the information shared with tourists was mainly verbal through a bus tour guide. Information about the FIT product is limited, it may be dependent on a number of factors including the enthusiasm of individual bus tour guides. Observation also suggests that there is sub-optimisation of information in terms of visual, print and verbal media.

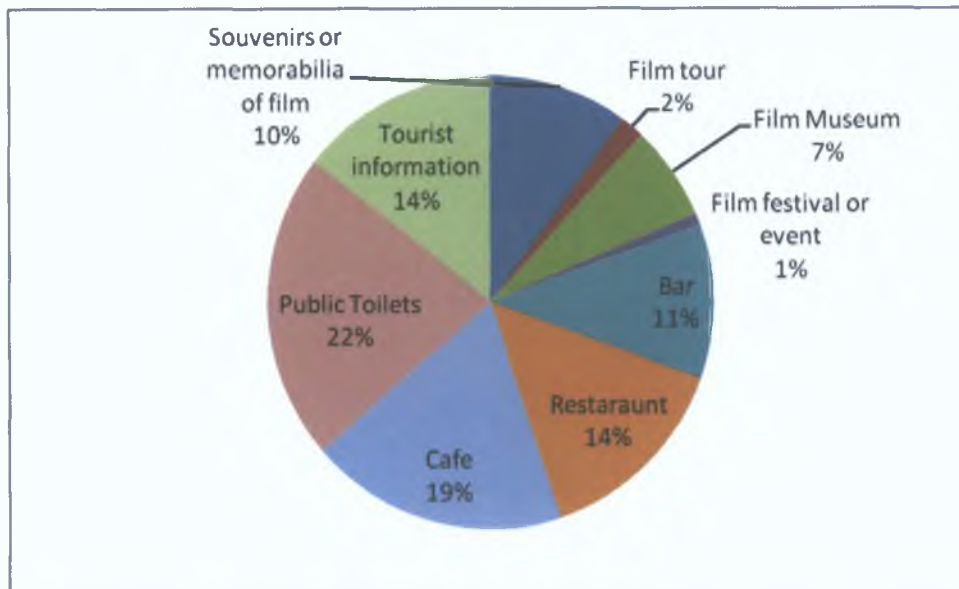
Members of the community at Cong have to be applauded for the creation of a film map, film walking tour, film museum, replica working pub, souvenir shop etc. In order to fully exploit an integrated information package the local community could benefit through further professional marketing support. It might be useful to build a more structured and formal approach to compliment the organic and informal activities to date.

**a. Facilities available at the location**

In order to determine if there is scope for development at the film location it was important to identify what facilities were available.



**Figure 4.8 Facilities available at Cong**



Two percent of the respondents identified the availability of a film tour in Cong. The observational finding is in marked contrast to the respondent replies. Similarly only seven percent of respondents seen a film museum. Observational research confirms that there is in fact a museum in the village. The difference between observational research and respondent replies for both the walking tour and the museum may be due to a lack of marketing and publicity. Another possibility may be the methodological limitations. During the field research on two different days extreme weather conditions impacted on the tourist experience. One on one occasion the walking tour was cancelled due to extreme weather conditions and on the second tourists could not access the village comfortably.

In consideration of the actual facilities available it is useful to identify what further support the community would welcome. This insight is essential in order to develop the FIT product further.

*funding for publicity would be of great benefit and for Fáilte Ireland and Tourism Ireland to include Cong in the advertising campaigns in the future.*

Cong Gatekeeper interview

The gatekeepers request for further advertising support is consistent with the advice of Beeton (2006, p. 107).

*when we look at destination development and marketing, the focus tends to be on the broader elements of imaging and promotion; however, ultimately it is the destination experience that is paramount, not the place.*

*This is directly reliant on the host communities attitudes towards tourism and tourist, particularly in the smaller, rural based communities popular with many film-makers.*

Beeton (2006) highlights a triad of factors that are critical to build successful destination development. In order to have a successful destination it must be marketed and promoted effectively. This can only occur if the tourism experience is managed in a way that meets and exceeds expectations. Without community buy in, efforts to build the product may be unsustainable. Similarly, education plays a key role in order to ensure that the local community has training knowledge and the skills required to consistently deliver what is promised.

*I don't think anyone in Cong would say we don't want it to be developed further, that would be fantastic we would love if there was an annual festival every year. Put Cong in the spot light for a weekend and publicise the area that would be fantastic. I think the people of Cong need to learn how to work together and that's a major stumbling block.*

(Cong Gatekeeper Interview)

Tomala (2011, p. 153) states

*that more and more tourist companies take advantage of the film induced tourism demand and therefore focus their operations on supplying tours in their area. They give instructions on how famous locations of films can be found and on where and how scenes have been filmed. They create a portal between virtuality and reality to give their clients the opportunity to step into the world of films or series which has already become a big part of their life.'*

The findings are consistent with Beeton (2006) in that the tourist experience is paramount and Tomala (2011) asserts that supplying the tourism experience is becoming more the focus at locations. From this section a number of key findings are already emerging.

- Intangible experience

The physical built environment is adequate. In terms of the tourism experience there is untapped potential for further intangible (experience) community product development, the tourism experience at Cong. As Beeton (2006) stated earlier experience is paramount not the place. In this case the built environment offers FIT products but the intangible experience could be built upon such as

- Authenticity of experience

Literature exists on the authenticity of experience within tourism delivery. It's important when considering tourism developmental options for FIT within Cong that the authenticity of experience is measured.



It is not the researcher's view point that an interpretive centre or such other built developments should be part of the scope for further development rather an experience that brings the concept of 'The Quiet Man' to life

- The Arts

The arts within the FIT sector could be explored further. Examples such as drama, theatre, film festivals and events could all be considered at FIT locations for future development. A current UK example of this is Stratford on Avon where Shakespeare is brought to life on a daily basis. This would create entrepreneurial opportunities in the creative field such as the performing arts.

- Education

In terms of education there are several aspects that can be explored. First the host community have to be educated on the development and delivery of an integrated FIT product. They also need education and training in marketing, branding and managing expectations. Through observation at Cong certain elements of the tourism experience have been impacted upon due to uncontrolled issues such as weather which is predominantly an operational and health and safety precaution. Moving forward with the FIT product in Cong there should be a system in place to manage activities and also manage uncontrollable factors that could inhibit the tourist experience. Beeton (2004, p. 29) states that "a significant aspect of FIT for economic value is that viewing past locations can be an all year all weather attraction". Globally seasonality is not an issue for FIT.

In addition to the traditional tourist, a sector that could be explored is the students of the creative arts. This could be delivered through conferences, symposiums, film making programs, field work and other outreach programs.

*Just thinking about concepts for the future to encourage FIT - how about promoting to film schools globally, trips to Ireland to visit the locations of some of the Irish classics. They could even stop off at the Maureen O'Hara Legacy Centre soon to be opened in Glengariff?*

Cong Gatekeeper Interview

- Networking

The first primary network that needs to be nurtured and developed is the host community network as stated by the Cong gatekeeper above. This primary network is critical for the future success, development and sustainability of the FIT product in Cong.

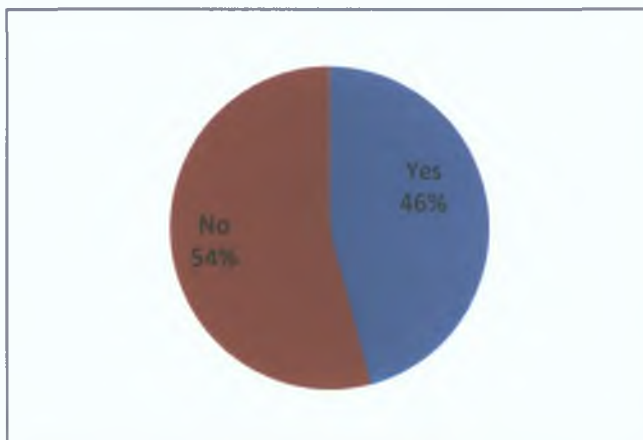
The second network is the expanded Quiet Man network, for example information sharing and joint-up thinking between Cong and the Glengarrif Maureen O'Hara Legacy Centre which is currently being developed.

The Cong community need to engage with other groups such as the facebook campaign to 'Save 'The Quiet Man' cottage' to ensure the potential of FIT is maximised.

#### **4.2.3 Theme 3 Film-induced tourism evidence**

It was important to ascertain if visitors to Cong were aware of the film 'The Quiet Man'. The purpose of this was to discover if visitors were familiar the film 'The Quiet Man'. Results from the tourist survey is presented in figure 4.9.

**Figure 4.9 Familiarity with the film 'The Quiet Man'**



Forty six percent of the respondents were familiar with the film 'The Quiet Man' and fifty four percent were not. If the researcher had access to more footfall tourists as originally planned to (instead of couch tours) the results may have been higher for the familiarity with the films as an arranged trip on The Quiet Man walking tour was booked and cancelled twice due to weather conditions.

The tourist office in Cong said that

*"I would say very few would not know about it, every day and every nationality ask about it".*

The gatekeeper furthers this by stating that she has met

*"1000's upon 1000's of film tourists over the years"*

The unexpected bad weather meant that the streets of Cong were very quiet. The age of the tourists visiting Cong during the field study reserach was in the range of 21 – 30. This brings up the issue of the film sustaining tis popularity through the generations. This is consistant with Bolan (2005) assertion that 'The Quiet Man' is definitely an FIT locaiton.

*It goes back as far as the 1952 John Ford film ‘The Quiet Man’ which still, some 50 years later, brings coach-loads of American tourists every year to the small village of Cong in Co Mayo’*

Bolan (2005) [www.news.ulster.ac.uk/releases/2005/1688.html](http://www.news.ulster.ac.uk/releases/2005/1688.html)).

Similarly O’Connor (2011) asserts that

*If one film alone can still have such an impact five decades after its cinema release then there is great scope for film induced tourism in Ireland*

O’Connor (2011, p.118)

‘The Quiet Man’ stills resonates within national Irish media as an extract from The Sunday Business Post reveals.

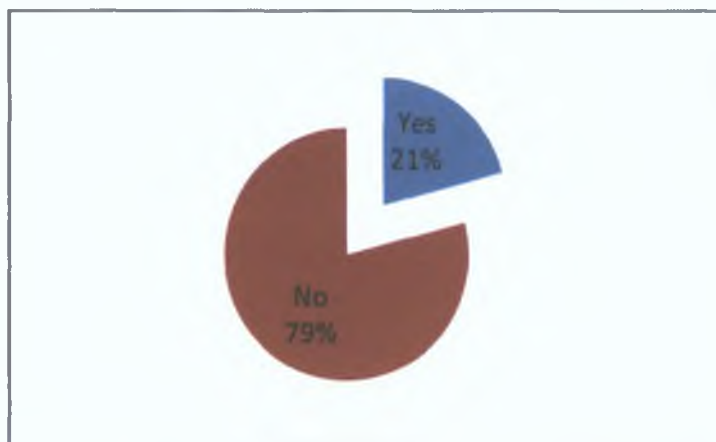
*it has been obvious that films since ‘The Quiet Man’ came out in 1952. Decades later, John Fords film was still luring coach loads of American visitors to the village of Cong in Co. Mayo*

O’Connor (The Sunday Business Post, 2011)

#### **b. Influence by film ‘The Quiet Man’ to travel to Cong**

Like other FIT locations globally tourists have been influenced to travel to FIT destinations. So in this case the respondents were asked if the film ‘The Quiet Man’ influence their decisions to travel to Cong.

**Figure 4.10 Influence of the film ‘The Quiet Man’**



Seventy nine per cent said that they were not influenced by the film to travel to the location but twenty one per cent said they were influenced by the film to travel there. These results show that seventy nine per cent did travel to Cong but were not directly influence by the film. An assertion can be made that indirectly the film did influence their visit as without Cong being the film location it is improbable that the bus tours would stop at this location. Observational evidence confirms this when the researcher actively took part in the bus tour, the tour guide consistently referred to the film ‘The Quiet Man’.

*I think it would be a combination of the film locations and the scenery I suppose one wouldn't be there without the other The film locations wouldn't be there if weren't because they were beautiful areas The director would not have filmed here if they weren't beautiful*

Cong Gatekeeper interview

#### **4.2.4 Conclusion case study 1 findings**

This final section will put forward a case on how to develop a sustainable FIT product It is based on the prior discussion and researcher insight Five key emergent protocols have been extrapolated from the results

- Leadership
- Investment
- Innovations
- Knowledge
- Delivery

Cong has the potential to be a strategic FIT location leader in Ireland Herein there is a dual challenge in order for leadership to be realised Underlying all of this is that there is no current policy on FIT in Ireland

#### **Leadership**

From a bottom up approach community development needs to be more strategic A positive indicator that is a baseline for development is that there is a number of FIT advocates who have a passion for the product and an innovative flair in the village This need for leadership is evident through divergent activities such as the facebook campaign to 'Save The Quiet Man cottage' which is being ran from a totally different group in Cong and limited human resources on the ground This shows a lack of leadership

#### **Investment**

To develop future innovation for FIT in Cong investment is key Intangible tourism experiences encompassing the people and place can only be done through human resource management and investment Innovations can be further developed through, education, crafts, festivals and events and the arts tourism products

### Innovations

There is huge scope for further innovation at Cong which could be explored. It is important to realise that an FIT tourist can also be an educational tourist both domestically and internationally. As experience is a key to travelling today, tourists may wish to find out more about the film, the people and the destination through education. This can be done under many guises such as courses, summer school (short, long, weekend workshops for enthusiastic film makers, symposiums and conferences to do with film, tourism or even sociology, Irish Life in the time of the film)

This could further develop the educational aspects of the film and also draw attention to the location with many knock on effects for tourism. Festivals and events already exist but the continuation of an annual festival or a number of events to do with the film will increase tourism numbers. For example the 60<sup>th</sup> anniversary festival took place in 2011 and so more of this tourism provision would assist the FIT product.

The intangible tourism experience could be explored more innovatively through real live performances, performing arts, drama and theatrical displays within the destination on a regular basis. This has been tested in Cong on a previous occasion in conjunction with the festival. Acting out scenes from the film and showcasing this to the tourist could assist in the development of the overall intangible experience. Creativity tourism could be further explored in tandem with this experience provided through the linkages that could be made between local crafts people, artisan food producers and service providers to put forward strong merchandising which is locally produced and sourced.

### Knowledge

The community need to be trained in a number of areas to be able to deliver a quality FIT product whereby the community can get involved and provide a quality service.

Training needs to be provided in a number of areas

- Branding and destination management
- International best practice in FIT
- Tourism education and customer service
- Sustainable tourism
- Networking and communication

### Delivery

The product provision currently is very adhoc and there is huge scope for the development of an integrated, professional tourism product to be rolled out to tourists throughout the year and not just seasonally

### Areas for improvement

Signage to showcase various scenes at the location, museum, walking tour, original cottage, pub and all FIT products Meet and greet volunteers/ persons could be there to give information to the tourists on arrival also

The spoken language is an issue as more tourists are coming from other destinations and English may not be their first language This needs to be addressed through I phone apps etc and would bring forward the technological aspects of the film so tourists could access the film on-line or through their phones Customer service needs to be a fundamental part of the entire tourism experience

The primary research at Cong shows a lack of awareness (on the particular day) of the research with visiting tourists that Cong is primarily a FIT destination Both the Tourist Office and the Gatekeeper both speak very positively about the motivation of the visitors to Cong The tourists that responded on the day were from day tours who were travelling around the Ring of Connemara rather than just footfall tourists walking around Cong If the researcher had more access to this kind of tourist it is believed that the response of FIT in the area would have been more positive

All stakeholders when interviewed all mentioned Cong as a FIT location in Ireland Gatekeepers at Leenane and Dingle Peninsula commended the work the community of Cong has done to enhance FIT in their area The gatekeeper at Cong said that they would be more inclined to recognise the positives from FIT in their area rather than the negative The majority of people who work in Cong rely on tourist revenue as a primary income Furthermore they assert that the result of a FIT location is the down to the community to make FIT products and services available to visitors

The community and the local tourist office work closely together to enhance FIT in the community This confirms that networking is evident but there is scope to develop this further

The community could endeavour to apply for funding support from main bodies including co-ops, philanthropy, enterprise boards, private investors, entrepreneurs, innovation start-up programmes and Public Private Partnerships. The community would love help and support from main bodies in publicity and advertising and maybe some funding for a Quiet Man festival every year. The community of Cong signal they would be absolutely delighted if another film was to be made in Cong. *'Yes absolutely, Cong as well as any other small village in Ireland has been hit by the recession and a lot of young people have had to emigrate and anything that could help the village to get some more revenue in would be very much welcomed'* (Cong Gatekeeper interview). Film making in the area was and is something that has brought revenue into the small village of Cong, Co Mayo.

#### **4.3 Case Study 2 – 'The Field'**

'The Field' was released in 1990 and was filmed in the village of Leenane, Co Galway. The story is about the "Bull" McCabe's family. His family has farmed a field for generations, sacrificing endlessly for the sake of the land. And when the widow who owns 'The Field' decides to sell 'The Field' in a public auction, McCabe knows that he must own it. But while no one in the village would dare bid against him, an American with deep pockets decides that he needs 'The Field' to build a road. The Bull and his son decide to convince the American to give up bidding on 'The Field', but things go horribly wrong (www.imdb.com). 'The Field' was nominated for an Academy Award in 1991 for Best Actor, Richard Harris. Richard Harris didn't win the Oscar.

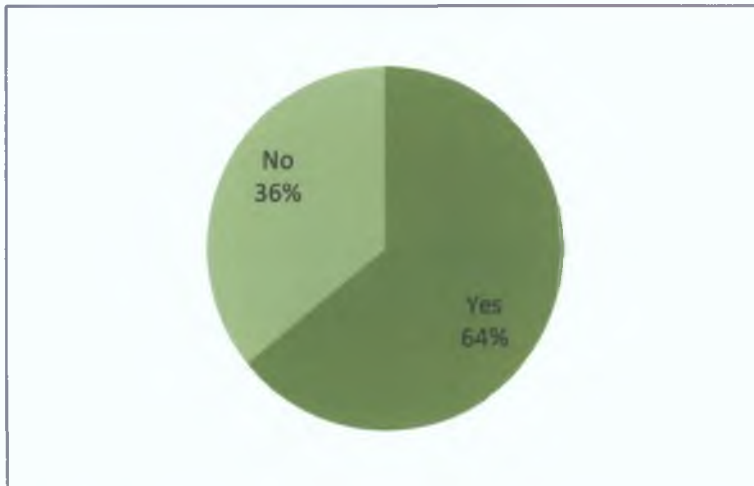
Below the research will outline the results from Case Study 2, Leenane, Co Galway. The questions analysed in Case Study 2 are the same questions asked in Case Study 1.

##### **4.3.1 Theme 1 Travel motivation and behaviour**

Respondents were asked whether or not it was their first time travelling to Leenane. This information shows tourists' behaviour and repeat business tourism to the village of Leenane in figure 4.1.

###### **a. Travel behaviour**

**Figure 4.11 Prior visit to Leenane**

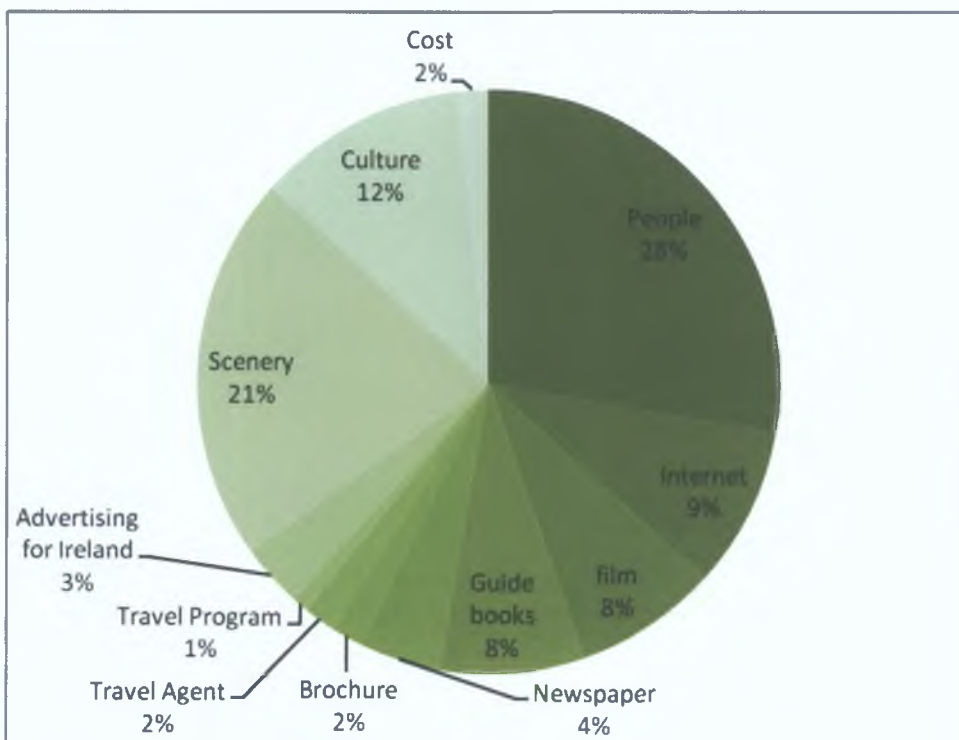


The results from the questionnaire show that thirty six per cent of visitors to Leenane on the day of the primary research were new tourists to the area, while sixty four per cent of tourists were re-visiting the area. This is a clear indication of repeat business tourists.

**b. Motivations to travel to Leenane**

It was important to discuss what motivates the respondents to travel to Leenane. The results are shown in Figure 4.12.

**Figure 4.12 Motivations to travel to Leenane**



The chart above addresses the main motivations as follows;

- People at 28%
- Scenery 21%
- Culture 12%



As in the case of Cong this also relates very closely to Fáilte Irelands research that the main motivation for travelling to Ireland is people and place

According to Fáilte Irelands Visitor Attitude Survey (2010 preliminary results) it states that ninety four per cent of visitors to Ireland come because of our beautiful scenery, ninety three per cent because of the friendly and hospitable people Visitors to Ireland still see it as a destination of warm people and beautiful landscapes

A number of other marketing tools to motivate people to travel to Leenane, include,

- Internet 9%
- Film 8%
- Guide book 8%
- Newspaper 4%
- Advertising for Ireland 3%
- Travel Agent 2%
- Travel program 1%

These results show that internet and film are the highest ranking marketing tools used to attract tourists to Leenane It must be highlighted here that the tourist office at Clifden were unsure of the making of the actual film, they questioned was it in black or white This can be assessed as a lack of information on the particular film 'The Field'

*Not in the relation to the film 'The Field', no contact with Clifden, but I would imagine when Fáilte Ireland are talking about Leenane in their description of it, they would say how 'The Field' was made in Leenane but there would be no communication in promoting the area specifically around the lines of film making and the film*

Leenane gatekeeper interview

And the Gatekeeper at Leenane stated that

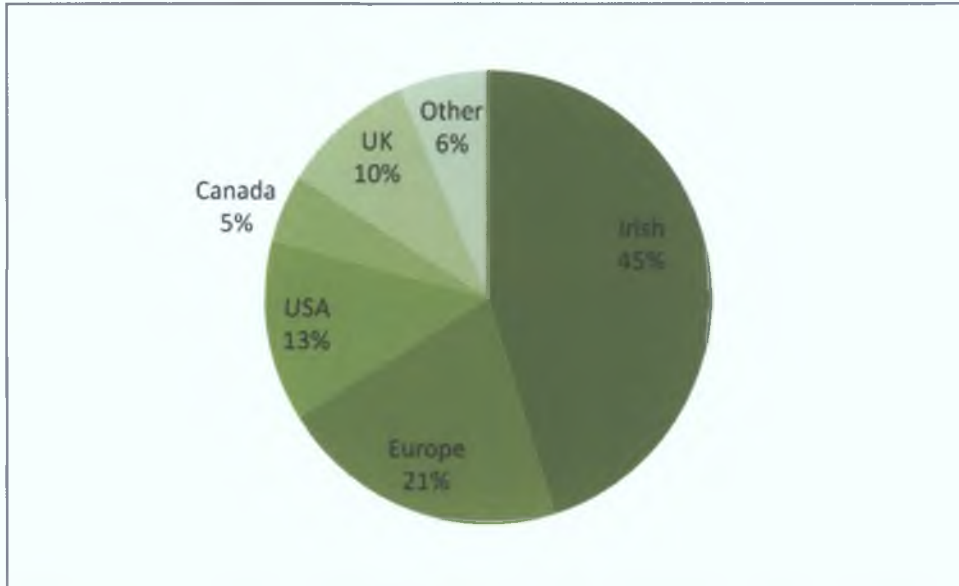
*I would question the demand for a replica museum, 'The Quiet Man' film is a much more well known film 'The Field' is a extremely dark film*

From review of figure 4 12 the motivations to travel to Leenane is people and place The finding that shows film as a motivation is only 8% but is higher than other marketing tools This indicates there is scope to develop film specific marketing activities in Leenane but the desire for this particular film as marketing tool is questionable

**c. Nationality of respondent**

The nationality was asked to gain an understanding of the current visitor to Leenane during the peak season summer months.

**Figure 4.13 Nationality of respondent**



Forty five per cent of the respondents were Irish while twenty one per cent from Europe. The majority of the tourists in Leenane the day of the research were Irish. This may illustrate the current trend of ‘staycations’ are happening around the West of Ireland there is a high level of domestic tourism within Leenane.

*Yes I would have met film tourists in the area, it would be more people in the area who are aware that the film was made here and asking about where the locations of different of the film ‘The Field’ here. Mainly Irish tourists.*

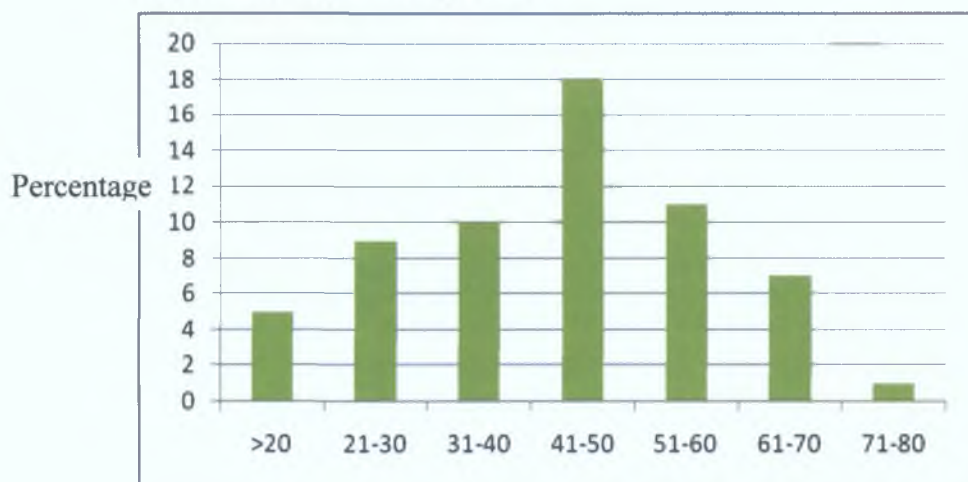
Leenane gatekeeper interview

The nationality of the respondents in Leenane were mainly Irish which was re iterated by the Leenane Gatekeeper.

**d. Age of respondent**

The age range of the tourist was asked to attempt to explore the sustainability of the FIT product in Leenane.

**Figure 4.14 Age of respondent**



**Age Profile**

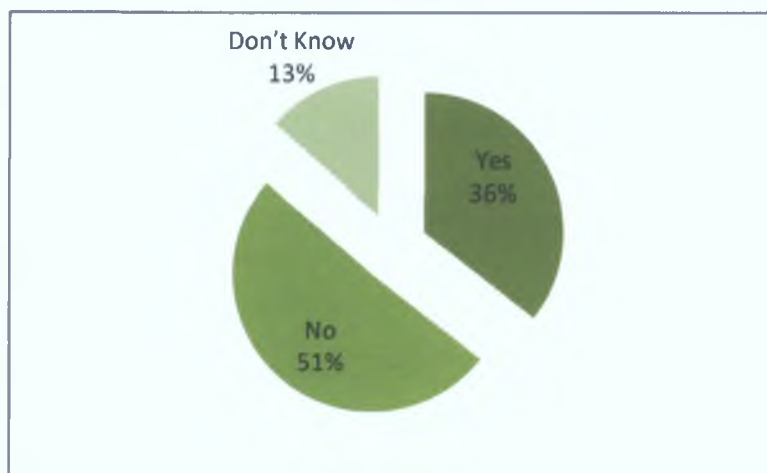
The majority of the respondents were in the age bracket of 41-50. This is a positive for Leenane as the film ‘The Field’ was released in 1990 so to sustain its interest, its great to see this age range of tourists travelling to Lennane.

The age profile coming to Leenane is somewhat older but it seems to be a balanced spread between 21 – 60. The scope for developing the FIT product at Leenane could be varied and aim to accomodate a range of different age groups.

**e. Film locations globally**

The reason it was asked of the tourists if they had visited any film locations globally was to try to determine their understanding and awareness of the FIT product.

**Figure 4.15 Film locations globally visited**



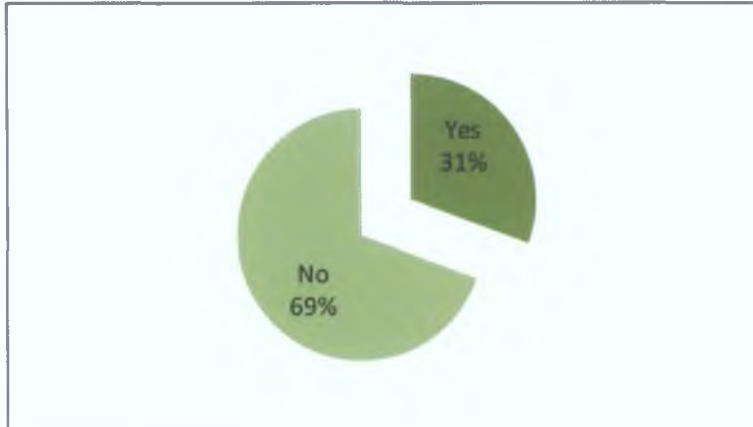
Of the respondents at Leenane thirty six per cent answered that they had visited other film locations globally. FIT as a niche tourism product is evident here also and the growing appeal of it and its growth in terms of tourism. ‘The Quiet Man’ respondents had a greater percetnage of yes answer at fifty two per cent with only four per cent unsure.

### 4.3.2 Theme 2 Location and the film-induced tourism product

#### a. Information on film locations

It was important to identify if tourists receive any information on the FIT product.

**Figure 4.16 Information on film locations at Leenane**



69% of respondents said they did not receive any information on film locations in the area. 31% said they had received information

*'The Field' Bar here in Leenane would have had pictures up in the pub of the film being made. When people come to the area and ask and its one of the areas we would point them to the pub. The community changed their names from Gaynor's and the restaurant, but the restaurant has changed back. Same owners but they changed the name, maybe they felt since the film was made so long ago that it wasn't really relevant.*

*I think more could be done about it. We are a very active community here, we do a lot with regards to our own development and an idea that was brought up this year in our meeting, was the potential of running a cinema night in the local hall were 'The Field' was filmed, people can come and see it who are staying in the area. Someone with entrepreneurial skills should do it and make money. There is talk in enhancing more about 'The Field' and we are looking at putting information signage in the village, someone brought it up and said every village you go into there are plaques up saying what is in the town and information on the town. If that came about 'The Field' would definitely be mentioned in that as well. I would sell a lot of 'The Field' DVD, just 'The Field' DVD in the shop, no postcards or anything else. I would query and wonder about other products. A local artist here would of painted the Bull McCabe, he has sold about 20 of those artworks. He has sold some to Americans. Apart from those Paintings and DVD and I think Gaynor's used to sell T-shirts but I don't think they do anymore, it's a question for demand, no more so than the restaurant changing back their name, not relevant anymore.*

Leenane gatekeeper interview

From observation studies at Leenane and from primary research at Leenane information of the FIT product is limited, apart from Gaynors bar being called 'The Field' bar.

The respondents at Leenane were a variety of tourists to the area, such as bus tour groups, young families, older families, groups of friends and couples. 31% of these respondents received film location information. Like Cong this information sharing may be dependent on a number of factors including enthusiasm of individual bus tour guides. Similar to the Cong case study what is evident to Leenane is the role of the community. It is precisely this that Beeton (2006, p. 112) refers to

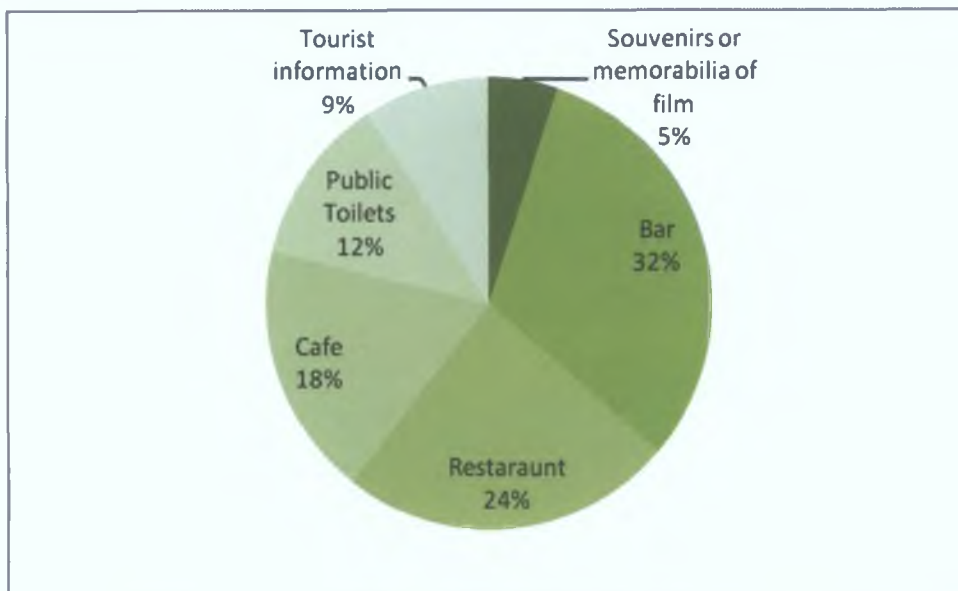
*The community is at the centre of all tourism experiences, even if it is simply providing refreshments and services or locating sites for the tourist. Many rural communities used in films are in a state of decline especially in these recessionary times and are looking for ways to bolster their economic and social base. However, while tourism and or film induced tourism could assist, without proactive regulation, planning and assistance, will it happen and will it be sustainable?*

This destination is not currently strategic in terms of FIT. It seems more incidental and passive rather than deliberate. Small developments in the future like signage and showing the film 'The Field' to tourists was discussed with the gatekeeper. This could add to the already placed tourist product at the destination to incorporate an FIT product.

**b. Facilities available at location**

In order to determine if there is scope for development at the film location it was important to identify what facilities were available.

**Figure 4.17 Facilities available at Leenane**



As can be seen from figure 4.17 five per cent responded to viewing any Souvenirs or memorabilia of the film. From observation, this may be the photographs in Gaynors Bar ('The Field' Bar) and the painting of the Bull McCabe, the lead character in the film.

Clifden tourist office state that

*I think that there may be something in the village of Leenane because there is a bar there called 'The Field' Bar, but it was filmed on private land and they used a community hall.*

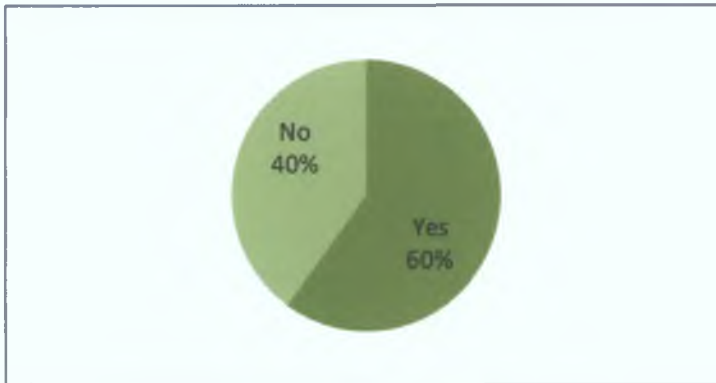
As can be seen from the figure 4.17 the absence of a Film Museum, Film Tour and Film Festival is note worthy.

### **4.3.3 Theme 3 Film-induced tourism evidence**

It was important to ascertain if visitors to Leenane were aware and familiar of the film 'The Field'. Results from this survey is in figure 4.18.



**Figure 4.18 Familiarity with the film ‘The Field’.**



The diagram shows that sixty per cent of people visiting Leenane on the day are familiar with the film ‘The Field’.

Leenane gatekeeper states that

*‘The Field’ is an extremely dark film. ‘The Field’ wasn’t a big enough film. It’s a very realistic film about Ireland, the two men who killed themselves over land, maybe that is why Irish people could relate to the film so much, especially Irish rural people could relate to it and the land and ownership of land, its realistic.*

Both the tourist office and the gatekeeper said that the people asking about the film locations are from Ireland not foreign tourists. They feel that the Irish know about the film and the gatekeeper said that the Irish may relate to it as it is about Irish roots and their ownership of land. 45% of the visitors to Leenane on the day of the primary research were Irish.

Tomala et al (2011, p.152) suggests that

*from generation to generation that media, film and TV have become of growing importance in peoples lives and increasingly influence them suggesting that this segment is booming. Since FIT emerged from the film industry they are directly linked and therefore the demand for travelling to film locations always depends on a films success’.*

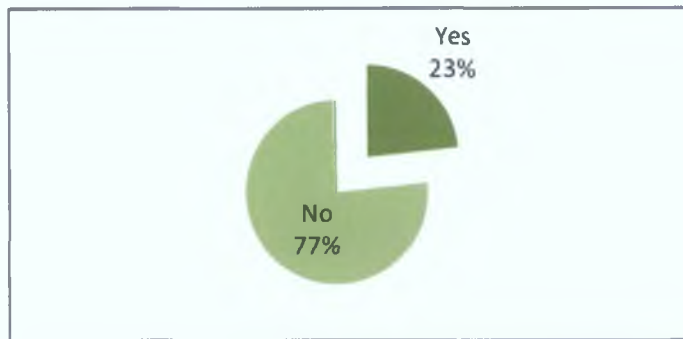
(Heitmann, 2011, , p.44) states that

*There is one variable within the film planning process that is beyond control and which impacts significantly on the economic sustainability and overall success of the FIT produced – the success of the film*

#### **a. Influence of the film to travel to Leenane**

It was important to try to establish whether the respondents were influenced by the film to travel to cong.

**Figure 4.19 Influence of the film 'The Field'**



Twenty three per cent of the respondents said 'yes' they were influenced to travel here from the film. 77% said they were not influenced to travel here from the film. As was illustrated in previous pages that the film *The Field* was a more controversial story and dark story line it showed familiarity with the Irish tourist.

Hudson et al (2006, p. 257)

*films can be successful for tourism if the storyline and location are closely interrelated, and the film involves the audience in the story giving them an emotional experience, which they link with the location.*

#### **4.3.4 Conclusion case study 2 findings**

Leenane is an incidental FIT destination rather than deliberate. It is unique in terms of landscape. Dominant tourist paradigm is place rather than people. The key lesson is environmental sensitivity and the location is unique and its not over developed. There is not a lot of high footfall influenced from the film 'The Field'. The typology of film is important as it dictates the type of tourism that evolves. In this case the film script was quite dark, sociologically deep rooted in Irish culture and as a result it appeals more to domestic tourism rather than international tourism. So when a location is hoping to attract a particular genre of film, the community must consider the impacts of this film both from a tourism point of view and an environmental point of view.

From the primary research at Leenane through surveys to tourists, interview with tourist office, interview with gatekeeper at Leenane and observational findings, the awareness of the film 'The Field' was high at sixty six per cent, forty five per cent of these visitors were Irish. This coincides with what both the tourist office said and the gatekeeper, that its mostly the Irish who ask about the film locations at Leenane. The gatekeeper at Leenane questioned and wondered about the development of FIT with 'The Field' in particular but with regard to having more films made in the area of Leenane is something they spoke of as a need and a want for rural communities of today.



The village of Cong also said that having a film made in their rural communities brings revenue into the community. The community of Leenane mentioned they could do more with the development of awareness of the fact the film 'The Field' was filmed in Leenane and would love support on this with maybe a plaque or some information signage in the village. With regard to having a film museum at the 'The Field' is difficult as the two cottages used in the film are privately owned, one a summer house and another as a full time home. The community have spoken about someone entrepreneurial within the village to open up a cinema night for visitors. This will show the film 'The Field' in the community hall to allow visitors to watch it during the summer.

The DVD of 'The Field' is the only piece of memorabilia of the film that is being sold at the moment in the village along with a local artist's paintings of the Bull McCabe. 'The Field' bar used to sell t-shirts of 'The Field' but have stopped now due to demand and also the 'The Field' Restaurant as it was known has changed the name back to its original name before the film 'The Field' took place due to the relevance of the film anymore.

The tourist office at Clifden which represents Leenane spoke about how the film 'The Quiet Man', Case study 1 in this research and the 'Match Maker' is asked about at Clifden tourist office. The film 'The Field' is less asked about but when somebody asks about the films in the area they tell them about the 'The Field' also.

#### **4.4 Case Study 3 'Ryan's Daughter'**

The film 'Ryan's Daughter' was released in 1970. The story is about World War I seems far away from Ireland's The Dingle Peninsula when Rosy Ryan Shaughnessy goes horseback riding on the beach with the young English officer. There was a magnetic attraction between them the day he was the only customer in her father's pub and Rosy was tending bar for the first time since her marriage to the village schoolmaster. Then one stormy night some Irish revolutionaries expecting a shipment of guns arrive at Ryan's pub. Is it Rosy who betrays them to the British? Will Shaughnessy take Father Collin's advice? Is the pivotal role that of the village idiot who is mute? (www.imdb.com) 'Ryan's Daughter' was nominated for two academy awards in 1970 and won one for best actor, John Mills in a supporting role.

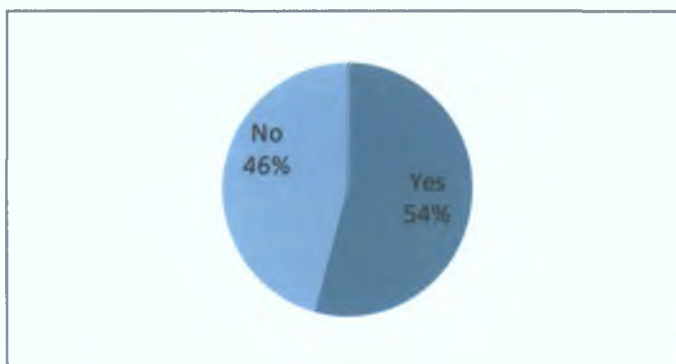
Below the research will outline the primary research from case study three, The Dingle Peninsula, Co. Kerry. The questions analysed in case study three are the same questions asked in Case Study one and two to aid the triangulation of each case study.

#### **4.4.1 Theme 1 Travel motivation and behaviour**

It was asked of the respondents to answer whether or not it was their first time travelling to The Dingle Peninsula to ascertain if The Dingle Peninsula have regular or first time tourists to the area and below are the results.

##### **a. Travel behaviour**

**Figure 4.20 Prior visit to Dingle Peninsula**

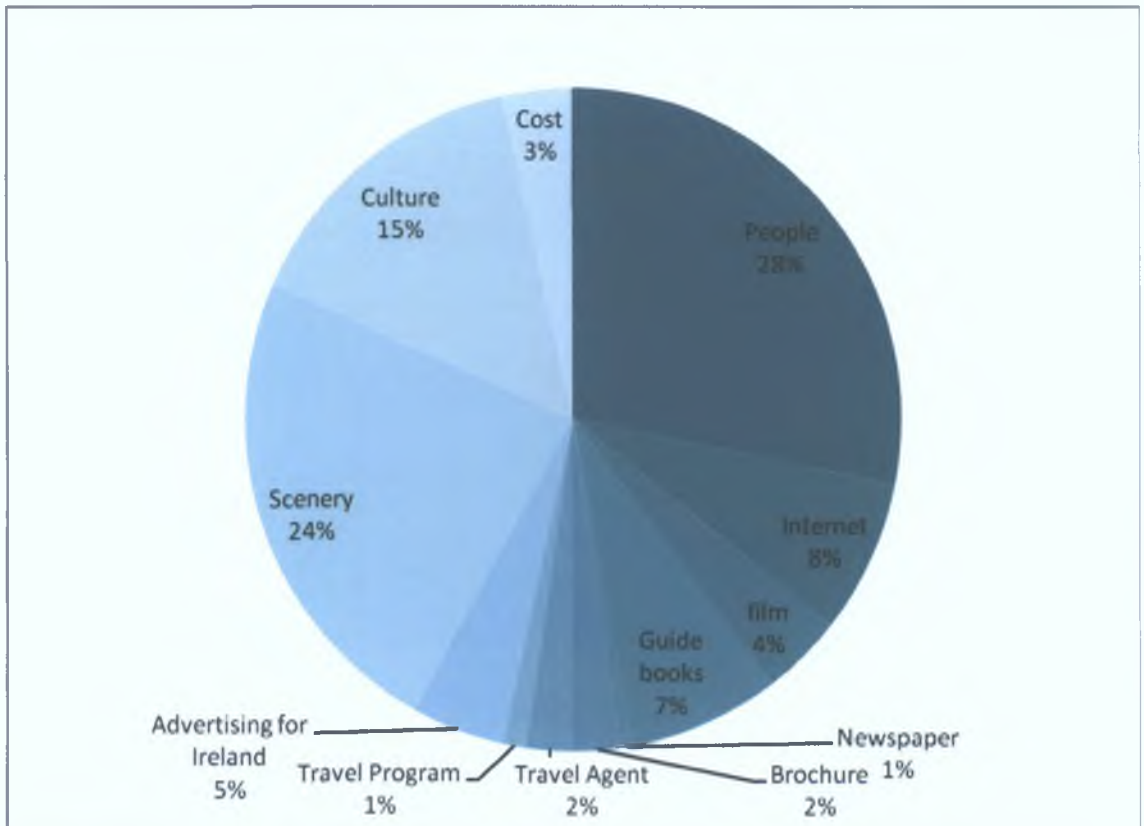


The results from the questionnaire show that fifty four per cent of the visitors to The Dingle Peninsula were new visitors to the region but a high forty six per cent were revisiting tourists, this is similar to the region of Leenane when the research took place.

##### **b. Motivations to travel**

One of the most important questions of the survey was designed to see what motivated the respondents to travel to the location of Dingle Peninsula. The survey allowed the choice of ticking boxes on a range of influences as can be seen below in the graph.

**Figure 4.21 Motivations to travel to The Dingle Peninsula**



The graph clearly shows that the highest motivations to travel to the destination are:

- Friends at 28%
- Scenery at 24%
- Culture 15%

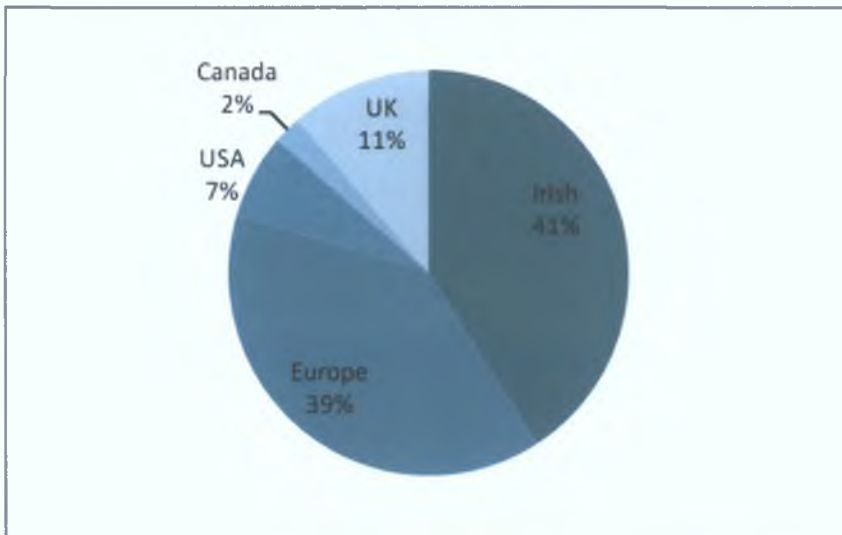
Film was only four per cent of the response. These results are similar to Cong's results for this question, as in friends and culture were the highest influences for people to travel to the location. The Gatekeeper for 'Ryan's Daughter' is of the opinion

*the people, there great craic and there great people to have a pint with. The culture is another great asset and the Irish language here, more wider than the Irish language though is the Irish dancing and singing and then of course we have the scenery when we can see it.*

### **c. Nationality of respondent**

The nationality of the respondent was asked to gain an understanding of the current visitor to The Dingle Peninsula during the peak summer months.

**Figure 4.22 Nationality of respondent**

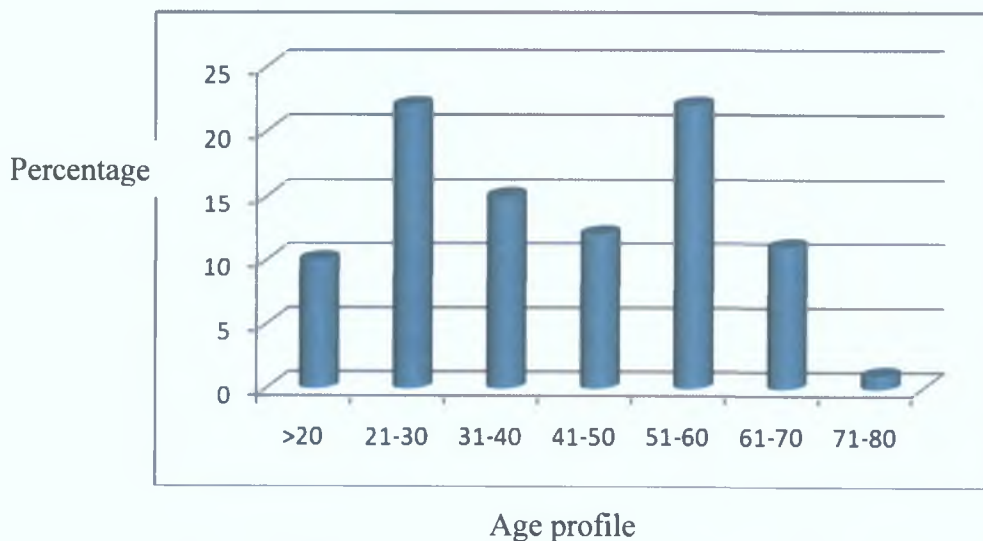


The highest percentage of visitors to the area is Irish at forty one per cent and then visitors from Europe at thirty nine per cent. Case study 2 at Leenane, the Irish were the highest percentage visiting and at case study 1 Cong, it was Europe.

**d. Age of respondent**

The age range of the tourist was asked to find out what age groups were travelling to locations like Dingle Peninsul to aid with the sustainability of the FIT product at community destinations.

**Figure 4.23 Age of respondent**

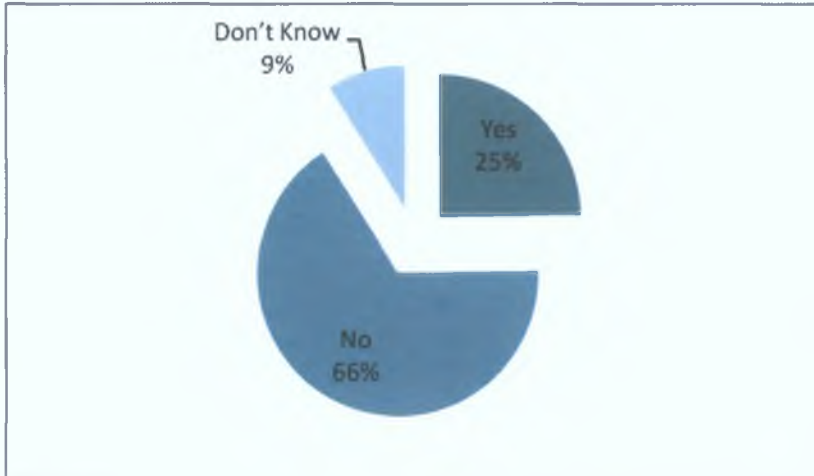


The age range of the visitors to The Dingle Peninsula were highest at 21-30 and 51-60.

**e. Film locations globally visited**

The reason it was asked of the tourists if they had visited any film locations globally was to try to determine their understanding of what a film tourist is and also their awareness of the product FIT.

**Figure 4.24 Film locations globally visited**



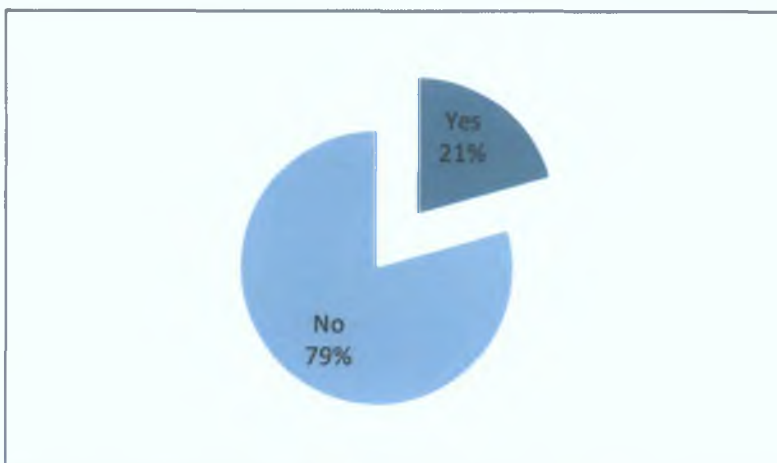
Twenty five per cent of the respondents said that 'yes' they have visited other film locations globally and sixty six per cent said no. Nine per cent said they don't know.

**4.4.2 Theme 2 Location and the film-induced tourism product**

**a. Information on film locations**

It was important to show whether tourists were receiving any material on film locations in the area to ascertain what is available to them and from whom.

**Figure 4.25 Information on film locations at The Dingle Peninsula**



Seventy nine per cent of respondents said that they had not received any information on film locations in the area and only twenty one per cent said that they did.

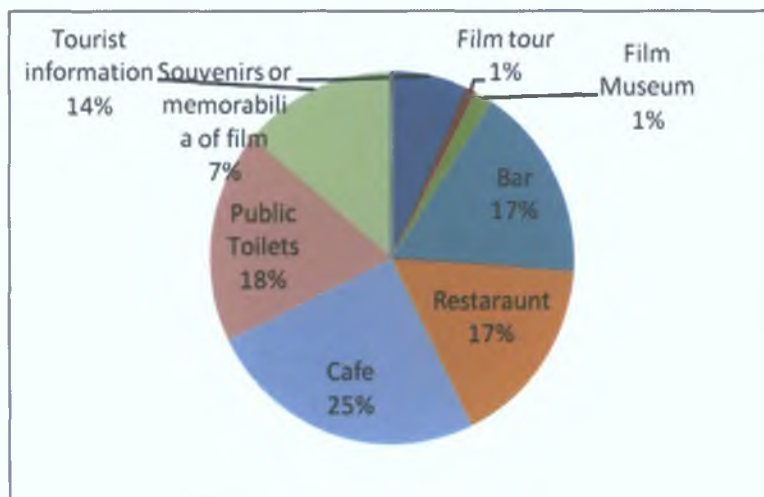
The tourist office at Dingle do give out information to tourists on film locations around the Peninsula, they state

*Yes we do, because on our map we have actually included it. We have a little map showing the slea head drive which is one of the major tourist attractions in Dingle and on Inch beach it says this is where 'Ryan's Daughter' was filmed so we give them that when we are telling them about it.*

**f. Facilities available at the location**

It was interesting to ask the respondents what facilities were available to them at the location to gain an understanding of what tourists can see and use at a FIT location.

**Figure 4.26 Facilities available at The Dingle Peninsula**



The graph illustrates that one per cent of the respondents said that there was a film tour.

The gatekeeper at The Dingle Peninsula states

*there is one thing that happened here recently there is a loop walk in Dunquin, that you come out here and walk past the 'Ryan's Daughter' school, that is one development, not in your face but it's there, it was through the Uachtaran na Gaeltachta one. It's a loop walk that brings in the 'Ryan's Daughter' school house but it's not a specific 'Ryan's Daughter' film tour.*

This loop walk was made in conjunction with Uduas Na Gaeltachta. Its a small step to see this has happend in Dunquin as Bolan et al (2006) states that

*the community of Dunquin feels that the local community with the help of Uduas Na Gaeltachta and other government intiatives could dvelop a 'Ryan's Daughter' cultural centre in Dunquin with a dedicated tour of the film locations making the venture a very worthwhile pursuit.*

The gatekeeper at Dingle Peninusula confirms

*yes there is definitely scope, there should be a 'Ryan's Daughter' festival here every year now we have the film festival maybe the two could be incorporated.*

*The school house would be a lovely museum and I think the people would be interested in that and there's plenty of memorabilia from that, that place up in Cong is amazing*

The tourist office at Dingle confirms that they are

*We would always point people towards Inch beach, there was a bit filmed down there and then send them out to Dunquin which is the most beautiful area west Kerry So the beach would be first and you can now also access the School House now for 'Ryan's Daughter' The film set is still accessible outside of the cliffs just up from the Blasket centre, and local people have set up a marked walk and you can actually find your way out there very easily*

The information given by the tourist office at Dingle is somewhat different to what the community are saying with regard to the School House The community feels that it is very difficult to access the School house as it is privately owned and their issues with common ground The film set unfortunately is not still at Dunquin it is just a cobbled street on the mountain but the set was torn down after the film was finished production

The gatekeeper at Dingle states

*But the school house is still there it's at the back of the centre here, and it's still in the panorama that it was built in One of these days soon that is going to be blown away by the elements The problem is, there is no right away down to it, they had temporary right away when the film crew were working on it but that expired so there is no right away and its almost built on an island now and of course, every day when you walk on the roads here, especially in the summer time you will inevitably meet someone or someone who is going to stop to ask you where did they make this film this great film 'Ryan's Daughter' and you point to the panorama here and say just right here and tell them they built the village up on the hill and the school house is still there. The marketing and publicity and the best way to publicise it is through word of mouth, people who come to the B&B's, some of them are there because of 'Ryan's Daughter' and they don't need to be initiated but people will tell them that that is where they shot the film 'Ryan's Daughter'*

The information from the primary research clearly states that there is scope for development of the FIT product within Dunquin and the Dingle Peninsula The gatekeeper at Dunquin that tourists are enquiring where the film was shot so the FIT experience is paramount to be a successful FIT location

Beeton (2006, p 107) states that

*when we look at destination development and marketing, the focus tends to be on the broader elements of imaging and promotion, however, ultimately it is the destination experience that is paramount, not the place*



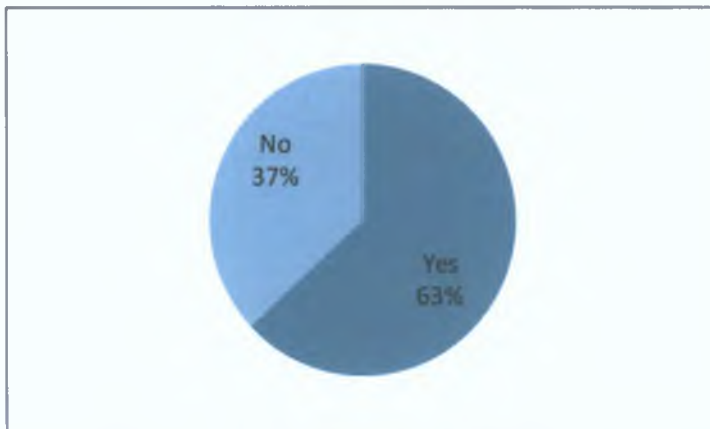
*This is directly reliant on the host communities attitudes towards tourism and tourist, particularly in the smaller, rural based communities popular with many film-makers.*

#### **4.4.3 Theme 3 Film-induced tourism evidence**

##### **a. Familiarity with the film ‘Ryan’s Daughter’**

The researcher needed to find out the level of familiarity with the film ‘Ryan’s Daughter’. It was important to ask this question to establish do people who are visiting The Dingle Peninsula know about the film.

**Figure 4.27 Familiarity with the film ‘Ryan’s Daughter’**



Sixty three per cent of the respondents said yes they were familiar with the film ‘Ryan’s Daughter’ and thirty seven per cent of the respondents said no they were not familiar with the film. The gatekeeper at The Dingle Peninsula confirms the interest of the film to tourists,

*I've been involved in The Dingle Peninsula tourism co-op, I know full well that lots of the people who come in here to The Dingle Peninsula that they have seen 'Ryan's Daughter' and they have been very impressed by the scenery.*

The Dingle tourist office states

*the English seem to be very familiar with 'Ryan's Daughter' and recently a plethora of people asking about Leap Year thinking it was in Dingle but it's not so we have had to familiarise ourselves with that too and point them in the right direction. There is absolutely tourists coming in asking about film locations Seems to be mostly the English who ask about 'Ryan's Daughter'.*

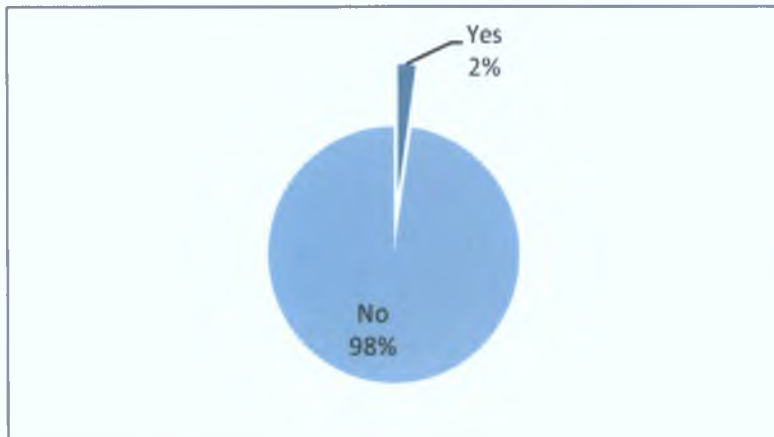
This confirms that FIT exists at this location and there is FIT interested in this film.

##### **b. Influence of the film ‘Ryan’s Daughter’ to travel to The Dingle Peninsula**

Like other FIT locations globally tourists have been influenced to travel to the destination. So in this case the respondents were asked if the film ‘Ryan’s Daughter’ influenced their decision to travel to The Dingle Peninsula.



**Figure 4.28 Influenced of film 'Ryan's Daughter'**



Only two per cent of the respondents said that the film 'Ryan's Daughter' influenced them to travel to the destination. This is a very low response, this is surprising as 'Ryan's Daughter' received the most nominations for awards including academy awards and BAFTAS a total of 18 nominations. Would the fact that the village was torn down after filming and that the School house is privately owned now and abandoned had an impact on the tourist coming to visit an attraction with the film? Bolan et al (2006) asked the same question in a study six years ago to tourists in the area of The Dingle Peninsula. A total of one hundred and seventy tourists were surveyed, compared to 100 in this survey. Thirty five per cent in 2006 said that 'Ryan's Daughter' was one of their primary reasons for travelling there with seventy per cent saying sightseeing was their primary reason for visiting the area. By way of comparison (similar research and methodology topic) it is interesting six years later how only two per cent of respondents surveyed said that the film influenced their decision to travel here.

In Bolan et al (2006) research study the highest number of respondents of the survey were travelling from the UK.

The tourist office at Dingle confirms this current trend

*'Seems to be mostly the English who ask about 'Ryan's Daughter'.*

For this current research the response rate of forty one per cent were Irish with only eleven per cent from the UK. When speaking to the respondents most of the Irish travellers were re-visiting the area for the scenery. Forty six per cent of the visitors to The Dingle Peninsula stated they were re-visiting the area. There is strong indications to show that there is marked decline in the influence of 'Ryan's Daughter' as a film destination.

#### **4.4.4 Conclusion of Case study 3 findings**

##### Tourism development portfolio

The Dingle Peninsula is a hot spot for Tourism. It is widely accepted anecdotally that outside of Dublin, Kerry is the tourism capital of Ireland. There is an abundant collection of tourist products within Co. Kerry such as

- Food tourism
- FIT
  - 2<sup>nd</sup> most important film festival in Ireland
- Music Tourism
  - Ireland's National Broadcasting Stations (RTE) alternative music show 'Other Voices'
- Soft tourism
  - Surfing
  - Sailing
- Nature tourism
  - Fungi the dolphin
- Cultural tourism
  - Blasket Centre

From the primary research with tourists, the gatekeeper at The Dingle Peninsula, interview with tourist office at Dingle and from observational findings, the film 'Ryan's Daughter' had an overall positive impact on the community of Dunquin and for Dingle.

The gatekeeper states that

*Oh there is no doubt about it, no doubt whatsoever about it, because the thing is there is no need for aggressive marketing as the film itself is the best marketing tool except for Fungi of course but 'Ryan's Daughter' and Fungi are what made The Dingle Peninsula what it is today and it is a thriving tourist town, Dingle, much more so other than say towns on the South West Coast who would not have had any film like 'Ryan's Daughter' done there*

The Dingle tourist office tell tourists all the time about the film locations of 'Ryan's Daughter' and that they asked Fáilte Ireland to include it in their Sleat Head Map which they sell at the tourist office. The tourists at The Dingle Peninsula the day of the research sixty three per cent said they were familiar with the film 'Ryan's Daughter' but only two per cent out of the total said it influenced their decision to travel there.

From research it is clearly evident through the gatekeepers interview and previous research from Bolan (2006) that the destination of The Dingle Peninsula is what it is today because of the film 'Ryan's Daughter'. It created food tourism in the area. The gatekeeper said that catering people from the film crew are still in Dingle today and have very successful restaurants in the town. The economic impact during the filming was so positive for the people of Dunquin, they were earning wages higher than what fishing and farming was earning for them.

'Ryan's Daughter' headquarters was in Dingle, it was described as a mini 'Beverly Hills'. Mass tourism was seen after the release of the film to Dingle. The gatekeeper at The Dingle Peninsula expressed his eagerness to see more films being made around the area and Ireland in general. This is being reiterated again and again by each gatekeeper at the community as they recognise the economic benefits during and after filming.

The gatekeeper feels that there is so much scope for development of FIT in the area but emphasised the wishes that Dunquin especially is a peaceful and quiet place and would like something controlled and to protect the environment. They would like to see a 'Ryan's Daughter' festival every year. There was a 'Ryans Daughter' film festival in conjunction with the Dingle Film Festival in 2007. They would like to see the School House to be made into a museum. The gatekeeper spoke about Fungi. Fungi is a friendly dolphin that swims in the inlet of Dingle town and swims along tour boats and attracts 1000's upon 1000's visitors to Dingle every year. The gatekeeper is concerned with what will happen when Fungi dies, he thinks film making in the area would be a good future for the village in a controlled manner and protecting the natural environment.

There is talk of a new film being set on the Blasket Islands but this is something for the future and the community welcome this to happen.

*Oh yes of course, I think the whole island of Ireland should be doing that, I think Ireland is a perfect film location and we are not doing half enough for that, all the big blockbusters are shot up near Dublin. No question whatsoever about making new films down here as long as it didn't ruin our environment down here, you can sing that.*

A key learning theme that has emerged from the study of 'Ryan's Daughter' at The Dingle Peninsula is the spin off effect.

The decision to locate 'Ryan's Daughter' around The Dingle Peninsula had a direct economic benefit to the area at the time. A finer analysis suggests that the lack of catering available resulted the start off of a rich food tourism product in Dingle town. Effectively the film location itself caused an increase in tourists to the area. Futhermore, the need for catering services for the film crew has ultimately supported the growth and development of food tourism. From a theoretical perspective it can be asserted that the development of food tourism represesnts the spin off potential of FIT.

The direct effect of David Lean chosing The Dingle Peninsula for the film 'Ryan's Daughter' has had a major direct impact on the cultural creative and arts sector. As well as attacting the regular visitor an entire segment of artistic and creative tourists has ascended upon the location. The Dingle International Film Festival which has now been rated the 2<sup>nd</sup> most important film festival in Ireland ([www.thestate.ie](http://www.thestate.ie), 2011) confirms this status. In terms of the Arts tourism another spin off effect is the development of music tourism, for example is the current RTE alternative music show 'other voices' which is filmed every Christmas in Dingle. This location as a centre for music tourism has shown that prominent contemporary music artists locate here for the recording of their albums, such as Snow Patrol. *"But since the 1960's, when David Lean chose Dingle as the location for his film 'Ryan's Daughter', artists have flocked here for the stunning scenery, bustling nightlife and warm welcome"* Galway (2011). Galway (2011) also asserts *"that the reason the film festival at Dingle is so popular is because 'first off, it is a film locaiton so that makes it very attractive to overseas visitors"*.

The village was a man made set which was built by the community of Dunquin under the direction of a film crew. Unfortuantley the 'village' for the film was torn down.

*Regarding tourism that when the film was finished when the village was up on the Mountain here, it was knocked down after the film was finished because there were conditions were that if the local community did not accept them and there was an offer made to the local community that they could keep the village but the community said no, what they realised back then and they might have been right.*

*Was this actually going to create undesirable effects of strange characters coming into the town but the main reason they didn't hold on to that film village was number one it wasn't finished they were just plywood, and number two it was built on common ground who four or five families were entitled to that land and they couldn't all agree, some of them wanted to hold on to it but some of didn't so the county council said then there is no option but to knock it down.*

*We can't leave it there unless there are people looking after it They knocked it down and auctioned off the timber But the school house is still there it's at the back of the centre here, and it's still in the panorama that it was built in One of these days soon that is going to be blown away by the elements*

The effect of the film 'Ryan's Daughter' on The Dingle Peninsula has achieved significant success in terms of FIT Dingle has reaped the benefits of tourism in the area as previously mentioned Dunquin is located at the tip of The Dingle Peninsula In contrast to Dingle Dunquin remains an unspoilt destination It has not seen tourism developments to the same extent as Dingle The current tourism product within Dunquin is The Blasket Centre, a centre of history and culture about the Blasket islands at Dunquin The majority of filming for 'Ryan's Daughter' took place at Dunquin This is the location of the school house Currently the school house is derelict Despite this many tourists still seek out the location of the school house

The local community has expressed their desire to rejuvenate the school house as a film museum The development of the school house is an example of where an FIT attraction can be sustainable and environmentally friendly The school house can be developed as a FIT attraction that respects the community's requirements to maintain their peaceful and environmental unspoilt destination In addition to maximise the effectiveness of FIT in Dunquin another possibility to explore is a 'Ryan's Daughter' Film Festival This would compliment the already established International Dingle Film festival This specific 'Ryan's Daughter' Festival would have a very strong and narrow focus on the film itself, it could be a mechanism to sustain interest and longevity in the original film that has had such a huge impact on The Dingle Peninsula The new 'Ryan's Daughter' Festival could act as a sub product of the already established film festival in Dingle

#### Key Themes

- Longevity

'Ryan's Daughter' demonstrates the long term impact and spin off effects FIT can have

- People and Place

The impact of FIT in The Dingle Peninsula be it food, music, film, cultural or other arts is undoubtedly linked to the beautiful, unspoiled, natural, majestic landscape This is fused with the rich heritage and social traditions of the communities that brings 'Irishness' to life

- Community tourism co op

The gatekeeper during the research interview spoke about the current tourism co-op in place

*but there is a good local community tourism co-operative, The Dingle Peninsula co-operative, and they have a decent website and of course 'Ryan's Daughter' is mentioned and the scenes on that but as they say down here , its a pity Ryan didn't have another daughter or Granddaughter*

This is indicative of the how community spirit can be translated in commercial acumen Hence through further working together the Dunquin and Dingle community can develop further attractions of the FIT product Such as the 'new' 'Ryan's Daughter' film festival and the rejuvenation of the School house project

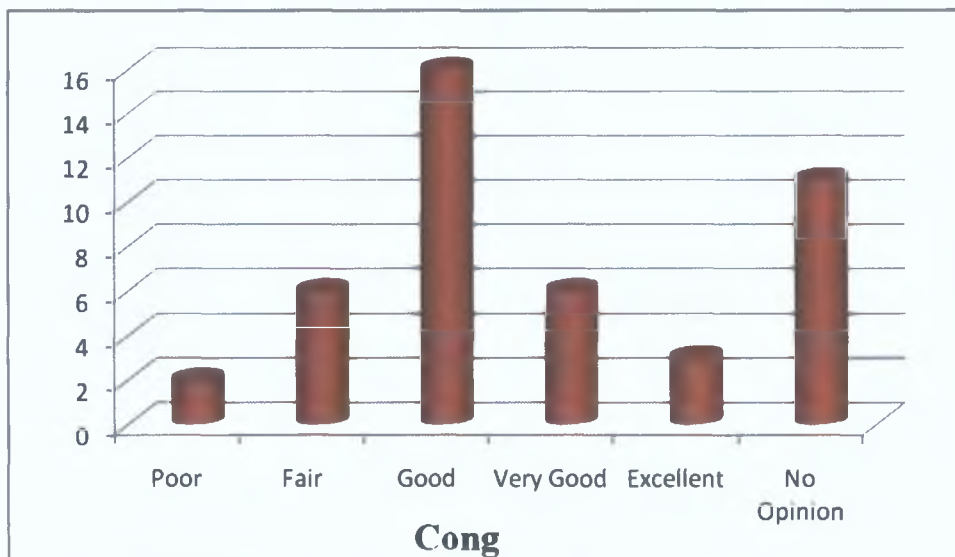
#### **4.5 General analysis across the three case studies**

There was 4 questions asked of the tourists that were in relation to FIT and some not particular to the individual destination they were questioned in

##### **4.5.1 Theme 1 - Rate the location as a FIT destination**

The researcher wanted to get an opinion from the visiting tourists on how they would rate the locations as FIT destinations This will aid in the future of more films being made in the areas, which each gatekeeper at the communities spoke a lot about It also would aid in the FIT product for Ireland and in particular the West Coast of Ireland It's a likert scale question

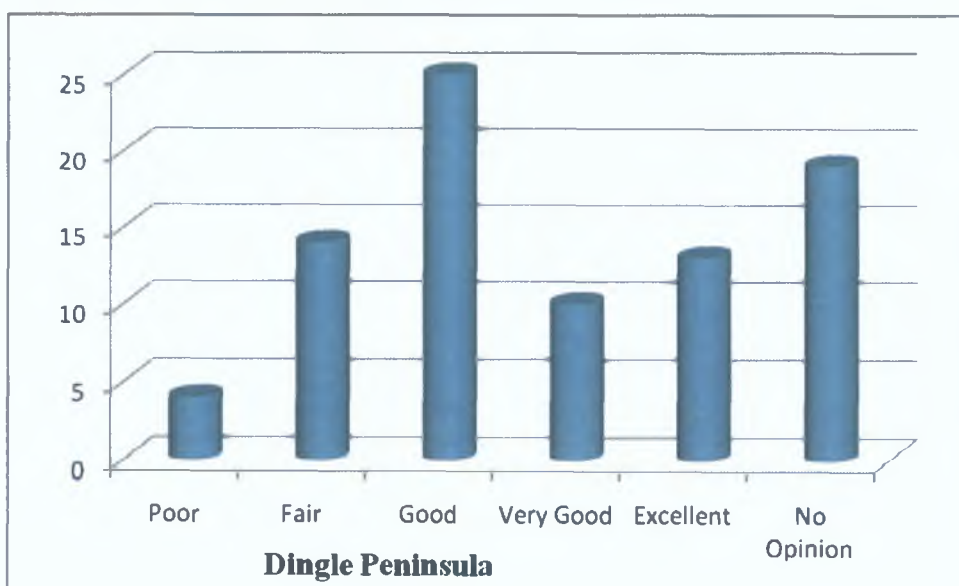
**Figure 4.29 Ratings of each location as a film-induced tourism destination**



**Leenanes rating as an FIT destination**



**The Dingle Peninsula rating as an FIT destination**



For each case study location the respondents answered were all very positive. Rating 'good' is the highest answer. This shows an awareness that the West coast of Ireland in particular has the potential for filming in Ireland from a tourist perspective. An article in the Irish Times October 2011 states it is

*Ireland's distinctive Atlantic seaboard landscape is no longer a draw for European tourists who want a more 'participative visitor experience' according to new research. A study published by the Irish Tourist Industry Confederation shows a 37% drop in demand on the West Coast for visitor accommodation over the past decade. Consultant Noel Sweeney stated that 'the west coast should rebrand itself as 'Atlantic Ireland'*

From the above results from tourists to the regions of (Cong, Leenane and The Dingle Peninsula all situated on the West Coast of Ireland), is there scope to develop the West coast as an optimum filming location. Heitmann, (2010, p. 36) succinctly asserts what efforts are required to deliver on this can be

*Long-term planning, public-private partnerships, continuous monitoring and cooperation among all stakeholders affected by tourism within the destination are key features of sustainable tourism planning. Working closely with a wide range of stakeholders means that all planning and operational management in the sector is governed by the needs of host and visitor communities within the destination.*

In addition to these three locations there is so much potential for these to work in collaboration. Furthermore, in consideration on Heitmann (2010), strategic investment should capitalise on the opportunity to develop the film industry in partnership with tourism along the West coast. The researcher proposes that this valuable suggestion needs further exploration.

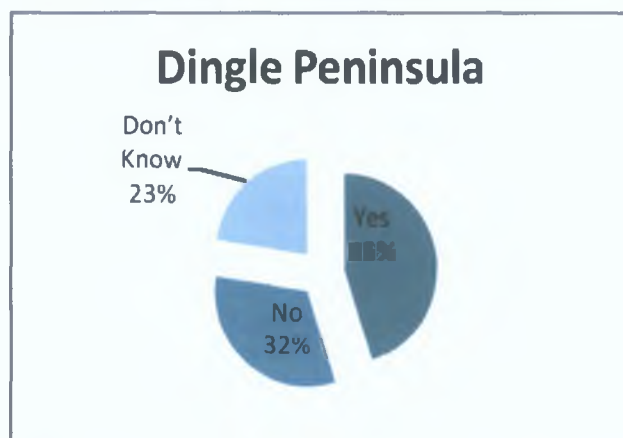
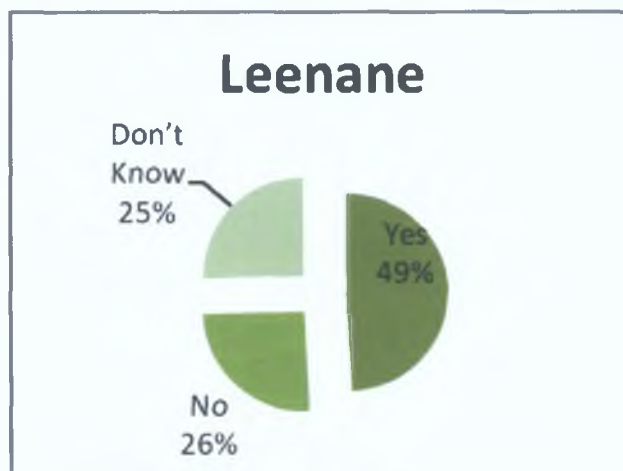
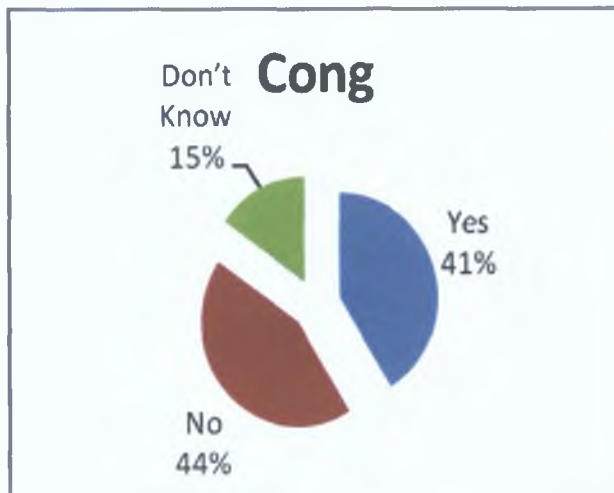
There is currently one film making studio based in Wicklow, Ardmore Studios. Is there scope for Ardmore Studios to outreach to the West coasts or even demand for a new film studio along the West coast, thus maximising the FIT product. Efforts of this outreach can be seen in the next chapter in the integrated perspective.

#### 4.5.2 Theme 2 – Films with an Irish connection – a pull factor for tourism

It is important to ascertain if tourists felt Irish themed films could act as a mechanism to influence travel to Ireland. The results from this will also help with the aid of the future product of FIT in Ireland.



**Figure 4.30 Irish films as a pull factor to visit Ireland**

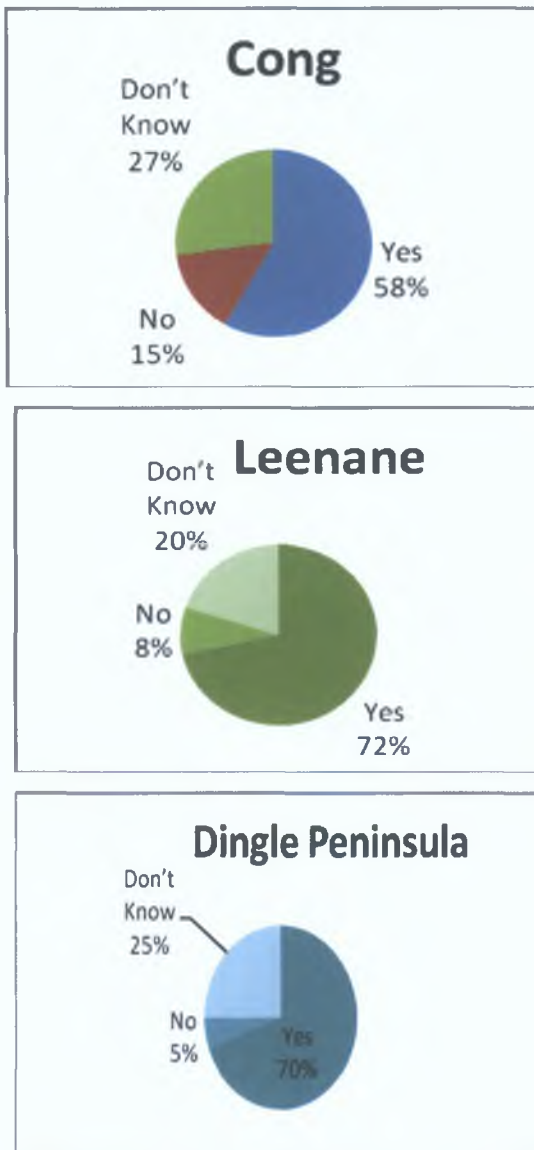


The largest 'yes' response was from the tourists in Leenane at forty nine per cent and at The Dingle Peninsula at forty five per cent. From analysis of the above findings there seems to be a strong correlation between all results at each location with over forty per cent at each location outling 'yes' films with an irish connection can act as a pull factor to Ireland.

#### 4.5.3 Theme 3 Film-induced tourism locations as tourist attractions

The question was posed whether or not film locations around Ireland could be sold as tourism attractions.

**Figure 4.31 Film-induced tourism locations as tourist attractions**



This was a general question relating to FIT locations around Ireland. The tourists surveyed were situated in FIT locations at the time of the research. It is interesting to see here that at two of the locations The Dingle Peninsula and Leeane seventy per cent and over answered 'yes' in relation to FIT locations around Ireland being sold as tourism attractions. Cong displayed results of a high fifty eight per cent.

The participants within this research were actively aware of the current FIT on offer and these results overall are extremely positive.

The two most senior tourism authorities in Ireland acknowledge that FIT can act as a driver for tourism.

One focuses on domestic tourism

*In 2010 the influence of film increased to 20% of visitors stating that 'film' influenced them to travel to Ireland*

(www.Failteireland.ie)

Tourism Ireland markets Ireland international as a tourist destination and an interesting quote confirms

*Film is a great way to showcase Ireland's scenic and cultural appeal, acting as a highly effective platform when it comes to reaching audiences all over the world*

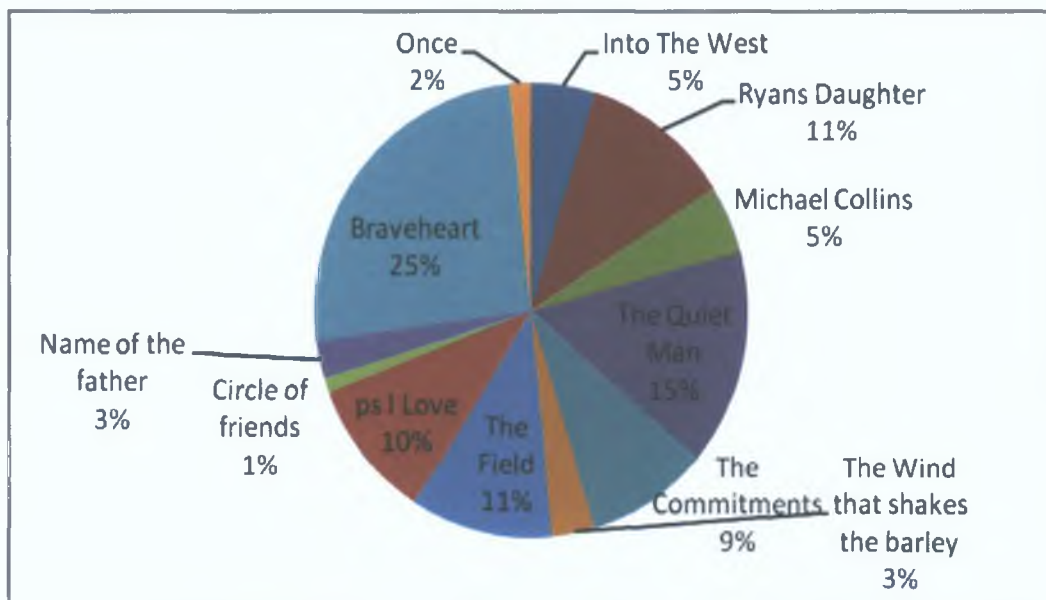
(www.tourismirelandinfo.com)

Overall these results are extremely positive and confirms that all stakeholders believe that the FIT product in Ireland can be sold as a tourist attraction.

#### 4.5.4 Theme 4 Familiarity of films with an Irish connection

The reseracher felt it would be interesting to find out what Irish Films the participants are most familiar with.

**Figure 4.32 Familiarity of films with an Irish connection**



The tourists at the locations were asked about other films with an Irish connection. The respondents were asked to rank other films made or part made in Ireland which they were most familiar with. As the respondents were in a FIT location at the time of the research, (those three locations ranked very high). What was interesting was the result regarding the film "Braveheart" which was a blockbuster film shot in Ireland and Scotland but the story itself centred around Scottish folklore story of 'William Wallace'. 'Braveheart'.

Rob Roy' gave a £30m tourism boost, 'Braveheart' had a massive effect on tourism in Scotland. The 1995 epic about 'William Wallace', starring Mel Gibson, was released six months after Liam Neeson's "Rob Roy" blockbuster. In the following year, visitors to Stirling's Wallace Monument shot up from 40,000 to one million, with an annual turnover of £1million. The combined tourist income from 'Braveheart' and 'Rob Roy' was £15million in 1996 alone. Historic tours of both films are still big business. In relation to these findings the three chosen films for this research ranked in second, third and fourth and confirms Bolan (2005) who asserts that "while many of the recent films shot in Ireland continue to showcase the country on the big screen, it is still perhaps the older and now more "classic" films that have done most to draw tourists to Ireland due to their film connection and the imagery and/or storylines they portray. Indeed, Ireland and associations have featured prominently in films for many years. Bolan (2005) also states that "It goes back as far as the 1952 John Ford film "The Quiet Man" which still, some 50 years later, brings coach-loads of American tourists every year to the small village of Cong in Co Mayo"(www.news.ulster.ac.uk/releases)

The three case study films chosen for this research ranked in the top four in terms of familiarity

- 'The Quiet Man' 15%
- 'Ryan's Daughter' 11%
- 'The Field' 11%

To sum up here a number of films have been shot in Ireland over the recent past and in particular have received world wide attention. Therefore there are possibilities in terms of development of other FIT locations in Ireland. The sustainability of FIT locations could also be considered in terms of development and marketing opportunities.

This chapter illustrated current status of FIT in three locations on the West coasts of Ireland. What is note worthy is the different developmental trajectories of each. It is clearly evident that FIT is embraced on a number of various levels in Ireland at the moment. The common theme emergent is positive. All respondents welcome the future development of FIT. In the next chapter the intergrated perspective will be presented.

**Chapter five**  
**The integrated perspective**

## **5.1 Introduction**

In the previous chapter an analysis into FIT at the three locations was synthesised. In order to fully prescribe and discover a robust and usable model, it is essential to embed the localised viewpoint with the strategic insight of stakeholders. In this chapter strategic analysis from a stakeholder perspective will be integrated with the experiential knowledge and insight of the three gatekeepers at each location. This is critical to fully assimilate and discover new knowledge.

The focus here in contrast to the previous chapter is on the policy formation and strategic development. Ultimately a model for FIT needs to draw from practical insight (as discussed in Chapter 4) combined with a holistic approach.

Interviews took place with a gatekeeper at each of the three case study locations (some of the relevant information from these interviews were also displayed in the previous chapter 4). It was important to get their opinion on what FIT means to them from a community destination level. The following section will discuss and analyse gatekeeper insights at each location. There are a number of emergent themes from this section:

- Awareness of FIT
- Film induced tourism product development
- Impacts of FIT
- Stakeholder support and sustainability

The above themes are discussed in context in relation to local embeddedness regarding FIT in the past, current situation and the possibilities for the future.

It was important to determine the level of awareness of FIT. All stakeholder interviewees (gatekeepers, tourist offices and policy and strategic stakeholders) were aware of the term FIT. In contrast one gatekeeper and one tourist office was not familiar with the exact term of FIT. In practice both knew the concept of FIT but not the exact term. There is acknowledgement both in practice and FIT academia. In agreement with other respondents the Senior Government Minister acknowledges FIT and confirms knowledge of

*Yes, I am aware of FIT. In fact the issue was raised at the Global Irish Forum in October 2011 in Dublin Castle. One of the suggestions arising from the Forum was that the Irish film industry would be used as a marketing tool to help promote an attractive image of Ireland as a tourist destination.*

Senior Government Minister interview

## **5.2 Film-induced tourism foundations**

A multidimensional approach was taken in terms of addressing the awareness of FIT within the location

- Awareness of film tourists
- Beginnings of FIT within the location
- Tourists interpretation of the location is all discussed below

### **5 2 1 Awareness of film-induced tourism**

It was important to establish (if not already obvious) if the gatekeeper understood what a film tourist was This was asked to ascertain their awareness of the topic as a whole and from a tourism information prospective, so that at least if they recognised a film tourist they could assist in the tourism film product development with visitors to their areas

#### **Extract 5.1: Awareness of film-induced tourism**

##### **Cong Gatekeeper**

Yes absolutely Yes, I would of met 1000's down through the years,

##### **The Dingle Peninsula Gatekeeper**

I do of course yes, I know full well that lots of the people who come in here to The Dingle Peninsula that they have seen 'Ryan's Daughter' and they have been very impressed by the scenery

##### **Leenane Gatekeeper**

Yes I would have met film tourists in the area, it would be more people in the area You would probably get 4/7 days during the summer months someone asking about the film, where 'The Field' is etc

Each of the participants were fully aware of what a FIT tourist is and expressed how many they have actually met in their communities

### **5 2 2 Beginnings of film-induced tourism in the locations**

Gatekeepers were asked when and how FIT began The purpose of this is to establish when FIT as a marketing opportunity came visible to local entrepreneurs

## **Extract 5.2: Beginnings of film-induced tourism**

### **Cong Gatekeeper**

Well my parents opened the Cong hostel and the Cong caravan and camping park in 1984 and they had various tourists coming in, small numbers, and a lot of them would of mentioned 'do you know where 'The Quiet Man' locations are?' or would of asked about the film and would of heard it was made in Cong and I suppose then because of that my parents decided that they would show the film every night in the hostel to the guests at 9 00pm free of charge and basically they linked all of their publicity and their marketing to 'The Quiet Man' so I think it really began back in the mid 80s, but I think it was really pushed forward by my parents for a thing to come to Cong to see all the locations, it wasn't being pushed forward back then, Ashford Castle was the big draw and there was one coffee shop called 'The Quiet Man' coffee shop, but from the mid 80s we really used it as one of our main marketing tools

So it was a community initiative to try and make FIT happen?

Yes I would say definitely the community led by my parents Researcher – it wasn't Bord Fáilte, as it was known at the time? No absolutely not What we did was we started guided tours to 'The Quiet Man' film locations, walking tours around the village and we used to bring people to all the locations of the village and in the grounds of Ashford Castle then we decided when people were asking us about the locations outside the village as well we as in myself and my father did up a guide book to show the locations outside of the village and we included the ones in the village so people could themselves in the off season when we were not there to provide a tour could so people do it themselves, and to this day you will see people walking around with the map

### **The Dingle Peninsula**

Well they did a film on Inch Beach as well, the Playboy of the Western World, that was very panoramic as well I would imagine, in the early 70's that people started to come in great numbers and then in Dingle town had to get themselves geared for Mass Tourism fairly fast The head quarters of the film were in Dingle and the actors stayed around in Dingle Where Dingle was a mini Beverly Hills The film crew and what they did with cinematography, but what the community did was they provided a very eager labour force and the community built the village and that is how it benefited the place, there was employment while it lasted for almost a year I know way way back, its about 15 years ago the Dingle Skelling hotel was just built at the time, they had a 'Ryan's Daughter' festival and it worked very well but there are no indications'of where the film sets were except with one plaque The marketing and publicity and the best way to publicise it is through word of mouth, Christie Quill, he has premises back near Sleah head, just on outer tip of this peninsula he had photographs from 'Ryan's Daughter' at his restaurant and a film on a loop there,

### **Leenane Gatekeeper**

The first time it would of happened was after the film was made and released, the local restaurant here that was called 'The Field' Restaurant, there is still 'The Field' Bar here in Leenane and both would have had pictures up in the pub of the film being made When people come to the area and ask and its one of the areas we would point them to the pub The community changed their names from Gaynors and the restaurant, but the restaurant has changed back Same owners but they changed the name, maybe they felt since the film was made so long ago that it wasn't really relevant As above, people would ask about the film locations We share information about the locations to people asking, myself and the local pub would be the main source of that



This is in agreement with what Roesch (2009, p 8) state that the evolution of mass tourism in the 70's and 80's along with the release of block buster films augmented the development of FIT. Within an Irish context Bolan (2005) admits that FIT is not a recent phenomenon, he emphasises that it is still the classic films that have done most to draw tourists to Ireland due to connection and imagery and storylines of Ireland. The three locations demonstrate three different approaches to FIT development. In Cong the nature of the development can be classified as local entrepreneurial development. The community identified a gap in tourism marketing and developed FIT products.

In contrast the development of FIT at The Dingle Peninsula was accidental. Other forms of tourism have evolved as a result of films being set and filmed there. Dingle town especially seen an influx of tourists to the area directly after the release of the film and as a result the local community acted upon this and developed tourism in the area. In effect this show organic growth of tourism as a result of FIT.

Leenane represents passive FIT development. The approach was initially minimalistic with two minor initiatives (re-branding services premises to capitalise on the film location). However in one of the premises the original brand has been restored, this demonstrates non-aggressive marketing. To date there is currently no other FIT initiatives taking place at the location.

### 5.2.3 Tourist's awareness that it is a film location

It was important to determine whether the gatekeeper acknowledges whether the tourist recognises the community is a film location. The information derived from these responses is useful in order to build a model to develop FIT in Ireland. Not surprisingly, all three gatekeepers positively affirm such an awareness what is note worthy is the lack of quantitative data to capture factual information.

#### **Extract 5.3: Tourist's awareness**

##### **Cong Gatekeeper**

95% of people would be aware of that, it is now one of the first things that is said in guide books. It's 'The Quiet Man' that is mentioned for Cong and it is the film location of this film, Publicity would be a huge thing that we would like to see happening for us, Fáilte Irelands publicity campaigns would be of great benefit, and just thinking about concepts for the future to encourage FIT - how about promoting to film schools globally, trips to Ireland to visit the locations of some of the Irish classics. They could

even stop off at the Maureen O'Hara Legacy Centre soon to be opened in Glengariff?  
Just an end thought for you

### **The Dingle Peninsula**

I wouldn't be able to ascertain percentages or anything like that, but I think that people know, quite a good percentage of the people who come here from other countries would be aware of 'Ryan's Daughter' Well I have been to the Isle of Man recently and they are really coming to the fore as regards to shooting films and they have a very vigorous committee there I think There needs to be more collaboration here

### **Leenane Gatekeeper**

I think more could be done about it We are a very active community here, we do a lot with regards to our own development and an idea that was brought up this year in our meeting, was the potential of running a cinema night in the local hall were 'The Field' was filmed, people can come and see it who are staying in the area Someone with entrepreneurial skills should do it and make money There is talk in enhancing more about 'The Field' and we are looking at putting information signage in the village, someone brought it up and said every village you go into there are plaques up saying what is in the town and information on the town If that came about 'The Field' would definitely be mentioned in that as well So I think anything like that particular in a rural areas which are currently being shut down and being seen to be fighting against all the latest austerity government measures, things are getting harder and harder for people in the country, our local national school is under threat at the moment, anything that brings life to a rural community is a good thing A lot of people are emigrating again young people going away A lot of people would have been in construction, young lads more so than rural Sligo, so people had to emigrate so anything that brings employment and life to rural communities and why not film making The potential for it is huge, the people who provide accommodation for it is huge as well and people involved in catering The day was very long for the actors, but they were fed three meals a day locally I would say most definitely if the film was current and more popular it would have an effect afterwards 'The Field' wasn't a big enough film

Recognition that the FIT product does not have to be exclusively placed in the one location Linkages can be made with other destinations to develop the FIT product portfolio There may be merit and commercial benefits in expanding the product to other locations essentially the FIT location is the core product This franchise can be enhanced through bundling within a product portfolio Herein again we see evidence of collaboration as a key instrument of FIT development

The key points in this section are

- The local community needs to have an appreciation of FIT
- The origins of FIT development is different within the three cases
- Is there an acknowledgement from the community that tourists recognise that the community hosts an FIT location

### **5.3 Film-induced tourism products and marketing**

In order to gauge the level of FIT products currently available, gatekeepers responded as outlined in Extract 5.4

#### **Extract 5.4: Film-induced tourism products**

##### **Cong Gatekeeper**

Yes we would of course, we are even having difficulty sourcing the film 'The Quiet Man' You can imagine how many copies we sell of the film every year and it is proving quiet difficult to get, to find out who stocks it, but yes any items that are related to the film, they go like hot cakes in the village during the summer, so yes we would be interested in that

##### **The Dingle Peninsula**

I would yes, but again that it wouldn't be like walking down a place like Lanzarote and its all restaurants, not in your face kind of thing and such a thing wouldn't be too obtuse or too distracting to tourists, other things here are the quiet and peacefulness as well as the 'Ryan's Daughter' thing

##### **Leenane Gatekeeper**

Yes I don't see why not because it would enhance our tourism industry

FIT merchandising at each location is an under used marketing tool The participant in Cong illustrates that they would like to get more merchandise as they are so popular in the village Dingle would like to see products but on a controlled level, the natural landscape, peacefulness of Dunquin is very important to the community The gatekeeper expressed that having these products can all aid in the tourism industry in Leenane This evidence confirms that there is a gap in film merchandise

#### **5.3.1 Film-induced tourism marketing**

It was important to find out whether the community perceived FIT as a marketing opportunity Furthermore it was necessary to explore the community's view of how FIT can help market their destination as an FIT location

### **5.5: Film-induced tourism marketing**

##### **Cong Gatekeeper**

Absolutely without a doubt I think the main draws for Cong are Ashford Castle, the lakes and 'The Quiet Man', not in that order but I think they are the big three things that people know about Cong

##### **The Dingle Peninsula Gatekeeper**

Oh there is no doubt about it, no doubt whatsoever about it, because the thing is there is no need for aggressive marketing as the film itself is the best marketing tool except for

Fungi of course but 'Ryan's Daughter' and Fungi are what made The Dingle Peninsula what it is today and it is a thriving tourist town, It's still there and Kate is still alive, she was telling me that 'Pub Grub' started in her pub in Dingle because of David Lean, The people who came to do the catering for 'Ryan's Daughter', people who were working in publicity like John Doyle, who was an agent for 'Ryan's Daughter' and fell in love with the place and stayed there and started one of the best known restaurants in Dingle called Doyle's and then John Wheelan who was in catering started another restaurant called Wheelans and then after awhile the sea food industry restaurant started off in Dingle and hasn't stopped since,

#### **Leenane Gatekeeper**

Well no more so than the play the Beauty Queen of Leenane, people who have seen the film are aware that it was made in the area Home tourism In Leenane, it would have, even though it might not have been taking advantage of enough

The film The Quiet Man has been instrumental in putting Cong on the map as a tourism destination The Dingle Peninsula has evolved from FIT into a very well established tourism destination which has led to spin off effect to other niche tourism products such as food In contrast Leenane demonstrates limited marketing because it had not been taken advantage of but the domestic tourist is the main market in this case

The evidence indicates that both Cong and Dingle give a resolute acknowledgement of the key role of the film in terms of marketing In contrast the respondent in Leenane refers to a play in addition to the film In terms of longevity Cong seems to have gained the most direct impact from 'The Quiet Man' Two extracts are relevant to refer to at this point

*there is one variable within the film planning process that is beyond control and which impacts significantly on the economic sustainability and overall success of the FIT produced – the success of the film*

Heitmann (2011, p 44)

*from generation to generation that media, film and TV have become of growing importance in peoples lives and increasingly influence them suggesting that this segment is booming Since FIT emerged from the film industry they are directly linked and therefore the demand for travelling to film locations always depends on a films success*

Tomala et al (2011, p 152)

The evidence from this study validates the assertions of both Heitmann (2011) and Tomala et al (2011) In terms of Cong and Dingle it is improbable that tourism would not have developed to the same extent without the film being located here Of the three films Cong FIT product 'The Quiet Man' and 'Ryan's Daughter' has a broad international appeal whereas the film 'The Field' evidence indicates that this film has a more domestic appeal due to its story line.

Extract 5.6 provides brief narrative of how film-induced tourism developed in each location

### **Extract 5.6: Film-induced tourism initiatives**

#### **Cong Gatekeeper**

What we did was we started guided tours to 'The Quiet Man' film locations, walking tours around the village and we used to bring people to all the locations of the village and in the grounds of Ashford Castle. The original tour lasted for 90 minutes so it was a good long walk and people saw possibly the most beautiful parts of Cong because they were chosen for the film, so that was the main draw and then we decided when people were asking us about the locations outside the village as well we as in myself and my father did up a guide book to show the locations outside of the village and we included the ones in the village so people could themselves in the off season when we were not there to provide a tour could so people do it themselves, and to this day you will see people walking around with the map

#### **The Dingle Peninsula**

I know way back, its about 15 years ago the Dingle Skelling hotel was just built at the time, they had a 'Ryan's Daughter' festival and it worked very well and we brought Neil Tobin down but there are no indications' of where the film sets were except with one plaque. The marketing and publicity and the best way to publicise it is through word of mouth, people who come to the B&B's, some of them are there because of 'Ryan's Daughter' and they don't need to be initiated but people will tell them that that is where they shot the film 'Ryan's Daughter', in a way it will be on the weighing from now on because the generation of people growing up now who would never have heard of 'Ryan's Daughter', it was one of David Leans epics but David Leans is dead so is most of the film crew. We will be entering another phase. I don't know how it would work for instance. Christie Quill, he has premises back near Sleigh head, just on outer tip of this peninsula he had photographs from 'Ryan's Daughter' at his restaurant and a film on a loop there, that sort of thing, and then the chap who owned the Phoenix cinema in Dingle, the famous story when David Lean died, the flag over the cinema was pulled down to half mast. In a couple of words that shows you how the whole thing impacted on the psyche on the people here. You know what, there is one thing that happened here recently there is a loop walk in Dunquin, that you come out here and walk past the 'Ryan's Daughter' school, that is one development, not in your face but it's there, it was through the Uachtaran na Gaeltachta one. It's a loop walk that brings in the 'Ryan's Daughter' school house but it's not a specific 'Ryan's Daughter' film tour

It's a pity, regarding tourism that when the film was finished when the village was up on the Mountain here, it was knocked down after the film was finished

The problem with the school house is that there is no right of way down to it, they had temporary right of way when the film crew were working on it but that expired so there is no right of way and its almost built on an island now

#### **Leenane Gatekeeper**

The first time it would of happened was after the film was made and released, the local restaurant here that was called 'The Field' Restaurant, there is still 'The Field' Bar here in Leenane and both would have had pictures up in the pub of the film being made. When people come to the area and ask and its one of the areas we would point them to the pub. The community changed their names from Gaynor's and the restaurant, but the

restaurant has changed back. Same owners but they changed the name, maybe they felt since the film was made so long ago that it wasn't really relevant people would ask about the film locations. We share information about the locations to people asking, myself and the local pub would be the main source of that.

The three locations offer unique perspectives on FIT products and marketing development. Within Cong the community verify that several FIT initiatives are in place such as walking film tours and the development of a film map. On The Dingle Peninsula word of mouth (WOM) is predominantly the main marketing tool used. Out of the three locations Cong is effectively the only one that indicates a strategic and integrated marketing perspective. In contrast The Dingle Peninsula and Leenane have a more of a reactionary non strategic approach. FIT product development can be strategic and direct or reactionary and in-direct.

#### **5.4 Impacts of film-induced tourism**

The impacts of FIT can be both positive and negative. Each gatekeeper was asked to discuss what the impacts of FIT were at three locations.

##### **Extract 5.7: Impacts**

###### **Cong Gatekeeper**

I suppose I would be more inclined to recognise the positive attributes, the negative ones, can you give me an example. Researcher promoted – car congestion... Well I suppose Cong has developed quite a bit because of all the people that have been coming to the area and we now have an extra car park specifically for tourists and a bus park specifically for tourists which we wouldn't of had 25 years ago, Cong has adapted in a positive way, but yes there are definitely people I suppose who, some people may think that Cong was better off when it wasn't so well known or associated with 'The Quiet Man'. A minority group though. The majority of the people who work in the environs of the village, they work and they rely on tourist as a primary income, so overall the vast majority of people would definitely see the positive side for the village

###### **Dingle Gatekeeper**

I suppose I would be more inclined to recognise the positive attributes, Dingle I understand the impacts, but talking about Ryan's' Daughter I don't think there are any negative vibes coming from that at all, or any negative effects, most of the effects are positive. They are very very positive. The film crew and what they did with cinematography, but what the community did was they provided a very eager labour force and the community built the village and that is how it benefited the place, there was employment while it lasted for almost a year and the people were also extras, paid for being extras and if you could put two blocks on top of each other you could be called a stone mason and they were earning up to 40 quid a week were the average wage out of the land was only 4 quid a week. The head quarters of the film were in Dingle and the actors stayed around in Dingle. Where Dingle was a mini Beverly Hills, all the actors walking around and you could see them around the

### **Leenane Gatekeeper**

Yes I would have an understanding of the potential of it, you can see it over in Cong, they really milk it. Main thing my mother spoke about was the economic benefit to the area. It gave a huge boost to the area when there was a time of high unemployment. It lasted for several months. From that point of view it worked out very well for people.

This study shows that the positive impacts heavily outweigh any negatives. The Leenane gatekeeper and The Dingle Peninsula gatekeepers acknowledge the positive impacts while the film is being made and shot in the area. It was interesting to observe when asked about impacts that respondents pre-dominantly referred to the economic impact and to a lesser extent the social impacts.

This is in agreement within the literature of Hudson et al (2006, p. 395) and Beeton (2004, p. 29) that films result in significant economic benefit.

The gatekeeper at The Dingle Peninsula and Leenane asserts that the positive impacts during filming was of great benefit to the community as agreed by Ward (2009, p. 216)

*blockbuster film productions can results in the longer stay tourists which is the crew and production staff, the longer stay specialised visitor and along with that comes the tourist attracted to the glamour of it all or the spectacle of the film production. This then brings new business and attention to a place and potentially secures longer-term FIT benefits post film release.*

### **5.5 Stakeholder support and sustainability**

This section addresses current supports available and long term sustainability of FIT within their communities.

#### **Extract 5.8: Supports available from stakeholders**

##### **Cong Gatekeeper**

The local tourist office are very good and the ladies in there know all about the locations, they are absolutely excellent and have always worked with us to promote 'The Quiet Man', I wouldn't say we have much support from the main body.

All initiatives are basically ones that we have instigated; there was no assistance from Fáilte Ireland. The community received no funding from Fáilte Ireland or any state agency for the festival. It was funded by contributions from the local businesses. Also, Cong receives very little support from Fáilte Ireland. It's in my Dad's interest to do all this work and it's in the interest of the village as well.

##### **The Dingle Peninsula Gatekeeper**

Yes we do, these days now I'm one of the people that entertain journalist that come from Germany and France and they would be introduced initially to Fáilte Ireland and then they send them down here and get people like me to bring them around the Blasket Centre where I work.

Well there is a film festival in Dingle, you should contact the organiser of the Dingle festival and ask him that but I read in the paper that he said he has never got paid anything yet and he has ran five festivals, but he seems happy enough with that.

## **Leenane Gatekeeper**

No, none of that happened in Leenane

There appears to be high expectations of what Fáilte Ireland can deliver. The role of Fáilte Ireland is product development, marketing Ireland internally, research and training and funding.

Community ownership and empowerment within Cong is very strong. While Fáilte Ireland's role is to assist the tourism industry 'The Quiet Man Festival' had received no support from Fáilte Ireland. This may be due to the community's lack of instigation of the funding application process. The funding application process currently involves a very tight deadline and is not well publicised which results in many festivals missing out on receiving funding. Current Fáilte Ireland support is perceived as useful but in- direct.

Fáilte Ireland's remit includes marketing Ireland. To do this effectively Fáilte Ireland organise familiarisation tours for journalists to come and sample elements of tourism within the country and this is funded by them. Evidence shows that these tours are the main supports specifically within Dunquin on The Dingle Peninsula.

The gatekeeper at Leenane said there was no support from stakeholders (all film and tourism stakeholders within Ireland). This concurs with previous evidence which shows that there is a passive or apathetic attitude towards FIT in the area. As a result there is a lack of support for FIT.

The arts offices would be the main contact for the stakeholders. More communication from local level with local arts offices and film offices may assist with the future of FIT in these case study locations. Beeton (2006, p 16) states 'Consequently, tourism is one of the most significant community development tools, particularly in marginal or peripheral communities such as indigenous, remote and rural communities'

(Beeton, 2006, p 112) adds



*There is one vital ingredient for FIT locations, and that is the community. The community is at the centre of all tourism experiences, even if it is simply providing refreshments and services or locating sites for the tourist. Many rural communities used in films are in a state of decline especially in these recessionary times and are looking for ways to bolster their economic and social base. However, while tourism and or film induced tourism could assist, without proactive regulation, planning and assistance, will it happen and will it be sustainable?*

### 5.5.1 Sustainability

The community needed to be asked the question whether they want FIT in their areas to be developed or sustained. This is important to gain an understanding of their wants and needs as the host community of these film locations.

#### **Extract 5.9: Development of film-induced tourism**

##### **Cong Gatekeeper**

I don't think anyone in Cong would say we don't want it to be developed further, that would be fantastic we would love if there was an annual festival every year. Put Cong in the spot light for a weekend and publicise the area that would be fantastic.

##### Scope for development

Yes, I think so yes. I think the people of Cong need to learn how to work together and that's a major stumbling block.

##### **The Dingle Peninsula Gatekeeper**

Yes I think so yes, because I would like to develop the school house and to have a focus, there is no focus at the moment except that people who come here to see the locations are focused but there is no kind of core organisation directly involved in introducing people to 'Ryan's Daughter' and the scenes here and locations here. The school house would be a lovely museum and I think the people would be interested in that and there's plenty of memorabilia from that, that place up in Cong is amazing.

##### Scope for development

Oh god yes there is definitely scope, there should be a 'Ryan's Daughter' festival here every year now we have the film festival maybe the two could be incorporated.

##### **Leenane Gatekeeper**

Yes our main income in this area would be from tourism, anything that enhances is a good thing. I would question the demand for a replica museum lets say, 'The Quiet Man' film is a much more well known film. Extremely dark film.

##### Scope for development

I just query the scope in relation to that particular film 'The Field', but whereas if another film was made in the area, the potential would be there. The cottage at 'The Field' is privately owned. I think it's a holiday home. The Bull McCabes home is privately owned and lived in as a home. Showing the film and the plaques as areas where it could be developed.

Two of the gatekeepers said they would love to see it developed more in their areas and made specific reference to having an annual festival in their areas.

The Dingle Peninsula would love if the School house could be developed into a museum and the gatekeeper commended what Cong had achieved for FIT The gatekeeper at Leenane queried how much scope for development would be for the particular film 'The Field' but definitely would love to see filming of other films in Leenane However, plaques and signage in the area has scope to be developed

It was important to ask whether they would be willing to have more films filmed in their area Filming in Ireland is a current industry so its important to find out whether filming down in these communities would be welcome This question allows the research to include it in the recommendations chapter so that the IFB and Irish Producers can be aware that 'yes' these areas and communities do want to see "spread the wealth" down here, in a controlled manner

#### **Extract 5.10: More films being made at location**

##### **Cong Gatekeeper**

Yes absolutely Cong as well as any other small village in Ireland has been hit by the recession and a lot of young people have had to emigrate and anything that could help the village to get some more revenue in would be very much welcomed

##### **The Dingle Peninsula Gatekeeper**

Oh yes of course, I think the whole island of Ireland should be doing that, I think Ireland is a perfect film location and we are not doing half enough for that, all the big blockbusters are shot up near Dublin No question whatsoever about making new films down here as long as it didn't ruin our environment down here, you can sing that

##### **Leenane Gatekeeper**

Most definitely because the advantages to it to the local economy were huge at the time of filming of 'The Field', anyone who wanted to employment was employed, there was huge employment with regard to background people, extras, crews, and very well paid work at the time, people who offered accommodation benefited from it, people in catering, cottages to rent, huge benefit to the economy I would see it as a good earner for any community It depends on the success of the film if it would be a good earner afterwards for tourism

Each participant answered this question very positively that they would love to see more films being made in their communities and one respondent furthered this by stating that the whole island of Ireland should be involved also The community really is aware of the effects during production and knock on effects it can have for a community

They would like to be able to develop it more, especially in rural areas today who are fighting not to close down to the recession

Murphy (2010) states that

*Film is a great way to showcase Ireland's scenic and cultural appeal, acting as a highly effective platform when it comes to reaching audiences all over the world*

Time to get 'green back on the screen' states that

*the IFB is now feverishly extolling the importance of film induced tourism as part its survival strategy in this era of austerity James Morris, the boards chairman, makes no bones about the fact that 'having been in the crosshairs of an Bord Snip Nua' it is clinging on to €16 million in annual funding by stressing the wide economic worth of putting 'the green on the screen' not least in drumming up tourists The article further reads that 'it has been obvious that films since 'The Quiet Man' came out in 1952 Decades later , John Fords film was still luring coach loads of American visitors to the village of Cong in Co Mayo The west of Ireland was also given massive exposure by the release of David Lean's classic 'Ryan's Daughter' in 1970*

Creative Challenge Celtic Crescent North West

*Is a new transnational business innovation support programme, delivered by The Creative State North West, to develop the Creative Industries, and wider innovation ability, in the North West Region of Ireland, Northern Ireland and Scotland 4CNW aims to encourage knowledge exchange between companies through brokered matchmaking, to encourage better practice in demand-led innovation support, and to issue a competitive call for talent vouchers to facilitate the testing of new partnerships between creative businesses and four targeted industry sectors, all of which have been identified as high growth sectors in the north west, Life Sciences, Tourism, Technology and Agrifood*

(www lookwest ie)

It was asked in the tourist attitude survey what they felt was the nicest thing about the areas in the case study research, so it was interesting to find out what the communities thought was their best asset for comparison purposes and for the satisfaction of the visiting tourists

**Extract 5.11: Best asset in the area**

**Cong Gatekeeper**

I think it would be a combination of the film locations and the scenery here if they weren't beautiful

**The Dingle Peninsula Gatekeeper**

The people and the Culture,

**Leenane Gatekeeper**

Our scenery

The participants referred to three different things, the scenery, the culture and the people

According to Fáilte Ireland (2010 preliminary results)

*the visitor attitude survey states that 94% of visitors to Ireland come because of our beautiful scenery, 93% because of the friendly and hospitable people. Visitors to Ireland still see it as a destination of warm people and beautiful landscape*

To sum up this section all gatekeepers at each location spoke positively about the development of more films being made in the communities. The economic benefits and spin off effects were highlighted within the research. The use of marketing in FIT was evident at Cong and The Dingle Peninsula. In contrast in Leenane it was not necessarily 'The Field' film that the Leenane community felt marketing the village was used for.

## **5.6 Challenge 1 awareness**

This section outlines the policy and strategic insight into FIT in Ireland. This primary research aims to compliment the case study research at each of the three chosen locations.

### **5.6.1 Awareness of formal initiatives and activities of FIT**

Awareness of the formal initiatives and activities of FIT currently happening in the sector is essential for the future development of FIT in Ireland.

#### **Extract 6.1: Awareness of any formal initiatives activities of film-induced tourism**

##### **Fáilte Ireland**

I suppose there is an ongoing relationship with the film board and how we would try to capitalise on FIT there would be that ourselves and Tourism Ireland would work with the film board in selecting locations for certain films, most of the time the film board take care of it without any involvement from us but if there is, on occasion if there is a need for a specific type of location like a historic house or a waterfall or scenic cliff top, we would assist on sourcing and putting the film board or the film maker in touch with that site or location and try to set up a filming date for them there.

##### **Tourism Ireland**

Yes, we are currently looking at the Guard and the number of our offices overseas. I am aware of New Zealand and UK and they are going to have previews of the Guard and we will then potentially work with distributors in the market place to drive business to go and see the film. We worked very successfully with a TV company in Germany, called My Farm in Ireland. My role would be essentially to keep my ear to the ground and find out what films are being made in Ireland and find out as much as I can about the content and how relative it is for us and the distributors and then feed that out to our market offices, PR teams.

Its difficult because there is a lot of film coming out of Ireland currently that really isn't mass market material,

##### **IFB**

The first one I'm aware of is the Atlantic film trail, the Wicklow film trail.

Our film map, but its not launched yet, we are developing an online interactive film map for Ireland. So it's an online film map, its interactive, its multi-media, it is I suppose at its core promoting the major film and TV productions that have been made in Ireland and its incorporating Google maps including Google street view location stills from different locations where films are set."

##### **Irish film producer**

I'm on the film commission for Co. Wicklow, we did the trails"

I would love us to have some sort of arrangements with the unions and we could add with the tourist business itself, where we could film in a wider and more diverse manner in Ireland. I think if the tourist board joined up with Fáilte Ireland and joined with the hotel federation and we said we are developing a show and they say ok lets shoot in Galway, Donegal, Kerry, they are stunning places""I would love to see us devise something

I would like us to be more commercial in the type of material we are developing, so as to reach a wider audience “In essence, there are activities going around States in the US are trying to do this as it promotes states for tourism”

The film producer at Ardmore studios suggested more initiatives that should be in place such as official relationships and more commercial films to sell to a wider audience

Evidence shows that there are high levels of cognitive awareness of formal FIT initiatives All stakeholders make reference to active and tangible initiatives This confirms the reality of FIT in practice What can be improved is networking among the key stakeholders Heitmann, (2010, p 44) asserts that if the film industry is to play a significant part in the tourism planning process, the integration of all stakeholders in the development process could safeguard the sustainable management of the tourism product Relationship parameters need to be looked at further in FIT as they are ‘emergent and disjointed’ relationships The framework to build a network for relationships would be of benefit to FIT in Ireland (Zimmerman, 2009, pp 157-158)

*The lesson taught from this is very easy to understand, relationships between film commissions, tourist authorities, film productions and distribution companies should be established*

All stakeholders need to be working together and to nurture this relationship to engage in initiatives in the future of FIT in Ireland

### **Action 1: Build relationship network of key stakeholders**

On closer scrutiny two stakeholders make reference to the future production of mass appeal commercial films O’Connor (2011) believes that the film *The Guard* is a depressing one and that Ireland has not yet showcased a major Hollywood Blockbuster for a while showing Ireland at its best In disagreement with O’Connor (2011) it is documented that the film *The Guard* is the highest grossing independent Irish film to date It is also being shown at 200 screens in the US, where it has already grossed US\$3m (www thejournal.ie)

However there is merit in O’Connor’s (2011), Irish film producer and tourism Ireland’s assertions that there is a need to produce blockbuster film productions Heitmann, (2011, p 44) states that ‘*There is one variable within the film planning process that is beyond control and which impacts significantly on the economic sustainability and overall success of the FIT produced – the success of the film*’

In effect there needs to be a balance between artistic endeavours and commercial acumen. The mindset must be both commercial and artistic.

**Action 2. Develop an FIT approach to balance artistic creative with commercial success**

5.6.2 Awareness of film-induced tourism locations in Ireland

There are several FIT locations around Ireland. It is important to establish the level of knowledge of the three case study community locations among stakeholders.

**Extract 6.2: Awareness of film-induced tourism locations in Ireland**

**Fáilte Ireland**

Quiet Man, 'Ryan's Daughter', 'Ryan's Daughter' down in Dingle there is proposals to put a trail in place in Dingle, its again at very elementary stages and I think it's the council down there who are driving it. Researching locations for that Atlantic film trail both for 'Ryan's Daughter' site and the Cong feature on that so I suppose I was aware of the history and the impact especially for Dingle. Trim Castle was used in 'Braveheart', things that aren't on the film trail, Ardmore studios in Wicklow, stately homes in Wicklow were used a lot for lets say the Tudors and those kind of things that were filmed there.

**Tourism Ireland**

Wicklow is a good example for a few years ago, less so now. Example of the Atlantic Film trail but not sure how involved the community was on this. Cong does a lot, slightly like what Waterville are doing, Charlie Chaplin festival this summer.

**IFB**

Kimainham jail, god, there is so many, Christ church, Charnable castle, Waltons on Georges street. Cobh, quite a popular town, Eclipse was filmed there.

**Irish Producer**

Oh ya, Wicklow is outstanding, Well Galway is superb, and Kerry, you think of 'Ryan's Daughter', 'The Field', Oh ya fabulous, I think it surely had an effect. But the problem with 'The Field' for the tourist point of view is it's a very minority picture, it's not massive, it's no mass entertainment, you have to make a popular story.

It was positive that three out of the four of the respondents mention at least one of the three case study locations for the research. 'The Quiet Man' and 'Ryan's Daughter'. The IFB spoke more about Dublin City and Historical buildings for FIT locations, which are all relevant to FIT. The importance of iconic locations cannot be overstated. Nearly one million tourists a year visit Boston to see the exterior of the bar Cheers which was a fictionally set TV series ([www.filmworksfilms.com](http://www.filmworksfilms.com))

The evidence presented provides positive confirmation that FIT does exist in these locations, none the less not all stakeholders refer to all of the locations hence while FIT exists there is an indication that there is potential to grow the FIT product further.

### 5.6.3 Awareness of film-induced tourism locations globally

As part of the research aims and objectives, the research identified the critical success factors globally to build upon good practice here in Ireland. Moving forward it is important to amplify the potential of FIT in Ireland. It was essential to discover what global FIT locations the stakeholders were familiar. This knowledge would be important to critique if other models and initiatives could be adopted in Ireland.

#### **Extract 6.3: Awareness of film-induced tourism locations globally**

##### **Fáilte Ireland**

Short answer no, I wouldn't be aware and I always find that film induced tourism is always a hard thing to research, apart from the odd scanty article on Harry Potter or Lord of the Rings. It is a hard thing to research. I know it's not film but I know in New York they do Sex and the City tours, I think the Wire have a tour in Boston and I know Paris do a Dan Brown, Da Vinci code tour.

##### **Tourism Ireland**

UK, some good examples, Nottingham, Jane Austen

##### **IFB**

New Zealand, London, Visit Britain, New York's Mayors office, they would be very active. They would be our three that we would pitch ourselves against. Another interesting one is the Abu Dhabi film commission they are a very recent commission. Berlin would be a very good example, but at a very very local level, you would have to drill down to film commissions in the region, but London South West screen, South West of England, again at local level and also New Zealand

##### **Irish Producer**

Oh ya, I know in Hawaii. The documentary showed Hawaii for Hawaii, and it showed what Hawaii is to people and Hawaii is such a glorious place to be. I mean the crew loved it. So romantic, people are beautiful it was actually an attractive place to be, and Ireland is an attractive place to be, crews love it here

Each of the stakeholders were familiar with some global locations. 'LOTR' was referred to by two, the UK was mentioned. Hawaii was referred to because of the TV program 'Hawaii 5-0' and the success the location as a tourism destination.

O'Connor (2011, p.73) states that

*Films have been, without a doubt, a tourism inducing ingredient, turning destinations of little or no importance to tourists, into much visited tourist attractions, for instance Dubuque County and Dyersville, Iowa, USA, which were the locations for the film Field of Dreams (1989). These have become significant tourist destinations in their own right.*



Respondents validate O'Connor's (2011) assertion that FIT locations exist globally. Extract 6.2 provides a thin but informative response. Fáilte Ireland mentions reading articles about Harry Potter and 'LOTR'. Both Fáilte Ireland and Tourism Ireland have an awareness of global film locations. In contrast to the representatives of the IFB and the Irish Producer the tourism stakeholder's knowledge is much more limited. This can be explained by the different approaches between the film and the tourism industries. The film industry has in depth knowledge and specialise in films, it is their primary field of work. Whereas, tourism industries have an awareness, but films form only a small part of tourism promotion under the heading of cultural tourism. This finding reinforces Action 1: Build relationship network of key stakeholders. Primary research has confirmed that there is reasonable, articulate but non-exhaustive awareness of FIT initiatives and FIT locations. To further develop FIT in Ireland it is evident that relationships and networks are essential. In order for networks to effective and for relationships to work collaboration is key.

### **5.7 Challenge 2 Stakeholder collaboration**

Identification of current (if any) stakeholder collaboration is an antecedent to build upon FIT in Ireland. This primary research will show if networking and working together between stakeholders occurs.

#### **Extract 6.4: Stakeholder collaboration**

##### **Fáilte Ireland**

Yes our relationship with the film board, Tourism Irelands relationship with the film board. The relationship, triangle we form.

I have been in touch with Film Base, they are located in Temple bar. They are a new contact, I contacted them because I work in development so I wanted to see would they be interested in an event once a month on Saturday morning holding a half day workshop for visitors so that if I'm a German family in Dublin or a group of friends visiting Ireland, I can sign up for half a day dummies guide to film making or animated film. Just experience and come into contact with the Irish film industry when your on your holiday. Another thing we cooperated on with the film board screening of short films and free to visitors, so it was a collaboration between the film board and ourselves.

##### **Tourism Ireland,**

Primarily, the Irish Film Board and Northern Ireland Screen. There would be networking overseas as well. Our New York office cultivates a good relationship with PBS, its less cinema world. We would know some of the distributors.

##### **IFB**

I think the Film Dublin partnerships is the example there.

It has currently 31 members. But it's just best practice in the industry. Regional Film Contacts, which is another network. It's an interesting time to be doing this research,

we have seen a complete shift in mindset of people for example, the Film Dublin partnership, the partners were they may have shrugged off the responsibility, they didn't ' but it may have taken us a lot longer to get the message through, but now there is much more of an openness, open up the doors again a little freer from what they were

#### **Irish film producer**

The Film Commission is a great assembly for an advisory body there are representatives on that from tourism, city council I think the advisory body we spoke about earlier could have a wider brief in the sense of the two way street I'm sure it does service tourism I think the infrastructure is there but I think it's to make it more relevant and to get people sort of thinking more about how we are here to promote the country There must be some organisation to create an advisory panel so as you get joint-up thinking to actually interface with one another, to exploit foreign markets We are here to promote Ireland as well as promote film, I see it as a glorious opportunity to promote Ireland

This research highlights the fact that the Irish Film Industry recognises the benefit of working together with tourism stakeholders This is in marked contrast to Heitmann (2010, p 38) view that internationally 'that there is only limited evidence that the film industry has been actively included in the tourism planning process to date' Ireland therefore, may be well placed to play a leadership role within FIT internationally

So, *'if there is evidence to suggest that the film industry is to play a significant part in the tourism planning process, the integration of all stakeholders in the development process could safe-guard the sustainable management of the tourism product'* (Heitmann, 2010, p 44) '

The common theme emerging from this section is that 'yes' there is evidence that there is networking between stakeholders, but on a case by case basis or ad-hoc The Irish producer suggests options on how collaborations can be strengthened He recommends within the Film Commission that an Advisory Body could be established with responsibility for FIT

The IFB spoke about the need for this research and acknowledges the trend towards openness to network for example the IFB spoke about local film offices (within local arts offices) are calling the IFB and enquiring on how to increase the development of filming in their areas

It has become apparent that the language of film and tourism in Ireland has come into the psyche of people today and is being used in governmental speeches

Networking between IFB and tourism authorities does exist but in an ad-hoc manner. There is a need for a more structured network between each of these stakeholders. This would benefit the development and enhancement of Ireland as a FIT destination. As the Irish film producer suggests an advisory body or panel of FIT stakeholders would benefit the development of the product in Ireland. There is also dual potential for this advisory body to be given scope to develop Ireland as a film location.

All stakeholders throughout the interviews spoke very positively about nurturing these stakeholder relationships for best practice. This is in agreement with what the key theorists consistently call for in terms of increased collaboration (O'Connor 2011; Heitmann 2010; Zimmerman 2009; Grihault 2003). Stakeholders in Ireland want to maintain these relationships as they are aware of the positive knock-on effects filming in Ireland can have for tourism. This research highlights the fact that the Irish film industry recognises the benefits of working together with tourism stakeholders. All key stakeholders would like to see increased collaboration to ensure concrete relationships develop within Ireland.

In order for FIT to be robustly developed there is a need for financial support. In order to develop the FIT product further within Ireland it was essential to establish what level of financial support is currently in place.

### **5.8 Challenge 3 Financially supported**

There are several funding opportunities available for tourism. Useful insight can be gained from the knowledge of stakeholders on this challenge.

#### **Extract 6.5: Financially supported**

##### **Fáilte Ireland**

Not specifically, I suppose the film board would be the primary funder of film in Ireland but the only real funding we would provide would be for film festivals, so certain film festivals would qualify for tourism funding because they attract a certain number of people'

##### **Tourism Ireland**

don't have a special budget for it. There is not a dedicated fund for it in Ireland for the promotion of Irish film overseas or FIT or anything to do with it. So when a suitable film turns up we will make funds available to make a promotion happen. But we are taking it from our core funding... If there was more mass market material coming out we possibly would be able to pull together a special budget for it. We are constantly watching our neighbours in Visit Britain who do this very well'

**IFB**

I can tell you we have invested an amount in our film map, Fáilte Ireland have invested in their Atlantic Film Trail and Wicklow some years ago invested in their Film Trail but I can't put a euro value on Film-Induced tourism, state backed'. Indirectly there is a lot of ways of collaboration around film festivals. to host journalists, and their only aim is to get positive images of Ireland in the media in other territories. Indirectly there is probably funding cause they would host them. We have an allocated budget to what we call our scout support. BBC1 contacted us because they are in the process of producing a three by one hour documentary series on the Queens Jubilee year and inside that programme there is a portion about Ireland during her Irish visit and BBC contacted us asking us could we provide logistical support to them'. Tourism Ireland stepped in and made sure the BBC crew were plugged in to the supports that they were offering to all foreign media for the Queens visit and took the form of making sure they had access to host and online file footage of Dublin. Dara O'Brien, Three Men in a Boat, when they sailed through Ireland. That enquiry originated with us because they needed practical support for filming but as soon as we introduced them to Tourism Ireland the bells and whistles came out for the project. But we are something of an obvious fit with tourism and if it has the potential to have a positive knock on effect on promoting Ireland internationally as a tourist destination we pass that project lead to Tourism Ireland routinely and then Tourism Ireland step in with their own range of supports.

**Irish Producer**

Well we have a terrific tax incentive I mean we were very lucky, you know it employs a hell of a lot of people, we employ on any of these shows up to 400/500 people".

**Minister for Transport Tourism and Sport**

Tourism Ireland works closely with the Irish Film Board and TV and production companies to publicise the worldwide release of films relevant to Ireland, for example, The Guard", "PS I Love You", "Once" and "Deux Jours à Tuer (Two Days to Kill)" which was filmed in Connemara. Furthermore, the tax incentive Section 481\* Relief for film and TV production has dramatically improved Ireland's competitive position as a location for International film and TV production.

\*In essence the scheme provides tax relief towards the cost of production of certain films ([www.revenue.ie](http://www.revenue.ie))

Currently Fáilte Ireland support relevant film festivals. Within Fáilte Ireland there is no core fund for FIT. It is worthy to note here that Fáilte Ireland did create the Atlantic Film Trail which is available on PDF format to tourists. Tourism Ireland stated there is no special budget for FIT but funds are indirectly supplied from their core funding when it is relevant. The IFB have funded FIT through the production of their film map. Logistical and scout support is also provided in an ad-hoc manner for FIT.

Three out of the five of the participants refer to relationships between each sector when relevant material may enhance the tourism product and then funding would be available.



In terms of financial support for FIT the Section 481 tax incentive is the main support to facilitate film production.

### **Action 3: Develop direct FIT funding (while protecting section 481)**

The key emergent theme is indirect funding, again its ad-hoc funding. Funding partnerships (public and private, PPP's) could be explored through social entrepreneurship. There is scope to build on the tax incentive. IFB had a core fund for film map, their funding will benefit FIT product when their primary aim is to support the film industry not to attract tourist to Ireland. Overall there is a structural issue the way funding is presented in Ireland for FIT. Who should be the leading body for FIT in Ireland?

### **5.9 Challenge 4 Government policy in film-induced tourism**

The ad hoc nature of funding FIT in Ireland is indicative of a lack of clear, strategic and coherent policy. It was important to establish whether anyone in the film or tourism industry are aware of any Government Policy on FIT in Ireland.

#### **Extract 6.6: Government policy in film-induced tourism**

##### **Fáilte Ireland**

No, I'm aware of the argument over the tax relief and about how the film board very confidently justified their economic impact on film in Ireland and thankfully that tax relief is still in place,

##### **Tourism Ireland**

I am aware in the Republic of the tax benefits for crews"

##### **IFB**

Official policy? No, we were very lucky in the past, that the departments were interlinked and it almost seemed there was Arts and Tourism together, we were very lucky but now it has shifted slightly, but I mean it will very much depend on what happens down the line there.

The film board doesn't have any published policy in relation to film induced tourism anymore than the Department of Arts, Heritage and the Gaeltacht .

##### **Irish Producer**

There is within the department, the tax incentive, they have to sell it to Department of Finance, and they say no to everything and they said no to this one for years. Now they can accept it, it's here and its going to be here forever and that's the tax incentive.

##### **Minister for Transport Tourism and Sport**

While there is no policy specifically on film-induced tourism, the tourism agencies work closely with the Irish Film Board, TV and production companies to facilitate the making of travel programmes and films around Ireland and to publicise the worldwide release of films relevant to Ireland. Policy relating to film production in Ireland generally is a matter for my colleague Mr Jimmy Deenihan T.D., Minister for Arts, Heritage and the Gaeltacht, in conjunction with the Irish Film Board, the statutory body with responsibility in this area. Obviously tourism policy remains under constant review and my officials and I meet with the tourism agencies on a regular basis to discuss

further targets and priorities I will certainly be encouraging Tourism Ireland and the Irish Film Board to continue their work promoting Ireland to a worldwide audience through film”

The common theme emerging from the section on Government policy is that ‘No’ there is not official specific policy on FIT in Ireland. All respondents talked about the Tax Incentive that Ireland has for film and how this is critical for FIT in Ireland to be sustained. An example of where the tourism ministries get involved with film is provided by O’Connor (2011, p 117)

*In the Bahamas, their film commission is under the patronage of the Ministry of Tourism. When the Ministry of Tourism gets a film script, it becomes involved immediately. Some €21 million was spent on the film *After the Sunset* (2004), with the aim of guaranteeing maximum exposure for the island.*

This example demonstrates innovative thinking at governmental level.

The question needs to be asked why is there no government policy? Is there an imbalance between support for the science and technology sector compared to the creative arts sector? Is there similar acknowledgement for entrepreneurial skills between the scientific and creative economies?

FIT spans across three government departments as outlined in chapter 1. This disjointed structure in the governmental departments results in no designated driver, for FIT. The fragmentation of FIT and the lack of specific policy may be partially attributed to disconnection between the departments. O’Connor (2011) states that ‘such lack of coordination is a reason why film and tourism don’t fit together in this country’. The role of the IFB needs to be acknowledged as they seem to be the driver of FIT for Ireland. Each respondent shows enthusiasm for the connection between film and tourism. All stakeholders recognise the link and positive knock on effect that an integrated approach can have.

#### **Action 4: Develop an integrated and strategic FIT policy for Ireland**

There is merit to advocate a closer partnership between film, government and tourism sectors.

This is asserted by Tooke and Baker (1996) that encouraging media companies to film in destinations ought to be made part of destination policies and procedures, in light of the rising tourist numbers and inbound tourism statistics enticed by a film or a television series.

Notwithstanding the need for government policy on FIT, marketing of the FIT destination is essential. Like all products a marketing mix has to be delivered through the right combinations using the right media to target FIT tourists. For a government FIT policy to be effective, a strategic perspective to marketing the location needs to be addressed.

### **5.10 Challenge 5 Marketing strategies in film-induced tourism**

The research identifies what level of FIT marketing occurs according to stakeholders.

#### **Extract 6.7: Marketing strategies in film-induced tourism**

##### **Fáilte Ireland**

Again, I work primarily in development and how it works is we are development officers and we look after certain products as I mentioned we would communicate then with our marketing department if there is a trend for this type of thing So around the time of the Oscars, there would have been FIT promotion, around film festivals happening around Ireland for the rest of the year. So generally around February its Oscar time and we emphasise the film trail in all our promotions and let people know that The Atlantic Film Trail is there.

##### **Tourism Ireland**

It's very much a case by case thing. Our strategy to date, our research team is working on a potential strategy in the area. Case by case on potential viewers and who has bought, if a film has no guaranteed end audience we would less likely to look at it, what we tend to do is, once the film has been produced and is already in distribution, so it has gone through the film festivals etc and has been bought by a distributor then we are interested, we will then help drive audiences to see it.

Atlantic film trail, we promote it, so they develop and they invest and we take that message and promote overseas

##### **IFB**

I worked with London last year was the love film competition, I have all the results of that, but I worked very closely on that with them and basically the area we got involved in was the prize,. The prize was to win a trip to Ireland and be taken around with a location manager to famous film spots and that was an extremely successful competition for tourism Ireland. We worked with Tourism Ireland to ensure, to put pressure on Showtime the producers of the Tudors to include a load of film extras in their box set that showed that in fact the show was made in Ireland but it wasn't set here

##### **Minister for Transport Tourism and Sport**

The effect of films on tourism can be far-reaching. In Ireland's case, they help project an updated image of the destination overseas, and at the same time, reinforce our reputation for friendliness, for beautiful landscapes and as a country steeped in history.

As the agency with responsibility for marketing Ireland as a holiday destination overseas, Tourism Ireland is very aware of the benefits of marketing Ireland through film and has enjoyed huge success in recent years in marketing Ireland through this medium across a range of markets. Their 2012 Business Plan includes a reference to leverage publicity opportunities with the release of the major Bollywood film ("Ek Tha Tiger") in summer 2012. Tourism Ireland co-operated with the Irish Film Board in securing this important film for Ireland which was also made possible through strong support at Government level. Tourism Ireland will maximise the tourism opportunities of the film when it goes on general release. I understand the film will ultimately be

released in 24 countries worldwide, reaching an expected audience of over 100 million people I believe that it will help to significantly boost awareness of Ireland, especially among India's growing middle classes, who have the potential to come here on holidays Dublin will be portrayed as a modern and vibrant city, rich in history and culture with scenes shot in Trinity College, Temple Bar and other locations around the city

Currently Fáilte Ireland do not have a marketing strategy for FIT On a positive note The Atlantic film trail was created by Fáilte Ireland and is promoted by Tourism Ireland There is effort by both tourism and film bodies to work together for cost effective marketing Hudson and Ritchie (2005, p 258) state that

*placing a destination in a film is the ultimate in tourism product placement and the exposure a film gives a city, province or country is an advertisement viewed by potentially millions of people an audience that could not be reached through specifically targeted tourism promotions*

Similar to financial support, marketing practices are on an ad-hoc basis With regard to film merchandise The Atlantic film trail is unfortunately only available in PDF It might benefit tourists if it was available as a hard copy resource in tourism offices around the film destinations

The IFB has now produced an interactive online film map which highlights all film locations around Ireland Maybe this could have been developed in collaboration with the tourism authorities like Fáilte Ireland There is a potential for stakeholders to come together to produce more coherent marketing initiatives instead of working separately In practice FIT has an operational process and is done on an fragmented manner At a more fundamental level, it can be argued that there is significant scope and potential to further market Ireland as a film location destination

Each of the stakeholders from all groups interviewed spoke positively about the development and enhancement of FIT in their areas and also on a wider national level

Without specific government policy on FIT in Ireland, the marketing opportunities for FIT will be minimised There needs to be a co-ordinated approach Positive indicators for change are evident but are at an early developmental phase The inherent weakness is that it is not strategic Until this strategic gap is addressed the efforts to market film locations may be sub optimised This involves marketing

- a Ireland as an FIT destination
- b Marketing current FIT locations within Ireland



- c Marketing FIT product development
- d Supporting marketing practices such as PR around film events

### **Action 5: Develop a strategic FIT marketing strategy**

Consideration needs to be given on how strategy for marketing FIT can be developed Hudson and Ritchie (2006, p 391) advise destination DMOs are beginning to forge relationships with film commissions to track productions and film releases so the organisations are in a position to act as soon as they see the signs of FIT The proactive role that can be played by DMOs might be useful to further develop FIT in Ireland The DMO's could provide the bottom-up approach that is critical to the success of any FIT location i.e the community

### **5.11 Challenge 6 Host communities and film-induced tourism**

In order to gain a holistic insight into the stakeholder's view of FIT it is imperative to identify the stakeholder views of the host community's role It was important to identify stakeholders level of knowledge and opinions with regard to community input into FIT development

#### **Extract 6 8: Host communities role in film-induced tourism**

##### **Fáilte Ireland**

Communities are most definitely integral to tourism anywhere around the country where a tourist might go and will come into contact with that community

##### **Play a key role?**

If there is a willingness locally, local people, local td's lobby, they might get the film trails they were hoping for they would be involved in supporting local, hotel network would be where they would stay, they would be involved in that level, The local arts officers in areas are very heavily involved and the obvious locations such as Wicklow and Cork its great business for them but even places like Offaly,

##### **Tourism Ireland**

Yes absolutely,

##### **IFB**

Arts officers and community development officers are very heavily involved in setting up the local film offices but there is a much more willingness to do it, we have seen a will There are now Counties approaching us, Cavan County Council, Sligo are also interested to hear more Pure Mule, Cork would be good, it's more of a local level, Shine of rainbows did really well in Donegal, got great recognition in America Arts officer in Offaly

##### **Irish Producer**

Huge role, I think coming back we have to fiscally be able to get to those places, to get to Galway to get to Kerry We can't at the moment, unless we subsidise it, section 481 is a huge benefit But there must be some way we can get the money to spread better in terms of tourism I would be terrified that they would touch the section 481, it doesn't encourage you - you could sit here in Dublin all the time but there must be a way to

have a bigger incentive to go down the country Jimmy Deenihan who was a minister from Kerry wanted me to come to Kerry and I desperately wanted to go to Kerry but I had to tell Jimmy I can't afford it, "its going to cost another 300,000 to go to Kerry" So him a 'statue' of the community was trying to develop it

All stakeholders robustly agree that community's play a key role The IFB and Fáilte Ireland specified that the local Arts offices and community development officers are very heavily involved in setting up film offices The Irish film producer said it would be great to see films getting spread around the country, spread the wealth so to speak and this is where the community can play a key role

Fáilte Ireland, IFB and the Irish film Producer all assert that local arts offices and local TD's should be playing a key role to try to spread film throughout the country to enhance film in Ireland Local film offices in counties around Ireland are asking for help to develop FIT Tourism Ireland states that there needs to be willingness from the community to develop FIT

Beeton, (2008, p 107)

*If a community sees direct benefits, such as business opportunities and employment from film-induced tourism, they will be more likely to provide a willingness to produce a positive experience to satisfy the visitor*

In turn this can lead to revenue for tourism

Beeton (2006, p 107) states that

*when we look at destination development and marketing, the focus tends to be on the broader elements of imaging and promotion, however, ultimately it is the destination experience that is paramount, not the place This is directly reliant on the host communities attitudes towards tourism and tourist, particularly in the smaller, rural based communities popular with many film-makers*

Stakeholders define community as local arts offices, local film offices, local TD's and the residents This definition adds to the prior understanding of community This research understood community to mean inhabitants of the local areas It is interesting to observe that stakeholder interviews reveal a broader interpretation of community Furthermore, all stakeholders continuously point to the management of FIT experience as a key role of the community

### 5.11.1 Enhancing of film-induced tourism by communities

In order to derive a model of the development of FIT it was deemed useful to gather insight from the key stakeholders on their opinion of how communities can enhance FIT. Such input from the key stakeholders will contribute to a more realistic and robust Model of FIT development.

#### **Extract 6.9: Enhancing film-induced tourism by communities**

##### **Fáilte Ireland**

When they get to Cong and there is nothing for them to come in contact with related to their film if they don't recognise and it doesn't validate their opinion they have formed of Cong before they get there they will leave disappointed so there needs to be something there whether be without, there are various levels, you can approach it in very different ways and some people approached it in a theme park style, you Quiet man tea towels and fridge magnets, or you could if you own a restaurant or café have the John Wayne sandwich on the menu. Whatever it might be, I think it's important that the local community are comfortable with whatever approach is taken so that they feel involved and it's not imposed on them. But also that they recognise especially more rural areas especially at the moment that tourism is a form of revenue for their area so if they want to capitalise on that and help their local economy they have to approach it in a positive way, I think that's important.

##### **Tourism Ireland**

Well co-ordinating with each other and then lobbying, first of all being aware of the product, gathering support locally and coming together as a group and lobbying the relevant stakeholders for assistance, help, funding etc and of course to have initiative. All products need a certain amount of initiative and researching themselves being willing to take on roles themselves and not being dependent on stakeholders and to make it happen for themselves.

##### **IFB**

Making memorabilia, the Ballykissangel pub, I suppose its making it attractive but not changing the landscape. Tough one to answer, I think, Offaly film festival there is a film festival every day. The film festival is huge in Ireland so again there could be an over saturation of festivals. Again I think it's about the experience and having the local knowledge about the area and just making it friendly to tourists to come. When they arrive, that their expectations are met. Not to lie to the tourist.

##### **Irish Producer**

Thailand, and it was educating locals about tourism and the benefits it can have on the local community we need to educate ourselves and that we are ambassadors for our own country as well, when it comes to tourism.

The stakeholders in extract in 6.7 provide a very clear and comprehensive details of enhancement possibilities for FIT. The common message throughout this narrative is the collaboration and education within communities.

The themes emerging within this area are,

- Co-ordination
- Lobbying
- Awareness of the product
- Product development
- Willingness
- Building the tourism experience
- Education within communities

The community needs to co-ordinate with each other in order to develop FIT. Another area for development that can be used by communities that can enhance for FIT is to lobby for funding for the FIT product. It also emerged that it is important to make the FIT location attractive to the visitor through customer experience management. Merchandise opportunities need to be further explored that includes souvenirs, memorabilia, restaurants named after the film etc. These initiatives should be put in place to satisfy the tourists. In effect the communities need to acknowledge the un-met potential of experience management.

Furthermore, the community should have an awareness of the product and local knowledge. Without training and education in FIT local efforts may not be developed to their full potential. Beeton (2006, p. 16) notes that tourism is one of the most significant community development tools, particularly in marginal or peripheral communities such as indigenous, remote and rural communities'. The three locations that form the basis of this study can benefit from FIT as a community development tool. One example of how this can be achieved is the establishment of The Creative State North West (which was discussed in detail in chapter 1).

It is important to respect the community's extent that they want FIT tourism developed. Therefore, development of the FIT experience equally with the needs and wants of the community and the impacts of FIT on communities need to be explored.

## 5.11.2 Impacts of FIT on communities

It was important to find out whether the stakeholders had knowledge of the impacts that FIT can have on a location community

### **Extract 6.10: Impacts of film-induced tourism on communities**

#### **Fáilte Ireland**

Up until this conversation I had only envisaged them as positive I hadn't considered someone trampling someone's roses trying to get access to their garden. If they are expecting an influx and just how it might be, because when you get an influx of people to spread the wealth as fair as possible you need to spread that amongst as many hotels and B & B's in the area so even economic impact community would have to come together and put some sort of action plan

#### **Tourism Ireland**

From my perspective the impact would be increased tourism footfall, with that comes economic benefits for the communities

#### **IFB**

Both positive and negative impacts

#### **Irish Producer**

For the large part its positive, they love us being there, we are a bit of glamour, Spin off benefit of the actor, Barack O'Bama having the pint in the pub that is media tourism not far from FIT

Overall, stakeholders give a positive response to impacts on the community. For example, references they made to economic and tourism benefits. Three out of the four respondents answer that they were either now aware or already aware that it can have both positive and negative impacts.

Tooke and Baker (1996) consider the (usually limited) carrying capacity of a site to be a major concern for an area that gains sudden tourist significance, particularly in relation to increased vehicle traffic and pedestrian congestion'. Stakeholders highlight that its important to share the wealth throughout the community to curtail local economic negative impacts.

Zimmerman (2009, p 158)

*Film induced tourism is of outstanding interest in terms of economic development, as many of the more popular television and film sites can be found in small and often rural communities, sometimes remote areas and therefore might be a possibility to create a unique selling point where without a film production nothing ever would happen*

It is recognised that the local natural landscape can be a sensitive area and this needs to be considered in development. More importantly the impact of FIT needs to be looked at in an analytical way.

How can we manage this in a sustainable way? Lazarus (1994), cited in Hudson et al (2006, p 389) 'It is not uncommon for even a moderately successful film to have a shelf life in excess of 25 years'. It needs to be looked at through all impacts that can be social, economic and environmental. Beeton (2004, p 29) states that

*one of the major economic benefit and factors of film induced tourism is that viewing past locations can be an all year, all weather attraction, thus spreading out the seasonality inherent in so many tourist attractions. Also, both films and television have a wide socio economic appeal, potentially broadening the base of the visitor market.*

Taking cognisance of Beeton's (2004) comment, FIT has the potential to offer an increased tourism season through the development of all weather attractions.

There is scope for further development for FIT across Ireland within communities. In order for the advisory panel (suggested in previous sections) to make a meaningful impact at community level it would be essential to appoint a liaison officer that could work with all stakeholders including communities.

**Action 6a: Devise a stakeholder advisory panel for film-induced tourism in Ireland**

**Action 6b: Appoint a film-induced tourism liaison officer to deliver the objectives of film-induced tourism in Ireland**

This coupled with the longevity of a successful film can provide the basis for a sustainable FIT product. It is vital to interpret the stakeholder view of sustainability.

### **5.12 Challenge 7 Sustainability of Film-induced tourism**

As referred to in the previous section, the issue of sustainability is critical for the long-term survival and future development of FIT. In having a conversation with key stakeholders it is constructive to document and explore what opinions the key stakeholders have on sustainability of the FIT product in Ireland. Such contributions will ensure the model of FIT development in Ireland has expert insight.

## **Extract 6.11: Sustainability of film-induced tourism**

### **Fáilte Ireland**

That when we do it we do it we do it right and that we engage the community from day one I think that's important and communication with stakeholders, community feel involved and that we are proactive in the same way as New Zealand com are and we present in such a way that the local communities and the local areas are happy with and that is appealing to the consumer and that visitors will actually come here as a result Tax incentive stays in place is hugely important I think if anything the film board that their role should be if not already recognised as being vitally important and it should be developed further in terms of staffing , they have limited staff there, it should be looked at as a economic driver and a benefit

### **Tourism Ireland**

I suppose it depends on the community being very behind whatever project there is Is and then achieving reasonable funding from wherever so that whatever is produced is will last and but it also is dependent on the film, is it iconic enough to last? actually look at keeping the memory of the film alive in the location and showing it for groups Cong has benefited for a very long time it's a sustainable example

### **IFB**

I think it is about integrating it into government policy, I think chartering down areas that we can practically work together and also as well addressing the issue that you mentioned earlier about funding for it Is there a fund there that we can use to attract foreign film makers to make the product and secondary to enhance the experience of the tourists while they are here I do firmly believe that film induced tourism is sustainable and as I said earlier I only think it has come into the psyche I certainly think the relationship we have between Fáilte Ireland and Tourism Ireland is extremely strong and if we can sustain it And I know we have no policy on it but it is very much a part of the interior of the Irish film boards to work with Tourism Ireland It does need to have more of an identity and maybe reports like this will increase that chance

### **Irish Producer**

If the tax incentive stays in place, I see us having Ireland as our primary interest, our other primary interest is developing an industry here, I think we should be serving the tourist industry I think we should be serving ourselves in presenting Ireland in the right way in ambassadors in every sense of the word We have to realise I think that in this day and age we can be a bit more sophisticated and current to present our people I would like to see more of here is joined up thinking, there must be some organisation to create an advisory panel so as you get joint up thinking to actually interface with one another, to exploit foreign market but there is no governing body, its not just film, its publishing as well, Culture of Ireland, its everything, I suppose one of the things they are doing for Culture Ireland with Gabriel Byrne

### **Minister for Transport Tourism and Sport**

The minister was asked about the potential development of FIT in Ireland rather than the sustainability of FIT in Ireland

I agree that there is potential for development of film-induced tourism in Ireland TV and film are recognised as strong influencers on prospective holidaymakers to Ireland and I know that the relevant agencies will continue to work closely with the Irish Film Board, TV and production companies to facilitate the making of travel programmes and films around Ireland and to publicise the worldwide release of films relevant to Ireland

There are several emergent concepts and suggestions evident within FIT sustainability. In this section it becomes increasingly apparent that several themes referred to throughout this chapter re-emerge. For example,

- Stakeholder communication
- Community ownership
- Funding
- Policy
- Market positioning

At a basic level the tax incentive staying in place is a must for FIT and the film industry to be sustained in Ireland. The IFB suggested FIT should be integrated into government policy and funding for the attraction of foreign producers to be available. This was discussed earlier in this chapter but it is important to document that the Irish film producer strongly advocates for more extensive incentives for producers to spread the wealth around the whole island of Ireland.

Community engagement from day one and communication between stakeholders is consistently highlighted. In effect, sustainability is the core concept for best practice of FIT in Ireland. This is justified through the merger of key related themes which are now referred to. Without community ownership sustainable FIT is deemed not to be realistic. Likewise, pro active activities need to be implemented on a continuous basis. Sustainable FIT development must be practiced by communities who have control and management of the FIT product. It is important to balance economic and social factors within these communities, share the wealth so to speak. At a wider societal level the role of the IFB needs to be reviewed there is scope for a more direct role with FIT that can be facilitated through IFB in partnerships with the tourism industry.

It is essential that the IFB and tourism bodies work in partnership with local communities. Fundamentally integration needs to be evolved in all levels both at local community and structurally at national level. One area where practice can be reviewed is funding. Foreign film makers could be incentivised to film here through a review of funding policy. Film funding could be linked to the sustainable development of FIT spin offs. This will also involve community buy in and support. Furthermore, there is scope to construct an advisory panel to inform best practice in this area.



In terms of FIT development in Ireland and taking into consideration the focus of this study, there is a deficit in terms of film infrastructure. It is important to have a clear proposition in the market place. In effect there is a duality of positioning. First Ireland can be marketed as an FIT destination. Second, the development of an effective FIT approach may be dependent on the development and marketing of Ireland as film location. It can be argued that all three case studies refer to throughout this study are indicative of this type of mutually interdependent relationship. There is a gap between the west coast of Ireland and urban locations such as Dublin and Wicklow. Until such an infrastructural gap (lack of film studios and crews in Ireland) is addressed any developments to promote FIT along the west coast of Ireland may not be fully optimised.

**Action 7: Devise a strategy that will deliver leadership in film-induced tourism**

This chapter illustrated the stakeholder perspective of FIT within Ireland. It first exhibited the gatekeepers research at each location. Some of the key points from this research were that the local community needs to have an appreciation of FIT. The origins of FIT development are different within the three cases. Each location spoke positively about the development of more films being made in the communities. The economics and spin off effects were highlighted. FIT merchandising at each location is an under used marketing tool. There is a gap in film merchandise. The second section of this chapter outlines the policy and strategic insight into FIT in Ireland. Seven actions were developed by the author from findings of the research.

# **Chapter six**

## **Conclusions and Recommendations**

## **6.1 Introduction**

This chapter illustrates the discussions, insight and conceptual development from previous chapters. To fully address the research question comprehensive conclusions will be provided. Subsequently recommendations are formulated on how to develop FIT. The model of how to develop FIT in Ireland will be presented. The research question for the study was to analyse and identify the critical success factors of FIT globally and to identify the current state of FIT in Ireland using three case study locations.

## **6.2 Research Question**

The primary question explored within this research was: Appraise the critical success factors to develop FIT in Ireland.

The overall aims of the research was:

- To explore the current FIT product at three film locations in Ireland where Oscar nominated films were set and filmed. These three locations were
  - Cong, Co Mayo, the 1952 film 'The Quiet Man',
  - Leenane, Co Mayo, the 1990 film 'The Field'
  - Dunquin and The Dingle Peninsula, Co Kerry where the 1970 film 'Ryan's Daughter' was filmed
- Determine factors that are used to develop FIT
- Synthesise international best practice for FIT success
- Discover the current FIT product in Ireland through stakeholder analysis
- The outcome is to design a model to enhance FIT in Ireland

## **6.3 Conclusions**

It is evident from this research that the potential development of FIT in Ireland is very positive. From analysing the primary research it is clear that each community has a different approach to the enhancement and development of FIT.

### **6.3.1 Case studies**

It appears that Cong has the potential to be a strategic leader within FIT. The location of Cong demonstrates two key principles of FIT: 'community ownership' and 'entrepreneurship'. The Cong community are eager to develop FIT further with the help and support of stakeholders.

Cong has shown leadership, innovations and knowledge about the FIT product but investment and a more strategic delivery of the product all need to be assessed and helped

Leenane indicates that FIT is incidental and passive with an ad hoc approach. There is a recognition among the community of Leenane that the key economic benefit was during filming not a spin off effect after filming. Leenane is unique in terms of its landscape. The community of Leenane tested the FIT product within their village by re-branding two properties but did not fully execute the FIT product to its full potential. The film 'The Field' is described as a dark film with a depressing script so taking full advantage of the FIT product may not fit here or be sustainable. The environmental landscape is of the up most importance at Leenane.

From researching case study three, The Dingle Peninsula tourism portfolio was identified as this area is a major hot spot for tourism with many tourism products. Food tourism, music tourism, soft tourism etc. The key learning theme that emerged from this case study is the spin off effect that the film 'Ryan's Daughter' had on the area such as food tourism and the 2<sup>nd</sup> most influential film festival in Ireland. The direct effect of 'Ryan's Daughter' being filmed on The Dingle Peninsula was on the cultural, creative and arts sector. A very specific conclusion that was made from primary research on Ryan's daughter was that Dunquin (one of the settings of the film) has potential to develop in a controlled and environmentally sustainable way. A 'Ryan's Daughter' Film Festival and the school house could be developed as an FIT attraction. Respecting the communities requirements to maintain their environment and peacefulness of the village is of high importance and should be central to all possible FIT locations in Ireland. The key themes emerging from The Dingle Peninsula are longevity, the spin off effect of the film Ryan's Daughter is evident and sustaining, people and place is undoubtedly linked to the FIT impact. There is a community tourism co-op in place already to enhance on the FIT product and develop it further.

### **6.3.2 Theoretical development**

Literature pertaining to the topic of FIT in academia is narrow. This study has added to the body of knowledge that exists on FIT. Moreover, this research is the first Masters by Research on the exploration of the film-induced tourism product in Ireland.

The secondary research of this study outlines the effect of tourism imagery that film and media can have on a visitor's perception of a place. FIT as a marketing tool was illustrated as an excellent tool for marketing a destination. One of the aims of the study was to identify the critical success factors to FIT. An analysis of the critical success factors of FIT was investigated, discovering such fundamentals as, stakeholder collaborations, strategic marketing and branding, location and film success and community education and willingness to participate in FIT. These critical success factors were incorporated into the exploratory primary research and investigated within an Irish context. Each of the critical success factors were confirmed by stakeholders as important to the future development of the FIT product in Ireland.

The secondary literature also highlights some of the positive and negative impacts that FIT can have on a destination. These were important to identify as it can aid with the sustainability of the FIT product within a location. The main positives that were identified through the primary research was economic impacts and opportunities for entrepreneurial tourism business to take place. Two of the major conclusions of the primary study was that the development of FIT is contingent on community willingness to participate, secondly community education on the FIT product and the general tourism product.

### **6.3.3 Film-induced tourism in practice**

This research is based in Ireland so the FIT product within Ireland was explored.

The research has shown that stakeholders of FIT are aware of the positive implications that FIT can have on destinations and the whole country of Ireland. Results strongly indicate that there is rich potential for growth of FIT in Ireland. Precisely what is required is leadership in this area. What is robustly evident throughout the research is consistent gaps that emerge from a lack of coherent leadership. In effect there is four major gaps:

- Lack of a co-ordinated national strategic approach
- No integrated policy
- Limited finance and funding
- Ad hoc nature of stakeholder collaboration

This leadership gap needs to be addressed in order for FIT to grow and excel in Ireland.

In order to embrace the development of FIT a move from ad-hoc to holistic stakeholder collaboration and engagement is vital

#### **6.3.4 Critical success factors for Ireland**

The secondary literature analysed critical success factors such as

- Stakeholder collaborations
- Strategic marketing and branding
- Location and film success
- Community education and willingness to participate in FIT

From the primary research the following critical success factors discovered

Critical success factors for Cong

- 1 Community ownership and leadership
- 2 Film-induced tourism entrepreneurship  
(This is a new critical success factor)

Critical success factors for Leenane

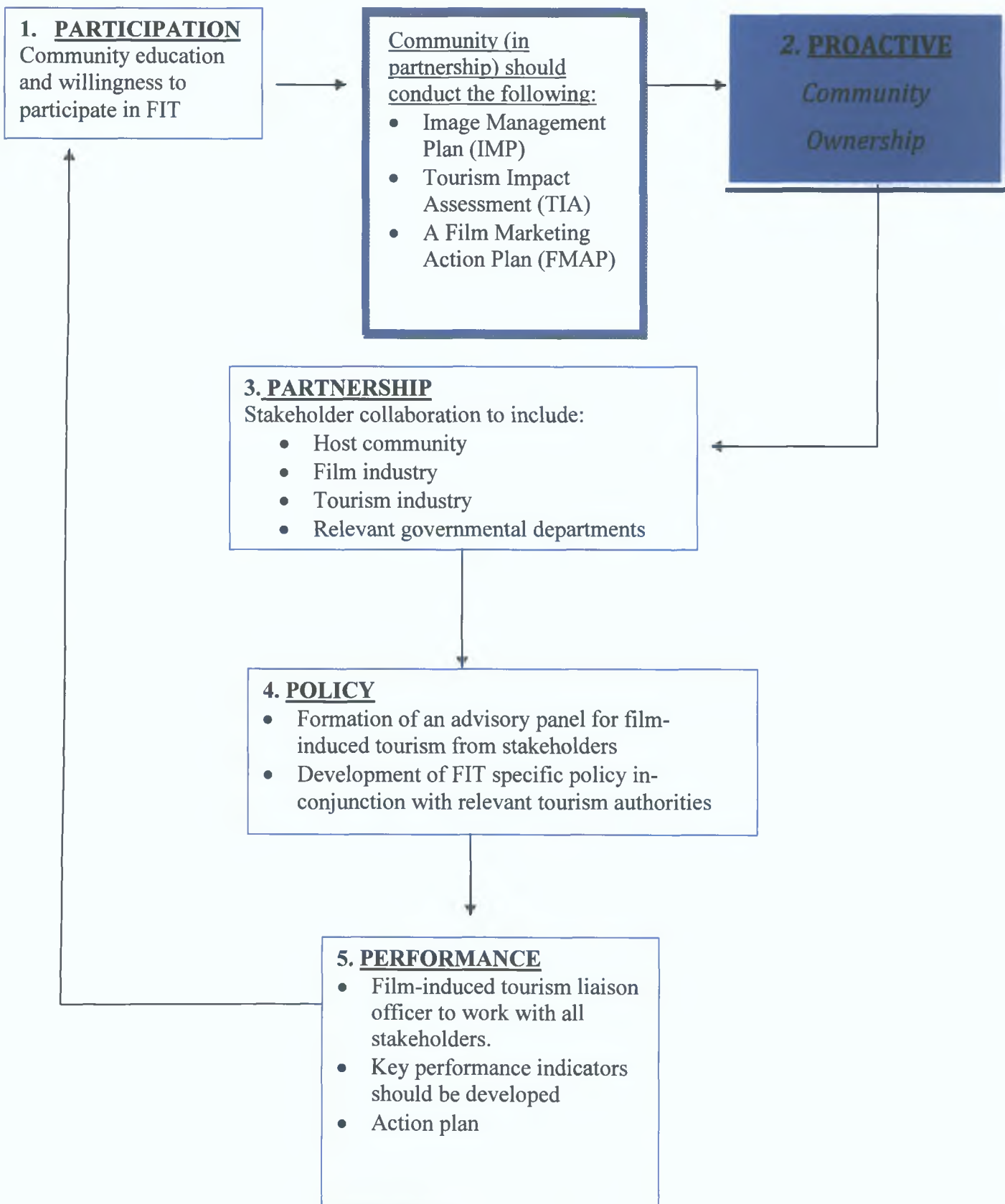
- 3 Community willingness to participate in the film-induced tourism product
- 4 Film-induced tourism employment  
(This is a new critical success factor)

Critical success factor for The Dingle Peninsula

- 5 Longevity – film success
- 6 Stakeholder collaboration – tourism co-op
- 7 Spin off effects  
(This is a new critical success factor)

The research has shown that FIT does exist and is emerging within the creative industries Figure 6 1 will show the stakeholder model on how to develop FIT in Ireland

**Figure 6.1 Stakeholder model of how to develop film-induced tourism in Ireland**



Young (2012)

## **6.4 Stakeholder model of how to develop film-induced tourism in Ireland**

A pre-requisite to the development of FIT in Ireland is community ownership. The local community is a key stakeholder to any FIT location.

This model, figure 6.1 is a five step process which has been formulated as a result of this research process.

### **1. Participation**

In the long-term if FIT is to be successfully sustained, it must be embedded in community participation. In order to sustain FIT at these locations education will play a key role. If a community has a passive mentality towards FIT this may inhibit or reduce FIT potential. Community should conduct the following in collaboration with relevant stakeholders. The IMP will design, create and deliver a sustainable FIT product. This could result in a number of innovations and initiatives, depending on the needs and wishes of the community. Current innovations internationally can be seen from figure 2.3 and figure 2.4 demonstrates innovative FIT themes for image management design and creation. The genre of film within the destination will have an impact on the type of tourism that may result. A comprehensive TIA should take place by stakeholders to analyse the types of tourism that may evolve thus addressing push and pull factors to the destination. A FMAP as referred to by O'Connor (2010) can help cement destination branding for the location.

### **2. Proactive**

In contrast if there is a proactive approach this is an essential building block that will facilitate the development of FIT. For a community to be proactive the community needs stakeholder collaboration.

### **3. Partnership**

What will keep the development of FIT in balance is ultimately participation of stakeholders. It is insufficient and sub optimal for local communities to work in isolation.

### **4. Policy**

The next step represents a shift to national thinking to compliment local delivery. An outcome of the stakeholder collaboration will be policy formation. Throughout the research it is clearly shown that there is a need to develop FIT national policy and strategy which could aid FIT development across the country. Through the formation of an Advisory Panel for FIT policy can be generated. This implementation of such policy should have benefits for communities that should improve FIT product delivery.



## **5 Performance**

In order to maximise the work of the advisory panel for FIT a link is needed. This could be facilitated by an FIT liaison officer. The role of this officer is to communicate with all FIT stakeholders and to monitor FIT performance within Ireland. This liaison officer could offer practical advice to communities trying to develop FIT in their location.

This stakeholder model to develop FIT in Ireland is an on-going process. The community and stakeholders need to keep in constant consultation with one another through workshops, seminars, conferences and advisory panel communication.

### **6.5 Recommendations**

#### **6.5.1 Stakeholder collaboration**

The sustainability of stakeholder collaboration for FIT in Ireland is vital. The primary research in this study showcased the necessity for this collaboration and how the stakeholders themselves feel that these collaborations and relationships need to be maintained if not grown in a more structured and formal way. Stakeholder collaboration for FIT in Ireland could be furthered and more structured in a way of an advisory body or panel of FIT stakeholders for a system of joint up thinking.

#### **6.5.2 Advisory body/Panel specifically for FIT**

There are networks already in place led by the IFB so these networks could aid in the set up of an official advisory panel for FIT in Ireland. The film commission is a great assembly for an advisory body there are representatives on that from tourism and local authorities.

#### **6.5.3 Increased incentive for producers to film around Ireland**

From primary research it became evident and an important recommendation has emerged from this that spreading the wealth of filming around Ireland is a key factor moving forward for FIT in Ireland. There was a suggestion that there needs to be some new incentive on the section 481 if you shoot outside of Dublin. The case study research has identified that the West coast of Ireland has the appeal to directors and producers of scenery and place. There is potential to develop the film industry along the West coast of Ireland.

#### **6.5.4 Community ownership**

For FIT to be successful and sustainable at a local level all stakeholders believe that community ownership is vital. Communities should be educated in tourism and more specifically FIT. This should enhance the development of FIT in an area. Community ownership means that communities play a key role in FIT. For FIT to be successful it is important that the community are willing to participate and support FIT in their areas to be a successful niche tourism product. Educating the community about the positive and negative impacts that FIT can have on a community would be highly beneficial to their economy and the culture of their areas.

#### **6.5.5 Local arts offices to aid with the development of film-induced tourism**

Local arts and film offices should be a key support for FIT in their areas as they are already in place in the network within IFB. The West Coast of Ireland specifically to this area of research should use Offaly and Donegal as a mentoring office for setting up a film office in their area. Offaly and Donegal were both spoken about within the primary research of this study and how they are two offices that are forging relationships with the IFB to enhance the product of FIT in their areas.

#### **6.5.6 Film-induced tourism product expansion**

There is scope to develop FIT products further across Ireland. This can be at a basic level such things as the availability of merchandise. At a more fundamental level the tourism experience management needs to be reviewed. The mapping of the tourist experience at each FIT location should take place. Areas of improvement can be identified at this point. The FIT product portfolio can be expanded through market development, such as film students or enthusiasts could come and experience where and how films are made in the location. This could be achieved through film courses or outreach programmes taking place at the FIT destination.

#### **6.5.7 Governmental policy**

It is a vital recommendation that government policy to aid in FIT in the future for needs to be derived. The introduction of government policy would be most welcome among key stakeholders within the film and tourism industry.

### **6.5.8 Co-operation and joint-up thinking at governmental level**

There are many levels within government departments that may have partial responsibility for FIT these include,

- Department of Transport, Tourism and Sport
- Department of Arts Heritage and the Gaeltacht
- Department of Enterprise and Employment

The results of the research has concluded that more joint up thinking and networking between these three departments is necessary for the product FIT in Ireland These three governmental departments all encompass some responsibility for FIT Within the past the departments were interlinked as Arts and Tourism and now they are two separate departments

### **6.5.9 Hard copy Atlantic Film Trail available to tourists offices**

At present from primary research the only current marketing material for tourists in the area of FIT is the PDF Atlantic Film Trail This is available from Discover Ireland's website A recommendation from this research would be to have this trail available in hard copy at tourist offices During the primary research the tourists offices spoke heavily about the materials available to them about films in the area Having this trail available to tourists at tourist offices may enhance the product of FIT in specific areas and around Ireland

## **6.6 Research Implications**

### **6.6.1 Theoretical implications**

Conceptually this research has contributed to the development of FIT theory Additional factors have been added to critical success factors as reference in the literature Furthermore a model to develop FIT in Ireland is developed

### **6.6.2 Practical implications**

This research has the potential to make a difference in the practice of FIT Challenges are identified that need to be addressed for future development to occur Practitioners can also benefit from implementation of the actions referred to This should progress the status and delivery of FIT in Ireland

## **6.7 Directions for further research**

Local arts offices and film offices could be explored in addition to this research to enhance the communities' ownership of FIT

- The stakeholder model of FIT development application to other countries

The model which has been developed within this research could be utilised and practically implemented within other FIT locations by other possible FIT researchers

- Further research on FIT could be explored deeper within the community
- Aspects of community empowerment and development could be researched further Primary research regionally could be conducted in conjunction with arts offices and film offices An impact study on communities from FIT
- FIT within urban versus rural locations could be explored further

A comparative study of urban film locations versus rural film locations could take place within Ireland

- Study FIT tourists within Ireland

The study of the typology of FIT tourists to Ireland would be of benefit in terms of policy and FIT product development Also, tourists needs and wants need to be addressed

- International comparative studies could take place within the following areas
  - FIT Innovations
  - International best practice for the sector
  - FIT challenges and issues on a global scale
- An analysis of the spin off effects of FIT

As seen from this research food tourism in Kerry is a spin off effect from FIT

- Entrepreneurial activity and enterprise from FIT could be an opportunity for exploration
- A study on how to balance the creative economy with the science and technology economy
- Carry out a study to test the feasibility of the development of film production infrastructure based across the West coast of Ireland
- A study to identify sociological and historic significance of FIT locations in Ireland
- A study to determine the social and economic benefits of investment in FIT

## **6.8 Summary**

There is rich potential to develop FIT in Ireland. There is a gap in terms of leadership. A lack of strategy, policy and limited funding is evident from this research within Ireland. Each case study confirmed and added to critical success factors outlined in the literature. A model on how to develop FIT in Ireland provides a map for future development. Recommendations addressed practical structural and policy areas. Film-induced tourism is an under researched area and there is huge potential for further research in Ireland and abroad.

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# **Appendices**

## Appendix 1

### Letter to Stakeholders for participation in research

Re Participation in Film-induced tourism research

Dear

The Research office at Institute of Technology Sligo is currently undergoing research within film -induced tourism, in the hope of creating a model to develop FIT in Ireland as a niche tourism product. The research is being undertaken by myself, Catherine Young, postgraduate student and supervised by Dr Catherine McGuinn and Joanna Sweeney, both lecturers here at the IT Sligo.

My research is exploratory and it incorporates case studies of three Oscar nominated films in Ireland. Namely, Cong, Co Mayo, location of 'The Quiet Man', Leenane, Co Galway, location of 'The Field' and Dunquin, The Dingle Peninsula, Co Kerry, location of 'Ryan's Daughter'.

To fully appreciate key factors it is essential to absorb strategic and policy insight into the research from all relevant stakeholders. This would be completed through a semi structured face to face interview. I would be grateful if you would consider taking part in this research. Your insight into niche tourism in Ireland and more specifically film-induced tourism would be highly valued and it would be a major contribution to my research.

It is appreciated that I would be trying to fit into your busy diary, so maybe you could contact me with a suitable date during June.

I hope that this is of some interest to you and thank you again for taking time to read this letter and will look forward to hearing from you.

I can be contacted on 086 0368105 or 0719155320 and [catherineyoung79@gmail.com](mailto:catherineyoung79@gmail.com)

Yours sincerely

Catherine Young



## Appendix 2

### Questions for stakeholders participants for research

Hello, thank you for taking part today. The interview will last approx 1 hour It has a semi structured layout and incorporates 5 themes regarding FIT. There are a total of 13 questions for the interview.

Would you have any objection if I recorded the interview? No recording will be publically used, it is just for my benefit when I am analysing the data. Your information is strictly confidential and your name will not be displayed you will have a number during the data analysis. If you would be interested I would be happy to send you a copy of the finished research.

Name: \_\_\_\_\_

Organisation: \_\_\_\_\_

Date: \_\_\_\_\_

Location: \_\_\_\_\_

### Theme 1 –Familiarity with the topic

#### Question 1

Are you familiar with the term film-induced tourism?

#### Question 2

Are you aware of any Irish FIT initiatives/activities in Ireland ?

### Theme 2 - Money/Marketing/policy

#### Question 3

Is FIT financially supported in Ireland?

If yes, outline funding available

#### Question 4

Are you aware of any government policies on FIT?

Please specify

If yes, is this policy communicated effectively

#### Question 5

Are there any current marketing strategies in place for FIT at the moment in Ireland?

Please specify what they are

Are you aware of the Atlantic Film Trail, can you expand on this

### Theme 3 Network/Stakeholders

A stakeholder is a person that has an interest (stake) in a project or organization, like a business. In this case, the stakeholders could be Tourism authorities, Film boards, local communities, Department of Arts, Sports and tourism or certain interested groups.

Question 6

Are you aware of any networking between FIT stakeholders in Ireland?

If yes, with who

**Theme 4 Communities**

From research into FIT and tourism, it is in my opinion that local communities play a key role in the development of tourism in their areas

Question 7

Do local communities have a role in the development of FIT?

Question 8

Are you aware of any FIT locations in Ireland?

If yes, please expand on which and what they are doing to enhance FIT in their area

Question 9

Do you know of any Irish examples of where communities play a key role in the development of FIT?

Question 10

Do you know of any international examples of where communities play a key role in the development of FIT in their communities?

Question 11

What do you think could be done by communities to enhance FIT in their area?

Question 12

What impacts do you envisage from FIT on local communities?

**Theme 5 Sustainability**

Sustainable tourism development guidelines and management practices are applicable to all forms of tourism in all types of destinations, including mass tourism and the various niche tourism segments. Sustainability principles refer to the environmental, economic and socio-cultural aspects of tourism development, and a suitable balance must be established between these three dimensions to guarantee its long-term sustainability (www.unwto.org)

Question 13

How can we develop a sustainable FIT product?

Any other comments

Thank you so much for taking part in this interview, your insight is a major contribution and highly valued to this research



### Appendix 3

Gatekeeper at community research

Letter to Gatekeeper at each location for participation in research

Re Participation in Film-induced tourism research

Dear xxx

The Research office at Institute of Technology Sligo is currently undergoing research within film -induced tourism, in the hope of creating a model to develop FIT in Ireland as a niche tourism product. The research is being undertaken by myself, Catherine Young, postgraduate student and supervised by Dr Catherine McGuinn and Joanna Sweeney, both lecturers here at the IT Sligo. You might remember me from last year, we spoke on the phone and you told me about your book which you wrote and I have since transcribed it to English. It has been a valuable piece of work for my research. One of my case studies is 'Ryan's Daughter' and the impacts this film has on tourism in your area.

To fully appreciate key factors it is essential to absorb strategic and policy insight into the research from all relevant stakeholders. This would be completed through a semi structured face to face interview. I would be grateful if you would consider taking part in this research. Your insight into niche tourism in Ireland and more specifically film-induced tourism would be highly valued and it would be a major contribution to my research.

It is appreciated that I would be trying to fit into your busy diary, but I am travelling to Kerry during July this summer. If you would be interested in talking to me maybe we could secure a date at a later stage.

I hope that this is of some interest to you and thank you again for taking time to read this letter and will look forward to hearing from you.

I can be contacted on 086 0368105 or 0719155320 and [catherineyoung79@gmail.com](mailto:catherineyoung79@gmail.com)

Yours sincerely

Catherine Young

#### Appendix 4

Survey for tourists at each location

Tourist Attitude Questionnaire

The Dingle Peninsula

Thank you for taking part today This questionnaire is being completed as part of an MA(Masters by Research) academic study at Institute of Technology Sligo, Ireland Taking part in this research today is greatly appreciated and is a major contribution to the research Your insight is the most important part of the research

Part 1 Travel Behaviour

Question 1 Who are you travelling with today? (Please tick✓)

Solo Traveller		With partner	
With children		With any other adult/friends	
With adult and children		Tour Group	
Community Group		School group	

Other

Please

specify \_\_\_\_\_

Question 2 Is this your first time visiting the location? (Please tick✓)

Yes

No

If no, when was your first visit \_\_\_\_\_

How often would you visit? \_\_\_\_\_

Question 3 What is the reason for your visit? (Please tick✓)

Visiting friends/family		Day trip	
Holiday		Work/Business	
Tour operator package		Other	

Other, please specify \_\_\_\_\_

(Turn overleaf)

Part 2 Film-induced tourism Ireland

Question 4 What influenced you to travel here (please tick as many as appropriate✓)

Friends/family/business (word of mouth)		Internet	
Film		Guide books	
Articles in Newspaper or magazines		Brochure/promotional Literature on Ireland	
Travel Agent		Travel programme on TV Or radio	
Advertising for Ireland		Scenery	
Culture		Cost	
Other			

Question 5 The following is a list of films made in Ireland Please rank the top five films you are most familiar with 1 being the most familiar to you

Into the West		'Ryan's Daughter'	
Michael Collins		'The Quiet Man'	
The Commitments		The Wind that shakes the Barley	
'The Field'		Ps I love you	
Circle of friends		In the name of the father	
'Braveheart'		Once	

Other films you are familiar with, with an Irish connection, please specify

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Question 5 (part B) Does film with an Irish connection act as a factor for tourists to visit Ireland? (Please tick✓)

Yes  No  Don't Know

Question 6 Have you received any information on film locations (from any source of tourism information such as, tour guide, brochure, tourist office, other) during your visit (Please tick✓)

Yes  No

(Turn overleaf

If yes, please tick from the list below

Tour Guide

Newspaper articles/features

Tourist office

Guide book

Magazine

Brochure

**Other**, please specify \_\_\_\_\_

Question 7 Are you familiar with the Film "Ryan's Daughter"

Yes  No  Don't Know

Other \_\_\_\_\_

Question 8 Are you planning to visit the various sites in the area where the film was filmed? Name sites you intend to visit

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Question 9 Did the film ‘Ryan’s Daughter’ influence your decision to visit Kerry?

(Please tick✓)

Yes  No  Don’t Know

If yes, how important was this influence? (Please tick✓)

1 \_\_\_\_\_ 2 \_\_\_\_\_ 3 \_\_\_\_\_ 4 \_\_\_\_\_ 5 \_\_\_\_\_

Very Important

Not important

If no, the fact that ‘Ryan’s Daughter’ was filmed here has it had any impact on your experience as a tourist? (Please tick✓)

Yes  No  Don’t Know

(Turn overleaf)

If \_\_\_\_\_ yes  
please specify \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Question 10 Are you satisfied with the current offerings at this location? (Please tick✓)

Yes  No  Don’t Know

If no please specify what you would like to see at this location \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Question 11 Have any of these facilities been available to you? Please tick if you have seen/used any of these facilities (✓)

Souvenirs/memorabilia of the film		Film tour	
Film Museum		Film festival or event	
Bar		Restaurant	
Café		Public Toilets	
Tourism Information		Any other amenities	

Question 12 What do you like about this location?

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Question 13 What do you dislike about this location?

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Question 14 How would you rate this location as a film induced tourism destination? (Please tick✓)

Poor		Fair	
Good		Very Good	
Excellent		No Opinion	

(Turn overleaf)

### Part 3 Future Predictions

Do you think film locations could be sold as a tourism attraction in Ireland?

Yes  No  Don't Know

Have you visited any other film locations globally?

Yes  No  Don't Know

If yes

where \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Would you define yourself as a film tourist?

Yes  No  Don't Know

**Part 4: Personal Details**

**Personal details**

Male	Female
------	--------

**Nationality**

Irish Where _____	Europe Where _____
USA Where _____	Canada Where _____
UK Where _____	OTHER _____

**Age (Please tick✓)**

>20		21-30	
31-40		41-50	

51-60	61-70
71-80	Over 80

What is your occupation? (Please tick✓)

Employed		Self employed	
Student		Unemployed	
Other	Retired		

That completes the questionnaire have you any other comments

Any

other

comments \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Thank you very much for taking time to fill out this questionnaire Your information given today is vital to the research and is highly valued Enjoy your holiday in Ireland Slan agus Go Raibh maith agat!



## **Appendix 5**

### **Interview questions for Tourist offices in each location**

#### Question 1

Are you aware of the term film induced tourism?

#### Question 2

Do you know what a film /film tourist is?

#### Question 3

Do you know of any film locations around this area?

#### Question 4

What marketing is happening in the area of FIT in your area at the moment? Please specify

#### Question 5

Do tourists attending your office ask about film locations in this area?

#### Question 6

Do you tell tourists about the film sites in this area? Please specify

Any other comments

Thank you so much for taking part in this interview, your insight is a major contribution and is highly valued to this research

Appendix 6

## Map of Research Film Locations



Key:



Leenane, Co Galway – ‘The Field’



Cong, Co Mayo – ‘The Quite Man’



Dingle Peninsula, Co Kerry - ‘Ryan’s Daughter’