



Film Tourism on Funen

Identifying best practices and key factors of success in Film Tourism in the North Sea Region

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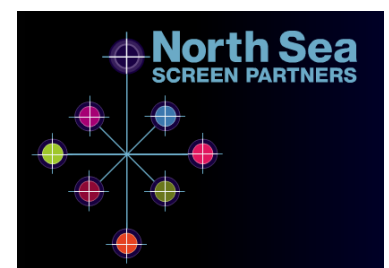
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PREFACE

“Film Tourism – Locations are the new Stars” is not only the name of a book written about the phenomenon of film tourism, but also a true statement (Zimmermann & Reeves, 2009). As a film enthusiast myself, I was often motivated to visit movie locations that were meaningful to me and looked impressive in the films. Since my visit of the original film location of *“The Beach”* (2000) in Thailand I can understand what kind of motivations drive people to visit the places that are used as film locations. For this reason I was more than delighted when the Research Centre offered the opportunity to write a thesis about the critical success factors of film tourism and to explore this phenomenon for the Danish island Funen.

Although this thesis is an individual project I was working in cooperation with Paulus Purwanto who was also assigned to identify critical success factors while focusing on different countries in the North Sea region. In May 2011, we had the opportunity to travel to Funen and to join a conference about film tourism which also allowed us to have interviews with experts and to listen to speeches of the same. Moreover, it was possible to meet with the actual initiator behind this project, Helle Karina Petersen, who is a lecturer of the Tietgen Business College in Odense. The close cooperation between the three of us combined with advices and kind support of Mr. Thomas Thijssen, lecturer and co-worker of the Research Centre, was of high value when writing this thesis.

I would like to thank my supervisor, Adrienn Eros, who supported me throughout the entire time of my thesis development. Her knowledge and kind advices regarding research methods and the structure of a thesis were of high value during the last months and helped me with proceeding with my work.

Helle Karina Petersen, the actual principle of this project, and Thomas Thijssen, Mrs. Petersen's contact person at the Research Centre, both supported our development, especially through enabling our visit to Funen which was essential for having the opportunity to interview experts on this interesting field. I hope that many other exciting projects will follow this one and that both, the Research Centre and the Tietgen Business College will benefit from this thesis.

Deventer, 6th June 2011

Katharina Bazyk

EXECUTIVE SUMMARY

Film tourism is one of the newer forms of tourism that is investigated by more and more experts ever since. “Lord of the Rings” is one of the best-known examples that caused film tourism and its former film location is transformed into a place where people can follow the footsteps of their heroes of Middle-earth. In order to benefit from cineastes that are motivated to visit film locations, the island of Funen would like to gain knowledge regarding the critical success factors for the implementation of film tourism and how to capitalise on it. To identify the potential of Funen as a film tourism destination, certain countries and its stakeholders of the NSSP project have been investigated. In this case, the explored countries are Germany, Scotland, Sweden as well as Denmark. In the end, the main question of this research is “What can Denmark learn and how can it improve film tourism in the Funen area?” and finally this report will provide recommendations for this region.

The research methodology will be based on qualitative research and will follow the conceptual model of Hudson and Richie (2006), who both explored film tourism and its key factors and impact. The research design will be explorative and the data collection both secondary via reports and papers, as well as primary through own observations and semi-structured in-depth interviews around film destinations and the engaged stakeholders of the NSSP project.

With the aim of giving a clearly structured advice, the different recommendations and their implementation are given in three phases of the whole film tourism process: (1) pre-production phase, (2) production phase and (3) post-production phase. In all three phases Funen and its stakeholders can follow different activities to increase the possibility to succeed in film tourism.

After the Oscar winning success of “In a Better World” (2010) the region of Funen developed a marketing plan to attract film tourists. Unfortunately action was taken lately and therefore one of the most important findings through literature and especially through interviews with experts and stakeholders of film tourism is to concentrate on the very beginning of the whole process: promote the destination in order to attract film production companies. For this reason FilmFyn is one of the most important stakeholders and has to be very active when promoting Funen. Especially the commission should concentrate more on an international cooperation through providing more essential information in the English language. Moreover, Syddansk Turisme as destination marketing organisation and VisitFyn as representative of the tourism sector can both help to extend the database of Funen’s film locations by providing location scouts and expert knowledge around the region. One of the biggest issues when attracting film production companies is the budget that is given by film commissions. Money that is given to film production companies can easily be spent in the own region which is also profitable for Funen’s economy. For this reason FilmFyn should also try to find additional sponsors to increase the annual budget or to negotiate certain advantages and special rates with local businesses that might be of interest for the film crew.

After attracting film production companies to Funen it is essential to create a professional working level and to negotiate copyrights at an early stage. Copyrights are important to use the film when promoting the film location to visitors. DMOs can get a first insight into the film’s script and can thereby identify the potential target group. As film tourism does not necessarily need to take place after the release of a film, Funen can also arrange visits of the film set during the production. This gives the opportunity to do something special during a person’s stay and

will also increase the interest in the film itself which causes a win-win situation for the location as well as the film's success.

When preparing for film tourists after the production of the film, Funen would need to provide a film location consisting of many activities that bring unique experiences and that fulfil the requirements of visitors. Authenticity is thereby crucial and emotional guides with sufficient film-knowledge needed for tours and film walks. Moreover, the experience can benefit from technical additions as film maps and videos provided through Apps.

The recommendations show that implementing film tourism on Funen is indeed possible and literature and interviews with film experts could proof that this region can also apply the model of Hudson & Ritchie when following the given implementation plan.

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INTRODUCTION

When tourists travel the world, they mainly do so to visit friends and family or to discover areas or regions they are interested in through travel magazines or other tourist guides. Since the 1960's people are eager to visit film production sets to discover the atmosphere of the place they know from a movie. Best known examples are "Lord of the Rings" (2001), James Bond movies or "The Beach" (2000). These visits are often very emotional as visitors link those places to movies or TV programmes meaningful personally for them. New Zealand's region Matamata is which has been the film location for Lord of the Rings is just one of many other destinations that recognized a huge increase of visitors after being used as a film location. Film tourism can thus be seen as a new kind of cultural tourism.

The North Sea region therefore has a lot of different sceneries to offer to film production teams and followers. This research will take a look on the key success factors of particular partner countries of the Northern Sea Screen Partners Project (NSSP): Germany, Scotland, Denmark and Sweden. The outcome of this research will be used to create a recommendation for the Danish region Fynen which has suffered under increasing unemployment and decrease of economic activity. Due to the fact that films can be used as a marketing tool for destinations, four municipalities established the organization Film Fyn; a company that provides funding, locations and other film facilities. The objective of this project is to attract more tourists to the region of Fynen and to let them experience the destinations they might know from a movie.

The objective of this paper is to find out which the crucial success factors of film tourism are in order to give advice on what kind of marketing strategy would make the film/TV destination Funen relevant as a tourist attraction.

For this reason, this research paper will focus on the cooperation between the touristic marketing of destinations and film production organizations in the above mentioned countries. By using different scientific literature and interviews the following research questions shall be answered:

1. What is known from Film Tourism research?
2. What models from literature are available to describe and investigate Film Tourism?
3. What are the critical success factors, based on a chosen model from literature in each of the partner countries (Scotland, Germany, Denmark and Sweden)?
4. What can Denmark learn and how can it improve Film Tourism in the Funen area?

First of all, one will get an insight into the methodology of this report. The different literature and research papers that have been written and that have been used to learn more about this topic will be introduced and explained. By doing so, one will learn more about recent research that has been done on film tourism. Moreover, the terms "film tourism" as well as "film tourist" will be described to understand the phenomenon of film induced tourism and the motivation that is lying behind it. Due to the fact that this field is finding more and more interest, different findings and models have been created to analyse film tourism and what it means to destinations.

Afterwards, a deeper look will be taken on film tourism in particular partner countries of the Northern Sea Screen Project. The experiences that each of the certain partners of the NSSP gained through the last years shape key factors that can be of huge interest for Funen, a region

that is eager to implement the right methods and theory of touristic marketing of film destinations. Therefore a recommendation will be written for this Danish region that helps to understand what it takes to make a film/TV destination relevant as a tourist attraction and if models can be found that help to implement this goal.

1. METHODOLOGY

1.1 PROJECT OBJECTIVE

The objective of this paper is to find out which are the crucial success factors of film tourism in order to give advice on what kind of marketing strategy would make the film/TV destination Funen relevant as a tourist attraction. The Northern Sea region includes many countries with a lot of potential to gain economic success through film tourism. Many stakeholders and factors influence the development of film tourism in specific regions. These will be discussed in the following chapters and are explored through literature about film tourism. The theory will be applied on specific countries in the Northern Sea region which are all partner countries of the NSSP, the cooperating company of the Tietgen Business College, situated in Funen. This report will be directed towards the Tietgen Business College and Film Funen which has been established to stimulate economic activities and to create employment in the area of Funen. This paper has a twofold purpose. Due to the limited knowledge on film tourism in connection with the NSSP partnership, thus first of all, this paper will help to understand the complex field of film tourism and the motivations of film tourists. The second purpose of this paper is to be able to assist Film Funen with advice on how to approach attracting film tourism to Funen by finding best practices from countries and regions in the NSSP area.

1.2 RESEARCH MODEL

To gain sufficient information on the field of film tourism, this paper is based on different models and theories published by experts researching in this area. Nevertheless, a clear structure must be given that helps to work step by step to finally be able to answer the main question of this research. The following model gives an insight into the structure that this report will follow.

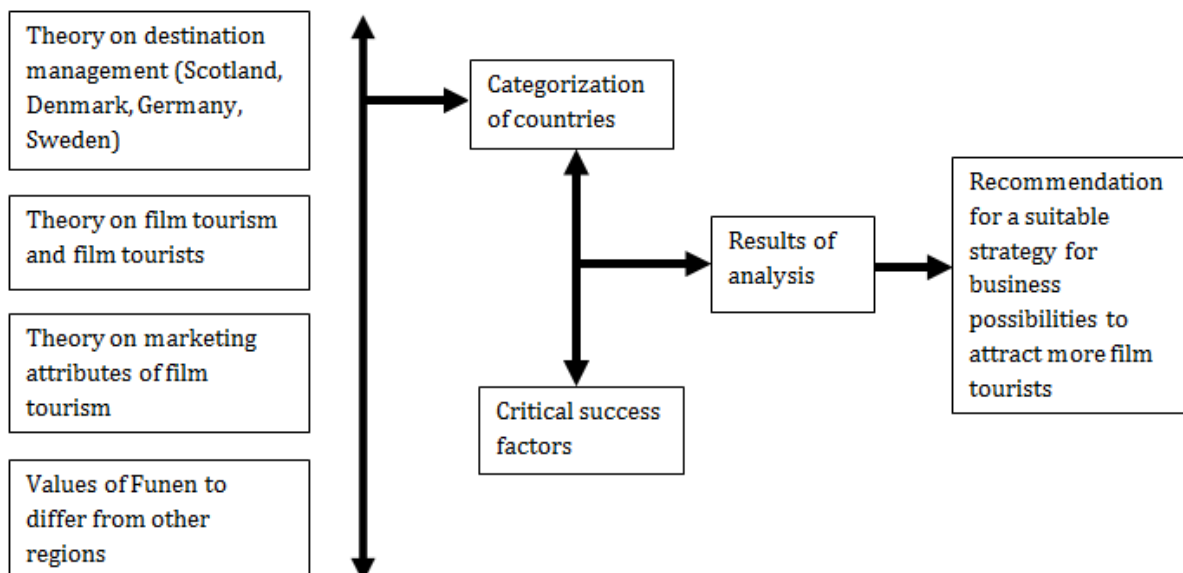


Figure 1: Research structure (own construction)

1.3 RESEARCH QUESTIONS

The research that has been conducted in this paper consists of literature about film tourism as well as research on the cooperating countries of the NSSP. To gain the desired outcome, the following sub-questions shall be answered:

1. What is known from research on film tourism?
2. What models from literature are available to describe and investigate in film tourism?
3. What are the critical success factors, based on a chosen model from literature in each of the partner countries (Scotland, Germany, Denmark and Sweden)?
4. How can the Scandinavian film tourist destinations be categorized and how are the destinations being exploited financially?

The outcome of these sub-questions will be needed to answer the central question:

What can Denmark learn and how can it improve film tourism in the Funen area?

1.4 RESEARCH APPROACH

The research methodology will be based on qualitative field work and will follow the conceptual model of Hudson and Richie (2006), who both explored film tourism and its key factors and impact.

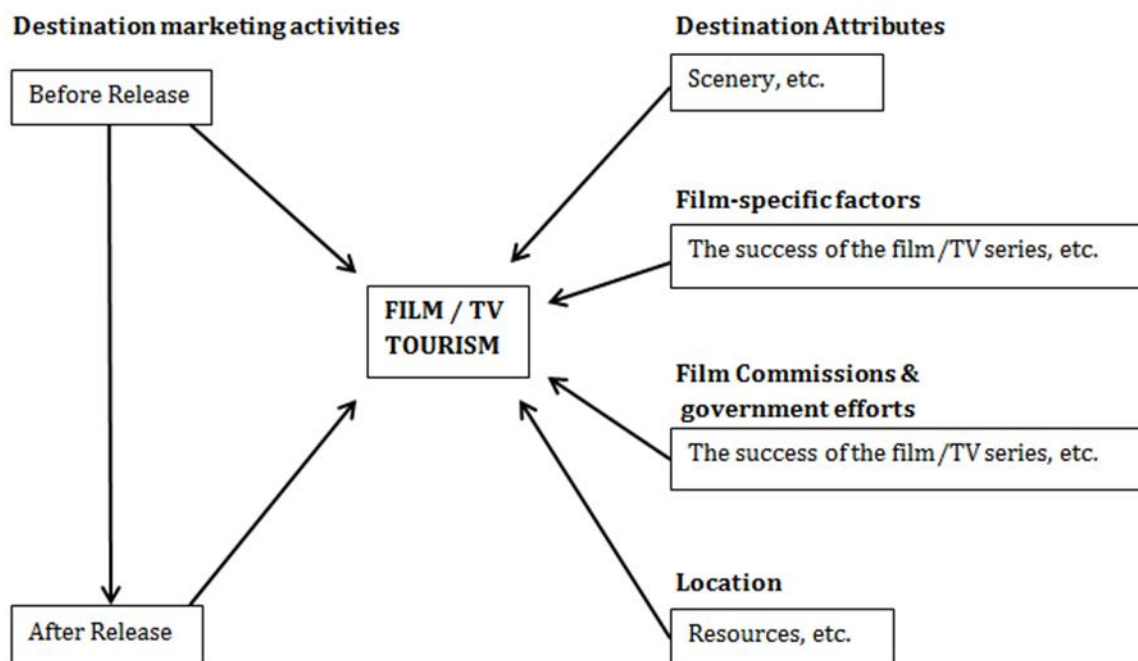


Figure 2: Film tourism: A model for exploiting film marketing opportunities (Hudson & Ritchie, 2006)

The research design will be explorative and the data collection both secondary via reports and papers, and primary through own observations and semi-structured in-depth interviews around film and TV destinations in Germany, Scotland, Sweden and Denmark.

1.5 HYPOTHESIS

Existent models are already indicators of marketing opportunities for film destinations. The hypothesis is that models like these can be applied to implement film tourism in the region of Funen. Therefore it must be found out what it takes for a film destination to stand out as a tourism attraction. Furthermore the outcome will be displayed in the conceptual model above and will show how one can work with marketing in relation to film and TV tourism in the region of Funen. Answering the hypothesis will thus help to capitalize film tourism, how to create services that are needed for film tourists and how to market Funen as film destination to production companies as well as film tourists.

1.6 RESEARCH METHODS

This project will be based on qualitative research. Moreover this research paper will consist of a single case study with different units of analyses. This means that this case study includes quantitative evidence and knowledge has been used that was gained from literature about film tourism. Most important experts researching in this field are Busby & Klug (2001), S. Beeton (2005), Hudson & Ritchie (2006) or Heitmann (2010).

The method of data collection was both primary and secondary. The primary data collection consisted of interviews (semi-structured with interview guides) held during the Film Tourism Conference in Faaborg in May 2011. Moreover the author could interview experts via telephone and could also use the research method of "E-interviews" which consisted of an e-mail exchange of the previous created interview guideline in relation to film tourism and its critical success factors. Furthermore secondary data collection was used as well through literature review and content analysis of documents.

2. LITERATURE REVIEW

This part of the paper helps the reader to understand more about the literature that has been used, studied, and established and will highlight specific content and arguments about this topic. At times of the Internet, the procurement of valuable literature seems to be a simple matter. Nevertheless, the background of the main focus of this paper, film tourism, showed that this field is about to develop and is mostly discussed at the verge. The phenomenon of film tourism seems to be a new research field; however it attracts the attention of more and more people.

This paper focuses on the touristic marketing of film production destinations, but to get a general insight into the terms “film tourism” or “film tourist”, particular literature by different researchers have been of great value for this paper. What does film tourism include and how does a film tourist differ from general tourists? What kinds of film tourism do exist? These questions need to be answered first to get a better understanding of the potential that film tourism has to film production sceneries. Especially the authors S. Beeton (2005), Busby and Klug (2001), Dann (1977), Macionis (2004), Hudson and Richie (2006), Heitmann (2010) or Riley and van Doren (1992) have already given a detailed description and findings about their findings on film tourism and its impact on destinations that will be discussed in the following.

All the above mentioned authors and their research papers are of great value when working on the main research question how the Northern Sea countries can be categorized and how the destinations are being exploited financially. The outcome will also be supported by in-depth interviews whose questions are based on former research papers and models, such as conducted by Hudson and Brent Richie (2006).

2.1 FILM TOURISM

Research that has been done on film tourism and definitions that were established all have in common that it describes the phenomenon of tourists visiting a destination where a (successful) film has been shot or a destination that represents a certain place in a movie or TV programme. According to Busby and Klug, media related tourism is a form of tourism that “involves visits to places celebrated for associations with books, authors, television programmes and films” (Busby & Klug, 2001). It is thus a new kind of culture tourism and an opportunity for a destination to come to many potential visitors’ attention. This form of tourism has increased over years and is supported by the fact that the entertainment industry and international travel possibilities are both growing.

‘Film tourism’ is not the only used term to describe this phenomenon. Authors can thus refer in their studies and researches to:

- Film-induced tourism
- Movie-induced tourism
- Teletourism
- Film tourism

According to A. Karpovich, studies coming from the media and culture fields, the same phenomenon has been described as “symbolic pilgrimage”, “media tourism”, “cinematic tourism” and “cult geography” (Karpovich, 2010). According to S. Heitmann, the word “Induced” in many

definitions come from the fact that film tourism has the potential “to generate tourism after the release of a film” (Heitmann, 2010).

Before film tourism developed people were visiting those places they knew from literature. Inspired by their favourite authors they were exploring the destinations that were described in the stories (Busby & Klug, 2001). Since decades, important and popular books have been translated on screen and the picture one had of the place was suddenly formed into a real destination. Therefore it plays an important role how the destination is represented in a movie. Successful film tourism is therefore a result of “representing foreign locations through their most picturesque and recognizable sights” (MacCannell, 1999).

Successful films such as *The Lord of the Rings* or *The Beach* have been watched by a huge audience and special and extraordinary locations develop the wish in someone to visit this place. The different reasons and motivation of people visiting the film locations will be explained later as well. Nevertheless there is a row of different forms of film-induced tourism that has been established by Busby and Klug (2001):

- *a film location can be an attraction in its own right (before or as a result of being depicted on film);*
- *movie tourism can be part of a main holiday;*
- *movie tourism can occur as the main purpose out of special interest;*
- *movie tourism packages can be created by the private sector, only elements of the film (icon, actors, natural scenery, historical background, storyline, symbolic content, human relationships) are the focal point of tourist interest; and/or finally*
- *travel programmes.*

(Busby & Klug, 2001)

It can be inferred that film-induced tourism appears for different reasons and can thus be integrated in tourists' travel programmes in different ways. In a world where media has a huge influence on people's travel behaviour but also where accessibility of destinations keeps improving, many destinations are eager to be “used” as film location to benefit from movie-induced tourism and its visitors.

2.2 FILM TOURISTS AND MOTIVATION

Before taking a closer look on the importance of movies as promotion and product placement of a destination it is interesting to find out more about segmentation. Compared to the variety of film genres and their messages there are also different types of tourism. Figure 3 shows a combination of a mixture of film tourism types that could meet fans of different film genres. According to S. Heitmann, the segmentation can thus “overlap with existing tourist motivation and tourism types” (Heitmann, 2010).

According to Dr. Rösch (2011) there are two kinds of film tourists: (1) the *general* film tourist and (2) the film *location* tourist. The general film tourist is attracted to the whole represented destination whereas the film location tourist is eager to especially visit the real film locations where certain sequences are filmed. Also guiding tours belong to attractive activities at the scene. The general film tourist is more interested in the whole landscape, atmosphere and surrounding of a destination. Moreover there are also film tourists that come to film locations in

order to their general interest in filming activities. These people want to learn about techniques when shooting and how films are set up.

Another type of film tourist appears when talking about historic films. Viewers of these films who visit the film locations of movies like “Braveheart” (1995) might already have a certain historic knowledge and have a different motivation to visit these places as “usual” film tourists who are just interested in the movie and its film location. According to Frost, in this case story-based visitors become “heritage tourists due to their pre-existing interest in history” (Frost, 2006).

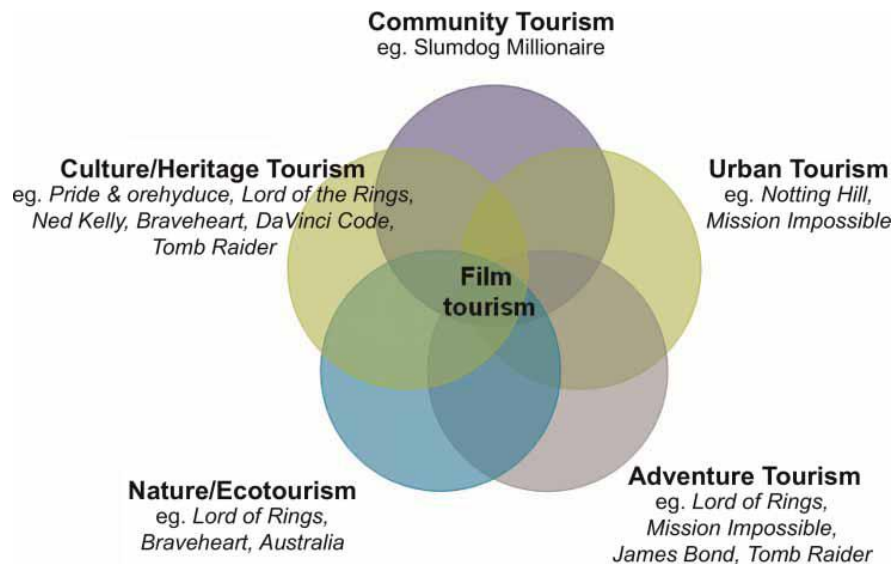


Figure 3: Film tourism and other types of tourism (Heitmann, 2010)

The motivation of film tourists can differ between every individual. Both film-induced tourism as well as “usual” tourism develops from a certain “holiday image”. According to Cooper, there are four stages in the development and establishment of holiday image:

1. *The first is a vague, fantasy type of image created form advertising, education and word of mouth and is formed before the subject has thought seriously about taking a holiday. This belief may be that people engage in taking holidays as a desirable activity.*
2. *The second stage is when a decision is made to take a holiday and then choices must be made regarding time, destination and type of holiday. This is when the holiday image is modified, clarified and extended. On completion of the holiday plans, the anticipatory image is crystallised.*
3. *The third stage is the holiday experience itself, which modifies, corrects or removes elements of the image that prove to be invalid and reinforces those that are found to be correct.*
4. *The fourth stage is the after-image, the recollection of the holiday which may induce feelings of nostalgia, regret or fantasy. This is the stage that will mould an individuals' holiday concept and attitudes and will promote a new sequence of holiday images*

influencing future holiday decisions.

(Cooper C. , 2008)

The first stage plays an important role in film tourism since it shows the success of a destination's marketing through advertisements or movies. The second stage reflects the type of tourism that already has been described in Figure 3.

There are many factors that influence the success of a movie but also the decision of the film tourist to visit the place. Although there is a wide range of motivation of tourists in general, studies on the film tourist's motivation are a rather new field of research. Dann (1977) divides the decision to travel into a push- and pull-framework. The pull-factor arises through a destination's image and attractiveness that has been represented in a movie. Certain attributes and attraction of a destination is "pulling" tourists towards it whereas person-specific motivations can be seen as push-factor. The inner motivation thereby influences "the individual tourist to make a decision to travel" (Dann, 1977). Also Macionis (2004) agrees with this division and describes indicators as place (location, scenery, landscape), personality (cast, character) and performance (plot, theme, genre) as pull factors whereas the internal motivators (ego, enhancement, status/prestige, fantasy/escape) present the push factors (Macionis, 2004). Although both factors work together in the film tourist's motivation, the push factors are dominant thereby as they lead tourists to certain destinations. Crompton (1979) extends this framework by giving nine specific motives:

- *Escape from a perceived mundane environment*
- *Exploration and evaluation of self*
- *Relaxation*
- *Prestige*
- *Regression (to adolescent or childlike behavior)*
- *Enhancement of kinship relations*
- *Social interaction*
- *Novelty*
- *Education*

(Crompton, 1979)

Moreover, the film tourist associates the location and emotions developed through the movie with the events, actors and the setting (Riley & Van Doren, *Movies as Tourism Promotion: A 'Pull' Factor in a 'Push Location'*, 1992). Busby and Glug (2001) continue this thought by assuming that "without storylines, a castle or a stately home may not be indistinguishable from others" (Busby & Klug, 2001).

The more successful a movie the bigger is the chance that many tourists will visit the production places. Moreover, not only the location itself plays an important role when motivating people to visit a certain place. Especially movies with famous and popular actors have bigger chances that people want to follow their idols to their working places. Furthermore so-called "icons" are seen as the pull-factors in a film tourist's motivation. Riley, Baker and van Doren (1998) conclude that these (especially visual) icons create an association with a certain movie or a location (Riley, Baker, & van Doren, *The Icons of Movies*, 1998). A suitable example hereby is Glenfinnan Viaduct, a drawbridge in the Scottish Highlands that was used for some *Harry Potter* sequences (Scotland the Movie Location Guide, 2002).

According to Beeton (2005), “film tourists were coming to film sites to re-live an experience (or even emotion) encountered in the film, reinforce myth, storytelling or fantasies, or for reasons of status (or celebrity)” (Beeton, *The Advance of Film Tourism*, 2005). One can thus say that people want to be part of the movie or at least want to feel its atmosphere at the filming location. The visitor wants to touch and feel the environment which leads to the next important motivation: authenticity. When travelling to a destination in general, one has a certain holiday image as already mentioned. The authenticity of the place is important for the visitors so that their expectations are met. Planning and getting informed about a place can avoid certain disappointments but there is still a particular image with that one is travelling to a place. Regarding film tourism, it “allows tourists to live out their fantasies of their favourite movie or actors in fictional or mythical places” (MacCionis, 2004). Destinations which are eager to become a film location and to attract tourists by doing so, have thus to be careful with the place’s authenticity and the picture that is translated in movies. Tourists come to see specific places of events or as MacCannell (1999) points out, “The rhetoric of tourism is full of the manifestations of the importance of the authenticity between the tourists and what they see: this is a *typical* native house; this is the *very* place where the leader fell; this is the *actual* pen used to sign the law; this is the *original* manuscript” (MacCannell, 1999). A special example of the authenticity of a film location is the case of “Braveheart” (1995). While giving the viewer the impression that the film takes place in the Scottish Highlands, most scenes of the movie have actually been filmed in Ireland (IMDb, 1995). According to Beeton (2005), such misdirection “can create a situation where people are basing their knowledge on false information as well as developing false expectations of sites they choose to visit, resulting in dissatisfaction with the experience” (Beeton, *Film-Induced Tourism*, 2005). Therefore, Tooke and Baker (1996) conclude that “it seems that if the film location is the true setting, the visitor visits the location; if the film location represents a fictional setting, the visitors go to the location; but if the film location represents a different actual setting, the visitors go to the place represented. It is not clear whether they also visit the location” (Tooke & Baker, 1996).

Also Aitchison, Macleod and Shaw (2000) say that the “film-motivated tourist derived from comparing image with reality” (Aitchison, Macleod, & Shaw, 2000) which MacCannell extends to the suggestion “We go not to test the image by the reality, but to test the reality by the image” (MacCannell, 1999). Also Rojek underlines this statement by defining that “tourism is primarily motivated by a quest for authenticity” (Rojek, 1997).

2.3 IMPACT OF FILM TOURISM

The impact of film tourism also consists of the impact that general tourism brings with it to a destination and its community. Heitmann (2010) concludes the general impacts of tourism as: “increase in tourist numbers and subsequent rise in revenues and employment; modification of tourism infrastructure; diversification of tourism product; host-community interaction; cultural exchange and conflict; commodification and loss of authenticity; multi-use for natural and cultural environment and many more” (Heitmann, 2010). It is therefore a new form of tourism that does not only bring short-term benefits and revenues to a destination, but long-term success as well. As Lazarus (1994) found out in his studies, destinations shown in a movie can boost tourism for even more than 25 years (Lazarus, 1994).

The film production plays thereby an important role. The film crew are the first “visitors” that get in touch with the local community. For their duration of production they demand accommodation and other local services or facilities that will be provided. If the chosen

destination is not familiar with tourists they might get “negative reactions from the local community because of disruptions in daily routines” (Heitmann, 2010). Furthermore the production crew might modify the environment of a destination which can happen to be not accepted by the locals. An example therefore is the production of “Angela’s Ashes”, filmed in the Irish city Limerick. Due to the time, poverty and slums described in the original book, and which the film wants to transmit, houses of the local community were transformed into old and dirty storefronts with permission of the owners. Nevertheless as soon as the production has ended, the film crew left the place without cleaning the houses and transforming them back into the original standard (O'Donnell, 2011). Of course this example shows what can go wrong if the cooperation and agreements between community and film production crew are not professionally worked out. Destruction and transforming the natural environment also played a huge role on the island Phi Phi Leh which was used as the main location for the movie “The Beach” (2000). The island belonged to a nature reserve and has been destructed with extra plants and the beach itself got flattened. These transformations were approved by the Tourism Authority of Thailand, but four years later the Tsunami coming on Boxing Day also hit the filmed island and restored the beach to its previous state. Still, many tourists are coming, never finding the exotic and lost place they know from the movie, but, according to the writer’s experience, an overloaded beach that does not seem to be the attraction they have expected.

Still the local inhabitants might have learned from their experiences and are more careful with future projects and have a better management. Moreover, it is an opportunity for the local community to test their hospitality and to deal with tourists who belong to the film crew. This can also be a reason for rising prices at the destination, even before release of the film (Hudson & Ritchie, 2006). Especially smaller destinations that are not used to tourists might benefit from the increase of visitors.

3. MARKETING AND STAKEHOLDERS

According to W. Rewtrakunphaiboon, film tourism is an opportunity for destinations to “sell an already existing place” and to “invent new destinations to be sold” (Rewtrakunphaiboon & Walaiporn, 2009). In other words, film tourism can be priceless destination promotion which can reach a global audience. Moreover she concludes that films generate knowledge of a destination and its culture, people and nature. Nevertheless the success of movies to attract tourists to a certain destination differs from each other and depends on various critical success factors that will be discussed in this research.

3.1 STAKEHOLDERS WITHIN FILM TOURISM

When taking a closer look into the marketing and promotion of destinations through film tourism one should be aware of the different stakeholders that are influencing the process of film-induced tourism. Hereby it is important to say that the stakeholders in film tourism all have different levels of interest but also their “potential to influence the decision-making-process of an organisation; here: destination management organisation” (Heitmann, 2010) differs from each other. For this reason, the tourism planners need to take every stakeholder into account and need to show consideration for those who have interest in the further planning and results of tourism services (Sautter & Leisen, 1999). To manage the stakeholders’ attendance, three key aspects should be clarified that were indicated in Freeman's studies (1984): (1) Identification of stakeholders and their respective perceived, (2) establishing the organisation’s relationships with its stakeholders and (3) managing transactions or bargains among the organisation and its stakeholders (Freeman, 1984).

According to Heitmann (2010), there are five key stakeholders that are engaged in film tourism, as shown in Figure 4:

1. Destination Management Organisation (DMOs)

A destination management organisation is in charge to look for new opportunities to attract more tourists to the respective location. For this reason, this stakeholder has a huge interest in film tourism as it is a chance to promote the destination through media and to add cultural value to the destination. Although DMOs have huge power regarding the development of a film tourism destination, their influence on the presentation of the destination in a movie and also on the target group is very little. Regarding a DMO's strategy it is thus important to adapt it “in order to align it to the vision of the film which would reflect Hall's idea of adaptive planning” (Heitmann, 2010) (Hall, 2008). According to Hudson and Ritchie (2006), DMOs can be proactive through many marketing activities that will be described later as well.

2. Local community

The impact of film tourism on a community has been researched in particular by Beeton (2004). There are thus certain impacts that come along with film tourism as already with usual tourism (“increase in revenue, modification of community structure, intra-communal conflicts over tourism development, employment opportunities for women, improvement of quality of life, increased pressure on existing infrastructure, conflicts between local community and tourists, demonstration and acculturation effect, cultural exchange, commodification and loss of authenticity, revitalisation of local culture” (Heitmann, 2010)). Besides that film tourism and tourism in general also have negative impact on a community which has been described by Cooper (2008). Communities of

cities as in London or New York are more capable to “absorb and tolerate the presence of tourists” than smaller ones as significant changes to their social structures already took place (Cooper C. , 2008). Furthermore he concludes that the smaller the community is, the more dramatic the impact of tourism will be to the community, especially if tourism flow will be too large to handle.

3. Tourists

It is difficult to generalise about film tourists: as before mentioned there are many different categories (of film tourists / of film tourism), and also their individual motivations differ from one another. However, it is “the destination marketer’s role to identify the right customer” (Heitmann, 2010). Still they might overlap with segmentations of already existing tourists. Taking Bruges as an example for already existing city-tourists who visited this place even before the release of the movie “In Bruges”, through the successful product placement of the city and its sights the movie caused offered service for tourists as “movie maps” and also increased the number of visitors (Stad Brugge, 2011). In conclusion it can be said that the film tourist is over all searching for authenticity and the image of a destination that has been translated through a movie.

4. Film industry

The film industry has both high power in the decision-making-process and high interest in the successful cooperation with a destination. First of all film companies look for the right circumstances that a location would bring with it. Infrastructure, suitable places to shoot, etc. are playing an important role when choosing a film location. Therefore the other stakeholders also have to keep in mind that the film industry has different priorities: “creating the film they want, not the tourism image that marketing or the community wants” (Beeton, Film-Induced Tourism, 2005). Moreover, different destinations can be attractive to the film industry as governments, like in the US or the UK, offer certain types of funding (Heitmann, 2010). The success of a film industry’s product and the resulting essential impulse for this process include different success factors as storyline, technical implementation and know-how or choice of actors.

5. Tourism business

The tourism business is the result that appears after a successful cooperation between the other stakeholders and enough supporters who become film tourists in the end. The tourism business can be an advantage for as well DMO as community, but the impacts the business can have for the destination will be discussed in the further research as well.

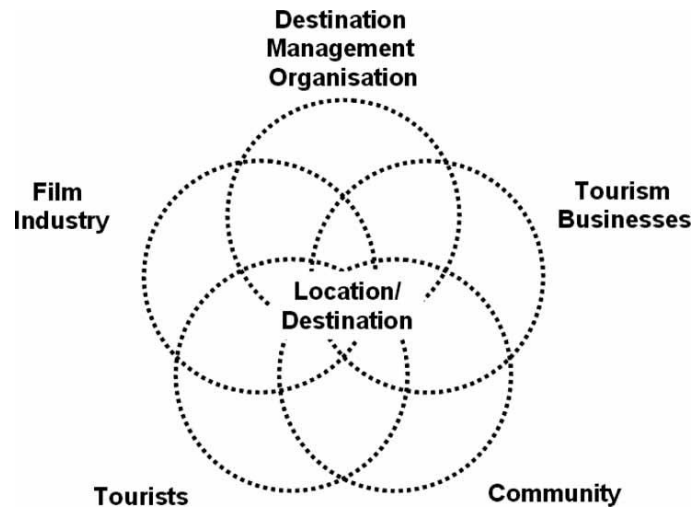


Figure 4: Film tourism stakeholders (Heitmann, 2010)

The stakeholder's power and level of interest differ from each other which can be seen in Figure 5. As already mentioned, the film industry is a very important and the most powerful stakeholder as they are starting the process by their decision to use a destination as a location for a movie. Although the film industry has low interest in the development of film tourism itself, their influence on it is very high due to their power and impact regarding decisions and the representation of a destination. According to Heitmann (2010), "the DMOs have more influence in the planning process, as they work closer with the other stakeholders involved" (Heitmann, 2010) but due to their little influence regarding the filming process their power can be measured lower as for example the power of tourists coming to the film destination. Moreover it belongs to the critical success factors that the story line of a movie matches with the location itself which develops certain responses with the audience that associates these experiences with the location (Tooke & Baker, 1996). This is another factor that cannot be influenced by the DMO although it is the desired outcome.

Film tourists stay in the unique position within this process as they decide over the success or failure of the development of tourism at a destination. Also the community has a high interest in the development of film tourism but has even lower power than the DMOs due to the missing influence on the tourism planning process.

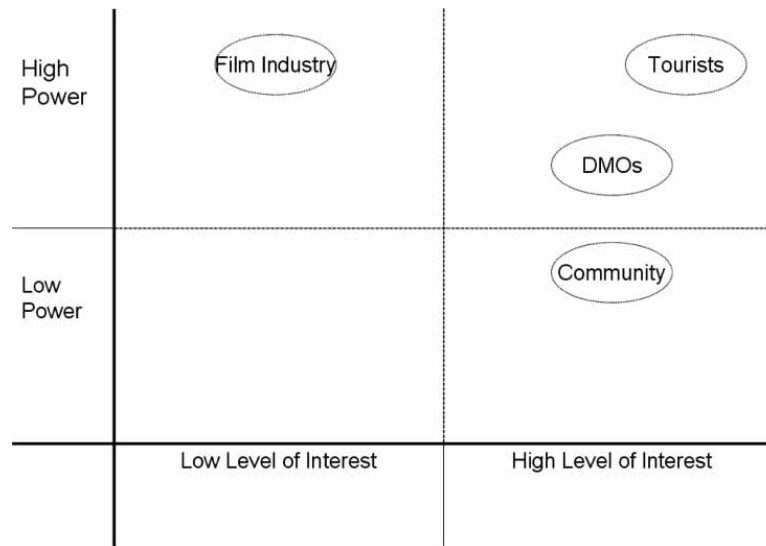


Figure 5: Film tourism stakeholder map (Heitmann, 2010)

3.2 STAKEHOLDERS WITHIN FILM TOURISM FUNEN

The studies done on film tourism show that the authors were able to indicate most important stakeholders that have influence and interest in the development of film tourism. In the case of Funen, the stakeholders consist of:

- NSSP (North Sea Screen Partners)
 - ➔ Has an interest in collecting, sharing and systematising the knowledge and research in this area
- FilmFyn
 - ➔ Needs tools to create local turnover to maintain funding
- The municipality of South Funen
 - ➔ Need to create jobs and turnover to be able to fund Film Funen
- Local business
 - ➔ Needs to increase turnover and find new sources of income

NSSP

The North Sea Screen Partners (NSSP) is a network for media production companies in all countries round the North Sea. This project is funded by the North Sea Interreg IVB programme and provides services as developing the media business, helping to find co-production partners (e.g. finances) and also the right location for any shoots. Moreover NSSP helps promoting regions of partner countries and provides information regarding locations. The project works as an intermediary between the different participants in the media production process and can help connecting through sharing and systematising the knowledge and research in the Northern Sea area.

FilmFyn

FilmFyn has been established in 2002 and is a regional fund, focusing on the region of South Funen. The organisation represents an area that strikes with its unique nature, consisting of small islands, quaint villages but that also provides a film studio; a method for more flexible work due to the independence from the weather. The aim of this stakeholder is to increase film

activity in Funen. They want to attract domestic and international film industries to Funen by offering funding, locations and film production facilities. FilmFyn could already participate in several projects. They have a budget of approximately € 1.5 million per year of which more than € 1 million is invested in feature films shot on location in the area. To increase the film activity in Funen, they need tools to create local turnover to maintain funding.

The municipality of South Funen

The municipality of South Funen stands in direct contact to FilmFyn when it is about to engage all kind of media and to attract production companies to this area. For this reason the municipality needs to create jobs and turnover to be able to fund Film Funen. So far, South Funen could create jobs in the areas of contracting, hotels/restaurants/catering and transportation. This already gives a stable fundament and lets the region be prepared for an increasing amount of visitors.

Local business

Local businesses are affected by film tourism as well due to the growing demand on leisure services, transportation and accommodation possibilities and other facilities needed. More economic activity is wished and needed to find new sources of income.

Further research and analyses of already used studies and self-developed interviews will thus give an indication of effective cooperation and will point out the opportunities and recommendations that the region Funen needs to consider and use when develop film tourism successfully. Funding possibilities as used in different partner countries of the NSSP will give examples of how to attract film companies regarding financial support. As one can see, the phenomenon of film tourism includes many key factors that require professional cooperation and planning of and between the different stakeholders.

3.3 FILMS AS MARKETING TOOL

Research shows that film- and TV-productions have a positive role in promoting the local tourism development. Many destinations have thus found out that screen media has become their most effective marketing tool that has the power to transform an unknown region into a premier tourism location almost overnight. Hudson and Ritchie (2006) discuss in their research how DMOs can use this marketing tool as springboards for their promotional campaigns.

The key success for movies consists of the fact that they show a (new) location to their viewers while also entertaining them. The desire of people to get their favourite stories told by a movie or just to be entertained by new ideas shown on screen gives the opportunity to reach millions of people. Even more potential clients can be reached by the distribution of movies on DVD. Also the Internet is another marketing tool to promote films through online streams or TV programmes that provide their programmes on their websites.

Successful films which have the potential to cause film tourism were able to promote a destination even though this has never been the intention of the film industry. Nevertheless it must be said that there is only a small number of films that generate film tourism. Regarding the aspects of marketing the phenomenon can be identified as product or destination placement which is a promotional method. Hudson & Ritchie (2006) pointed out in their studies, that “product placements will influence a viewer’s attitude toward a brand, so too will films have an impact on destination image if the location plays a part in a film” (Hudson & Ritchie, 2006). Moreover discussions regarding product placement are just about to start, especially when it

comes to the methodical measurement of success and its effectiveness. However, research shows that destination placement has influence on a viewer's behaviour but also creates a certain image of the destination in his mind. It thus supports the brand positioning of a destination. According to Annette Unger (2011) this is an important key factor when it comes to successful implementation of film tourism at a destination (Unger, 2011). The branding of a destination is necessary to let people identify the name of the destination with a certain movie or even better with emotions and memories they connect to this movie. Branding can be managed systematically through cooperation between film commissions, DMOs and tour operators. It highlights the destination from competitive locations and their services.

As soon as a movie highlights a certain destination it works as advertisement for this place. Although it can be said that a beautiful and extraordinary setting has very positive impact potential visitors, there are also movies in which the destination did not even play a bigger role or is shown in a negative way but still caused film tourists coming to that location afterwards. A good example for this phenomenon is the movie "Saving Private Ryan". After being released, the tourism board of the French Normandy recognised an increase of tourists of 40% (Busby & Klug, 2001). Another example that provides a negative image of the location is "In Bruges" (2008) in which the protagonists insult the city in public. Nevertheless it attracted many tourists who wanted to follow the footsteps of the actors and discover the city. The city therefore provided movie maps which were also online available (Dr. Rösch, Critical success factors of film tourism, 2011).

More examples of successful implementation of film tourism are shown in Figure 6. Film tourism can thus be seen as an unusual phenomenon that still requires professional planning and cooperation between all stakeholders, but still most movies do not intend to promote any destinations. It is up to the film tourists in the end to visit any destination as well as other key factors that will be indicated in the further research.

Film	Location	Impact of visitor number
Braveheart	Wallace Monument, Scotland	300% increase a year after release
Captain Corelli's Mandolin	Cephalonia, Greece	50% increase
Field of Dreams	Iowa	35.000 visits in 1991 and steady increase every year
Four Weddings and a Funeral	The Crown Hotel, Amersham, England	Fully booked for at least 3 years
Harry Potter	Various locations in UK	Increase of 50% or more in all filmed locations
Mission Impossible 2	National Park, Sydney	200% increase in 2000
Notting Hill	Kenwood House, England	10% increase in one month
Pride and Prejudice	Lyme Park, England	150% increase
Sense and Sensibility	Saltram House, England	39% increase
The Beach	Thailand	22% increase in youth market in 2000
Troy	Canakkale, Turkey	73% increase

Figure 6: Impact of Film on Visitor Number (Hudson & Ritchie, 2006)

A helpful tool for film tourists coming to the original destination has been so-called movie maps. These maps are mostly developed by the domestic tourist office and inform visitors about original film and TV locations and became a successful part of film destinations' marketing

campaigns. VisitBritain developed a movie map which shows 200 original film or TV locations in Britain taken from over 60 years of film history. After short time, it became the highest sold printed product of VisitBritain (Hudson & Ritchie, 2006). There are plenty of other different possibilities to simplify a visitor's stay and DMOs must be creative to satisfy the tourists' wish to follow the footsteps of their screen idols. For this reason many destinations also provide (self-managed) tour guides, guiding books or film walks. Moreover, tourists also wish to stay at the same accommodation than their favourite actors during the shoot (Hudson & Ritchie, 2006). To guarantee or even to provide this service it is essential for the DMO to keep an eye on important developments of the production that might be interesting for visitors afterwards.

The just mentioned examples are helpful for potential film tourism locations and DMOs need to be very active and creative when maximising their potential. Moreover, tourism that appears through broadcast films or TV programmes should be segmented when taking a look on what today's media world is offering to destinations regarding marketing possibilities and what their benefits are:

Movies

"Lord of the Rings" and "Harry Potter" are perfect examples for movies that developed huge increase in numbers of visitors to their places of production. Their impact on the tourism's development is still immense due to their worldwide viewers and followers (see Figure 6).

TV programmes

Even though TV programmes do not have the same worldwide amount of viewers and thus not the same power of impact, there are nationwide opportunities. Moreover, sold formats to other countries can increase the potential of a used destination. Nevertheless TV programmes, especially series that take place at the same destination over a long time can be very influential as it shows the same location throughout. Moreover the location also gains financially from a long-term cooperation (Dr. Rösch, Filme als Tourismusfaktor, 2011).

Light entertainment

Light entertainment programmes often use real or fictitious locations for their entertainment and are shown through television. A good example for successful tourism followed by light entertainment is the Eurovision Song Contest which takes place each year in different countries of Europe. It is an opportunity for a whole nation to present itself and to invite tourists from abroad (Wolther, 2006).

Holiday and travel shows

As seen on many programmes that deal with selling services and other products, this format seems to be the most obvious tool to promote a destination. Still travel shows enjoy popularity in a society that gets inspired through screening media but many destinations do not recognise the power of impact of these programmes and do not consider them when planning their promotion. Moreover, with regard to the subject of this paper one should be aware of the fact that those shows could not only be watched by potential leisure visitors, but also by film production to get inspired for the next movie location. Nevertheless, promoting destinations through this kind of advertisement segment or other forms as radio, television or magazines is very expensive and not suitable for every destination's budget.

Documentaries

TV documentaries, as for example BBC's production "Planet Earth" are just one of many successful products of this format that have been watched by millions of people worldwide. Destinations, especially natural and interesting places over the whole world are presented to the viewer underlined with the most striking facts. But also documentaries of cities or even important persons can be promoted positively and can help to make people worldwide aware of a destination (Evans, 2004).

Sporting events

Whether the Olympics or any other championship is taking place in a country or region the destination must try hard and be creative to ensure that it is seen on television. Especially tournaments that take place in an indoor-location are challenging for a destination to present themselves. York was holding the UK Snooker Championship and although all games took place inside buildings, interviews were held outside, at some of the best tourism spots that York had, with view to the Barbican Centre where the Championship took place (Evans, 2004).

Celebrity events

When coming to celebrity events one can especially think of music awards or other events as festivals or weddings. The marriage of Madonna and Guy Ritchie in 2000 was held at Dornoch Cathedral in the north of Scotland. Not only people from the press were coming to this place but also other curious onlookers or fans of both celebrities. According to the local tourism board, "local tourism businesses reported record turnover for this time of the year /.../ an extra £2.5 million was injected into the area" (Evans, 2004).

But also music festivals as the "Wacken Open Air", a heavy-metal-event, transform a small farmer village into an attraction for rock-fans. The village has 1865 inhabitants (June 2005) and the music festival attracts more than 75,000 visitors each year. Those inhabitants who decide to stay home during these days are engaged in the organisation and set up of the festival and help at different spots. Moreover it is also a possibility to provide local products that are very famous for metal-fans as souvenirs (Tobien & Ismar, 2009).

4. FILM TOURISM IN THE NORTH SEA REGION

This chapter will take a look on the cooperation between the different stakeholders in several partner countries of the NSSP: Germany, Scotland, Sweden and Denmark. It shows how partners of the NSSP project in these countries deal with film productions, film tourism and how some of them are financed. Moreover, interviews with some of below explained partners during the “Film Tourism Conference” in Odense were held to get a direct insight into the practices of different stakeholders and their experience and implementation of film tourism. All engaged partners of Germany, Scotland, Sweden and Denmark have therefore been analysed and their strong and weak points have been explained. For a detailed description of all partners please see Appendix III.

The analyses of all partners in Germany, Scotland, Sweden and Denmark show first of all that all kind of stakeholders are represented in the NSSP project. Therefore, their input and engagement in real film productions and their role in the film tourism process differs very much from each other. Especially the different film commissions are interesting to compare as they receive different amounts of money which can be used to attract film production companies. Nordmedia is one of the most advanced commissions in this network as they have the highest budget of all screen partners and show a well-developed online performance through their website. They try to make it as easy as possible for film production companies and through the extended information that is also available in English, more companies from abroad can be attracted. By their given condition to spend most of the money in the region itself the commission is of great value for local businesses.

Nevertheless also Denmark and Scotland show how to work together with local universities and to benefit from a local network. As media-related courses are offered in the above mentioned schools, commissions and film production companies can gain help from students who need practical experience. This kind of relation creates a win-win situation and could be developed further so that more students can be engaged in real projects.

Sweden on the other hand only has one representing partner which is the city council of Västra Götaland. This partner can be seen as successful Destination Marketing Organisation as well due to its responsibility to promote the region’s culture and with it its potential for being used as film (tourism) location. It is supported by the country of Sweden and local partners as Film i Väst might benefit of working in cooperation with a city council due to potential tax advantages.

All in all the network of NSSP and after investigations of the stakeholders’ different way of doing business, Funen can learn a lot from these examples and what it takes to set up useful and professional networks.

5. CRITICAL SUCCESS FACTORS

To ensure successful implementation of film tourism there are several critical success factors given through existing research and new combinations and recommendations for Funen. This chapter will look at the most important criteria that are needed to reach the desired outcome. Moreover a guideline will be given how to succeed in film tourism by incorporating the model of Hudson and Ritchie (2006) which visualises the implementation of film marketing opportunities. Furthermore, interviews that have been held during the conference “Film Tourism - A new path for Danish Tourism” in Faaborg (Funen) at the beginning of May gave additional insight and knowledge for capitalising in film tourism.

5.1 CRITERIA FOR MEASUREMENT

As already described in the previous chapter, the stakeholders play an important role within film tourism. Moreover, the given key aspects by Freeman (1984) make clear where the focus need to lie on when cooperating:

1. *Identification of stakeholders and their respective perceived,*
2. *Establishing the organisation's relationships with its stakeholders and*
3. *Managing transactions or bargains among the organisation and its stakeholders*

(Freeman, 1984)

These key aspects are especially important for DMO's as they are very interested in increasing the number of tourists. Therefore they need to be creative and communicative when following this goal. It is thus an important feature that a destination has a well-developed and capable DMO which can identify other stakeholders when investing in film tourism and which stands for a reliable relationship with the engaged stakeholders. The DMO can thus be seen as an intermediary for negotiations between the community, film industry and the eventual tourists. Moreover they are in charge of the professional promotion of a destination and the city (council) can be seen as principle.

The third point that Freeman focuses on are negotiations. This is especially important when it comes to discussions about copy-rights with the film production companies. Dr. Rösch agrees that this also belongs to the critical steps a destination marketing organisation needs to take (Dr. Rösch, Critical success factors of film tourism, 2011) as it increases the marketing possibilities connected to the movie at a later stage.

The just mentioned factors can be combined with the clear description of Heitmann (2010) regarding the individual stakeholders as shown in Figure 4. Moreover, the interplay of pull- and push-factors must also be guaranteed to develop film tourism successfully. But to recognise successful film tourism, both destination and movie need to fulfil certain criteria that are set up by Riley, Barker and van Doren (1998) to measure the success of film tourism:

1. The movie should be a box office success.
(A higher number of viewers of the movie increase the number of potential visitors of the production destination.)
2. The movie should have an icon that is clearly associated with an accessible destination.
(The icon is working as pull-factor but the accessibility must be guaranteed through developed infrastructure.)

3. Is visitation data of the destination collected and is this data accessible for analysis?
(Access to the certain filming location or icons shall be controlled to measure the success.)
4. Has the location already collected visitation data before the movie was released?
(Issues can be found within destinations that never provided any attractions and had no reasons to collect any visitation data. Collected data before the movie was released can help to analyse the development and to make comparisons.)

(Riley, Baker, & van Doren, The Icons of Movies, 1998)

Their definition of criteria for successful film tourism is also partly directed to the DMO of a destination or attraction. It is up to them to measure any success and to become aware of any differences in numbers of visitors. Therefore, a clear analysis of the current situation is recommended by Riley, Baker and van Doren. This theory is underlined by the studies of Hudson and Ritchie (2006) who found out that measuring the impact of film tourism on visitation belongs to the most important factors for DMOs success in film tourism (Hudson & Ritchie, 2006). Moreover it gives an indication for local businesses if more services or facilities are needed. A successful destination should always be prepared and through sufficient services satisfied customers can be guaranteed.

5.2 CRITICAL MARKETING SUCCESS FACTORS

This paragraph shall not only identify the critical marketing success factors in general but should also already focus on those which can be of great value for the region of Funen. The successful implementation of film tourism also depends on the movie's box office success as Riley, Baker and van Doren pointed out.

Dr. Rösch underlines this idea since movies are individual media products and differ from each other. Moreover he concludes that a successful implementation of film tourism also depends on a movie's target group and if destination managers try to find an overlap between the touristic target groups that would visit the destination anyway and the film target group. An overlap would create the ideal situation as it also might increase the duration of the stay (Dr. Rösch, 2011). Moreover he also agrees with the second point stated by Riley, Baker and van Doren and points out that there has to be a clear link between the film and the destination as destinations try to sell emotions that people link to these movies.

Although there are already several studies existing regarding film tourism, film tourists and their motivation, the impact of film tourism or its benefits, Hudson and Ritchie (2006) both discussed the phenomenon of film tourism with focus on the critical marketing success factors that attract viewers from all over the world to visit film destinations. In their studies they developed an online survey which has been applied at 140 DMOs who succeeded in attracting film tourists. Those DMOs who responded were mainly coming from the US, Canada and the UK. In their research they wanted to find out about the DMOs marketing-procedure and -activities. For this reason the DMOs had to indicate different given factors regarding their importance as shown in Figure 7.

According to Hudson and Ritchie there are 4 critical marketing success factors that are divided in several sub-factors:

- 1. Promoting film locations**
- 2. Generating media publicity**
- 3. Leveraging the film**

4. Encouraging studios to film on location

The first mentioned factor, promoting film locations (composite mean of 3.21) consists of marketing activities as already mentioned, as for example providing guided tours or film walks or to accommodate visitors in hotels used in the film. The DMOs have recognised the need of authenticity for visitors and that they want to experience the original atmosphere and to see or touch famous icons. This is a clear link to previous literature review and confirms the observations and findings of other researchers. Furthermore, the cooperation with other organisations to promote the location is hereby foregrounded. These organisations can consist of other tour operators, local businesses or media organisations. To extend the network there are thus more possibilities to reach potential visitors.

The responded DMOs put most value to the second factor: Generating media publicity (composite mean of 3.47), consisting of letting media or travel organisations know about the location. This can be done through directed promotion as inviting tour operators to the location whether for a special release of a movie or just leading representatives of tourism and media to the location and to convince them of the place's attributes. Already released movies are thereby another possibility to link the location to these attributes. Moreover it is striking in this survey that the respondents see most importance in ensuring that media coverage mentions the film location (M=3.95). This means that when reporting about the film it is very important for the DMO that the location's name will be mentioned and not only other general facts as actors' names, costs, win margin or winning prizes will be paid attention to. This can only be ensured if the destination is very communicative with media and other advertisement that is linked to the film. The public relation is playing an important role in this part of the process as it must support the link between the film and the location. According to Dr. Rösch it is hereby very important to link the viewers' emotions when watching a movie to the destination. Therefore especially when promoting the film location products of the destination to potential visitors it is important that emotions are foregrounded. As Dr. Rösch concludes people get more convinced through pictures and moving images than basically written information (Dr. Rösch, Critical success factors of film tourism, 2011).

The third given factor, leveraging the film scored a composite mean of 2.73 and seems to be the least important factor for DMOs. The striking activities here are to engage the film stars to promote the film location. This can be done during interviews for the film where the producers or directors can promote the location because they are oftentimes interviewed, too. Also planning activities to promote other tourism sectors scored high as sub-factor (M=3.22) and can be directed to service providers as transportation organisations, but also local tourism companies can support this marketing factor. Moreover, producing "making-of" features seem to be another helpful method. Further publications of the movie as on DVD will give the viewer the opportunity to receive a lot of background information by watching the "making-of" of a movie. This is where the DMO can prepare special features that can be offered to the film producers or those persons in charge who decide over the DVD's material in the end. Moreover, the featured film or additional pictures of the destination shall also highlight other attractions in the area. This can increase the economic growth of the area and not only the film location productions benefit from the tourists. Through vital communication the municipalities of Southern Funen can finally create more jobs and economy can benefit from film tourism.

These three factors were more important to the respondents than the fourth given factor, encouraging studios to film at the location although generating the production companies is the

initial idea and the beginning of the whole process. If film productions are not attracted to a certain destination then the desired tourism-process will not even develop. For this reason it must be mentioned once again that a combination of knowledge and usage of all four factors is necessary to succeed in film tourism.

RESULTS OF FACTOR ANALYSIS					
Scale Item	Factor Loading	Mean	Composite Mean	Explained Variance	Alpha
Factor 1: Promoting film locations			3.21	18.33	.92
Have guided tours and/or film walks	.80	3.10			
Promote hotels and guest houses used in films	.76	3.39			
Produce film and site maps for tourists	.72	3.06			
Develop a dedicated Web site for potential tourists	.70	3.00			
Engage in joint promotions with tour operators	.69	3.28			
Package attractions to lengthen tourist stay	.69	3.54			
Post links on Web site to film tours	.68	3.05			
Create exhibits or displays of film memorabilia	.56	2.67			
Work with other organizations to promote locations	.52	3.83			
Factor 2: Generating media publicity			3.47	17.85	.92
Provide images for media or tour operators	.77	3.70			
Ensure media coverage mentions film location	.73	3.95			
Invite travel media to film location	.68	3.33			
Invite travel media to special release of the film	.65	3.16			
Assess a film's merit in terms of its promotional value	.62	3.23			
Maximize the impacts of postproduction exposure	.57	3.41			
Create links to destination on the film Web site	.48	3.48			
Negotiate end credits for the destination	.45	3.56			
Factor 3: Leveraging the film			2.73	16.77	.91
Engage the film's stars to promote the film location	.67	3.10			
Replicate or maintain film icons/sites/scenes/sets	.64	2.70			
Post signage and interpretation at the location	.61	2.75			
Sell film memorabilia	.58	2.16			
Attract media attention at each release window	.57	3.04			
Host events that continue the pull of the film	.56	2.85			
Produce a "making of the film" feature	.55	2.41			
Engage in promotional activity with film companies	.48	3.16			
Sponsor the film directly	.46	1.90			
Plan activities to promote other tourism sectors	.40	3.22			
Factor 4: Encouraging studios to film in location			3.23	10.07	.74
Be actively involved in location scouting	.74	3.59			
Actively promote the destination to film studios	.68	3.61			
Appoint an executive or PR specialist	.67	3.07			
Offer grants and tax credits	.53	2.64			

Note: Respondents were asked to indicate how important the above activities were for film tourism success on a 5-point Likert-scale where 1 = *not important* and 5 = *very important*.

Figure 7: Success factors for film tourism (Hudson & Ritchie, 2006)

Hudson & Ritchie also developed a model that identifies criteria factors that decide over a destination's success in film tourism:

1. Destination marketing activities
2. Destination attributes
3. Film-specific factors
4. Film commission and government efforts
5. Location feasibility

(Hudson & Ritchie, 2006)

FIGURE 1
FILM TOURISM: A MODEL FOR EXPLOITING FILM MARKETING OPPORTUNITIES

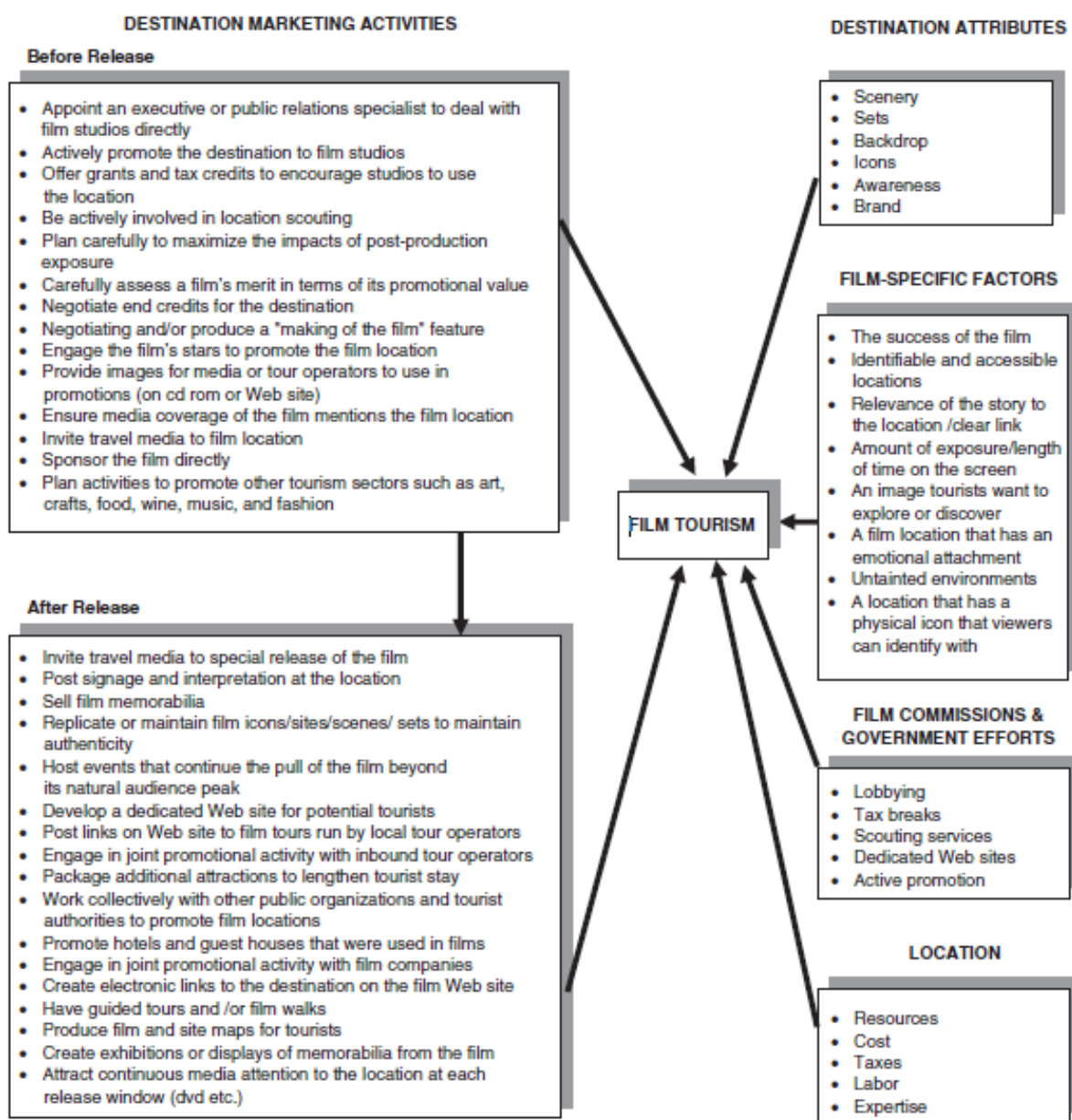


Figure 8: Film Tourism: A Model for exploiting Film Marketing Opportunities (Hudson & Ritchie, 2006)

The model (Figure 8) shows that film tourism depends on the above mentioned five factors. It is thus not only the process of the production that is important and how stakeholders are engaged in the different phases but also what the attributes of a destination are or film-specific factors such as the success of the film. Nevertheless, it does not have to be a blockbuster as "Lord of the Rings" (2001) to attract tourists. "Lord of the Rings" is just a perfect example how film tourists can visit a place that does not only show a general film location but the implementation of a project that tries to attract people into an own culture which is highlighted through many single details that make it into such a unique place.

In the end, a suitable and effective combination of all given factors can attract potential film production companies and could increase the numbers of film tourists. Therefore, it is very important that as many stakeholders as possible pull together as a team to create film tourism successfully at their destination.

5.3 RECOMMENDATIONS

The previous literature review and especially interviews with experts while visiting the “Film Tourism”-conference in Faaborg (2011) were of huge benefit when combining this knowledge to give recommendations on how to implement film tourism successfully. Moreover it could be proven that the model of Hudson and Ritchie can be applied to implement film tourism in the region of Funen.

The recommendations are set up in a chronological order of appliance. Due to movies as “In a Better World” (2010) the region of Funen proved that it is capable as film location. Nevertheless this example also showed that the region reacted too late when it came to tourist activities and offerings. According to Bay-Kastrup, Funen began to attract film tourists when they heard that “In a Better World” won an Oscar (Bay-Kastrup, 2011). Taking action at this stage has been much too late as it takes a lot of preparation. Nevertheless, the general feature for film tourism is given in the region of Funen for which the following recommendations will be of great value.

5.3.1 PRE-PRODUCTION PHASE

When looking at the whole process of film tourism the recommendations should start at the very early beginning: attracting film production companies to Funen. Also responded visitors of the conference agreed that an early cooperation between all engaged stakeholders is a must to succeed in film tourism. Bay-Kastrup (2011) from Syddansk Turisme, a local Destination Marketing Organisation, concluded that the focus must especially lie on attracting film productions to the destination that shall benefit from it (Bay-Kastrup, 2011). Therefore it is interesting to see that other destination managers disagree regarding the importance of above mentioned factors of the survey by Hudson & Ritchie.

For this reason, a close partnership especially with the film commission is of great value since this stakeholder mostly the first one who gets in touch with film productions. In this case, FilmFyn is representing the film commission concentrating on Funen. Moreover, a better support of location scouts through help of tourist organisations and DMOs can give a deeper insight into Funen’s potential and experts can share secret advices or tips regarding the location’s attributes. The advantage of supporting tourist organisation and DMOs lies in their knowledge of the location, its features and because they already gained experience with the local businesses and communities. Syddansk Turisme or VisitFyn would therefore be attractive partners of the tourism industry to gather valuable information for FilmFyn as cooperating film commission. As shown in the model of Hudson & Ritchie, there are many possibilities to use marketing tools before the film releases and sufficient location scouting belongs to the most important ones.

The NSSP network is thereby very important for first contacts and to promote the region of Funen. This can especially be done through FilmFyn which needs to improve regarding a clear and structured database of Funen’s potential film locations. So far, FilmFyn only presents already used film locations which is indeed useful for film tourists but might not attract any new production companies as they need images of the island’s variety.

Looking for *romantic* places?



Looking for scary places?



Looking for historical places?



Figure 9: Example for genre-database of Funen (own construction)

Providing a sufficient database of the region of Funen is not only helpful to show various images of the area, but an additional idea might be to provide images divided in film genres. This can help film productions to look for suitable locations as for a romantic movie or a thriller. This solution limits the choices of many other destinations and shows the variety in a destination's film potential. Due to the different landscapes and various monuments that the island of Funen has to offer FilmFyn can set up an additional genre-database in cooperation with local DMOs, location guides and touristic services. This could be of great value for a production's search for a suitable location and can show very beautiful areas for romantic movies or dark and scary looking locations for thrillers or horror movies. There even lies another advantage in this idea since it means that locations would not even need any huge transformations for the movie and it is also useful afterwards to keep the authentic spots for tourists. Moreover it underlines the required film-specific factor according to Hudson & Ritchie that the film location consists of untainted environments and has an emotional attachment (Hudson & Ritchie, 2006). An example how this kind of genre database is provided on FilmFyn's website can be seen in Figure

9. Providing an interesting and improved database of Funen would therefore be very convincing to potential production companies.

One shall not forget that film crews always consist of a larger amount of people and that accommodation must be provided for everybody as well. VisitFyn is one of the intermediary partners of Syddansk Turisme and provides a detailed list of all kinds of accommodation on its website (see Appendix III). For this reason, suitable and attractive offerings should be provided on the website as well which might be interesting for potential film production companies. Although FilmFyn refers to VisitFyn on its website it makes more sense to show what kinds of possibilities Funen provides regarding accommodations and if there are any special rates.

The funding that is given through the region of Funen is of course also very important and a film production's decision depends very much on the amount of money that supports their projects. Nevertheless experts as Dr. Rösch are sure that this can be the biggest issue when convincing film productions to choose their region as film location. Taking American film productions as example local film productions choose for locations outside America even though the country has so much variety in its landscapes. But as he concludes, it all comes down to money and this is why many regions and especially commissions offer huge tax benefits to film productions to put themselves into a strong position compared to competitive locations (Dr. Rösch, Critical success factors of film tourism, 2011). In the previous chapter one could recognise a huge difference in the amount of money that film commissions in the NSSP project have given as annual budget. Although Funen is a smaller area than for example the German federal state Lower Saxony it can be a huge disadvantage when competing against regions that might have similar landscapes but which offer higher financial benefits. Therefore, one of the first steps that need to be taken is to find local sponsors or other financial sources in Funen that could either help to increase the budget or which can offer any other services valuable and interesting for film productions.

According to Jakob Madsen, the message to film production teams and film tourists should be to brand Denmark as an interesting, manifold and surprising destination" (Madsen, 2011). This is where DMOs and the tourism sector have a lot of influence on. In his opinion, films should ideally broaden the horizon of people when thinking of Denmark. This is important when promoting the island as opportunity to use as film location. Moreover, the country has a rich history that should be included as well. This can be combined with one of Funen's best known persons, Hans Christian Andersen. He is the writer of fairy tales like "The Little Mermaid" or "The Ugly Duckling". Cooperating with current projects of the Tietgen Business College might be interesting for film production companies and should be further developed so that a film project might be created in the end.

5.3.2 PRODUCTION-PHASE

After succeeding in bringing film production companies working on Funen, it is important for local businesses to serve them as best as possible. Local business needs to be aware of the increasing demand of facilities, food and other services for a longer while. This also promotes higher employment in the area of Funen. The more comfortable set workers will feel on Funen, the better the reputation of the destination will be afterwards. Syddansk Turisme as destination marketing organisations in cooperation with FilmFyn can prepare local businesses as amount of staff members might be already known. It also gives a positive fundament to negotiate on when coming to features of Funen on DVD, other publishing material or further copyrights. Moreover, it would be profitable if VisitFyn or Syddansk Turisme can already prepare a suitable trailer of the destination which can deliver vacation atmosphere combined with the excitement of visiting

the film location. Thereby it can show the area and can give an idea what kinds of activities are possible around the film location. If no trailer exists yet or is obsolete FilmFyn as film-technique expert can support producing a new one.

Furthermore, copyrights must be discussed at an early stage which does not only allow to promote the location through the movie but also to follow the development of the production which can give additional and interesting information to forward to visitors at a later stage. If destination marketing organisations or tourist services are not sure about how to negotiate, there is also the possibility to hire an expert on film tourism as Dr. Rösch. His advices can help destinations regarding their marketing as film tourism destination, regional development strategies or creating film tourism products (Dr. Rösch, Film Tourism - who we are, n.d.). Moreover DMOs cannot only discuss future features on DVDs but also organise a special release of the film at the film location by prior arrangements with the film production company. This can be set up as a public event with travel media, tour operators, actors and (inter)national star guests. This gives a first opportunity to promote Funen as film tourism location and moreover to benefit from the release event itself.

During the production it might also be an idea to invite visitors to the film locations and watch the production process. This must be negotiated with the film production crew in advance as one can understand that disturbance is not welcome. Nevertheless it is an opportunity for visitors who are on Funen to do something different during their vacation. Visiting a film set would definitely belong to an extraordinary holiday experience and would not only be interesting for technically interested people (Dr. Rösch, Filme als Tourismusfaktor, 2011). According to Dr. Rösch, film tourism during the production would be especially attractive for weekend-travellers. Film production companies can be convinced by the idea that visitors of the film set would be eager to watch the film afterwards as they have been followed the production themselves. Moreover local business would benefit by this opportunity as well due to the additional visitors who might not have travelled to the destination in first place. People might have been around the film location area but first when they heard about a running film production they were convinced to visit the place of action.

5.3.3 POST-PRODUCTION

After the release of the film it is about to attract film tourists. In order to reach these Funen would need to promote the destination in connection to the film. All cooperating stakeholders have to link the destination to the film. This can be done through websites but also when being present on travel fairs or other events. Dr. Rösch therefore advises to focus on emotions when promoting movies on the website of tour operators or DMOs. The potential visitor must be pushed through these emotions that made him like the movie or that wants him to explore the destination. One idea therefore is to publish interviews with previous film tourists that have visited Funen as film tourism location. Their positive experience shows authenticity and might convince struggling film tourists to visit the location.

When preparing for film tourists it is important that the region of Funen offers interesting and suitable activities. The best case, of course, would be if many local businesses benefit from it. Therefore, especially hospitality businesses have an advantage as their services might be of interest for potential film tourists. This is also one reason why these businesses should be aware of any development regarding film projects and potential film tourists so that they can inform visitors about local providers and offered activities. Especially those businesses that were engaged during the film production itself can benefit from their situation as they might be

recognised by visitors through being showed in the movie or they can promote their services as they might have been used by the production crew. Another idea would be to give those visitors a certain discount for local services when they can show their entrance ticket from the movie shown in the cinema or when they can proof that they have bought the original DVD (if already released). This can also increase the distribution of film material and thus creates a successful cooperation. Furthermore it is crucial for Funen to provide accessibility to all film locations that might be of interest for film tourists and that would be engaged in any provided activity. Although the island has a well-developed infrastructure, it would be helpful to support visitors during their stay and excursions with streets with signs that guide to the film locations and interesting buildings.

When it comes to activities at the scene it is important not only to provide information boards with some text and pictures, but to offer an experience. This shall consist of various services, activities and meaningful moments. Hudson & Ritchie conclude that clients would appreciate activities as guided tours or film walks with authentic guides, providing film maps or exhibitions or displays of memorabilia from the film (Hudson & Ritchie, 2006). These preparations can be done through Syddansk Turisme as destination marketing organisation, VisitFyn and can be supported by the technical know-how of FilmFyn. Moreover it is important to deliver other services that fulfil all requirements and standards of today's technical information exchange. Therefore Funen should extend the idea of film maps to an App that can be used on smartphones. This programme will allow visitors to walk through the location and to get information about the place they are and what it was used for during the film. Also short interviews with actors/producers or videos of the scene at the spot would be an interesting way to transmit the meaning of the different places and how they were engaged in the film project. This service is similar to what other film locations offer through location guide books. According to Dr. Rösch this product is not only helpful and informative when being at the spot but it is also serving as visual proof or souvenir for film tourists when returning home (Dr. Rösch, Presentation of Destination Placement through Film, 2011).

Experts as Dr. Rösch conclude that only a few numbers of films generate film tourism afterwards and therefore it is important that a destination first invests in marketing (Dr. Rösch, Presentation of Destination Placement through Film, 2011). For this reason it is essential that DMOs can get an insight into the script as early as possible to rate the potential of the film's success and also to assess the target group. These preparations at an early stage increase the possibility of a successful implementation of film tourism. In the end, these recommendations are of high value when following an action plan and must be supported through vital communication between all stakeholders of Funen to finally create more jobs and to benefit from film tourism. The focus definitely lies on the very beginning of the whole process which means that FilmFyn and/or DMOs as Syddansk Turisme must work hard on the promotion of Funen as film location.

5.4 IMPLEMENTATION PLAN

The previous given recommendations give a detailed description of the different steps to be taken for implementing film tourism and which opportunities appear during the different phases. To get a more compact overview of all action to take this paragraph will provide an implementation plan that gives a time-based structure which activities need to be done by which stakeholder. The implementation plan also includes several marketing activities and improvements on basic levels as FilmFyn's website which needs to be done immediately. After

all, the other activities for film tourism implementation need to be done right after bringing film production companies to Funen.

5.4.1 IMPLEMENTATION PLAN PRE-PRODUCTION PHASE

Time	What to do?	Who is involved?
Week 1	Improving data base of Funen (Genre data base, etc.)	<ul style="list-style-type: none"> • FilmFyn in cooperation with location scouts, Syddansk Turisme and VisitFyn
Week 1	Meeting between Syddansk Turisme, VisitFyn and FilmFyn to discuss implementation plan and divide tasks	<ul style="list-style-type: none"> • Syddansk Turisme • VisitFyn • FilmFyn
Week 2	Extending information and enquiry possibilities in English on FilmFyn's website	<ul style="list-style-type: none"> • FilmFyn
Week 3	Negotiations with potential sponsors for extending budget of FilmFyn for film production companies	<ul style="list-style-type: none"> • FilmFyn in cooperation with every stakeholder
Week 5	Negotiations for accommodation rates	<ul style="list-style-type: none"> • FilmFyn • VisitFyn

5.4.2 IMPLEMENTATION FOR PRODUCTION PHASE

Time	What to do?	Who is involved?
Week 1	Preparation local businesses	<ul style="list-style-type: none"> • Syddansk Turisme • Local businesses
Week 2	Negotiate copyrights and special release	<ul style="list-style-type: none"> • Syddansk Turisme • VisitFyn • FilmFyn • Film production company
Week 3	Negotiation regarding film tourism during production	<ul style="list-style-type: none"> • FilmFyn • Syddansk Turisme • VisitFyn
Week 4	Choosing existing trailer of Funen or produce new one	<ul style="list-style-type: none"> • FilmFyn • Syddansk Turisme • VisitFyn

5.4.3 IMPLEMENTATION PLAN FOR POST-PRODUCTION

Time	What to do?	Who is involved?
Week 1	Promotion of film location through website	<ul style="list-style-type: none"> • Syddansk Turisme • VisitFyn • Local businesses
Week 2	Preparation of local businesses regarding movie	<ul style="list-style-type: none"> • Syddansk Turisme • Local businesses
Week 2	Preparation of film locations	<ul style="list-style-type: none"> • Syddansk Turisme • VisitFyn • FilmFyn
Week 3	Preparation film maps	<ul style="list-style-type: none"> • Syddansk Turisme • VisitFyn • FilmFyn

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APPENDIX I: GLENFINNAN VIADUCT



Figure 10: Glenfinnan Viaduct

(Source: http://de.academic.ru/pictures/dewiki/71/Glenfinnan_Viaduct.jpg (12.04.2011))

APPENDIX II: NORTH SEA SCREEN PARTNERS

(1) GERMANY

Germany surely is one of the most successful European countries regarding film productions. Movies as “The Lives of Others”, “The White Ribbon” or “Run Lola Run” did not only succeed in Europe. Also many media festivals as the “Berlin International Film Festival” or the “Lola Film Festival” are huge events each year that do not only attract business men from the film industry, but also many visitors.

A long and meaningful historical path and incidents shaped this country and the versatility of the German landscape as well as its people are both often the base for successful movies. With a coast line of 610 km at the Northern Sea and with 500,000 people living there, this area has much to offer and is popular with media due to its flexible usage. So far there has been no considerable film tourism in Lower Saxony. Film tourists mainly came to Lower Saxony either to visit the location where the soap opera “Rote Rosen” was made (region: Lüneburg) or to join the International Emden-Norderney Film Festival.

i. NORDMEDIA

Representing the media production side of Germany, the Northern Sea Screen Partner “nordmedia” will be introduced to highlight the most important services of this commission. Nordmedia was established in 2000 and is a media-cooperation representing the German federal states Bremen and Lower Saxony. The company is located in Hannover, the state capital of Lower Saxony. The objective of this company is to strengthen these film-locations through support and development of the media economy. Nordmedia has an annual budget of € 9 million and helps media producers through financial support, networking, workshops and consultation to develop projects successfully. The funds are mainly given by the state of Lower Saxony, Bremen and to the public media institutions NDR, Radio Bremen and ZDF (nordmedia, 2007). The sectors that are supported by the funding are:

- Development of script
- Project-development
- Production
- Hiring and sale
- Screening and presentation
- Film festivals
- Supporting copies
- Investments
- Educational training and advice services
- Awards and scholarships





Figure 11: Map of Lower Saxony and Bremen

(Source:

<http://europa.eu/abc/maps/images/regions/germany/nieders.gif>)

To support any production companies there are several criteria that need to be fulfilled to strengthen the media-based culture of Lower Saxony and Bremen on a quantitative as well as on a qualitative level. The funding especially focuses on the increase of further development of quality, innovation, competitiveness of film-, TV- and multimedia-productions as well as on their promotion. Moreover it is important to support the sustainable development of audio-visual media in Lower Saxony and Bremen also regarding educational development, qualifying and employment. Projects can be funded that are expected to create a culture-economic effect in Lower Saxony and/or Bremen. Therefore it is necessary that funded projects spend their budget given by nordmedia in Lower Saxony and/or Bremen to support the local economy. Nevertheless, nordmedia allows spending 20% of the total production costs in another country within the European economic area (nordmedia, 2010).

Moreover the commission organises several presentations and conferences to strengthen the awareness regarding media and marketing opportunities. Experiences can be exchanged and ideas with a practical orientation therefore play an important role. One of the latest meetings has taken place in Bremen and was formally used to exchange new ideas and latest reports among location scouts. At this time, it could be concluded that searching a suitable location is not only possible for film projects, but could also be useful for huge events (nordmedia, 2010). Also other partner countries of the NSSP Project can take advantage of the outcomes of presentations and meetings as it is the objective to learn from each other and to share meaningful developments in the media industry.

It is also important to show interested production companies what the region has to offer and what kind of landscapes can be expected in Lower Saxony or Bremen. Therefore a database with all kind of possible film locations has been created by nordmedia (see Figure 12). To provide location information the commission cooperates with location scouts to enable a close look on the possibilities that are at the scene (Unger, 2011) and to find out if a location is suitable for filming. Thereby nordmedia does not only provide pictures of the different parts of the region but also divides it into a choice of motives. This means that film productions can limit their search into motives as water, historical buildings, churches, studios or public buildings (nordmedia, 2011). This service can be of great value for film production companies who

especially look for certain attributes that are located in the chosen area. Moreover all presented areas and spots fulfil criteria that are needed for filming. According to Unger, the conditions of a suitable film location that need to be fulfilled consist of a quiet place (for sound recording) and cooperation with the communities and local businesses to provide needed support during potential production.

To show interested film productions which projects nordmedia has funded so far, the commission publishes an annual film catalogue with all media productions financially supported by nordmedia (nordmedia, 2011). In the last couple of years many successful German productions have been shot in Lower Saxony and many of them belong to the funded productions by nordmedia as for example “Der ganz große Traum” (“The great Dream”, 2010), many documentaries about the landscape, culture or economy of Lower Saxony or short movies in connection to the fairy-tale “The Bremen Town Musicians”, but also episodes of the popular German TV programme “Tatort” uses many locations in Lower Saxony or Bremen and works in cooperation with nordmedia.



Region: Braunschweig/ Wolfsburg

"Move away? From Braunschweig? Have you gone crazy!"
(Otto in "66/67")

The largest city between Hanover and Berlin – this is how Braunschweig promotes itself – self assured. No wonder: a stone ... [more »](#)



Region: Bremen/Bremerhaven

"An impressive town." (Kevin Costner)

Bremen – just a village with a tram? Far from it! Even if its buildings do appear rather small and the ... [more »](#)



Region: Emsland/Osnabrück

"The Peace Hall is a must." (Gustav Heinemann)

Giants from the Emsland – as the imposing cruise ships are known – that are built in Papenburg at the Meyer ... [more »](#)



Region: Hanover

"Why would I want to go to New York? I've been to Hanover twice." (Arno Schmidt)

Hanover is the city of (royal) gardens, (a multitude of) exhibitions, (varied) museums, (numerous) congresses, (cheerful) festivals, (first-division) sports and (relaxing) ... [more »](#)



Region: Harz/Göttingen

"Sometimes you just need a good eye for the potential within an unknown or provincial-seeming location." (Jürgen Prochnow)

Craggy granite cliffs, and gnarly spruce trees down the hillsides; all wreathed in murky fog. The rivers murmur and chuckle as ... [more »](#)

Figure 12: Location network of nordmedia

(Source: http://www.english.nordmedia.de/content/film_commission/location_network/artikelliste.html)

(2) SCOTLAND

Scotland is the home of the NSSP project and cooperates with four Scottish partners, all located in Dundee. Dundee is known for media production, computing and software development and puts value on a suitable education for media interested students. The Scottish partners of NSSP are:

1. Dundee City Council
2. Dundee College
3. University of Dundee
4. TayScreen



Figure 13: Map of Scotland

(Source:

<http://europa.eu/abc/maps/images/regions/uk/scotland.gif>)

Scotland's landscape is famous for its Highlands, castles, lochs and coasts. Urban and rural aspects can be found in this striking country with Edinburgh as its capital and home to the Edinburgh International Film Festival. Also more independent film festivals are popular in Scotland and attract many visitors. Also many film stars as Sir Sean Connery, Ewan McGregor or Tilda Swanton come from Scotland and have succeeded in the film industry worldwide.

"Harry Potter" movies, "Braveheart" or "The DaVinci Code" are just three of many famous films that were (partly) produced in Scotland. Especially Braveheart could develop an increase of 300% more tourists as shown in Figure 6 although many parts of the movie have been shot in Ireland. Moreover cities like Edinburgh could attract many visitors due to the MTV European Music Awards that have been held there in 2003 (BBC News, 2003). Not only movies have

helped Scotland's tourism to attract many visitors to its country ever since. There are still many other spots in Scotland that attract lots of film tourists each year and that are representing movies, TV programmes or other media-based projects. Especially Scotland's historical monuments and the unique landscape make film tourism possible and avoid huge transformations of the country. Good examples hereby are film locations as Glenfinnan Viaduct for "Harry Potter" or Rosslyn Chapel near Edinburgh for "The DaVinci Code" (see Appendix I). The analysis of the following NSSP project's partners will give an insight into their business, financing and engagement in media and film tourism.

i. DUNDEE CITY COUNCIL

The city council of Dundee is one out of four stakeholders that are engaged in the film development in Scotland. Dundee is with 152,320 inhabitants (2008) the fourth largest city in Scotland and provides two universities that focus very much on developing digital media skills (Wikipedia, 2008). Moreover the city council tries to attract businesses, students and other visitors to come to Dundee and to support the local economy. They mostly do so through their website (www.dundee.com) which provides a closer look on the city's event agenda but also businesses can see what for possibilities Dundee offers. Links of all local businesses are given on the website and there is lots of emphasis on the brand "Dundee". The city council tries to convince with a strong, innovative and characterful image of the city. Their message is "One city, many discoveries" which shall show future business partners or visitors that the city has a lot of potential and tries to find investors. Also the arts and the cultural side of Dundee plays hereby an important role which shall put high value on the city's image. This could be very interesting for potential film production companies that look for first information and impressions of the city. To see that the city council is a very engaged stakeholder in the city's businesses and does a lot to promote the city can be very convincing to the film industry.

ii. DUNDEE COLLEGE

Another NSSP Project's partner is the Dundee College, providing high quality education and training for 23,000 students. There are many economic-related courses that also have access to the film industry such as Media & Digital Communication and Creative Media. This is a unique opportunity for students to be engaged in media projects in and around Dundee. Moreover they can gain industry-related knowledge and practical experience through working in this business and by supporting the city council, film commissions or film production companies. This also brings advantages for the production companies and film commissions as most students could work on a voluntary basis. This cooperation thus creates a win-win situation for both, students and business.

iii. UNIVERSITY OF DUNDEE

The University of Dundee is a member of great value for NSSP as it is one of the leading universities in Scotland which makes it to a distinguished institution in the NSSP's network. Part of the university is the Duncan of Jordanstone College of Art and Design (DJCAD) with over 1,000 enrolled students. Media Arts & Imaging plays hereby an important role as it focuses on research regarding contemporary media as a means of cultural expression. Students are engaged in a professional education that gives insight into the field of Media Arts and Imaging. Lots of projects are offered to the students where they gain experience and can put theory into practice. The international staffs underline these high qualified courses with their knowledge they gained from all over the world. Also the network that includes partnerships with international

companies is an advantage for the professional education of the university's students. The projects and research are supported by the DJCAD by visualising, curating, prototyping, mapping and speculating.

To educate highly qualified students, not only the theory is important but also the equipment. Therefore the university provides all needed technical facilities as for screen-printing, photography or green screens but also computers with the necessary Digital Media Software. One can thus see that the university also convinces with a technical know-how and is eager to let their students work with the newest technologies in the media industry.

iv. TAYSCREEN

Tayscreen is the local film commission and serves the Councils of Angus, Dundee City, Fife and Perth & Kinross. This region has a striking landscape and provides many different film locations, consisting of wild coasts, mountain ranges and different kinds of architecture, from old castles to new buildings. The commission works on a free basis and tries to attract production companies that look for matching locations for advertisements, TV programmes or films. Tayscreen provides a range of different services as:

- Locations
- Facilities for Production and Post-Production
- People: Crew or Talent
- Photography
- Research
- Accommodation and Services
- Production Permits and Requests to Key Local Contacts

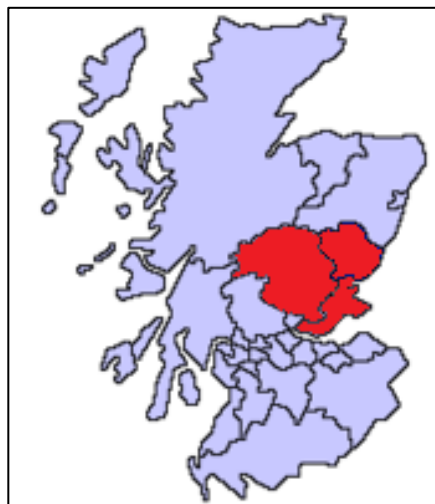


Figure 14: Map of Councils of Angus, Dundee City, Fife and Perth & Kinross

The network of Tayscreen does not only include the membership of NSSP, but the commission also joins the European Film Commission Network and the Scottish Locations Network with Scottish Screen. This is a huge advantage regarding extended partnerships for business and other useful contacts in the industry.

The website of Tayscreen (www.tayscreen.com) provides a manifold choice of all kinds of different locations that one can find in the working area of the film commission. Visitors of the website can get a good impression of the diverse landscape of this region and might quickly find a suitable location for any production. Moreover the commission presents themselves as very experienced, professional and as a flexible working partner for all kind of media production. This strategy is supported by a list of all business partners in Scotland and other countries in Europe. Companies can thus get a look into the commission's network and see which companies can support media production at other places in Scotland and Europe.



Figure 15: Choice of locations in the area of Tayscreen

(Source: <http://www.flickr.com/photos/tayscreenscotland/sets/72157602726003032/>)

(3) SWEDEN

Sweden is the largest of the NSSP-countries and has over 9.3 million inhabitants. The capital city Stockholm is located at the Baltic Sea in the Eastern part of Sweden. In the Western part it is surrounded by Norway and the Northern Sea and borders Finland in the North. In the South, it is connected to Denmark. Due to the size of the country, Sweden provides lots of spectacular landscapes including wide landscapes, forests, fjords, the Scandinavian mountain ranges (Skanden) and many lakes.

Sweden has a long and successful tradition of film and TV history, including productions as "The Seventh Seal" (1957), "Pippi Longstocking" (1970) or "Let the Right One in" (2008). One can see that the genres of Swedish productions differ very much from each other. Especially film versions of Astrid Lindgren's stories shape a certain image of the country in many people's heads. Moreover many popular persons of the film industry came from Sweden: Greta Garbo and Ingmar Bergman are just a few to name. The latest success definitely was brought by the film versions of Karl Stieg-Erland Larsson's "Millenium"-trilogy which became internationally known.



Figure 16: Map of Sweden

(Source:

<http://www.wordtravels.com/Travelguide/Countries/Sweden/Map>)

i. REGION VÄSTRA GÖTALAND

The city council of Västra Götaland is located in Western Sweden and is the only Swedish partner engaged in the NSSP project. 16.9% of the Swedish population lives here. The region is especially known as Sweden's leading region regarding culture (Wikipedia, 2010). There is thus also a large budget that is annually spent on the cultural development in this region and Västra Götaland Region is in charge for the promotion of the region and its sustainable development and growth. For this reason they work together with many other local partners as local businesses, municipalities or universities. But also the close cooperation with governmental agencies supports the development of cultural projects shows that Sweden is very dedicated to the country's culture and that it tries to strengthen the role of arts and culture for Sweden's inhabitants. The Culture Secretariat controls the development and work that is done with all local partners and tries to support the cultural network to ensure a correct implementation of the strategies.

The commitment of the Västra Götaland Region for its culture is very striking and gives businesses and culturally interested inhabitants a perfect opportunity to strengthen the knowledge and network in Sweden. Also film-based companies can thus benefit from this governmental support since it does not only include working with organisations that are very open to culture but also funds that might not have the same standard than in Västra Götaland. Nevertheless the organisation stresses that cooperation with international partners is needed as

well to development culture successfully. Exchanging ideas and experiences can give good examples but also companies from abroad can be attracted to cultural businesses in the region.

The regional film production company is called Film i Väst. It is also a public regional film fund and belongs to the most successful film funds in Europe. They are not engaged in the NSSP project but can still benefit from the network of the region's contacts that is developing through its partnership. However, also for Film i Väst it would be advisable to join the partnership as well although there is already cooperation taking place with other Nordic public funds. Therefore it is very satisfying when taking a look on the film production's website (www.filmivast.se) and to see that there is sufficient information given in English. For international success and to extend the network this is a necessary attribute to get in touch with companies coming from abroad. Nevertheless film productions or other stakeholders could develop interest when they can get sufficient information about the company, their repertoire and a brief history (Film i Väst, 2011).

(4) DENMARK

Denmark is not only the country of this paper's principal but has also become more famous for its movies over the last years. Famous directors coming from Denmark are for example Erik Balling ("Olsen-banden" (1968)), Lars von Trier ("Dancer in the Dark" (2002)) or Susanne Bier ("In a Better World" (2010)) and many awards have been won through Danish producers at international film festivals.

The NSSP project includes four different Danish partners, coming from different places in Denmark. The country is known for its beautiful coast landscapes, castles or striking mansions. Moreover it is a famous place for tourists, especially coming from Germany. The geography enables overall access to the sea and therefore vacation houses can be found almost everywhere.



Figure 17: Map of Denmark

(Source:

http://www.wordtravels.com/images/map/Denmark_map.jpg)

i. FILMBY AARHUS

Filmby Aarhus is the centre for media- and film production in Jutland. 10,000 m² of this area are used by offices and production facilities for companies in the audio-visual industries and there is also a film studio that covers 2,000 m². A close relationship with other audio-visual organisations in the region exists and helps to support the local industry. Thereby Filmby Aarhus concentrates on television productions, films and new media. The focus of partnerships primary lies within Europe and one can be convinced of that by looking at the organisation's website (www.filmbyaarhus.dk) which is only provided in Danish. This could really lose many international companies' interest when visiting the website. One of the services that Filmby Aarhus provides consists of offering a film record of working professional filmmakers in Jutland. It is thus not only a platform to promote Filmby Aarhus itself but also for other Danish production companies that can use Filmby Aarhus' network.



ii. FILMFYN

FilmFyn is one of the stakeholders within this paper's objective to create a strategy to increase the film tourism opportunities in the region of Funen. FilmFyn is a regional film commission and covers the region of Funen. On their website (www.filmfyn.dk) they inform about productions they have been involved in, news in the media industry or other events and even a film map of production locations the film commission was engaged. The commission has an annual budget of € 1.5 million Euro of which more than € 1 million is used for local feature films (FilmFyn, n.d.).

For further information regarding their location database FilmFyn refers to the website of VisitFyn which is part of the destination marketing organisation Syddansk Turisme, recommending activities and accommodation to visitors. The website of VisitFyn already provides a detailed list of all kinds of accommodation that Funen has to offer, divided in hotels, conferences, leisure centres, youth hostels, camping, private accommodation, Bed & Breakfasts and private vacation farms (VisitFyn, n.d.). Single images of potential or already used film locations are missing and could prevent visitors' further interest. Especially missing images and portraits of Funen's places belongs to the commission's weaknesses as these pictures could attract film production companies and lead them to a first contact. Moreover, the commission's website only provides little information translated into the English language. This could be another barrier when it comes to international business. Film production companies would like to learn more about the commission, their latest projects and funding programme. If this information is not given, only Danish production companies can apply for financial support and could work together with FilmFyn. This indeed supports the local economy as well but is not profitable when seeking for international success.

Film Fyn

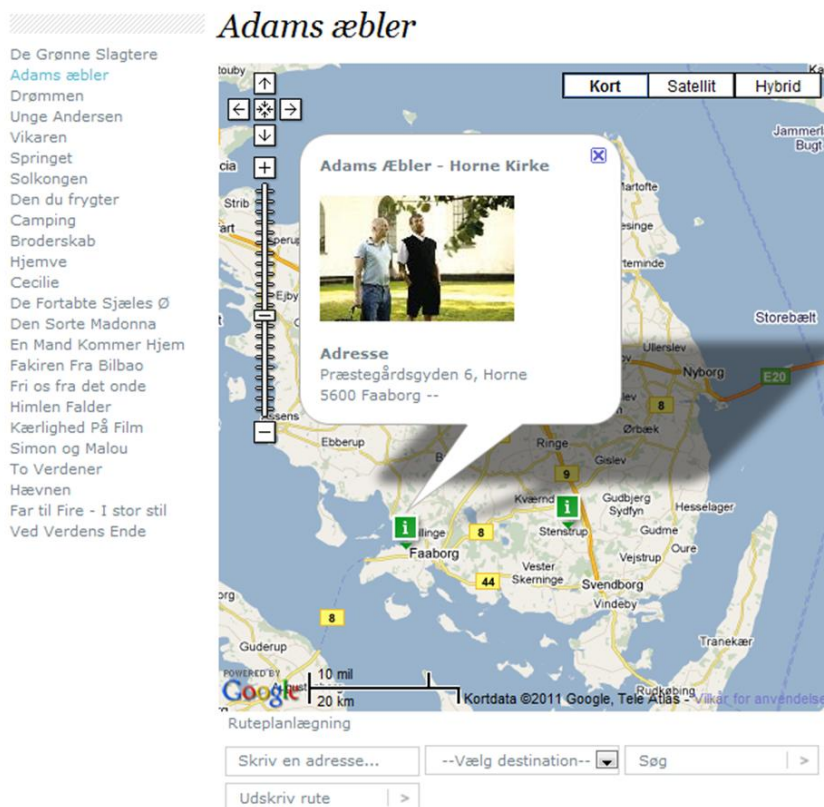
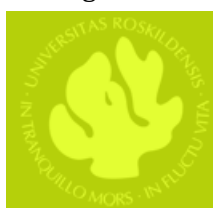


Figure 18: Film map of FilmFyn (Movie: Adam's Apples, 2005)
(Source: <http://www.filmfyn.dk/filmlocations/adams-aebler>)

FilmFyn is located in Faaborg where the commission organised a conference about Film Tourism at the beginning of May 2011. This conference was one of the first steps to set the ball rolling for film tourism. Guest lecturers and visitors from different sectors were invited and were able to learn from others' experiences and studies. Moreover FilmFyn showed their interest regarding film tourism development in their region for the first time. The impulse to create this phenomenon is thus given and more conferences about film tourism shall follow.

iii. ROSKILDE UNIVERSITY




Roksilde University is one of two Danish universities that are joining the NSSP project. It is located approximately 30 km from Copenhagen on the island of Sjælland. The university offers a wide range of media-related courses to its students and especially the Department of Communication, Business and Information Technologies (CBIT) has a close partnership to the NSSP project. This department also focuses on information technologies and communication companies which are taught in theory and practice. New knowledge can be shared with other partners of the NSSP project and the university has also the advantage of the close proximity to Copenhagen which can help to develop businesses to bigger companies that might be located in the country's capital. Students that belong to the CBIT can get practical experiences through helping film productions which can also be of great value for the production company itself.



iv. TIETGEN BUSINESS SCHOOL

Tietgen Business School is the third largest Business School in Denmark and offers a wide range of education programmes that are also related to the media industry. One of the most interesting study programmes is Multimedia Designer which teaches its students on a theoretical as well as practical level. Especially the cooperation with nearby film commissions or production companies can be of great value when developing film tourism in the region of Funen. It needs as many helpers as possible and students will learn from these experiences as well. This win-win-situation shall be supported by a close relationship especially to FilmFyn which is the other stakeholder in this project. Moreover marketing is another important aspect of these studies and therefore it might be advisable to get in touch with local tour operators and destination marketing organisations as well.



  	Accommodation	Attractions	Active holiday	Eating Out	About Fyn	Transport	Shop	What's on?	Newsletter
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Accommodation

- Bed & Breakfast Fyn

- Hotels on Fyn

- Camping on Fyn

- Luxury Camping

- Youth & Family Hostels on Fyn

- Holiday Centres on Fyn

- Holiday Home Rental on Fyn

- Private Lodgings


- Farm House Holiday

- Online Booking

Name:

Category:

Hotels
 Meeting fac.
 Holiday Centres
 Youth Hostels
 Camping
 Holiday Houses
 Private Accommodation
 Bed&Breakfast
 Farm House Holiday
 Horse-Drawn Wagon
 Health Holidays
 H.C. Andersen
 Carl Nielsen
 Art
 For Children
 Maritime Fyn
 History of Fyn
 Parks and Gardens
 Railways and Veteran Cars



Find hotels on Fyn

ONLINE BOOKING:

Hotel
Holiday home

Town/Area:

Dates unknown: ☐
Arrival:

Departure:

Adults (per room):

Children (under 12):

















































Øgebjerg Strand, Hindsholm, Dalby			
Brasilia - Kgl. Privileg. i 1853, Blommenslyst			
City Hotel Odense, Odense C			
Sinatur Gl. Avernæs, Ebberup			
Gl. Brydegaard Kursus & Hotel, Haarby			
Hotel Ansgar, Odense C			
Hotel Christiansminde, Svendborg			
Best Western Hotel Knudsens Gaard, Odense M			
Hotel Park Middelfart, Middelfart			
Hotel Plaza Odense, Odense C			
SINATUR Hotel Sixtus, Middelfart			
Hotel Svendborg, Svendborg			
Hotel Troense, Svendborg			
Hotel Windsor, Odense C			
Hotel Ærø, Svendborg			
Lykkesholm slot, Ørbæk			

Figure 19: Accommodation possibilities on Funen provided by VisitFyn (VisitFyn, n.d.)

APPENDIX IV: INTERVIEW WITH ANNETTE UNGER

Interviewer: Katharina Bazyk (K)

Respondent: Annette Unger (A)
Referee Location Development, nordmedia

Date: 05th of May 2011

Place: Faaborg, Denmark

K: Hi Annette and thank you for your time to be interviewed for our thesis. We write a paper about film tourism and how to implement it successfully in Funen. Therefore we were concentrating on several critical success factors, especially given by Hudson & Ritchie who developed a model. Now I would like to ask you some questions about your work and your experience about film tourism. Therefore the first question would be: How do you search for locations that are needed for film productions?

A: Well, we have an online database, it is called the location guide and we have about 1,000 of motives that are split up into different criteria like buildings, streets, landscapes, mountain ranges, coasts, cities and so on. And this is my first way to figure out if we can offer something.

K: Alright. And how much involvement do you actually have regarding the location search to let it be part of your database?

A: Well we have to keep all the information regarding the location updated which is quite a lot of work once a year. We have a student who is calling all the people who offered the location and we have to fix the information and the contact details and so on. I think this is around, well, 40 hours or something to keep it updated. Of course we always try to find new locations for the database. We have a photographer who is travelling around Lower Saxony and we work together with tour operators and ask for new and interesting locations.

K: Okay so there is already cooperation taking place with local tour operators. But when you set up a location map, what are your criteria for this? Which locations are getting into this location map?

A: The locations have to be film-friendly. The noise has to be very low and I mean that should not be at a crowded street or something. Of course we try to find locations that have good access; maybe they have a good parking space and film-friendly people that are open for film business.

K: And when you show this location map on your website would it also be an idea to promote locations for special genres?

- A: Oh this is maybe a way to do it. Maybe I should think about that. So far we did not do it that way but yes it could work. But of course we have castles that might be very interesting for romantic series or documentations about royals or whatever.
- K: Okay. How do you actually get financed and how is your budget divided in? What is it used for?
- A: We offer the film commission fund as a service on top. So to speak we are a regional film fund and have single partners which are the states of Lower Saxony and Bremen and broadcasting stations, public broadcasters like NDR and Radio Bremen but also the ZDF and they give the money which we can distribute to production companies. This is about 10 million Euros per year and we are financed throughout this budget.
- K: Okay. And what are your responsibilities before a film production takes place?
- A: We of course try to promote the region. We go to film festivals, we offer location tours and try to bring production companies to our region or to help our producers to work together with production companies from other countries. Therefore we are at the NSSP project network together with other film funds from the Northern Sea region.
- K: And how far is your cooperation really working in the end within the NSSP project?
- A: Well, I guess with some engaged partners we are pretty well connected but of course it could work better. But we try to bring producers to our region. For example we had a co-production conference last summer in Bremen and we invited producers from the North Sea region to Bremen and they could meet up with our producers and we already have two collaborations that came out.
- K: Oh that's good and what does that mean? What was the outcome?
- A: This means that we had 2 co-productions that could take place in the Lower Saxony region.
- K: Ah okay and is there also any cooperation with other German film commissions?
- A: Yes indeed. There is a common network of German film commissions. We promote Germany as a film making location and we have a common website which is called www.locationgermany.de. We have in Cannes and Berlin a small reception for international producers again to promote Germany.
- K: Right. You also said that you do location scouting. Does this also include test shootings?
- A: No we cannot do this because this would take too much time. But we have many local location scouts and we of course want them to get jobs and if there are further information or pictures needed then we offer production companies to hire the location scouts.
- K: Okay. And when you could set up a contract with a film production in a certain location do you then also provide already images for the media or tour operators? Is there already interest from them?

- A: Yes and this are also various pictures in the online database. Around 5 pictures per location we always provide.
- K: Alright. And in how far do you negotiate regarding promotion features? Are there any negotiations taking place financially?
- A: No, not any.
- K: Okay so it is actually that whatever you provide on your website is free for anyone else to use for promotion?
- A: Yes, that's correct.
- K: Okay. May I ask what your responsibilities are during film productions?
- A: Well this is more like trouble-shooting. Maybe there is a crew member who, I don't know, got sick and they urgently need a new one. Or we recently had a discussion with the town hall of Hannover. First of all they agreed on a co-production shoot at the town hall and after a few days they changed their mind. So we had to be busy and find absolutely quickly a new location.
- K: So are you also sometimes busy with convincing local governments because they might not see their benefits they would have from productions?
- A: Yes, that's true.
- K: I see. And what is your experience while filming?
- A: So far we made good experiences with them. Sometimes of course you know the people who live in the streets that are used for film shoots, they might complain about lights or noise or no parking spots but this is only about 5 troubles per year, so no serious ones.
- K: Okay and do you also have any cooperation with other stakeholders as for example the local businesses, the community or the destination management organisations?
- A: Yes of course because there is always a big issue with the accommodations which is why we work together with the tour operators of the region because they can help us to get special prices and lower rates.
- K: What for issues appear with the accommodations?
- A: The issues can be that film production is coming from Berlin with the whole to Bremen for a shooting for 5 days and then moving to North Rhine-Westphalia or something and they have to find accommodations for the casts and the crews and might need 30 rooms for 5 nights and that can be sometimes difficult to implement.
- K: Okay. Well after the production is actually done, do you still have any responsibilities or is your work actually done?
- A: Well what we do is that we for example organise previews for the people that helped during the film production for example for the local casts.

- K: Are you somehow also engaged with helping the tourist organisations to set up authentic sets that they can use afterwards for film tourism?
- A: No, we don't do this and our work is then also actually already done. What we did for "Rote Rosen" was to help Lüneburg Tourism because we funded the first two seasons. Then we helped them in developing some marketing instruments. But this was only in the beginning because nowadays they do it on their own.
- K: And was that the only cooperation you had with a tour organisation?
- A: No this was the only case.
- K: Okay and would it be interesting for you to develop this kind of work in future?
- A: Yes this would indeed be interesting for future projects.
- K: Do you otherwise have any film tourism itself?
- A: Yes we had the shooting of "Dr. Martin" which was adopted from the British series "Doc Martin" which takes place in Scotland I think and they shot this in Neuharlinsiel which is at the seaside and there we also talked with the tourist agency but maybe this was already too late because they only had 6 episodes, so we could have done more. But they noticed that there was an increase of requires regarding the locations and so on.
- K: Alright. Well what do you think in how far can film commissions benefit from film tourism?
- A: Film commissions can indeed gain from this. We need the tourist agencies and it is good to give something back to them.
- K: Do you think that there are any additional critical success factors besides the ones of Ritchie and Hudson which are: Destination marketing activities, Destination attributes, Film-specific factors, Film commission and government efforts and Location feasibility? Would you think of anything else that one could add to a model?
- A: Well yes, maybe to highlight the region and to get a new brand of a region, that would be maybe also an idea that one could add.
- K: Well then thank you for your interview and it was a pleasure to talk with you.
- A: You are welcome.

APPENDIX V: INTERVIEW WITH JAKOB MADSEN

Interviewer: Paulus Purwanto (P)

Respondent: Jakob Madsen (J)
Department Manager, Market Infrastructure, Germany
Visit Denmark

Date: 05th of May 2011

Place: Faaborg, Denmark

P: What activities do you think are most effective to convince film productions of your destination?

J: There are two ways I think that could attract film producers. We could give additional money for incentives. The other way is to show the beauty of Danish landscape. Additionally, we could say that we offer a good hospitality product. But promoting the landscape of Danish is really difficult because film producers will come here when they wanted to do it in Danish land as an icon, not everything else.

P: But do you have other specific approach to film producers to come to Denmark?

J: I would say that we could also promote the sea and architectural in Denmark, but it's still the part of the landscape activity. But In the case of hospitality, if film producers come here to shoot, we can offer like a very good basic accommodation, providing any help they need, etc. The infrastructure here in Denmark is quiet good as well but like Holland and the other European countries. We can't do many things on that.

P: Yes, it is very difficult for Denmark to have specialty to attract film producers.

J: Yes I think so. That is why we are attending this conference today because we have not work on it yet.

P: So film tourism and these activities you said before is considered as something new for Visit Denmark?

J: Yes.

P: Currently, does VisitDenmark have any cooperation with film commissions like FilmFyn?

J: FilmFyn is the only contact we have in this region (Funen Island). But if there are any other film commission which shows good performance internationally, we should cooperate with them.

P: Does Visit Denmark have other cooperation with the rest of film commission in Denmark?

- J: No, not really, this is new for us. That's why we are here to hear about it, to learn about it and to establish some contacts that are important. We hope we could establish cooperation with more film commission we could find.
- P: As it's new, is there any budget to help film commissions to promote the location?
- J: I think the government supports the film industry. But for us, it is still difficult to measure the mutual benefit we could have when we help film commission with giving some money investment. We need both sides to agree to do a practice.
- P: Following that question, is there any budget that the government will give Visit Denmark to help the film commissions?
- J: The plan for funding is not yet structured, especially the plan for film commissions. But it is already in the pipeline, so we have to wait for a while. Well, the break is almost over, could we continue this on via emails? I will answer you as much as I can.
- P: Okay, of course! Thank you for your answers.

APPENDIX VI: INTERVIEW WITH J.S. BAY-KASTRUP

Interviewer: Katharina Bazyk (K)

Respondent: J.S. Bay-Kastrup (J)
Marketing Manager, Syddansk Turisme

Date: 05th of May 2011

Place: Faaborg, Denmark

K: Hi Mr. Bay-Kastrup. In order to find out more regarding critical success factors for film tourism we would like to ask you several questions. If you don't mind I will go through the following questions and additional questions can appear due to your answers.

J: Yes, you can speak as long as you want.

K: So you are working for Syddansk Turisme – can you please explain what you are doing in this organization?

J: Syddansk Turisme is a regional Tourism Development Company and we take care of all the marketing activities in the region. We try to create cooperation between the hotels, the camping places, hostels and so on to make a common marketing for the destination. And we have some cooperation with the cities, they spend some money. We try to make some destination marketing primary for the island of Funen.

K: So you are financed by the cities then primary?

J: We are financed by the region. You know, Denmark is divided into 5 regions.

K: Right, but you are then also covering Funen.

J: Correct.

K: So what do you think, before the production takes place, are you actually involved in getting film productions attracted to come to destinations?

J: To be honest, for "The Better World", we actually got involved into the movie when it was nominated for the Oscar. We haven't focused very much on film tourism when it came up. I had some talks with July (FilmFyn) before but we never realized which possibilities were given through film tourism. We started to do some research when we saw what PR "The Better World" gave us. There was lot of focus beyond the borders on the movie, especially in Germany, Great Britain and also the USA. But this is where it started for us. When we heard that the film was nominated we started to make a little task force with Julie and me and some of the tourist managers of this area and made a campaign and some of the accommodations in this part of the area. So, we spent some money together and tried to get some Visit Denmark campaigns in Germany and in Italy. We pulled the money and paid our part with that.

K: You just mentioned Visit Denmark (TO). How far is this cooperation actually going with them or maybe also smaller TOs – is there any cooperation?

- J: No, the cooperation with Visit Denmark could be created because they had some activities on the two markets where we were focusing on. We started to focus because we didn't have that much money. We only had 10,000 Euro maximum and thought where can we get most outcome of the money and then we saw that VD had some campaigns and activities and had a common activity in fact, an online activity in Germany and Italy and we bought a part of that activity. That was the easiest way to us to get the co-branding between the movie and the tourism product. We didn't have any cooperation with any TOs yet because the hype of the movie has been on the top as we see on the screen earlier this morning (Dr. Rösch). The interest would thus fall down again because we have to, no matter how good the movie is and if it has an Oscar, we haven't got the same possibilities regarding the locations as they had for example for LOTR. So this was a only case force to make our own tool box for the next time we got the next possibility for making activities in connection to a movie and how to do it next time.
- K: And did you then also learn today for example more regarding the value of TV programmes as you are mentioning the short falling down of interest. Today we learned that they can have a long-term success what Dr. Rösch said.
- J: Definitely that was interesting. I must say I have never been focused on the possibilities of the TV programmes before. My eyes got opened this morning and this is why we are here today of course. So it was interesting to see how TV can also have an effect on it.
- K: Exactly. And what do you think what activities would be most effective to convince film productions of your destination?
- J: Well, it is difficult to say. The thing we did about "The Better World" was that we made some kind of co-branding. So when we bought this tourism campaign for Italy and Germany we actually bought a traditional tourist campaign with no focus on the movie but when we started the campaign and were told about the attractions and so on down here we also mentioned that it was here where the movie was recorded and you can see the locations down here. And on the other hand we made an extra effort to make promotion for the movie especially in Northern Germany where the primary tourist market was. You can see one of the posters here and I think it were about 500 posters in metros and subways primary in Hamburg and Bremen. But did you see we also had an advertising to travel to Funen on this poster?
- K: Yes, we saw it today.
- J: And I think this is a small way to start to find out if this is possible to us because also money is needed. And the tourist industry down here also needs to see the possibilities to do it this way. We only got 4 partners from the tourist industry: 2 camping spots, a little castle and one hotel. And I have to say it was disgusting for me to recognize that the interest from the industry was not higher but on the other hand they also had to start at one place as we had. So we would only use "The Better World" to create our own tool box to show the tourism industry how it was going here. So when we get the next movie which we hope we have better ways to inform and to measure some effects what we will do for "The Better World" during this summer. So we have some measurements to show.
- K: And how do you get informed first that there will be a movie actually? Will it be in newspapers or how do you get informed?

- J: No, no not now. We have a good cooperation with FilmFyn now and that's the way how we get in touch with producers. We will exchange cards now as well and will be in contact with July and FilmFyn to be involved and informed in fact what is happened if there are any movies in progress and what we can do to get both most of it.
- P: Well then we can consider that as the activities that you do before the film is produced?
- J: Yes, we would hear about the movie and what kind of movie this would be. Also where the locations will be – will there be any kinds of locations that could be valuable for us to do the destination marketing. Or will it just be inside an old building where you cannot see anything of the destination. Cause that's a good thing about LOTR and the Wallander, you can come and see all the spots and locations where things have been done. And you cannot see all this when movies have been recorded in a studio then it is not worthy for us. So the location needs to be outside and it needs to be a good location, not just one boring street or a boring city. It has to be a place that can be easily recognized when you see it in nature as well as you have perceived it in the movie. It depends thus a very lot where the locations will be.
- K: I was talking to a lady from nordmedia today about the location scouting and my question was if it is an idea to promote your location in different film genres, for example: *this* is a perfect location for a romantic movie or *this* is a very dark movie. Is this kind of promotion already in progress or would it be a suitable idea?
- J: no not yet. This morning we had discussions with other people and we discussed that we should only Danish film producers, but we should also contact foreign, international producers to show them our locations. We have a huge number of castles and mansions so that could be a place for a film location and maybe we should make kind of a book showing the film producers and say "if you have a movie with *this* theme here is the location, if you a movie with that theme we have other locations. We also have a lot of water as well so if you do any movies connected to the water or castles, you can come here."
- K: And would that be a strategy that you would use by your own or also in cooperation with film commissions?
- J: Yes, this will happen in cooperation with FilmFyn. The main purpose is to get some producers down here and not only Danish producers, but producers in general to use the facilities, the area and to produce movies. You can say that the success will be on a very high level when you get an international producer to come here and not only an international director, but an international company. If Warner Brothers would be here, then we succeeded.
- K: (laughter) Right. So we were already talking about certain responsibilities before a movie is produced. In how far do you already promote especially the region of Funen? Is there any promotion especially for film productions already?
- J: No, not a single.
- K: And in how far are you already engaged in location scouting or in helping location scouts?

- J: Unfortunately not yet.
- K: And what kind of activities would you undertake to promote a location in the movie and how much influence would you try to have?
- J: To be honest I don't think we could have any influence at all because the directors and movie companies have their own features how the location should be and how the background shall look like. Maybe you can only do 1 or 2% regarding that decision. But I think we should more focus on working to get the companies coming to the region and to focus on the beginning like "Just come here".
- K: And is it then maybe then also a possibility to engage in the NSSP project as FilmFyn is for example? That would be good to get a first international contact as well.
- J: Yes this would be the easiest way to get some international contacts and to use the network they already have. July already has network through the NSSP project and of course we should use it as much as we can. And of course you also use the Danish film producers, because even though they are competitors, the Danish and the international film producers still have the same possibilities and their own and two different budgets.
- K: Is "The Better World" actually the only experience you have with film tourism?
- J: Yes so far it is.
- K: And do you think you learned from this experience, was it actually satisfying?
- J: Well I don't know if it was satisfying. It opened our eyes and showed how difficult in fact it is because it is not only getting the promotion for the movies done but also to get the tourism industry involved. And this is maybe the most difficult to get them involved. And then of course the communities and cities need to open their eyes to invest in this because tourism in general is only about taxes and jobs. When a company invests some money in marketing, then they want guests to come and guests to come means money and money means more taxes to pay to the city and to the state. So this is a good circle, but the circle has to start somewhere and that's where the city invests some money.
- K: And this is the point where you would like to focus on?! But in how far do you think that film tourism is suitable for Funen?
- J: Oh, that's difficult to say. I cannot really tell you. The thing is that we have lots of facilities and good locations. And as I see we also have more knowledge now. Some of the film-producing companies are making more movies now here in this area so that would be experience and more knowledge. So there is a network down here and lots of different teams and different skills down here.
- K: And would you say what are the most important factors to succeed in film tourism?
- J: Well, to get an Oscar! Well no it does not depend so much on an Oscar I think and how successful a movie, it depends on how much tourism we can create and this is the main purpose about this kind of tourism to get as many tourists as possible. It's very difficult to put a number of tourists, but let's start and say "could we have next year 25,000 tourists coming due to the movie", I think this is okay.

- K: Okay I just have one last question and would like to come back to the film production because you said that this is where you would like to focus on. What are your most important marketing tools to attract the producers?
- J: Well this is mostly going through July. And of course other Danish producers and maybe we should send contact persons to the festivals as Cannes where all the things are happening and where all the producers are gathered or for example to the Berlinale. I don't know if there are workshops but we would try to see what the possibilities are to get in contact with producers.
- K: Well then thank you for your opinion and sharing your developing with us and it was very interesting to see where your focus is lying on and which regions are doing what to attract film tourism.

APPENDIX VII: TELEPHONE INTERVIEW WITH DR. RÖSCH

Interviewer: Katharina Bazyk (K)

Respondent: Dr. Stefan Rösch
Expert on Film Tourism (Consulting/Research/Development)

Date: 16th of May 2011

K: Hello Dr. Rösch, this is Katharina Bazyk calling because of the interview. First of all thank you for taking the time. We really appreciate this and this interview would be a huge help for us.

R: No problem at all.

K: So I already sent you our interview guide via email and as you know we are writing our bachelor thesis about film tourism. This is also why we were invited to the conference in Faaborg. Therefore we created the interview guide that you already received. Nevertheless I will try to keep this interview as short as possible.

R: Perfect.

K: Some of the questions were of course already answered by your presentation but I would still like to get some information from you regarding this interesting subject. So I would like to start with the first question. What are in your opinion needed preconditions for a location that wants to attract film producers? So are there certain criteria that they need to fulfill?

R: Okay, well first of all it depends on the film project. So film producers have a concrete film project in their mind and they look for specific locations. So you can imagine that George Lucas looking for desert locations for Star Wars, he wouldn't have gone to New Zealand.

K: Yes of course.

R: And then the question is how to convince the producers to come to your location instead of another one. Basically it all comes down to money. So if you can offer tax reduces or anything that would save them money to producers it would put you in a strong position compared to your competitors. This is why many film commissions offer tax benefits nowadays. Some are higher than even 50%. Some countries even started offering specialized tax benefits for instance on post-production or animation, graphic design, all that sort of things. So yes, it has become a global competition for film productions and the destinations what they offer are tax benefits.

K: Okay so in your words this is the most important criterion when film productions are looking for suitable film locations.

- R: Yes and all the other issues like the landscapes features, transport facilities, etc. that's just the second. I mean, you pretty got the whole world to choose from. So you base your decisions on costs for productions. When you think about why would production companies even leave America to shoot it somewhere else? It's because of the costs. They would be able to shoot everything in America with its variety of landscapes and they don't.
- K: Right. So I have noted that, thanks. So when I get a step further to film tourism itself, what do you think how can a destination promote itself best where a film has been shot?
- R: Well, I like a quote which I read in a book which said: "Books are not like hamburgers." This means that films are all individual products. There is no general formulary for these sorts of things. This means that you really need to look at the specific film project that comes to your area and then you decide what you are going to do with the destination marketing. So the best thing that you can do as destination manager is to have a look at the script as early as possible and to find out who the actors and directors are going to be and possibly the production company behind it so in terms of distribution later on. That means to see if there is real distribution power behind it. So these are the most important factors. You pretty much do fishing under water and you cannot know if the film will be successful. You have to look at the specific film project as early as possible.
- K: Alright. I was reading in one of your papers that you were also talking about the target group for example. So that you can already think of a certain target group as soon as you know which film will be produced. Is it for you important that you really focus on that or that you do your marketing for a broad audience?
- R: Well if you want to use a film to attract a new target group who hasn't been in your area before that would be very difficult because it is a niche product. Normally you don't really get all the viewers of mega blog busters like LOTR or SATC. So ideally you look at the touristic target group and then match it with the film target group. Maybe there is an overlap, which would be ideal, because you already know that the people who watch your film will also come to your destination or are already there. So the possibility that tourists hopping on a film location tour is quite high. Attracting new target groups to destinations is difficult because you can imagine if a destination with a really boring image would not be able to attract teenagers or tweens. There would not much be to do for them at the location. So ideally yes, every destination manager who wants to do something with film tourism should take a look at the potential overlap to make the most of it.
- K: I understand. You just mentioned that tourists might get bored when visiting the film locations or the wider destination. This is why I would like to know what does it take to make a film location relevant as a film location – in how far are other services important to push the attractiveness of this location?
- R: First of all it depends on what sort of tourists you want to attract. If you want to attract day trippers it is probably not to show them film locations on a tour. They leave home in the morning, drive to your destination because they want to see the film location and you have to provide them with a film location experience. And in the afternoon they go back home. If you want to attract holiday makers, so overnight visitors it is not enough to

show them film locations. So you know you can imagine that even with a full trip of 3 or 4 days you also want to explore the region, taste regional specialties in terms of food and want to see other attractions as an old castles or doing a walk, etc. It really depends on what sort of visitor you want to attract and then you need to be capable of them. So often it is not enough to only provide a film location experience.

K: Yes okay. So you say that the more services, attractions and facilities the more satisfied people will be who stay longer and the more attractive a location will be for visitors.

R: Yes I think that if you can implement film locations products it is another attraction to your destination. You know, it has for example to do if the weather is not so good it is something unique. Your friends would maybe not be able to do something like that when they go on holiday. So you come back from your holiday and tell them that you've been on a location tour, for example in Bruges. So you didn't only have a normal tour through Bruges but you might have had a look from the film perspective. You learned where the actors where and where everything was shot or an exclusive access right to the tower of the church. It does thus add to the attractiveness of a destination but that alone is not enough to attract tourists. So you do need a variety of different activities and offers and film tourism is one of them.

K: Okay but is it then also important to offer a certain variety in film tourism services so that you do not only a tour or only boards with information standing around?

R: Well it really depends if the destination wants to promote several films or just one film so obviously their tours are based on one film or several films. It just depends on what has been shot and which features can be shown at the specific location. So if you look at New York (NY) I think that is a very good example since there is a huge variety of what you can do in terms of film location tours. There you can choose between specific tours around TV series as SATC or The Sopranos but you can also go on a tour that is a Manhattan film tour which shows sets of different films. So it really depends on the interest of the tourist if it is mainly fans of a specific films or people who are just interested in seeing film locations and to get a bit of information of the techniques of filming. So it does not need to have a variety as such but of course if in your destination has more locations where films has been shot you can implement more products.

K: Okay I see. What do you think which information should be provided on the websites of DMOs or TOs of the spot?

R: To be honest I don't like the word information when talking about the web in terms of marketing because it is more about emotions as they are telling stories. None of us ever reads anything on a website; you want to see pictures and moving images. What is important is that you convince fans of a film or film interested people that when they come to your destination where a movie has been shot that you provide them with a unique experience. And this is what you have to transport through the web in an emotional way. So I mean ideally if you can offer them a location tour you don't need to tell them very much. You just say: come to my destination where this or that film has been shot and follow the footsteps of the characters and you can experience the same things that they have experiences. We show you how a shootout works and there have to

be an emotional connection between the film and the destination and this is what you need to transport.

K: Alright, I understand the message. I also sent the model of Hudson & Ritchie to you in my last email. This is a model that we are focusing on very much as they are dividing the process of film tourism and the tasks in different phases and features. Do you actually have any amendments regarding the engagement of DMOs, film commissions or TOs during the process of film productions?

R: Well I think the model pretty much captures the success factors of film tourism and it is not a very complicated model. As far as I see it, it is a flowing process. So if a destination manager or film commission wants to hook on a film it is a flowing process. So get in touch with the production as soon as possible and then you find out how negotiate in terms of copy rights, and how you can work together, how you can profit from each other. And then you start implementing your marketing tool and you think about creating film location products. So I think what Hudson & Ritchie did was some sort of splitting this up into different stages but I think that there could be a bit more flow in it. They came up with a theoretical framework and this is always the case that you apply a theoretical framework into the practice and the outcome will be a flowing process with the framework in mind.

K: I see. We already got to my last question which would be: do you have any strategies in mind for a location to be able to preserve or to increase the number of film tourists on a long term base?

R: I think it is something that the tourist industry cannot really control because in my experiences that some films it works that the locations become tourist attractions and is sustainable but with other films it does not work. And then it comes down to the individual film. The tourism industry can contribute its own path for sustainability and by generating professional quality based film location products as location tours or exhibitions or a show, whatever it might be, the tourism operators have to make sure that these products establish themselves in the wider destination as a tourist product. So it has a lot to do with an innovative film location product and how these film location products are developed and it also comes down to communication. So if you start a professional film location product you have to communicate over and over again. This includes the destination manager, film commission in the region, inbound TO and tourists. So it is a big process with many aspects and factors. At some point the publicity around a film is down again and your film location product will still keep the awareness and it needs to become a touristic attraction.

APPENDIX VIII: E-INTERVIEW WITH JAKOB MADSEN

Respondent: Jakob Madsen
Department Manager, Market Infrastructure, Germany
Visit Denmark

Date: 24th of May 2011

Interview guideline for Visit Denmark

- Destination marketing for film commissions/production
- Financial support and usage
- Engagement during film production process and after release
- Experience with film tourism
- Used marketing tools
- Critical success factors
- Cooperation with other stakeholders

Introduction:

In order to find out more regarding critical success factors of film tourism, there will be a qualitative research conducted by two students of Saxion University of Deventer. This interview guideline shall explore which experience has been done by Visit Sweden and if they already gained through film tourism. Their responsibilities during the process and marketing possibilities will be discussed in this interview to get realistic answers and insights into this phenomenon.

Questions for Visit Denmark:

1. What activities do you think are most effective to convince film productions of your destination?

Branding of a unique location with a different kind of landscape – Denmark is an exotic location compared to the “average” location for international movies

- a. How does your cooperation with local film commissions look like?

Not existing at the moment

- b. In how far are you engaged financially when attracting film productions?

Not existing at the moment

- i. How is the budget divided and for what will it be used?

Not existing at the moment

- 2. What are your responsibilities before a film is being produced?

We do not have any responsibility at the moment, but we can try to identify cooperation partners

- a. In how far do you promote your regions to film production companies?

Not existing at the moment

- b. In how far are you engaged in location scouting?

Not existing at the moment

- c. In how far do you provide images of the location for media or tour operators to use for promotion?

Not existing at the moment

- d. What kind of activities do you undertake to promote the location in the movie?

Not existing at the moment

- 3. What are your responsibilities during a film production?

Not existing at the moment

- a. In how far does the destination benefit from the production?

Publicity/promotion for the region, providing new jobs in the area of production, increasing the knowledge about the area.

- b. What is your experience with film production companies while filming?

No experience

4. What are your responsibilities after a film production/release?

Not existing at the moment

- a. In how far are you engaged in setting up authentic film spots to visit afterwards?

Not existing at the moment

- b. What steps do you take to promote the location afterwards to visitors?

Not existing at the moment

5. What is your experience with Film Tourism?

No experience

- a. In how far could you benefit from film tourism so far?

To brand Denmark as an interesting/manifold and surprising destination

- b. What could you learn from film tourism or what do you still want to learn from it?

See our country with different eyes and finding new ways to merchandise Denmark as a destination. Learn from similar projects from other destinations

- c. In how far do you think is it suitable for your destination?

Denmark is a very small, not very well-known country (internationally seen), through big and successful movies, tourists/potential tourists will see Denmark with different eyes. Additionally, Denmark's rich history could be included

- d. Which services do you provide for film tourists?

None at the moment

- e. What is your experience with film tourists so far and what do you think do they expect from your destination?

None at the moment

- 6. What do you think are factors that help to succeed in film tourism (compared to the model of Hudson & Ritchie which can be found in the other attachment)?

Money...! Networking, lobbying etc.

- a. In how far do you create icons and information tools as movie maps for tourists?

Not existing at the moment

- b. How does your cooperation with other stakeholders look like?

We only have a contact to FilmFyn and some Film distributors in Germany such as Universum Film etc.

- i. What is your experience with cooperating with the local community?

Not existing at the moment

- ii. What is your experience with cooperating with film production?

Not existing at the moment

- iii. What is your experience with cooperating with other tour operators?

Not existing at the moment

APPENDIX IX: E-INTERVIEW WITH PIERRE TOLCINI

Respondent: Pierre Tolcini
Country Manager France & Spain, VisitSweden

Date: 23rd of May 2011

Interview guide for VisitSweden

- Destination marketing for film commissions/production
- Financial support and usage
- Engagement during film production process and after release
- Experience with film tourism
- Used marketing tools
- Critical success factors
- Cooperation with other stakeholders

Introduction

In order to find out more regarding critical success factors of film tourism, there will be a qualitative research. This interview shall explore which experience has been done by destination management organisations that already gained through film tourism but it will also show what they expect from it if no success has been there so far. Their responsibilities during the process and marketing possibilities will be discussed in this interview to get realistic answers and insights into this phenomenon.

Questions for Visit Sweden:

1. What activities do you think are most effective to convince film productions of your destination?

- a. How does your cooperation with local film commissions look like?

We have just started cooperating with the Swedish film Commission and VisitSweden together with the Embassy of Sweden in France and helped them to finance a pavilion at the film festival in Cannes in order for them to increase their contacts.

- b. In how far are you engaged financially when attracting film productions?

No rules, it depends on the film.

2. What are your responsibilities before a film is being produced?

a. In how far do you promote Sweden to film production companies?

VisitSweden just started the cooperation; ideally we want to promote Sweden as much as we can!

b. In how far are you engaged in location scouting?

Not at all, for the moment. But I think that collaboration is possible in these fields.

c. In how far do you provide images of the location for media or tour operators to use for promotion?

VisitSweden has a free bank image free of charges for media and tour operators.

d. What kind of activities do you undertake to promote the location in the movie?

More collaboration with the film commissions

3. What are your responsibilities during a film production?

a. In how far does the destination gain from the production?

It is always a very good affaire for the destination for the branding of image.

b. What is your experience with film production companies while filming?

No personal experience.

4. What are your responsibilities after a film production/release?

a. In how far are you engaged in setting up authentic film spots to visit afterwards?

No experiences.

- b. What steps do you take to promote the location afterwards to visitors?
Depends from film to film, but a maximum of locations is good to promote.

5. What is your experience with Film Tourism?

- a. In how far could you gain from film tourism so far?
- b. What could you learn from film tourism or what do you still want to learn from it? We still have a lot to learn, we have to speak more with the film commissioners.
- c. In how far do you think is it suitable for your destination?
- d. Which services do you provide for film tourists? For Millenium tours: maps and guided tours in Stockholm. The same things in Ystad and Wallander tours.
- e. What is your experience with film tourists so far or what do you think they expect from your destination? The first year of millennium tours there where 10.000 peoples who wanted to go the tours. That is an excellent result!

6. What do you think are factors that help to succeed in film tourism?

- a. In how far do you create icons and information tools as movie maps for tourists? It is up to the regional touristboards or local touristboards to do that, VisitSweden is taking care of the marketing.
- b. How does your cooperation with other stakeholders look like?
 - i. What is your experience with cooperating with the local community?
With Millennium films very good experiences to work with local museums and communities.

ii. What is your experience with cooperating with the film commission?

Very good, we have the same approach to destination marketing

iii. What is your experience with cooperating with film production?

No experience.

iv. What is your experience with cooperating with other tour operators?

Very good experience