

Efficient cooperation for the film industry on Funen

Towards an effective strategy by implementing change management



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An explorative research based on best practices in the film industry of the Netherlands and South Sweden through qualitative research.

Key information

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Preface

Hereby I present this thesis report that after a long period of research has been completed as final test of my education in Tourism and Leisure Management at Saxion University. This research has been commissioned by Film Fyn in Denmark and the Research Centre of Hospitality Business Development Saxion in the Netherlands with the aim to broaden the existing knowledge and providing advice on Business Development in the Creative Sector on Funen.

This report could not have been written without the help and expertise of the respondents who gave permission for an interview. Specifically I would like to thank Ms Lindegaard and Mr Thijssen to make this interesting research project possible and for their help to clarify topics as well as the information they provided. Furthermore I would like to thank my thesis supervisor Ms Yuricheva for her advice and support in difficult periods as well as Ms Pedersen and Ms Wengel Vejlgård of the Tietgen Business School in Odense for their hospitality, support and help in finding a working place during my stay in Odense. In addition I would like to thank Charis van den Berg for her great help and advices and my parents for their mental support over this last period.

Thanks to all of you!

Gwendolyn van den Berg
Deventer, 06-06-2012

Management summary

As commissioned by Film Fyn in Denmark and the Research Centre of the Hospitality Business School in the Netherlands, this research includes a descriptive study about the best way to stimulate the regional development of Funen. In this context, the specific task was to do research on solutions to developing the local (small scale) film industry into one functioning at a regional level. The emphasis, as recommended, should be on business development, efficient structure and strategy formation and the increase in communication and collaboration between organizations. In this research, these recommendations are examined with reference to the following question: *“Which strategy and organizational structure are required for Funen, so that efficient and fundamental cooperation within the creative industry can be generated, ultimately resulting in economic improvement of the region?”*

This question has been examined by means of a literature exploration and a field research which, on the basis of a preliminary analysis, have focused on the locations of South Funen, Southern Sweden and the Netherlands. In this sense, the last two locations could be seen as best practices which, on the basis of their knowledge and expertise, have been helpful in the formulation of advices for Funen. On the basis of these two explorations, it became clear that the priority at this moment is to improve cooperation between Film Fyn and their direct stakeholders and that restructuring by i.e. improving the communication of processes is desirable. In addition, experts indicated that early implementation of such changes is necessary in the short term, because otherwise (within the current knowledge economy) the aim to ensure an interesting market position will become in danger.

It is advisable to design a strategic alliance between the three institutions of the knowledge based economy (Government, Industry and Academic Institutions) so that large-scale changes related to the development of the film industry on Funen can be implemented. In addition, it requires the extension of cooperation to the Northern and the Southern Municipalities of Funen inter alia for the organization to have a better representation of the region. With regard to the restructuring of the organization, it is recommended to develop cluster formations in which the exchange of knowledge, innovation, creativity and technology between organizations should be central. To conclude, it could be stated that the formation of a common strategy is priority number one. Within this process, an encompassing strategy should not be pursued, but rather a strategy aimed at having enough support and collaboration of the stakeholders involved. This requires first of all the demarcation of possible resistance and responsibilities, followed by negotiations, task divisions and regular meetings where after a joint strategy can be formed. After this process further processes regarding change management could be taken.

Glossary

Term	Definition
Business Development	The development of new companies and businesses to improve the economy of a region.
Board of Members	Also CEO, the strategic top of an organization
Change Management	A plan to change the current situation within an Organization into a new (better) situation by implementing change strategies.
Cluster	A strategic alliance and trade cooperative where two or more enterprises entering an agreement to work together in particular areas as sharing knowledge, resources and skills with each other.
Cluster Development	Cooperation between Industry, Government and Academic institutions
Creative Class	A group of persons in the society that has a high degree of creativity central in their work
Creative Industry	Persons, companies and Organizations within the Arts, Media/Entertainment and Creative business services that contribute to products & services which are the result of creative labour and entrepreneurship.
Film Industry	A industry part of the Media & Entertainment industry which is involved in producing and distributing movies.
Film induced Tourism	A specific pattern of tourism that drives visitors to see screened places during or after the production of a feature film or tv production (Roesch, S. 2009)
Film Tourism Industry	A combination of stakeholders from the film industry and the tourism industry, such as DMO, Tourism Businesses, Community, Tourists and the Film Industry. (Bazyk, k. (2011)
HRM	Human Resource Management is about managing human capital within an Organization
Knowledge based society	Current approach of management raised from the 1990's where there is an increase in productivity in the knowledge and service sector as absolute condition for further economic growth
Organization	A group of people working together towards a common goal
Skill requirements	Those capabilities of individuals or the whole Organization that make it stand out and by which it can distinguish itself from competitors
Stakeholders	Individuals or groups with a direct, significant or specific interests. Direct stakeholders have most power, responsibilities and authorities Indirect stakeholders have interest in the outcomes
Transnational cooperation	Partnership whereby operating takes place in several nations or nationalities
Triple Helix	Evolving networks of communication between Academic Institutions, Industry and Government as driving forces of innovation and regional development

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1. Introduction

About Funen

“Fyn er have Danmark” or “Funen is the garden of Denmark” is how the famous Danish writer Hans Christian Andersen defined Funen. The island has been an inspiration for many of Denmark’s painters and writers over the years, especially because of the vast landscapes, the small harbors and the great amount of castles. These features made the island, which is centrally located in Denmark, a popular place to live and work.¹

Funen (consisting of approximately 450.000 inhabitants in 2010) has a number of special locations with different attractions making the island not only an attractive holiday destination but also an attractive destination to shoot and produce movies. One example of such a movie was the in 2010 award winning feature film from Susanne Bier: *Hævnen*, which played primarily on the island of Funen in the three places Faaborg, Svendborg and Rudkøbing (on the island Langeland) in the south.

Next to this, the island is also a holiday destination for both Danish tourists and international tourists. Some of the locations have been visited by the researcher herself in order to get a better view on the island. For example, there is the town of Svendborg in the south that is known (both nationally and internationally) for its attractive ports, but also as a transit site towards the southern islands Langeland and Æro. The largest town of the island, Odense, has a diversity of cultural attractions and offers all necessary facilities such as universities and museums and the northern regions like the Municipality of Kerteminde have idyllic villages with beautiful nature to visit.

An overview of some of the features of Funen in pictures (made by the researcher herself):²



¹ For a map of Funen, see appendix I.

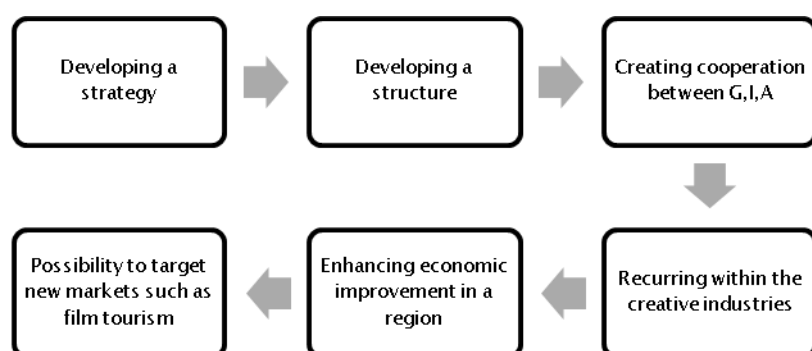
² In line: Tranekær castle on Langeland, Egeskov castle near Faaborg, Head of Fyn near Kerteminde, harbor in Bogense.

Changes

Of course, the island also has some issues. In general, the island consists of ten Municipalities³ with each having different interests concerning plans about changes and development. In general, the northern regions such as Middelfart, Kerteminde and Nordfyn are performing a protective policy while the southern regions such as Faaborg and Svendborg are performing a more open minded policy. These differences in opinions between Municipalities about issues as developing a film industry and attracting film tourists makes it difficult to cooperate and to find agreement. In addition, on a strategic level, there is not much cooperation and coordination between municipalities, academic institutions and industry. This makes it very difficult to stimulate creative development⁴ of which *the film industry*⁵ is part. To point out one problem on Funen regarding the film industry is the limited size of this industry in relation to the objectives they have in mind. For example, FilmFyn is the regional film fund and therefore leading this industry on the island. However, in order to extend this industry they believe it might be important to have more companies or organizations involved in their strategy. And, ideally, more people should be working and settling in this industry on Funen, such as film producers and film entrepreneurs⁶, who are currently leaving the island for work in, for example, the capital: Copenhagen. Film Fyn has recognized this problem and therefore advocates for a more structured organization and strategy to improve cooperation between the organizations and to ensure that the film industry could significantly contribute to stimulate the regional economy on Funen. When this base is created, more ideas such as attracting film tourism (tourists visiting movie locations) could help to create awareness for Funen as film destination.

The project objective

Figure 1, the project objective framework



³ Assens, Faaborg–Midtfyn, Kerteminde, Langeland, Middelfart, Odense, Nordfyn, Nyborg, Svendborg and Aero (for an overview, see appendix I)

⁴ Hereafter referred to as the creative industry, see glossary

⁵ I.e. Industry involved in producing and distributing movies

⁶ Hereafter referred to as the creative sector, see glossary.

In general, the purpose of this research is to find out which steps should be taken before being able to stimulate a film tourism industry on Funen as a region. Therefore, this report means to give advice about a new strategy and restructuring the current organization, aimed at improving the cooperation between three important institutions: Government, Industry and Academic Institutions. This cooperation is the key for stimulating creative industries from which subsequently economic improvement of a region could take place.

The expectation is that when the current organization is not designed clearly, no cooperation is possible and therefore nothing can change. The intention is to use change management as a strategy to change the result of the current situation into the preferred situation. The proposed changes will be given in a clear advice and will be processed into an implementation plan at the end of this report.

1.1. The link of this research with previous studies

This report is a stand-alone sequel to two earlier theses (Bazyk, k. (2011) and Purwanto, P. (2011). Both have done research for the North Sea Screen Partners⁷ which is part of the North Sea Screen Program with as general aim to make the North Sea Region a better place to work, live and invest in. Their research included the best practices a destination needs to adopt in order to attract film tourism while focusing specifically on the phenomenon itself and how to promote this so that it could be applicable for this northern region.

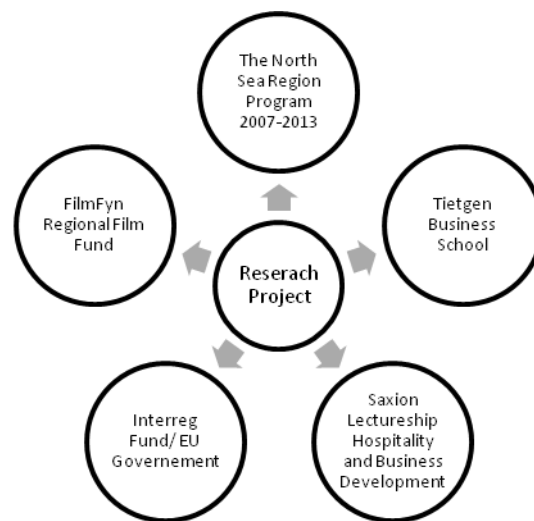
In contrast, this research is conducted from a specific demand of Film Fyn, that asked whether it is possible to attract film tourism to the island Funen and create a film tourism industry. Because of the size of this question, it has been decided to divide the project in two studies: first, developing a strategy and organizational structure on Funen, and second, developing a marketing plan to promote Funen as a film tourism destination. For that reason, there has been partial collaboration with Melanie Hobelman. Her marketing recommendations will build on the recommendations and advice of this report.

1.2. The Clients and stakeholders of the research project

As has been mentioned, Film Fyn is the direct client which has commissioned this report. However, there are also other parties interested and involved in this project. For clarity, these parties have been visualized in the model below. The figure is designed in a cluster format which implies that all parties are equal and pursue the same goal, namely the results of this research study.

⁷ Seven countries within the North Sea Region: Denmark, the Netherlands, Sweden, Norway, Germany, Belgium and the United Kingdom.

Figure 2, Stakeholders of the research project in cluster format



Film Fyn

FilmFyn A/S is a regional film fund located in Faaborg, a city in the south part of the island Funen in Denmark. They represent the film industry of this island. The organization has been established in 2002 as an initiative from the four southern municipalities of Funen. These are called Svendborg, Faaborg–Midtfyn, Aero and Langeland and together with Fiona Bank and TV2 Denmark they are forming the main partners of the organization. The organization is non–profit and is designed to encourage the production of film, television and multimedia materials in the south part of Funen.

- *Goals:* FilmFyn focuses on creating and supporting training initiatives with film content and other film activities. Also, the organization is involved in a business development project of Funen (lead by the municipalities) to increase the economy of the regions.
- *Interest in this Research Project:* Ms Lindegaard of FilmFyn is chairman of the business development project and she commissioned for a research report to find out how business development in the film industry can be stimulated, focussing on the support of stakeholders and the possible contribution that film tourism can make in this project.



The Lectureship Hospitality and Business Development of the Hospitality Business School (hereafter: HBS) Saxion in the Netherlands is offering internships and graduate projects for students of the HBS. Also this project was realized with the help of the lectureship Hospitality and Business Development. The research centre of Business development & Hospitality of which this research is part of, is divided into three different departments, namely: ethics & corporate social responsibility, **experience in hospitality & leisure** and innovation & organization.

- *Goals:* The lectureship Business Development & Hospitality as part of the North Sea Screen Partners has as its main goal the expansion of knowledge and the improvement of cluster development with other representatives of the North Sea Region
- *Interests in this Research Project:* to expand knowledge about new business development projects related to film tourism, but also to further improve international cooperation to exchange knowledge.



The North Sea Region Programme 2007–2013 is a programme that works with policy areas within the North Sea area to stimulate regional development through transnational projects. The partner countries that take part of this programme are: Denmark, The Netherlands, Sweden, Norway, Scotland, England, Germany and Belgium and each partner is represented by several institutions such as film funds, film commissions, city councils and knowledge institutions. The program is aimed at transnational cooperation on a strategic level between seven countries as well as cooperation based on sharing and exchanging knowledge related to four goals the NSSP is focusing on: Produce, Shoot, Learn and Post.

- *Goals:* To make the North Sea Region a better place in which to live, work and invest Craick, J. (2011). This should be achieved by building on the current capacity for innovation, promoting sustainable management of the environment, attracting transnational cooperation and creating more sustainable communities through developing radical approaches.

- Interest in this project is based on the four goals the NSSP is focusing on.

Produce (Business Development Platform for NSR film/ TV/ interactive media companies)

Creating problem solving knowledge about current issues such as: developing economies (sector/ region) of scale with respect to issues as coherence, coordination, talent retention, development of pre & post production services and developing business clusters.

Shoot (Cluster Mapping to attract Inward Investment). Adding knowledge about improving linkages between incoming projects, regional services & companies (cluster forming). Increasing the number of incoming projects across all media, encouraging inward investment in the NSR by external production companies.

Learn (Knowledge and Skills Based). Promoting the development of knowledge and skills of learners in educational environments within the NSR within the area of film, digital media, animation and television in order to improve the media industry.

Post (Production and Distribution Technology). Analysing existing research in the NSR to make industrial partners aware of the range of research relevant to their

commercial interests by informing and educating them how to apply current products and services to develop new markets.



The Tietgen Business College (Lillebaelt Academy) of Odense is Denmark's third largest Business College with a range of different bachelor programs.

Some examples are programs concentrating on marketing, finance, service and hospitality management. North Sea Screen Partners, (2011).

- Goals: to expand the international educational network and learn about innovative projects within the North Sea Region.
- Interest in this research project: to obtain sufficient information with respect to feasibility before taking part in developing an effective and lasting strategy for creative business industries in the film and media industry. The results of this report could be used for further implementation in educational and practice cases within the region Funen.



The North Sea Interreg IVC, Innovation & Environment Regions of Europe Sharing Solutions (funded by the EU Regional Development Fund). The North Sea Interreg IVC program is financed by the European Union and, more specifically, by the European Regional Development Fund, which is the largest European structural fund in terms of financial resources. The North Sea Interreg IVC program is set for the period of 2007–2013 for which a budget of €321 million euro's has been made available to help reducing unbalances between regions of the community in the NSR. Craick, J. (2011).

- Goals: The same four main goals as the North Sea Screen Project, with a specific attention to European Regional Development, which aims to reduce the unbalances between regions (within a country).
- Interest in this Research Project: The Island of Funen in Denmark is one of the regions in the Northern Sea Area that should be developed further in order to stimulate the business development. The results of this report could also, if successful, be implemented in other regions of the North Sea Region.

2. Research design

In this chapter, the relevance of the research will be explained, continued by the formulated research questions and a reading guide of this research.

2.1. The relevance of this research

This research has been performed on generating information and solving an organizational problem. The necessity and relevance of this research can be determined on the basis of various factors. The first one is the social relevance (Strauss, A., & Corbin, J. (1998): this research is mainly based on changing the current situation into a more desirable situation while taking into account the wishes of the clients, stakeholders involved and the region itself.

The second factor is the scientific relevance (Strauss, A., & Corbin, J. (1998) another aim of this research is to contribute to the knowledge about Business Development within the creative sector and giving advice about new strategies of cluster forming and strategies of Business Development such as those related to the creative industry. If these strategies (and the theory) are proved to be successful in practice, then it might be of interest in other research cases as well.

2.2. The research questions

The research questions for this report are defined in such a way, that it will meet the expectations of both Film Fyn and the Research Centre at Saxion. The central research question will be answered after a literature exploration and a field research. For both researches different questions have been formulated, as visualized below.

Central research question;

“Which strategy and organizational structure are required for Funen, so that efficient and fundamental cooperation within the creative industry can be generated, ultimately resulting in economic improvement of the region?”

Literature exploration;

1. In light of the current societal tendency of continuous innovation and cooperation, which strategy could be recommended to the institutions on Funen?
2. Following this strategy, on which points should this organization between Governments, Industry and Academic Institutions be restructured?
3. How can cooperation between Government, Industry and Academic Institutions be designed?
4. How can creative industries contribute to the economic development of a region?

Field research;

5. What is the current situation on Funen about, concerning organizational strategy, cooperation between stakeholders and business development?
6. What is the preferred situation on Funen about, concerning organizational strategy, cooperation between stakeholders and business development?
7. In what areas should Government, Industry and Academic Institutions work together within the creative industry to give the economic development on Funen a boost?
8. What are the best practices of the Netherlands and south Sweden regarding the film industry and the creative industry?
9. What are the differences between the various interests of stakeholders from Film Fyn and how can a change strategy best be formulated?

2.3. Reading guide

The structure of this research is as follows. First, in chapter 3, an overview of the methodology will be given, in which the choices of this research regarding the design and measurement methods will be explained. Following that, chapter 4 deals with an extensive literature exploration which focuses on theories from previous research and other information necessary for this research. Continuing on this exploration, the field research in chapter 5 and 6 includes an analysis of the main results and a conclusion of the question on which the interviews were based on. Ultimately this research closes in a conclusion (chapter 7), an advice (chapter 9) and an implementation plan (chapter 10).

3. The Methodology

The Methodology in short;

- Research strategy: Qualitative research
- Methods: Inductive empirical approach
- Type: Exploratory
- Research Design: Case study
- Kind of case study: Exploratory and Comparative by best practices
- Data collection methods: Face to face open interview & Telephone
- Data Sampling methods: Purposive sampling method & the “snowball” method
- Measuring methods: Semi structured interview, interview guide, coding

3.1. The Research strategy

The research strategy and method of this report are based on the theory of “Researching Hospitality and Tourism (Brotherton, B. (2008) and the book “Methoden & Technieken van Onderzoek” (Schreuder Peters, R. (2005).

The basis of this research is aimed at conducting qualitative research for a number of reasons. The first reason is that qualitative research fits well within the goal of this research: to determine whether the expected causes of the problem to do research for (as described in the literature exploration) are right and which effects are underlying this problem. Furthermore, for this research there is no availability of specific statistical tools (as required in a quantitative research), but therefore a small number of research units in the form of interviews is more applicable.

3.2. The Research method

By starting to define the Methodology, this research is mainly based on an inductive empirical approach. The main purpose of an inductive research is *“to build a new theory, rather than test existing theory, where its main empirical focus is on collecting data from the real world as a resource to be used in developing explanations or theory”* Brotherton, B. (2008). Furthermore, as derived from the research objective, it is necessary to understand the current situation and the problem that takes place in order to formulate an (partly theory based) strategy. This means that instead of a deductive approach where the research is based on testing the existing theory, the result of the inductive approach will be to formulate an new theory based on experiences.

There are some other reasons as well why inductive research is more appropriate: the topic of this research (the film industry) is very new with respect to research. Film tourism is also a new concept about which a limited amount of literature exists. Therefore, testing existing theories is difficult (while this is the basis of deductive research).

3.3. The type of research

Another important characteristic of the research method is whether the type of research is exploratory, descriptive or explanatory. For this research the approach is explorative since one of the most important characteristics of this research is to understand what exactly is going on (the problem) and how this problem can best be solved. According to (Brotherton, B. (2008) an exploratory research is often the first step when “*a research situation is very new and if for some reasons, the problem is too large and complex to address without doing initial exploratory work*”. Other reasons why exploratory research is the best choice for this research study is because the intention is not to find correlations between causes and effects of two issues (as required for an descriptive research) and not to formulate an entire new theory or identifying the causes behind the effects of the problem (as associated with an explanatory research). Therefore exploratory research is the best option, which aims to make use of realistic research environments, different types of variables in order to research links between them broadly and to generate ideas to develop theories.

3.4. The Case study

The first definition to make clear is what a case study is actually about. According to (Brotherton, B. (2008) a case study is a research design seen as: “*valuable for exploring an issue in depth within a specific context, using qualitative data to assist in the development of insights and theory, but not usually as a means of testing existing theory*”.

Applying that on this research, the specific case could be defined as: the development of a creative industry on Funen. For this case study it is required to do an extensive literature exploration in order to gain insight in theories and to gain in-depth insight into the case itself by doing field research in best practice cases (the Netherlands and South Sweden as described further on) and on Funen itself.

3.5. The kind of case study

For this research an exploratory and comparative case study on the basis of best practices have been chosen. Within an exploratory case study the fieldwork and data collection may be undertaken before defining a research question and the goal is to discover theory through direct observing of some social phenomenon (Verwijmeren, J. (2010) Because of the complex subject of this research there was not much information available to start with and therefore, this had to be collected during the research itself. In addition, the comparative case study (or best practice case study) is referred to in this study for the purpose of cross-unit comparison and to generate deep knowledge of the subjects in order to generate theoretical propositions for explaining outcomes (Zartman, W.I.(2005, March 1)

The best practices could be seen as a tool to analyze the case and create applicable solutions for Funen on the short and long term. Two best practice regions have been chosen for analysis: the Netherlands and south Sweden (Skåne region) for some reasons specifically:

- Both countries have a creative industry and an international reputation within the area of the Film Industry;
- There is access to knowledge and innovation with regard to the Film Industry and in combination with other industries;
- The Skåne region in South Sweden is one of the first regions within Europe that has successfully integrated the Tourism and Film Industry in the form of Film-induced-Tourism. Therefore, it could be seen as an example for Funen.

Further explanations of this choice will be discussed in the chapter of sampling.

3.6. The Data collection methods

The Data collection method for this research has been a combination of observation and questionnaire methods, both with the objective to improve the quality of the research. The methods have been selected based on different criteria arrived from (Schreuder Peters, R. (2005) as explained below:

- *Contribution to the exploratory nature of the research.* In different words, the method will help to formulate the diagnosis of the research problem and to gain knowledge about the possible solutions;
- *The subject of the research,* as explained earlier, is based on finding out the current situation and formulating a strategy for the future situation on Funen. Collection of opinions, behaviour (to notice what is wrong) and expertise (in order to formulate a strategy) are important factors;
- *The kind of respondents.* Due to the fact that the respondents are all coming from different countries (and are therefore partly inaccessible) and the high position of the respondents makes this a criteria to take into account before conducting the interviews.

3.6.1. Practical choices

For this research, first of all a **non- participating qualitative observation** has been chosen for, not only because this has proved to be useful to register the situation, but also because of the fact that an observation schedule was not possible to formulate in this respect.

During the field research in Funen the first steps to collect information were based on observation. The main reason for this has been the fact that the aims and objectives of the research were not entirely clear yet; in addition, the situation in which the problem occurred needed to be seen in practice before mapping the situation. This observational phase occurred between the beginning of September and November because in this period the researcher was located in Odense, the main city of Funen, from where field research took place. Instead of observing the region from organizational perspectives the researcher tried to describe the situation by studying documents, conducting series of (exploratory based)

interviews and to visit the main areas of the region Funen and the immediate vicinity. This observation contributed to more insight and information necessary to start the defining of the research with.

Application of the observation:

- Several exploratory interviews with the client (FilmFyn) in Odense and with the research centre HBS by telephone;
- Several exploratory interviews with several teachers at the Tietgen Business School in Odense (Funen);
- Participating in the international conference Mixed Reality (15–16 September) about film tourism in Ystad, South Sweden;
- Telephone interview with “the film strategist” of Ystad in Sweden with respect to an understanding of their organization;
- Field research on Funen with regard to visiting the most important tourist sites and film locations;
- Interviews with different stakeholders concerning the Film Industry.

Other methods used for this research are the open interview method and the telephone interview as questionnaire methods since these are useful for measuring experiences, expectations, feelings and opinions. Furthermore, it has been very useful to operationalize specific research variables into questions. **The face to face open interview** has been very useful to obtain extensive knowledge about the diagnosis of the problem, to specify the focus of the research, gain information from experts, tracing opinions and feelings and to find possible solutions to the research problem. Because of practical reasons during the field research it has also been decided to do **telephone interviews** abroad. The major disadvantage of this method, compared to the face to face open interview, was the limited time available (maximum of 20 minutes) and the impersonal setting of the interview. By contrast, much useful information has been obtained in a relatively short time.

3.7. Data sampling

For this research, a qualitative sampling approach has been selected as best fitting an inductive case study. Therefore the sampling method for this research is purposive sampling, by Brotherton, B. (2008) mentioned as “*A sampling method used to select sample subjects on the basis of some important characteristics they possess*”. Qualitative data sampling is different from quantitative data sampling because there is no “sampling frame” available and because statistical extrapolation (generalization) is not a primary concern. Therefore, this method is characterized by generating information by investigating specific issues. Although there are three kind of sampling methods possible for qualitative research, **the purposive sampling method** has been implemented for this research. This method is ideal when there is little information about respondents and is therefore specifically focused

in getting information of experts by implementing an ‘expert choice’ approach, also called a “snowball” approach. This research started with interviewing an expert in film tourism in Ystad (south Sweden). At the end of the interview the respondent was asked to recommend others who could provide information that is required for this research. This is how the respondents were selected. With respect to the validity of this research an equal group of “experts” (in the Netherlands and South Sweden) and an equal group of “key informants” (on Funen) have been interviewed, so that it could offer most information regarding different subjects. According to (Brotherton, B. (2008) the main disadvantage of this approach could be that the sample selection can become rather simple and that it is dependent on subjective opinions of the people making the recommendations. In contrast, experts could provide specific information and are part of a high ranking population (they possess specific knowledge) which makes the data sampling representative. The diagram below visualizes the 8 interviews that have been conducted, divided into key informants (to describe the situation specifically on Funen) and the experts (to provide expert advice).

Conducted Interviews:

➤ *Direct stakeholders of FilmFyn (the key informants)*

- Henrik Møller Sørensen – Producer/ Managing Director of ASA Film Production A/S
- Carsten Nielsen – Tourism Chief Svendborg / Tourism Chief Funen
- Tim Jeppesen – Director Municipality Svendborg in Culture, Sport & Business Development

➤ *Experts within the Film Tourism Industry (Best Practices)*

- Marie Hölmlström – Tourism Organization region Ystad in South Sweden
- Itta Johnson – Marketing manager for the Municipality of Ystad in South Sweden
- Jonathan Mees – Communication manager for the Dutch National Film Fund in Amsterdam
- Jacques van Heijningen – Director Rotterdam Media (regional) Fund in the Netherlands
- Ernie Tee – Lecturer at the Dutch Film Academy in Amsterdam

3.8. Measuring methods

Since the research is of a qualitative approach, it has been decided to combine interviews and observation methods, with the greatest emphasis on interviews.

3.8.1. Measurement situation

A measurement situation is also referred to as “*the context of which the measurement has been formatted*”. (Schreuder Peters, R. (2005)

For this research the following choices have been made. **The interviews** took place at the offices of the respondents themselves, isolated from the rest of the workplace, although in one case in a separate corner of the workplace. This was very suitable for the interviews, because it was confidential for the respondents and allowed them to talk less formally.

During a few interviews there were two other researchers present as well (in light of their own research) which, unfortunately, did not improve the confidence for the respondents. Therefore it has been decided to do the other interviews alone. The total time of the interviews varied between 25 minutes for telephone interviews to over 50 minutes during the face to face interviews. However, the expectation of the interview has been submitted with the respondents in advance together with an overview of the kind of answers likely to be received. Before the telephone interviews, the entire interview guides were sent by e-mail because of the short time availability of the respondents. This reduced the spontaneity of the answers; however, the respondents were able to prepare and therefore provide more information, which improved the validity of the research.

3.8.2. Measurement Instruments

Research interviews can take a variety of forms and can be conducted in a number of different ways. According to (Verwijmeren, J. (2010) at least three major categories of interview structure may be identified: the standardized interview, the unstandardized interview and the semi standardized interview. The biggest difference lies in the formality of the presentational structure, whereby the standardized interview requires the interviewers to ask the questions exactly as listed. This kind of interview is only possible when each question is identical for each interview. In contrast, the unstandardized interview does not include any questions or schedule at all which allows the interviewer to ask any questions at time.

Therefore, with regard to this research, **the semi standardized interview** has been selected, in which a number of questions could be adjusted or spontaneously added, if necessary, during the interview. This could be done to clarify the answer or to ask about specific information that might be useful to the research. During this research, for example, the start of each interview began with questions about the interviewee's background and current situation before discussing deeper into the subjects; however, the decision of which subjects to go into and in what order depended on each respondent. Furthermore, not every question had been written in full prior to the interview; instead, only some subjects had been specified. This improved the flexibility and applicability of the interview for each situation. Also the structure of the research is based on the structure mentioned by (Verwijmeren, J. (2010) which is to start with easy and nonthreatening questions, then asking some more important questions, followed by more sensitive questions and finishing with validating questions.

As a measuring method, an **interview guide** has been chosen for, that includes a list of questions and relevant topics regarding the thesis project cases. Therefore the composition of the questions is based on determining the current and future situations (by asking questions about the respondent's background, problems, what needs to improve and the possibilities). Furthermore, the questions have been composed by themes related to the case

of this research. This allowed to make the comparison between the different answers more easily. During some interviews, some marketing related questions were asked, since these interviews have been conducted along with another research student. These questions are shown separately in the interview guides and are meant for information only. Finally, two kind of guides have been developed; one meant for the group of key informants and one meant for the experts.⁸

3.8.3. Measurement analysis

During and after conducting the interviews, it is important to carefully record the data. Therefore every interview has been recorded digitally and literally written down (transcribed). This has been done in order to prevent the loss of information and to maintain the objectivity. Furthermore, as an analysis method, each interview has been encoded systematically to divide them into categories and themes.

To define the codes, each interview has been structurally analyzed in the main subjects (fitting to the sub-questions to give an answer about) from which it could be encoded. In this process three steps could be identified: the open coding, the axial coding and the selective coding process as arrived from the grounded theory (Strauss, A., & Corbin, J. (1998). In this case first the sub questions of the field research were divided into the most important subjects after which, by implementing the three steps, more new codes were added.

Because there were two totally different groups (the experts and the key informants) various important subjects came out as the basis of the encoding process.

The process of providing an overview of the codes has been done according to the so-called 'hierarchical coding process' (Gibbs, G.R., & Taylor, C. (2010, February 19) in which – depending on varying degrees of importance – an increasing amount of new sub codes can be added. This process has been continued until there were no more codes to be added.⁹ In order to analyze the data, all codes have then been grouped in an Excel document. Per main code, a summary has been provided and, when needed, a quote reflecting the most important information distilled from the interviews.

⁸For an overview of the interview guides, see appendix V and VI

⁹ For an overview of the code formats, see appendix VII and VIII

3.9. Validity and Reliability

Prior to the research, some steps have been taken to increase the level of validity and reliability, which are both important concepts in conducting research. To explain both concepts broadly, validity could be seen as the degree to which steps are taken in order to avoid systematic errors in measurement or “when the researcher measures or explains what he actually wants to measure or explain” (Boeije, H. 2005). In addition, the term reliability could be seen as the extent to which the results are based on the truth. Below, some measurements are explained further.

3.9.1. The Validity

The explanation of the concept has been divided into three parts. First of all the intern validity, which describes the connection of the research variables, the subjects and the causality. Secondly the extern validity, which describes the extent to which conclusions are applicable to the whole population and the construct validity, which describes the extent to which the research meets its purpose (Boeije, H. 2005).

- **The intern validity**

In order to increase the intern validity of the research in general, the research variables have been derived directly from the literature research, the problem objective and from observations and conversations with the client during the initial phase of the research in Denmark. Because the research is exploratory in scope (as explained earlier), it has been chosen by the researcher herself to investigate all variables extensively by focusing on many different aspects. (This will be important in order to provide a large amount of recommendations at the end of this report). In addition, by collecting data from a case study in the form of two best practice regions, the research study and the amount of relevant information will increase, which indirectly also positively affects the value for the validity of this research. Furthermore, during interviews, the researcher will try to maximize the amount of relevant information to obtain with regard to the research variables by carefully listening, repeating (if unclear) and summarizing the discussions so that derivation from the subject will be prevented. In addition, by doing semi-structured interviews in design, the asking of questions will become more flexible and makes it possible to ask only that what seems relevant at the moment, without sending the responses into a certain direction. This will contribute to the validity of the collected data.

- **The extern validity**

In order to increase the extern validity of the research, the respondents have been selected on different functions and positions in which the distribution according to the tree approaches of the Triple Helix model (Etzkowitz, H. et al (2007, January) has been central.

This can also be seen as data-triangulation¹⁰ because measurements (interviews) from multiple perspectives have been taken, with the intention to develop a response as representative as possible and to increase the generalization of the research in different cases. In addition, also during the data sampling method the external validity of the research has been taken in mind. For the determination of the most important stakeholders / respondents and for the use of research models for the analysis of the data, discussions have been frequently held with experts in the field of change management and business development in order to improve the validity of the research.

- **The construct validity**

Finally, the construct validity could be improved due to a number of measurements that have been taken. First of all there has been done an extensive literature research in which the project objectives (determined from observations and from the wishes of the client) have been used as the basic topics to design the operationalization and the measurement instrument with, as well as to reduce the risk of measurement errors and ensure consistency. The topics: the design of a strategy for Funen, the design of a structure (organizations), the cooperation (stakeholders) , creative industries (business development) and film tourism, emphasize this relationship. In addition, regarding the interviews, in total there have been done eight interviews in various fields. This number represented the various disciplines / regions well and provided enough in-depth information for the researcher to work with. However, there has been chosen to develop two different interview guides because of the different goals the interviews were supposed to provide. In addition, to maintain a consistency and improve the construct validity, the five previous topics have been implemented in each interview. To measure this validity there have been asked similar questions to the respondents as a test to look for similarities in the results. Finally, the design of the research itself has been designed according to the grounded theory. As a start, multiple research methods to collect data have been used (observations, extensive literature research and in-depth interviews) which resulted to a thorough and well considered research design and enough data to form a theory with. Ultimately, the results have been systematically incorporated into codes from which sub-categories have been defined. This provided the basis of the field research.

¹⁰ Measuring from different angles, other possibilities are: theoretical, methodological or research triangulation (Boeije, H.(2005))

3.9.2. The Reliability

To increase the reliability of the research, several measurements have been taken.

The literature exploration has been an important basis for the reliability of this research. It contributes to a broad overview of previous publications as well as outcomes and served as the basis for the implementation of this research. In particular attention has been given to if the results (when implemented in this study) would bring similar results. However, due to the unique design of this study (developing a film industry) it is not possible to reply in full agreement. Regarding the interviews, also many steps have been taken to make the results of the interviews as reliable as possible. An important choice has been principally to let the interviews taking place on site (as previously mentioned in chapter 3.8.) isolated from the rest of the workplace. As a consequence, the degree of influence/ external interference could be reduced and the interview could be less formal. In two cases, on site visit was not possible and therefore there has been chosen to do telephone interviews where the interview guides (including topics) were sent in advance. This was not only useful for their preparation, but also made the extent of differences in interpretation less and thereby counteracted the amount of incorrect answers.

Another choice to increase the reliability of this research has been to record the interviews, reducing the risks of distortion. The transcribing afterwards made possible to read what literally has been said and makes that information/ observations can be replicated. The last step in data analyzing has been the coding/ structuring of the information. The advantage of this way of working has been that insight could be given into the clustering of information into themes, the relationship between the answers together and what the key findings are to be reckoned with. This insight into the information process also increases the reliability of the research.

4. The Literature exploration

The objective of this literature exploration is to find a theoretical foundation of what is already known about the topic and the question of this research in literature. These topics include inter alia: shaping cooperation on strategic level between Government, Industry and Academy, how this could be put into practice and the aspects of a creative industry in order to design such an industry. These answers are necessary and contributing to the impressions of the field research (which is described later) which ultimately leads to the answer of the central research question.

Besides a literature exploration, this research also includes the contribution of experts that are familiar with these topics. Their advice and information has helped in finding the right information specifically related to this research.

In general, the form of this literature study is based on a specific rule within organizational science, defined as follows: *Structure follows Strategy*” *In order to develop an organization, first a strategy must be determined before a structure can be designed.* (Thuis, P. (2007) Structured in a top down process, successively the following questions will be answered.

1. *In light of the current societal tendency of continuous innovation and cooperation, which strategy could be recommended to the institutions on Funen?*
2. *Following this strategy, on which points should this organization between Governments, Industry and Academic Institutions be restructured?*
3. *How can cooperation between Government, Industry and Academic Institutions be designed?*
4. *How can creative industries contribute to the economic development of a region?*

4.1. Designing an organizational strategy in a knowledge based economy

First, the concept of the knowledge based economy will be interpreted in a historical context, after which it can be applied to the formation of an organizational strategy. Central to this paragraph is the concept of change management.

4.1.1. A historical context about the knowledge based economy.

Until the beginning of the 90s, within society hardly any attention was given to the concept of knowledge as a stimulant for the economy. The organizations policy of that time was based at making profits and increasing information technology in order to improve the productivity and ultimately stimulating the economy. The paradigm of this time was mentioned as “*closed innovation*”, in which organizations are responsible for their own innovations. In other words, it was seen that successful innovation and control required organizations to develop and distribute their own ideas.

Due to continuous changes in society (especially the influence of ICT and internationalization) this way of thinking is currently no longer relevant. However, the problem at that time was that many organizations had transferred relatively simple knowledge from their production to low wage countries. Because these countries could thereby generate a lot of business knowledge, the original creators had therefore become more innovative to survive. In this sense, the organizational policy in general has changed due to the increased importance of knowledge, which has led to a knowledge based society. In general, knowledge (gained by research) could be seen as the success factor that makes innovation possible, which will subsequently lead to new products and/or services, which will eventually stimulate the economy.

4.1.2. Consequences of the knowledge based economies for organizations

Following this explanation, it can be stated that the content rule (for an organization or institution to succeed in this society) includes that it is not longer possible to protect “your own” knowledge and innovations, due to the constant dissemination of this information. To counter this, a new principle has been formulated, “the open innovation paradigm”, as opposed to the previously stated “closed innovation paradigm” (Chesbrough, H. (2005, October 26) To complement this principle it has been established that too much competition between organizations¹¹ could be disastrous for the incentive to produce knowledge. For this reason, not only the protection of knowledge and innovations have to be tackled, also the increasing competition between organizations. This is necessary in order to be able to function within this current society.

One possible solution that has been mentioned often in literature is the creation of new knowledge and products jointly through intensive cooperation between various organizations and institutions on a strategic level. The biggest advantage of such cooperation is addressing the prevention of knowledge “leakage”, but especially addressing the increasing scarcity of high skilled knowledge developers (which these days are emigrating in large groups towards emerging areas) by sharing their knowledge together. CPB (2002, January).

Not only an organization, but also a region or even a country encounters problems with the growing need to focus on knowledge. As mentioned by Dolls, R. (2010, January 18) there are four organizations to appoint which together are forming the pillars on which the knowledge economy is based on. These are Government, Industry, Academic Institutions and Education. In this respect, it is important that key figures of each group work together on one line and reinforce each other so that innovation, creativity and knowledge could be encouraged in an organization, a region or even a country.

¹¹ Organization: people who work together to achieve a certain goal. Means the same as Institutions.

One way in which this cooperation between Institutions may be arranged on a strategic level is through the formation of strategic alliances. In this respect, a strategic alliance is the definition of independent organizations or institutions that are working together in order to reach a joint strategy. According to CPB (2002, January) there are two kind of joint strategies possible, depending on the policy of the institutions within a knowledge based economy;

The general knowledge based economy

The idea behind this economy is that cooperation takes place between companies, networks, regions or within borders. The main goal of this cooperation is aimed at creating a national knowledge infrastructure.

The extreme knowledge based economy

The rationale behind this “extreme” economy is that distance or physical proximity is not a precondition for cooperation and is therefore perceived as unnecessary. For this reason, cooperation could take place across national borders which is due to globalization of organizations (also the expected strategy for the future). An example in this respect could be the North Sea Screen Project in which a number of North Sea Screen Partners are forming strategic alliances working together for one goal, namely making the North Sea Region a better place to live, work and invest in (Craick, J. 2011)

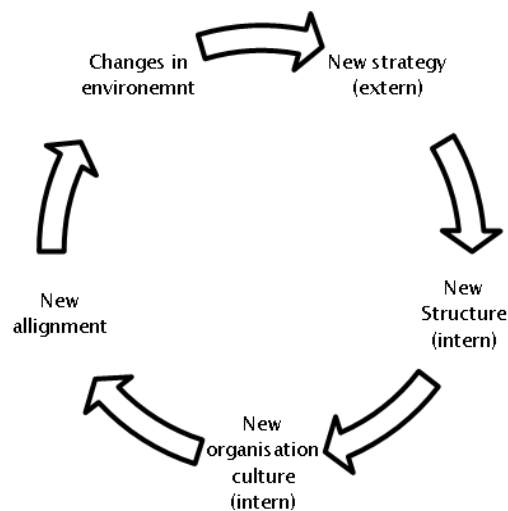
Because both thoughts are essentially contradictory it is difficult to decide which one is better than the other. This can vary per situation where it is even possible to chose for an application of both strategies together. However before such a strategy could be chosen to implement, first the design of the strategy has to be determined.

4.1.3. Design of a strategy

An organization is constantly changing. After determining a strategy, it is often the case that it might no longer be relevant for an organization. This may already be after a few years, but even so after a few months. Therefore, it can be concluded that a strategy has to be adjusted constantly which can cause changes within an organization. This process is illustrated in the following model (an adoption of Childres, J.R. (2012, January 30)

To explain this further, changing market operations or changes in the environment lead to changes within an organization. The strategy, structure and culture of the organization should be adjusted sequentially so that a new alignment will occur that responds to the current market operations.

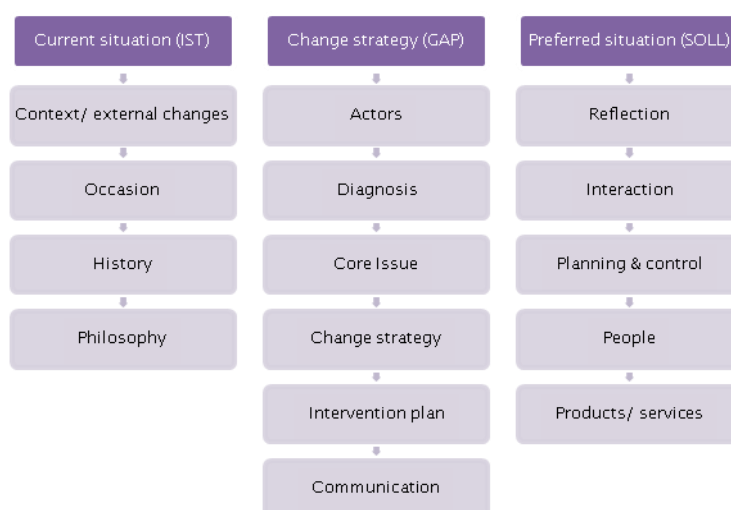
Figure 3, the constantly changing organization



This model fits well within the concept of *change management*, which means that a strategy will be designed in such a way that the undesirable or inappropriate current situation will be changed into a new situation (organization). In this case, according to (Karis, 2003) it is about a transitional or planned change which could take place in a radical, planned or episodic manner depending on each situation.¹²

Change management is a “hot topic” and for that reason, within change literature, many different approaches are discussed as well as strategies and methods about dealing with changes within an organization. However, a well-known change model which is applicable for change management in different cases is the Model for planned changing processes (Caluwé, L. & Vermaak, H. (2006))

Figure 4, The planned changing process



¹² Other options are, development change (systematically improving an process within an organization) or transformational change (a radical approach with high impact). For this research, transitional is most applicable.

The above model emphasizes three main phases within a change process.

The Current situation (IST) – This phase is about mapping the current situation of an organization by focusing on external changes, the factors influencing a change idea and the philosophy behind this idea.

The Change strategy (GAP) – This phase is first of all about mapping the different actors involved in the change idea because each of them has its influence. In addition, there are other substantial activities possible that influence changes. These are divided into five phases. The diagnosis (making clear what is going on between IST and SOLL), the core issue (finding out what the problem is about), formulating the change strategy (what makes the change) and the intervention plan (how the application of change could take place). The final phase mentioned in this model is the communication phase, when the interventions could be implemented.

The Preferred situation (SOLL) – This phase cannot not be reached unless the strategy is constantly reflected upon and adjusted. Specific attention needs to be given to interaction, planning and control, cooperation between people and the operation of new products/ services.

From an interview with an expert in the field of change management, it appeared that the model by De Caluwe could be very well applied to this research. Adrie Bramsen, teacher in change management at the Hospitality Business School, stated that the most important aspect within change management is considering whether any change or interaction can happen between IST and SOLL. Since people constitute the core of an organization, it is important to enable, on a strategic level, genuine cooperation between relevant parties (individuals) within a healthy organization structure. (Bramsen, A. (15-11-2011). To achieve a relevant change strategy he advised (especially when analyzing the different interests of actors) the use of the color strategy (Caluwé, L. & Vermaak, H. (2006) where it shows five contrasting ways of changing an organization. The underlying idea is that every change manager is different, but also every organization is different which may cause that one color “fits better” than another.

The Yellow Print strategy

This way of thinking is based on social-political views in which conflicts and power between different actors are playing an important role in the change strategy. The outcome is difficult to predict because the strategy depends on the fluctuating power and influence of various actors that should be handled with care. Some tactics include: creating support, conflict resolution, combining interests and create win-win situations.

The Blue Print strategy

The Blue Print strategy is based on scientific management and is characterized by project work, structured planning processes and a clear pre-defined outcome. Changing activities are continuously controlled and adjusted thereafter to achieve the result. Tactics include for instance: a clear roadmap and reducing complexity. The disadvantage is that social aspects are not sufficiently taken into account.

The Red Print strategy

This way of thinking is based on Human Resource Management in which it is assumed that people or organizations will only change when the behaviour of people at work will change (which could take a long time). Some tactics include: develop inspiring goals, involve people and actors in the process in order to get everyone at one line, stimulate commitment. The disadvantage is that too much harmony makes confrontation difficult.

The Green Print strategy

The Green Print strategy is based on Organizational development in which changing and learning could be combined. It is focussed on creating a safe environment in which to operate. Tactics include: motivating, stimulating collective learning and feedback situations and coaching.

The White Print strategy

This way of thinking is characterized by creating changes through the centralisation of people in an organization, the will and the natural way of how things work. New organization structures and behaviours will be created by development and learning processes. Tactics include: approach conflicts and tactics in a positive way in order to stimulate new ways of thinking.

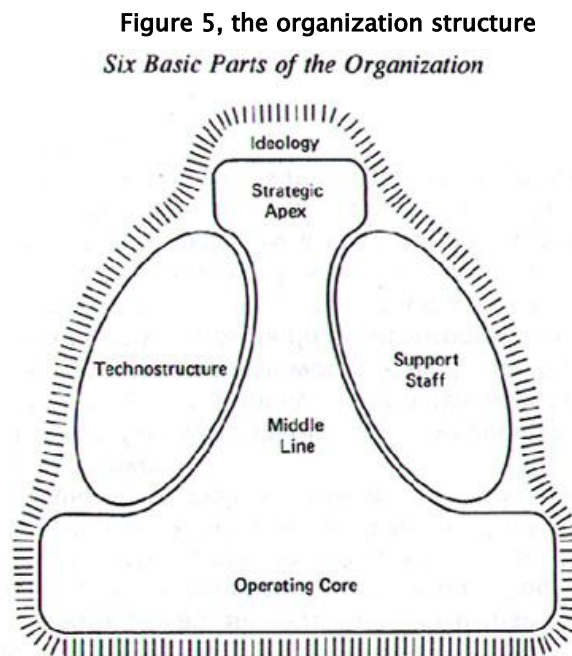
Conclusion question 1: Consulting the literature on strategy and change management gives insight in the parts of the process. Looking at the situation on Funen, it can be concluded that it is part of a constantly changing society, due to the development of the knowledge economy. To respond to this development it is necessary that different organizations and institutions (Government, Industry and Academies) work together on a strategic level and thereby form a strategic alliance from which the joint strategy can be determined. An option to design a strategy is by the application of change management, where possibly a "Yellow print strategy" could be the best change strategy due to its emphasis on strategic cooperation and the creation of win-win situations.

However, this will be reflected in the practical research on Funen described in Chapter 6.

4.2. The design of an organizational structure

Unlike the organization's strategy (in which decisions are taken directly relevant to the continuity of the organization), the organization structure is focussed on the design. This refers to "the internal differentiation and relationships between departments and organizational units" (Nijenhuis, C. (2007)). In short, the need to build an organizational structure concentrates on the alignment of all organizational units or departments. Thereby, they should jointly work towards achieving the objectives as designed in the strategy.

According to Mintzberg (1979) (cited by Nijenhuis, C. (2007)) any organization can distinguish five components that together form the structural design as shown in figure 5 (12Manage (2012)) This organization should feature optimal occupation and a clear division of labour between departments taking place.



The Strategic apex on top include the top managers of the organization. Their task is to supervise all processes within an organization and determine the goals on which the strategy is based.

The Middle line, secondly, is only necessary for organizations with a complex structure and many departments. These include managers appointed by the top managers to manage the staff or departments.

The Operating Core, thirdly, form the so-called primary process (or the execution of the tasks) which is directly related to the production of goods and services.

The support staff, fourthly, include people specifically working in functions such as public relations or the administration. As this name implies, their main duty is to support the strategic apex.

The Techno-structure, finally, could be defined as experts that (with the help of analytical techniques) produce recommendations for the strategic apex, with as aim to keep the structure and processes function optimally. Employees of these departments could be – for example – accountants or researchers.

As the model shows, this way of an organizational structure is formed in a top-down process. It is also referred to as a hierarchical structure where the strategic top is directing the middle line and where the operating core gets instructions from the middle management. Despite the fact that this structure has been formulated more than 30 years ago, it is still found applicable to many kinds of organizations, varying from commercial organizations to political organizations.

4.2.1. Structures appropriate within a knowledge based economy.

Due to external factors such as globalization and the increasing importance of knowledge within the economy, a change is performing with respect to the structure according to which organizations have been designed. For this reason, organizations should adopt an attitude that is more change-oriented, in which structure as such is of less (fixed) importance. According to (Marcus, J., & Van Dam, N. (2008) there are four structure trends beginning to arise that every new organization should focus on: a flat organization (without a strategic top), a horizontal organization (having functional divisions) a cluster organization (a formation of teams from different networks) and a virtual organization. However, considering the underlying aim of strategic cooperation, two organization structures could be most applicable: the cluster organization and the virtual organization.

- **The cluster organization**

A cluster organization consists of the formation of teams or networks working together in an effective and efficient manner for a specific period. Therefore it is often seen in organizations working in projects. This organization lies on the connection of people from a diversity of divisions or authorities pulling their expertise together in making the strategy of the organization possible. It is different than the hierarchical structure because there is no question of a top-down process.

A researcher on this topic (Creth, S. 2000) mentions that the power of these kind of organizations lies in the producing of essential qualities in teams and the high flexibility that fits within dynamic changes of the environment. Furthermore, she mentions that the challenge for every organization is how staff could be managed and how structures and processes of different units such as innovative businesses and information technology could

be managed and coordinated in one organization. Some important conditions in order to create such an organization is that:

- there should be great emphasis on clear communication between different teams and their members;
- each of these teams should have their own responsibilities;
- and all of these teams must have good skills in order to meet the objectives of the organization.

- **The virtual organization**

A virtual organization is a very new form of organizational structure where it is not longer necessary to have a physical building or an office as an organization.

As suggested by (Unification Technology Seminary, 2012) a virtual organization is applicable for organizations with intensive information and knowledge characteristics and those concentrating on new services and products. It could be seen as a form of strategic alliance, however more flexible in partners, goals and for example processes which can change ranging from the partners involved. Some important conditions in order to create such an organization is:

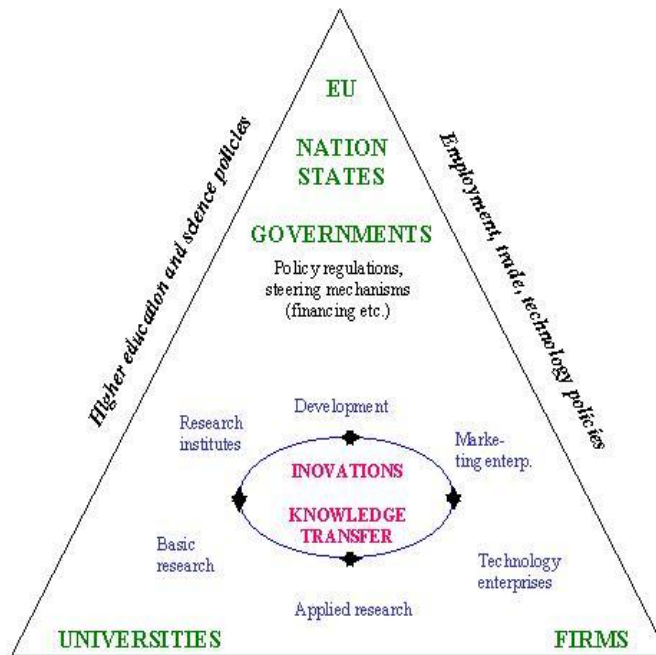
- to have experience in working at distance;
- to appoint one dominant party that manages the team of partners;
- have a formation of a strategic alliance (where already should have been made specific goals);
- instead of hierarchical, an organization needs to become very flexible in the composition of the departments.

Conclusion question 2: regarding the literature above a structure is the "internal design" of an organization in which relationships between units or departments are becoming clear. According to Mintzberg (1979) every (large) organization includes five components (e.g. with on top a strategic management team and below a operating core) that are forming a structural design. This is a so-called hierarchical structure that has been applicable to many organizations. In order to restructure the organizations on Funen and develop a structure (in line with a strategic cooperation between institutions) there are some other possibilities as well as (apart from those) mentioned above. Although a virtual organization is very interesting as an option for the future of organization structure a cluster development could be interesting for Funen. Not only because it is project based but also because it features an informal structure. This possibility will also be reflected in the practical research on Funen in chapter 6.

4.3. The Triple Helix model

As has been concluded before, cooperation between different organizations on a strategic level is important within a knowledge-oriented economy, in which organization's strategies require constant adaptation. One way to design such strategic cooperation is the Triple Helix model (Etzkowitz, H., & Leydesdorff, L. (2000) see below.

Figure 6, the Triple Helix model



This model has not only been invented in order to react to innovations, but also to stimulate increased and better communication between Academic Institutions (A), the Government (G) and the Industry (I) as the most essential institutions for innovation (on national and international level) in a society. This model could be viewed as the first step towards stimulating and designing closer cooperation.

Another term introduced by (Etzkowitz, H., Dzisah, J. , Ranga, M., & Chunyan Zhou, D. (2007 January) is the “Triple Helix Circulation”, which indicates that the three institutions should form clusters or networks and could thus enjoy maximum benefit from each other or could eventually reinforce each other. Circulation means the exchange of people, ideas and innovation amongst each other with the aim to stimulate innovation within society. This circulation has been displayed in the model in the form of a triangle connection, that makes all groups equal to each other in terms of importance. However, the position of the three institutions is different, although that is due to the importance of their decisions/tasks they have to take. Their tasks could depend on which perspective of the TH model will be implemented. According to (Etzkowitz, H. et al (2007 January) There are three kind of models possible:

The Triple Helix model I – In this model the state (G) guides the Academy and Industries and directs the relations between them.

The Triple Helix model II – In this model the three institutions (and enterprises within) are operating separately and apart from each other but connected through market developments. The disadvantage of this model could be that Academic Institutions have the only responsibility for research and training persons and that the communication between firms of the Industry could be disorganized.

The Triple Helix model III– In this model the three institutions are highly interactive and overlapping each other's tasks. This model connects to the concept of TH Circulation and has also been mostly applied in practice. The significance of the leading party could actually differ dependent on the country or region concerned; in the United States and Canada, for instance, the Academic Institutions enjoy a leading position, but in China, the Government has taken the organizational function.

Based on the Triple Helix circulation model, each Institution could be placed in positions, irrespective of their leading role, according to (Viale, R., & Ghiglione, B. (1998) In this respect, the Government (G) could be seen as a macro position, since their main task is to make development possible by forming rules and regulations, essential in order to set guidelines for policy. For this reason (Etzkowitz, H. et al (2007 January) concludes that their function is mainly a legitimate authority. Furthermore the Academic Institutions (A) could be seen as having a meso position, since their tasks are in general to train people and ensure that higher education could implement their information in practice. Then the Industry (I) could be seen as having a micro position since they are responsible for transferring the ideas of innovation into practice. Following this classification (Patrauskaitė, N. (2010, April 19) adds that universities should, besides their earlier mentioned role, also be responsible for transforming their knowledge and technology to the industry. Although, in order to be relevant for the region, the cases need to come from the business sector.

4.3.1. Conditions for institutions to cooperate

In general, it may be concluded that cooperation between institutions might be a challenge to realize. However, the benefits for each group could be considerable. For example the Government (central, local and regional) gets more and more applications regarding social and environmental issues, but has a small financial budget. The Academic Institutions have also in general begun to strive for the acquisition of funds in order to enable research. The trend is that the Academic Institutions are not longer predominantly of educational purpose, but that they are increasingly becoming a research institution that wants to contribute to changes in society. Finally, the industry and local enterprises have got more and more challenges based on technological changes, changes in competition etc. For them it is

difficult to become innovative enough and therefore a cooperation with the other institutions might be the most beneficial solution.

The organization “open innovation”, an online platform and organization in the northern part of the Netherlands, for instance, advocates the implementation of innovation through the different institutions as mentioned in the Triple Helix model. They believe that every organization could implement this innovation when they meet some criteria. The first criterion would be that companies must realize that innovation should take place as effective and efficient as possible. Furthermore, they should be open to cooperation with potential competitors in order to create a broader base and they should realize that it might be more profitable to make use of innovation techniques already developed in other companies and customize this idea. (De Rochemont, M., & van de Vrande, V. (2006)

Another proponent of open innovation is the Dutch Financial bank ABN AMRO that has delivered a report about some critical success factors to take into account (Dijkman, Omta, & Fortuin (2011, December 16)

- Look for trends and development and create a long term vision of at least 5 years.
- Select partners carefully, make sure they are all involved in the management process.
- Make proper arrangements and plans for risk management;
- Invest in partnerships, communication and connecting different conceptions;
- Make costs clear from the beginning and communicate this with the partners.

Conclusion question part 3: The information above first of all answers the question how the cooperation between the three institutions of the knowledge economy could be reformed, namely through the Triple Helix Model. However, as was clear, there are three different models possible according to the creators where cooperation to some extent could take place. For this study, the third model seems most obvious, since the emphasis here is at overlapping tasks and creating a joint strategy whenever innovation is possible. In addition, due to the decrease of resources for each Institution, the TH model could contribute to competitive advantages for each Group. The criteria which govern them are particularly focused on the idea that for innovation, they all should look beyond their own borders, not only for trends and developments, but also for cooperation with potential competitors. Furthermore, to make innovation successful the partners should for example be well selected. Much attention and/or investment should be directed towards the goal of preserving these partnerships by focusing on communication and connecting the different conceptions. The next subchapter will focus on the creative industry, as an industry in which innovation is usual. It will therefore look at the fact how such an industry could contribute to stimulate the regional economy.

4.4. The Creative Industry

The concept of the creative industry is often confused with the concepts film industry and creative class, although there are differences. There have been many researchers who have studied these concepts and their meanings. For example, the American researcher Richard Florida, who has written many books about this industry, wrote a book in 2002, called “The rise of the creative class” that specifically deals with developing a creative industry. He explains its importance and usefulness, but also the ways to achieve such an industry. Therefore, he is convinced that more attention for employment in the creative sector will lead to regional development and economic growth. A creative industry, as the name already says, is equal to much creativity and innovation.

However, to create such an industry, three necessities are required: an attractive climate for employers and employees, innovation in the area and consumption. Furthermore, the more creative businesses are centered in an area, the more people who are part of the creative class will locate in this area and so the amount of high-tech businesses and new start-up companies will increase. (Ström, P., & Nelsson, R. (2010))

In the research of (Bos, P. (2006, January 19)) he elaborated on the comments of Richard Florida: the creative class is the “basic ingredient” of the creative industry. He also defines the differences between the creative class and the creative industry: “the creative class is considered as a group of persons in the society that has a high degree of creativity central in their work”, whereas, “the creative industry is about persons, companies and organizations that contribute to products & services that are the results of creative labour and entrepreneurship. (Bos, P. (2006, January 19))

In addition (Scholten, J. (2009)) the creative industry could be centered in three main groups of companies:

The Arts – This group of professionals includes the visual arts, the performing arts and the literature. Some characteristics of this group are that they are often financed by governmental subsidy, producing predominantly on a small scale and make collective distribution;

The Media and Entertainment Industry (M&E) – This group is formed by the broadcasting companies, the music industry, films, movies and entertainment industry and the published media. Some characteristics of this group are that they are financed by the consumer market, they have a very complex organization, which features a large scale production and is capital intensive;

The Creative Business Services – This group includes the professionals within the design, interior, fashion and architecture industry.

Some characteristics of this group are that they are predominantly financed by the business market, they are producing labour and sometimes capital intensive goods and make individual or collective distribution.

This overview shows some similarities, but also some differences, especially with respect to the organization structure and management. Although this also shows how diverse companies in the creative industry could be and how diverse their contribution could be. Furthermore, as mentioned by a researcher (Bos, P. (2006, January 19) there are some interrelated features through the different companies. For example, the production is, for almost every company that participates in this industry, very labour intensive. They also have a very close network of small and medium sized companies that are highly dependent on each other.

This close network includes many stakeholders, which makes the industry complicated. Although in general, the creative industry is formed by human interactivity, creative ideas and the circulation of knowledge (from different sectors), information and products are necessary to attract creative talent.

4.4.1. The steps to stimulate a creative industry

In the literature research study several steps were found in order to stimulate a creative industry. Partly thanks to the work of Richard Florida about the creative class, attention for this concept has grown worldwide and many governments have tried to implement the results of his research to encourage economic growth. According to (Bos, P. (2006, January 19) elaborating upon the comments of Richard Florida, there are important steps which should be taken in order to attract the creative class to a region.

Technology, talent and tolerance are the main features that a region or destination needs to have. Furthermore, there should be a feeling of authenticity, an uniqueness in the way of historical buildings and a cultural climate in the area in order to attract such a group.

Another focal point is the awareness of the close connection between the creative industry, the service industry, the government and the knowledge institutions for the fact that they all stimulate each other. The role of the government could be to provide grants and to develop a policy to enhance the creative industry, while the knowledge institutions will provide the work force of the area and the creative class will provide the services.

A completely different view about how to stimulate the creative industry has been given by the United Nations Development Organization (UNIDO, 2002, May) In their research they emphasize the importance of the educational industry. In order to stimulate personal creative development people should be taught in creative features in a very early stage (from the primary school onwards). In succession, each creative sub industry could introduce specific technical skills to improve the level of knowledge. The government should also have an important role in this development by investing, for example, in the “creative talent” for a

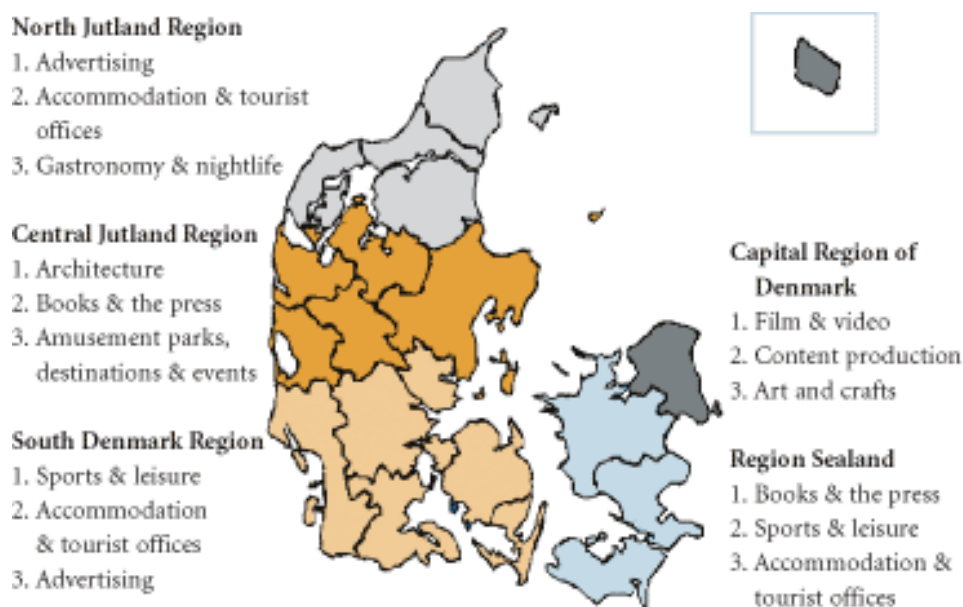
long-term period and by investing in local craft business, instead of merely focusing on the highly educated people. As a result, the creative clusters that could arise would be able to obtain higher levels of growth in the area because of teamwork in exchanging knowledge.

The views of both researchers differ in that they are either attracting the creative class through economic development, or the training of a creative class in a region itself, after which creative sub clusters could arise.

4.4.2. The creative industry in practice

According to (National agency for enterprise and construction, 2004, April), the creative industry in Denmark is highly divided in the kind of creativity that is central to the region (see figure below).

Figure 7, Denmark's regional concentration of creative industries, measured in terms of employment density



As this figure shows, the film industry is extremely centered in the capital region of Denmark. According to the author *"The capital region of Denmark has the highest density of people employed in the experience industries, i.e. 23% more than Denmark as a whole. For instance, the region's concentration of employees in film & video is more than twice that of the rest of Denmark"* Concluding this, Danish region has already got some clustering of their creative businesses, although as earlier quotes mentioned, it is more preferable to cluster groups of each creative sectors together in one industry in order to be highly beneficial for the regional development.

Another creative industry in practice is the CCAA region (Creative Cities Amsterdam Area) in the Netherlands consisting of 8 cities: Amsterdam, Utrecht, Almere, Haarlem, Zaanstad, Amersfoort, Hilversum, Alkmaar. (I Amsterdam (2011, March)

Their opinion is that the creative industry is indispensable for the economical development as long as cooperation between government, industry and academic institutions takes place across the width of the creative industry. The added value of this cooperation in the form of an industry for economical development is 8.5 billion Euros (2008), which has been measured by employment and direct sales of the companies. For this fact, Amsterdam could be seen as the Dutch metropolis of creative industries, having 40% of the total creative industry of the Netherlands. This could be seen in a financial contribution of 3.4 billion Euros (2008) for the Amsterdam city itself. Furthermore, almost 100.000 jobs were created in 2009 due to this creative industry.

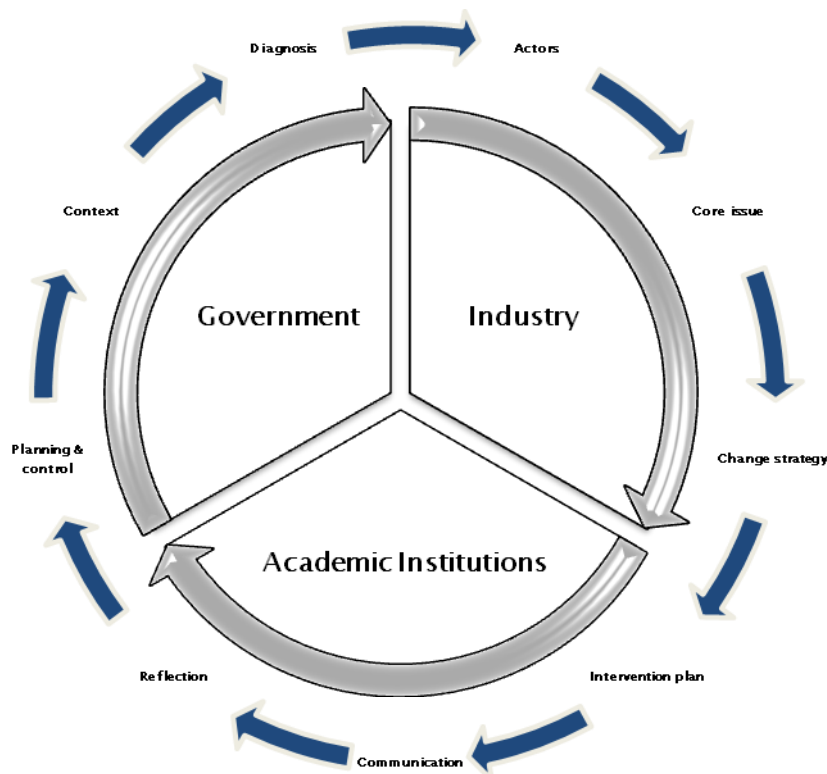
The Amsterdam area has as vision for 2020 to become the creative metropolis of Europe. They think to achieve this by focusing on four actions for the institutions of the Triple Helix:

- The first one is enhancing entrepreneurship by stimulating matchmaking;
- The second one is the improvement of academic institutions by organizing an infrastructure for effective regional education;
- The third one is to transfer knowledge to the market by for example develop the Internet Protocol;
- The final action is regarding the government, to create preconditions for management, international promotion and housing facilities.

4.5. The conceptual model

In this paragraph the conceptual model will be explained which has been designed on the basis of the gained perspective from the literature exploration and can be regarded as the “tool” with which solutions can be found and the field research can be designed. Moreover, for the design of this model two important models, that have been taken from the literature above, have been used as inspiration: the Triple Helix model (Etzkowitz, H. et al. January, 2007) and the phases of the planned changing process (Caluwé, L., & Vermaak, H. 2006). The underlying idea is that both models combined into one model create a new perspective on change management in a knowledge based economy. This new perspective is created by putting actors central within a changing process and by dividing them into three groups (according to the Triple Helix model) in a way that it can be implemented for changes at a strategic level. In addition to visualize the change process there has been made use of figure 3 (“the constantly changing organization”) which assumes that change management in organizations is a constant continuing process. Finally, it was decided to mutually connect the three main actors and create a “highly interactive” atmosphere as well as to emphasize that tasks will follow up on each other and overlap. This idea is based on the “innovation circulation process” where knowledge, innovation, technology and creativity are shared commonly to ensure the completion of change processes.

Figure 8, the conceptual model



Furthermore, the implementation of the conceptual model will be explained. As appeared from earlier conclusions, applying change management is a long process in which many steps have to be taken by individuals, companies and organizations. Therefore, the involvement and participation of all actors in the process are very important and could be regarded as a phase to which special attention should be paid. The central process visualizes three main groups that should be considered during a change process. In fact, the combinations of all actors will reappear in all phases of the change process.

This is done for several reasons: the problem objective, as described in chapter one, has shown that cooperation between stakeholders on Funen is the desired situation to seek for, so that the emphasis should be on the involvement/participation of the different actors. Also from the literature, as described earlier, it appeared that the establishment of an organizational strategy and structure (in the Gap and Soll phase) requires cooperation between different actors as a means to create a change strategy. The Triple Helix model proved to be the most relevant model to use, due to its strategic approach and general application. In addition, the second process on the outside visualizes the phases within a planned change process in which consecutively the current situation (Ist), the change strategy (Gap) and the desired situation (Soll) should be adopted. The classification of phases can be found throughout this report; the first chapters outline the problem definition and the research questions, wherein starting from the field research to the advice the change strategy and the desired situation will be outlined.

In the following chapters the conceptual model will be referred to and applied by asking questions as will be explained next. Eventually, in the advice chapter all phases of the model will be completed so as to arrive to a correct implementation.

5. The Field Research

In this chapter the results of the field research will be discussed. In general, the objective of this field research is to test the outcomes of the literature exploration in practice by using the previous visualized conceptual model as a tool in order to be able to answer the central research question. To be more specific, the conceptual model will be applied in a simplified form by asking questions in each section of the analysis, so that ultimately in the advisory and implementation part a clear interpretation can be provided for Funen.

The upper part of the model (the Triple Helix) in fact is about finding out the question of **WHO** (Actors) are involved in the process. This will be particularly made clear in the analysis of the interviews. The lower part of the model (the change process) is in fact about finding out the question of **WHAT** (problems, wishes, conflicts) there is going on in the process and **HOW** a change strategy can best be established and has to be designed. These three questions will be further explained at the end of chapter 6 in the summary of conclusions.

5.1. Protocol for the interviews

5.1.1. The interview as data method

As explained earlier in the chapter Methodology the research strategy of this report is based on qualitative research with an additional exploratory and comparative case study approach on the basis of best practices. There has been chosen (besides the non-participating qualitative observation method) first of all for face-to-face open interviews and telephone interviews in order to get in-depth information about the specific problem taking place. Secondly this has been chosen in order to trace opinions and feelings. Finally, in order to provide possible solutions for answering the project objective. In addition, another reason is that in-depth interviews will provide useful information which is not only relevant for Film Fyn, but also important for the researcher herself in order to determine how a possible change strategy for Funen could be converted into concrete plans fitting to this region.

5.1.2. The location of the interviews

The first location the field research has taken place is the region of South Funen. Film Fyn and their direct stakeholders are located in this area. Recently, a film industry has started to develop in this area. **Two other locations** that have been chosen for the field research are two best practice regions: the Netherlands and the Skane region in South Sweden. These have been chosen because of their location in the North Sea Region, from the wishes of the client (because both countries could be seen as potential concurrent for Denmark and Funen in specifically) and because of their international reputation regarding the development of a film industry and of a creative industry.

5.1.3. Results of the interviews

Prior to the interviews, the expectations regarding the results were determined. Because there were not only different objectives and research questions to explore, there were also different locations and respondents. For this reason it has been decided to design different interview guides: one for the best practice regions and one for the location in south Funen¹³ (see further in chapter 5.2 and 6.3). Below there is for both groups separately briefly described which information the interviews should yield. Here, the information is divided into general information (concerning “who” and “what” questions) and in specific information (with respect to “how” questions.)

The location in South Funen:

Global information regarding: – general problems that occur on Funen, – the formulation of partnerships/ cooperation between the direct stakeholders of Film Fyn, – trends and development concerning business development on Funen.

Specific information regarding: – opinions about the development of film tourism in the region, – interests of the direct stakeholders of Film Fyn and their desired improvements.

The best practice regions in the Netherlands and South Sweden:

Global information regarding: – processes within large organizations in the creative industry and the film industry, – the most important stakeholders to take into account.

Specific information regarding: – substantive issues such as trends & developments in the market, skill requirements within their field etc., – expertise information about possible solutions regarding communication between actors and organizational strategies that fits to the current trends and developments.

5.2. Choice of the respondents

For the purpose of this field research, eight in- depth interviews with respondents having different backgrounds have been conducted (although collected by a “snowball approach”). To be clear, the respondents have been divided and selected into two groups of people: the key informants of Funen (familiar with the actual situation on Funen) and the experts in the film (tourism) industry (having detailed information due to their expertise), that might be of interest for the changes on Funen. For both groups, the respondents have been selected based on a number of factors which are related to the conceptual model and the results that this report should yield at the end. These are: – *the position/ function of the respondents (different and varying)*, – *the position within the Triple Helix model (Government, Industry or Academical Institution)*, – *the interest for this research, knowledge and expertise (within the creative industry and film industry) relevant for Funen.*

Below, the respondents that took part in this research will be further introduced.

¹³ For an overview of the interview guides, see appendix V and VI.

5.2.1. The Key informants, location South Funen

This group includes three respondents located on South Funen (Svendborg). They are directly involved in Film Fyn and each person has a managing position in their company.

Carsten Nielsen

Position: He is head of the local tourism office in Svendborg. Since the first of January this year, he is head of a new organization called Development Funen.

Triple Helix: representing the Industry (Tourism) for the region.

Interest: He is responsible for the Tourism Industry on Funen (with respect to Film Tourism he is an important stakeholder) and also a member of the board of Film Fyn.

Tim Jeppesen

Position: He is the director of the Svendborg Municipality, responsible for culture, sport and leisure, business development and town planning.

Triple Helix: representing the Government (Municipality Svendborg) for the region.

Interest: He is a member of the local authority which develops rules and regulations concerning business developments. Until last year he was a member of the Board of Directors of Film Fyn. Now he is the contact person for Film Fyn in Svendborg.

Henrik Møller Sørensen

Position: He has worked in the Film Industry for a long time and he is the managing director (or CEO) of ASA Film Productions for Feature Films (a company located in Copenhagen and Svendborg).

Triple Helix: representing the Industry (Film) for the region.

Interest: His company is the only film production organization on Funen and is well-known throughout Denmark e.g. for children's movies as "Far till Fire". He is also a member of the Board of Film Fyn.

5.2.2. The Experts, location the Netherlands and South Sweden

This group includes five respondents coming from the Netherlands and South Sweden who have an important position within the film industry and the tourism industry (as part of the creative industry). There has been chosen for respondents with different positions (from member of the board to employee in the marketing department) and within different organizations.

Jacques van Heijningen

Position: He is a director of the Media Fund of Rotterdam and also has the position of film commissioner, for which his tasks are managing film activities in the area of Rotterdam.

Triple Helix: representing the Industry (Film) for the region.

Interest: Although this Media Fund is no longer active, it is comparable with FilmFyn since they are also a regional film fund. It was the only regional film fund of the Netherlands and successful in developing a creative industry in the area of Rotterdam.

Ernie Tee

Position: He is a lector at the Dutch Film Academy and thereby responsible for the propedeutic year by teaching in “film analysis” and “film history”. Apart from his function within the Academy, he works as a script consultant and dramaturge.

Triple Helix: representing the Academic Institution (Film Academy) for the region.

Interest: The film academy has a monopoly position for their specialist education. They offer nine specialist studies, which is unique in Europe: Directing Fiction & Documentary; Producing; Scenery; Camera/Light; Production Design; Interactive Media/Visual Effects; Sound Design; Mounting and a Master in Film.

Jonathan Mees

Position: He is a communication officer at the Dutch National Film Fund and is responsible for providing information and publications on the website.

Triple Helix: representing the Government/Industry (national film fund) for the region.

Interest: The national film fund is one of the most important film institutions and defines the film productions available for cinema. He knows all the ins and outs of the organization strategy.

Itta Johnson

Position: She is working as a marketing strategist for the Municipality of Ystad (southern Sweden). One of her tasks is to promote Ystad as film destination, but she is also working with the whole Municipality, such as schools and social healthcare.

Triple Helix: representing the Government (Municipality of Ystad) for the region.

Interest: Ystad is a well-known destination for film tourism due to their Wallander movie success. This interview might provide interesting information for Funen in attracting film tourism.

Marie Hölmström

Position: She is working as head of the tourism office in the Municipality of Ystad and she is responsible for providing tourists with information. Furthermore, she is involved in everything about film tourism.

Triple Helix: representing the Industry (Tourism) for the region.

Interest: The same as Itta Johnson.

6. Analysis of the interviews

In this chapter the interviews that have been conducted by the researcher will be analyzed. First of all the method of the analysis in general will be described, after which the method per interview will follow. Then the context with the associated research questions will be displayed with consecutive extensive analyses of each major topic. The chapter will finish with a summary of conclusions.

6.1. Method of analysis

As mentioned earlier, the two models of the conceptual model are central to this analysis. In addition, in order to be able to analyze all interviews precisely, they have been recorded on tape after which they have been fully transcribed. The benefits were in particular that differences in opinions could be emerged and easily be compared. For this study the research questions have often been used as the main codes to which also new codes have been added. In paragraph 6.4, this set-up will clearly be found, whereby the research questions have been divided in sub-paragraphs and the codes have been underlined.

6.2. The Interview guide

The structure for the interviews was designed as follows: first of all, each interview started with a brief explanation of the purpose of this research the background of the respondents and the processes in their organizations. This served as icebreaker. As the conversation progressed, the difficulty of the questions increased as well. Specific questions regarding personal visions, opinions and strategies have been asked that provided detailed and specific information. To summarize, each interview consisted of four parts; the introduction (including checks with regard to the location and the recording), the open questions, the specific questions (to collect opinions and identify problems) and the finishing (including checks with regard to the recording and the questions).

6.3. Context and Guide

Below the research questions are visualized that will be successively answered in the next paragraph will be answered.

1. *What is the current situation on Funen about, concerning organizational strategy, cooperation between stakeholders and business development?*
2. *What is the preferred situation on Funen about, concerning organizational strategy, cooperation between stakeholders and business development?*
3. *In what areas should Government, Industry and Academic Institutions work together within the creative industry to give the economic development on Funen a boost?*
4. *What are the best practices of the Netherlands and south Sweden regarding the film industry and the creative industry?*
5. *What are the differences between the various interests of stakeholders from Film Fyn and how can a change strategy best be formulated?*

6.4. The Analysis

In this section, the results of the interviews are shown, clustered under five major topics (derived from the sub-questions) in which research is done.

In order to increase the reliability and depth within the research, there has been made use of quotations which in many cases helps indentifying the problem and the different opinions. For the sake of clarity, at the end of each major topic a preliminary conclusion will be displayed from the corresponding research sub-question.

6.4.1. The Current Situation & Preferred Situation

The current and the preferred situation are two subjects which are necessary to understand in order to implement change management. Since this has to take place at Funen, questions regarding these subjects have been mainly asked to the respondents part of the key informants. They have been asked about the organizational strategy (code “organization currently & preferred”), the cooperation between stakeholders (code “stakeholder cooperation”) and business development (code “business development in region Funen”). The experts, on the other hand, have been asked about their organizational strategy as well (code “organization”) but the emphasize lies more on the difference between the various organizations the respondents represent. Furthermore they have also been asked about the most important stakeholders and the problems they experienced with some of them (code “stakeholder cooperation”) which could be useful for Funen to be reckoned with. For the sake of clarity, although these are separate research questions, there has been chosen to combine both for the fact that they are closely related and that the same codes have been used.

○ The Key Informants

As concluded from the interviews, the biggest problem in the current situation is about the composition of the board of Film Fyn. All of the respondents agreed that there are five municipalities that are not taking part in the decisions taken regarding the film industry and other activities. They believe it is very important that these Municipalities will also be involved in the decisions they take.

“We are facing some challenges there in order to make it running smoothly” (Nielsen, C. (06-12-2011))
“Now it is only the southern part of Funen that is in that Film Fyn” (Sorensen, H.M. (24-10-2011))
“Our Municipality is eh too small to can really make a difference for our tourist businesses and other businesses. So it is right to work together”(Jeppesen, T. (05-12-2011))

Furthermore, at the moment there are five municipalities that are taking part in the decisions of Film Fyn. Within this group plans occurred such as a common strategy to set up a regional Tourism Organization called Development Funen. For this organization the ultimate goal is to become a Destination Management Organization while its main location should be in Odense, the “capital” of Funen. However, there are still some uncertainties about the

cooperation between the film industry and the tourism industry , as well as regards how this can be structured, what the responsibilities will be, what the capacities are going to be and how large their financial budget will become. Also within the film industry there are currently changes going on; for example, ASA productions has settled in South Funen from the summer of 2011 on. They are now the only feature film production company on the island. One thing this company would like to change, for example, is the financial contribution of Film Fyn in a way that they could produce more movies on the island. ASA productions mentioned during the interview the idea to support the plans of Film Fyn (stimulating film tourism on the island through cooperation between the film industry and tourism industry) but he admitted that it is not relevant to focus on that specifically at this moment.

With respect to the preferred situation, the three respondents agreed that all stakeholders in the film industry process should cooperate.

They all have some interest in combining their power since it is economically attractive for every stakeholder. Mr Sorensen described the need of it as follows:

"(..) if you have to find us a film for about (..) 20 millions, you only have some very few choices you can find for the financing of your film" (Sorensen, H.M. (24-10-2011))

Regarding the tourism industry on Funen, the Tourist Organizations would also like to contribute to Funen in becoming a Destination Management Organization. Thereby, they would like to be responsible for promoting the island, making publicity and producing information about places and dates of filming (because they do see film tourism as a new trend and market in tourism). However, they expect that such an organization will cost a lot of money and therefore they are deliberating currently about a financial plan to get investments from the EU or from Denmark in the future. In addition, they also hope that some kind of international film production could take place on Funen in order to attract more tourists and make Funen internationally known. He mentions this in the interview:

"(..) we have now for a couple of years tried to develop it and make it known"& "when they say it takes place here and so.. Then we could really do some promotion". (Nielsen, C. (06-12-2011))

Also the Municipality of Svendborg support these ideas; their business office advises new businesses and local tourism organizations to contribute developing a (film tourism) industry in their area. Therefore he sees the expansion of this industry as a preferred situation, although he admitted that the other municipalities have to join Film Fyn before.

"my guess will be that in a year or two eh it has become easier to convince the municipalities to join Film Fyn." (Jeppesen, T. (05-12-2011))

As mentioned by the Municipality of Svendborg, they see that their investment in new

business for business development in the tourism and film industry is equal to more jobs in the region. However, since they do not get any grants from the government for their activities, they have to deal with a small amount of money.

"We can feel the crisis here as well"(...) "Our small companies and also our big ones have a hard time right now, so they are actually quite pessimistic about the next couple of years"
(Jeppesen, T. (05-12-2011))

Therefore, it can be concluded that there are currently some financial difficulties on Funen regarding the business development on the island. However, as is apparent from one of the interviews, the five municipalities that are currently working together are entirely funding this business development. Therefore, some options to get more money could include trying to get EU or Government funds and convincing more Municipalities to join the current five. The film production company ASA also thinks that investment in business development leads to more jobs and that the tourism industry and the film industry should be combined.

"(...) I am thinking about producing a film in the best way, but (...) it should be combined so you have the department working over the film tourism for itself to support the film and then the film would support the film tourism"(Sorensen, H.M. (24-10-2011))

Finally, regarding the topic stakeholder cooperation, it can be concluded that the five municipalities (of South Funen) are the most important stakeholders for the tourist organization, although their commitment is mainly of a financial character. However, as mentioned earlier, there are five municipalities that are not cooperating in the tourist Organization because they prefer to remain independent.

"(...) they feel they want to be independent and have a stronger eh they are afraid to lose their own image and their own feasibility"(Nielsen, C. (06-12-2011))

Also the Svendborg Municipality confirms that the municipalities are the most important stakeholders in this situation. Specifically for Film Fyn Mr Jeppesen also mentioned the TV production company (STV located in Odense), the local tourist organizations (they are important for developing movie maps) and a number of small companies as well, such as sound studios.

"But it (small companies) is growing and they are there and important to get the environment started up"(Jeppesen, T. (05-12-2011))

In order for Film Fyn to expand, they all agreed that more companies and especially the other five municipalities should cooperate with Film Fyn. Finally the producer of ASA productions mentioned that because they support Film Fyn (and vice versa), they get quite

some attention from the local newspapers, which makes them an important stakeholder to take into account as well.

- **The Experts**

From these interviews it can be concluded that in the current situation there is a big diversity in tasks and in mutual structure. Thus, it turns out that there is a big gap between tasks of a regional film fund and a national film fund. This has been mentioned in one of the interviews:

*“The structure of the regional film fund is less complex and is possible to manage from top-down” (..)
“We invest in the development of buildings, but also in training and promoting talent”*
Heijningen, J. (19-12-2011)

These sentences make clear that a regional film fund is more economically focused (to improve the area) than a national film fund. This idea is also reflected in the respondent's tasks such as managing finances, attracting film activities to the city and obtaining licenses for the production of films. In addition, they are responsible for ensuring that the city will be promoted and taking care of the mediation in housing for film workers.

Comparing these tasks with the national film fund makes clear that there are differences in tasks: for example, a national film fund is responsible for the film policy (approved by the government) and needs to make sure that the level of film producing activities has the same standard for the entire country. For this reason, a national fund could be seen as more responsible and involved in the development of scripts than with the post production, editing and optimization – with as final goal to make these productions suitable for cinemas. However, some tasks of the national Dutch film fund are rather different from those of other countries.

“We encourage passivity in the sense that we do not produce ourselves as others do” **Mees, J. (23-11-2011)**

By looking at the organization strategies for the preferred situation, there are also some differences. The strategy of Ystad for example is specifically focused on developing the city as a film friendly town and developing an entire organization around it. In different words, using the location and developing a completely new industry that the city did not have. In this strategy, attracting film workers and a film industry is one way, but developing the movie “Wallander” as “pull factor” is another way.

“We made an agreement with one of the banks here in Ystad in cooperation with Lund University and Malmö Höhscole for two master degrees educations: film music production and film production”
Johnson, I. (04-10-2011).

The strategy of the Netherlands is focused on the film industry in general. A quote according to the National Film Fund.

"Our mission is to support the Dutch film and the Dutch film sector in diversity and offering good movies to the market"(...) "We finance 28/30, sometimes a little more feature films a year and about 14 to 17 documentaries (...) and these are all released in cinema" **Mees, J. (28-11-2011).**

The strategy of the regional film fund is based on the spending requirements of the Municipality in which they invest money in productions that will be invested back in the region. About the spending requirements, the director mentioned the following.

"So 200 percent now and the average a few years ago was much higher, around 300 percent (...) So 100 percent investment and 200 percent on top of this makes the economic indicator" **Heijningen, J. (19-12-2011).**

The respondent at the Dutch film academy made clear that the academy is actually educating the people whom the film funds often hire and benefit from; therefore, they have an important position in the film industry.

"Our unique selling point is that it is a specialized film academy (...) We deliver real specialists" **Tee, E. (19-12-2011)**

About the most important stakeholders, the respondents experienced that the government is an important stakeholder in the film industry.

"We are completely funded by the Municipality of Rotterdam" **Heijningen, J. (19-12-2011).**
"The Dutch film fund is almost exclusively, except for some special cases, financed by the government and the participations of broadcasting companies" **Tee, E. (19-12-2011)**

However, besides the ministry of OCW (education, culture, science) other stakeholders to take into account are the Dutch film producers, applicants, scenarists, directors, film instructors, united interests associations of the film industry, international funding organizations such as Ulrimage and the public sector. In contradiction to Ystad (which film industry is smaller) their most important stakeholders are the investors which made the film industry possible to exist. For example the politicians have showed great interest in Ystad becoming a film town; they invested, together with municipalities and local businesses, around 50 million Crones in order to attract the film production companies. Some other experiences they have got are with stakeholders internationally, for example during their cooperation with Visit Sweden in Germany and the UK for promoting the city abroad. Unfortunately, international cooperation also brought along some problems. Since recently (2007) Ystad works with BBC, who are producing British Wallander movies, continuing the earlier successes of the Swedish productions. Especially cooperation has been difficult

because the producing company is more closed than Swedish producers were. Also in the Dutch film industry some problems have arisen with stakeholders, especially in the form of finances and the dependence of the policy on the government, which changes due to cuts in contributions. The film academy and the regional film fund added to this the following quotes.

"What we suffer from is that many sponsoring companies have left us. That they went bankrupt, or that they did not want to invest money in the film academy anymore." Tee, E. (19–12–2011)
"Everyone wants a lot of money, not a little bit, but lots of money (..) That's why you should always handle it carefully" Heijningen, J. (19–12–2011).

Conclusion question 5 & 6: By doing research on the current and preferred situation for Funen it provided some different opinions of the respondents from Funen itself, as from the experts. For Funen it appeared that a major problem lies with the composition of the board of Film Fyn. Not only the current five Municipalities should cooperate more, but also the other five Municipalities should be involved in the plans being made. This is consistent with the desired situation, because a cooperation with all the Municipalities is economically attractive so that the film and tourism industry could be further expanded and more business development will take place. In establishing a joint organizational strategy, it is (according to the experts) important to take into account that within a film industry there is great variety of organizations. For example, a regional film fund is different in strategy and structure than a national film fund, but they complement each other in a certain sense, such as functions, responsibility and policies. It is also important to take the various stakeholders into account to achieve the desired situation. Here in this respect, the Government is very important for the development of the film industry (both as investor and policy maker), as well as the broadcasting companies and international stakeholders.

6.4.2. Cooperation within a creative industry between G, I, A

This question has been asked only to the experts, for the reason that it is about collaboration between organizations within a creative industry and the skill requirements which are necessary in order to develop such an industry (code "skill requirements"). They have been asked what trends and developments are occurring now which are of direct relevance for the film industry and what the experts have experienced themselves in this field (code "experiences film industry").

○ The Experts

The respondents were divided but linked to each other about what the skill requirements should include in the film industry. A creative industry is, in general, a specialist sector in which emphasis should be placed on attracting a creative class.

"If they are not in there you have to import them, but at the same time educate them because

otherwise you have no new intake" (...) Because if you go bankrupt or go away you have nothing left" (Heijningen, J. (19-12-2011).

Mr. Heijningen also mentioned that everyone has to be educated, from producers to specialists, because it makes working more efficient. He has got good experiences with doing this by developing a "training column" next to a production chain. In order to attract such a creative class, another respondent mentioned that you have to vouch that a number of productions takes place in your region, because this is important for job security for companies on different levels (casting, special effect, production & arts etc.) People in the creative class need to have many skills.

" You walk in a real quandary. On the one hand you have creativity, artistic and art and on the other hand you need to know everything about technology and money" Tee, E. (19-12-2011).

Therefore, in order to produce good movies, students at the film academy gain knowledge about different subjects such as creative development and talent development (particularly important for directing and screening). In addition, technical skills are important in order to solve a problem when it occurs in practice. Finally, the national film fund concluded with some skill requirements as well.

"Cooperation is a condition even to get anything started" (...) "The Municipality could facilitate that and stimulating that, but it needs to happen for real with people and money and if that is not available and no knowhow, then it is not possible to happen" (Mees, J. (23-11-2011)

Experiences in the Film industry. The core of all opinions on this topic is the need for co-production. The Dutch respondents see international cooperation as the only option to "survive" for the reason that national movies do not easily crossing borders.

"Across Europe, budgets are getting smaller and smaller and they are all producing movies that do not cross the border (...) That's the only change to survive because with Dutch money only it is not possible, you always need money extra" (Heijningen, J. (19-12-2011).

"It is different when talking about co-productions (...) In that sense, there are mixed crews of different nationalities possible." (Tee, E. (19-12-2011)

Also some options were given to increase budgets without co-productions or governmental funds. The first option is the way of the private money (as in America), but this is very commercial and not fitting well in the EU policy, which is very artistically and traditionally oriented. The other way is to use a so-called "third circuit" type of people with no film budget (often young filmmakers). This is economically not that good, but artistically it is. Ystad also has experience in attracting producers to their region so that a film industry could develop.

They have tried several things to attract producers to their town, including tax reduces (as they already do in former Eastern-European countries) and creating a film friendly Ystad card with some extras at the restaurants or pubs. Unfortunately this did not work in Ystad since the businesses and community protested.

"But it would be very nice to give people living here, staying here, working here and spending here to give something back." (Hölmström, M. (04-10-2011))

6.4.3. Best Practices of the Netherlands and South Sweden

Best practices are central to this research. It is interesting to find out what possibilities there

Conclusion question 7: As appeared from the text the words "knowledge" and "education" are forming the key words in developing a creative industry. In order to develop a greater creative class, education should focus on stimulating "creativity", "Artistic" and "technological/financial insight". It can be concluded that cooperation between Government, Businesses and Education is a necessary condition for the development of a creative industry and a film industry in specific and to get anything started. Furthermore, an important development in the market to take into account is the decrease of financial resources within the film industry. International coproduction appears to a greater extent and assures benefits from the proceeds for multiple regions, both in a direct and indirect manner.

are regarding attracting a creative industry and film industry in specific. Furthermore, this chapter aims to find out what the respondents of both regions have experienced as important (code: "best practices in the Netherlands and Sweden").

○ The Experts

The city of Ystad has much experience with film tourism and with developing a film industry in their region as well. It all started in 1991 when the first Wallander Book was published and when they immediately noticed fans coming to Ystad. After a few years, the book was published in German. Because it was such a success, the city became interested in becoming a film town by shooting 13 Wallander movies. In 2004, the shootings actually begun and after this the BBC came with more Wallander movies.

"It's about fifty productions of films that have been made here in Ystad since 2004" (Holmstrom, M. (04-10-2011))

The film tourism had a lot of impact to Ystad itself due to the amount of tourists, which in seven years time made a 50% increase in guest nights for the entire city. In addition, the film activities made the yearly employed in this industry increasing with almost 200 persons.

"Many companies are brand new because they have started because of the film productions" (...) Eh I think that there are at least around forty new companies in Ystad just in the area of film" (Holmstrom, M. (04-10-2011))

"We see now that many companies or universities, they come here for a one day meeting and to make

a Wallander experienced. And when we have film production companies out here, people come here just to see how film is being made" (Johnson, I. (04-10-2011)

One of the successes of film tourism in Ystad is that when tourists visit the city they have to discover everything on their own and do not necessarily see much promotion of Wallander. It is like a experience as if they are in the movie themselves. The attractiveness of Wallander and the visibility in the city is due to the fact that all productions have been shot on location (on streets, markets, etc.). Almost everything is local. In the Netherlands, there is not much experience with film tourism, but instead they have developed a creative industry of which a film industry is part. Some experiences in developing such an industry have taught to have a plan for 5,10, or even 20 years because the film industry, as well as the media industry, exist by virtue of the Government. It is therefore important, as an industry, not to become too dependent on it.

"At some point, (Government) funders of the project will withdraw" (Heijningen, J. (19-12-2011).

The role of the Government in Rotterdam was shown during the development of a creative industry. Until 1996, there was no creative industry at all in Rotterdam; however, from that moment on more producers were stimulated to come to the city, buildings were renovated by the municipality and "sector proof" business centers were made. They invested 60 billion Euros in this process and therefore controlled everything constantly. Another thing they have learned, as mentioned by one of the respondents, is to invest in new filmmakers as a way to expand the network of the film industry in a region. For example in the Netherlands they are known with special short movies of the NTR like "Kort Rotterdams", a project in which filmmakers get the opportunity to produce short movies using only the region as location. It is good for publicity and stimulation of young talent within a region.

Conclusion question 8: The insights as described above, provided by the experts, can be regarded as best practice information. The contribution consists first of all from the experiences of the respondents from Ystad. In twenty years, the region has developed a film industry, but also have got international awareness as a film tourism destination. For this reason, they experience this combination as success factor. In their strategy making film productions is central and local businesses and facilities are used to developing the region. On the other hand, respondents from the Netherlands experienced that in order to develop an industry it is important to implement "long-term thinking" and become independent from Government rules and regulations. Besides Ystad, also Rotterdam has become a major creative industry in fifteen years time. The first step has been by forming a joint strategy with the Government in order to make the region "sector proof" where after young film producers were attracted and stimulated to produce a large amount of films. This is what they believe the best way to position the region (inter) nationally.

6.4.4. Change strategy for Funen

This paragraph deals with the last question of the fieldwork, although the final answer to this question could be formulated in the advice of chapter 8. First of all the Key informants have been asked about their opinions regarding the direct stakeholders and the best (change) strategy for Funen (code “funen” and “film tourism”). The experts have also been asked as final question what they advice for Funen in general and for Film Fyn specifically to focus on by forming an change strategy. (code “funen”).

○ Key informants Funen

To summarize what has been said, all respondents agreed that film tourism has potential and, when organized well, Funen could implement it as well. In order to make it work, one respondent mentioned that there have been many film productions on Funen, but these are unknown to most people.

“Nobody knows where it is shot, it doesn’t mention at all where it has been made in Denmark, so it could be anywhere” (Nielsen, C. (06–12–2011)).

Also ASA film productions mentioned film tourism; the producer said during the interview that he is not too sure about film tourism for movies like Far till Fire (children movie). During the presentation last summer (2011), some activities were planned, but it was raining a lot and the organization set up could have been better since not that many “tourists” came to see this presentation. In addition, film production companies should not be the one responsible for film tourism.

“the only thing that is important is that you have a film that is very broad, so it comes out to a lot of people” (Sorensen, H.M. (24–10–2011)).

However, Mr Sorensen believes that film tourism could have potential for Funen because other locations have implemented this successfully as well (e.g. Wallander series in Ystad, Da Vinci Code in Paris). Mr Jeppesen advised to look at film funds such as in Sweden, especially Film Invest, which is the greatest film fund of Europe.

“It is a very large organization and economically it is inspiring to see” (Jeppesen, T. (05–12–2011))
“If they get people who are experts on that, it could be a potential for the films as well (..) as for the tourism. (Sorensen, H.M. (24–10–2011))

Wirh respect to the best strategy for Funen, all respondents were more or less saying the same thing: to implement plans successfully on Funen, all regions and municipalities should be involved.

“I think it is very important that we eh that the 10 municipalities on our island are good at cooperating and coordinating their activities” (Jeppesen, T. (05–12–2011))

The tourism office added to this that North and South Funen are separate regarding their activities in tourism, but also in the film industry. One problem he mentioned is that North Funen does not necessarily want to cooperate with South Funen, because they do not feel attracted to film productions. Also the respondent of ASA productions strongly recommends Odense and the rest of North Funen to participate in Film Fyn.

"The best advice would be to get some more support to get it for the whole of Funen, because you get more money and then you could make a continue in the process over there and so on"
(Sorensen, H.M. (24-10-2011).

Some other advice he gave to Film Fyn is to focus more on film production activities, which would keep film experts on the island (because they are all moving to Copenhagen right now due to continuous job availability over there). An example to take a look at is Film Invest in Sweden because they have set up a community for film workers.

The tourist office recommends an improvement of their position in Film Fyn's strategy. For example, there should be improved collaboration between the film industry and the tourism industry about activities such as film locations on the website.

"So important thing is that we will be able to cooperate on this matter" (Nielsen, C. (06-12-2011).

Another thing about their position, he said, is that one of the aims of the tourist organization is to keep highly educated people on Funen. And, if there is going to be film tourism on Funen, the organization will need to be the organizer and developer of it. The contribution of the Municipality of Svendborg is a bit different: they do not want to focus specifically on film companies/ businesses in their approach, but more generally on the new companies.

- **The Experts**

In general, the conclusion of the respondents regarding film tourism was positive and similar: it has potential. However, the Dutch respondents were not too sure whether it might work in the Netherlands specifically. The regional film fund was very clear in this.

"That depends to the extent to which films go across the border (..) so it is always useful, only, how much money do you want to pay for it?" (Heijningen, J. (19-12-2011).

Some other opinions from the Netherlands regarding film tourism are as follows.

"Film Tourism is a kind of tension that pulls a lot of people with it (..) It is economically quite interesting" Tee, E. (19-12-2011)

"Our feeling is that it could have great impact to our country, so probably could have a considerable influence on tourism (..) A film is just a fantastic business card" (Mees, J. (23-11-2011)

In Ystad the respondents were also very positive about the new trend, because they have seen that film tourism creates a new kind of experience. Furthermore, it is very interesting for the economy because it can generate a lot of money. For example, from 2003/2004, when the film work started in Ystad, they found out that each 13,5 million Kroner the city had invested in film tourism received back around the 18 million Kroner and that was just only for the first set of movies.

"So it is always a win-win situation" & "Petra our film strateeg is like a glue between the film productions and the Municipalities" (Holmstrom, M. (04-10-2011)

However, there are some conditions. As mentioned by the respondents, it is important for a region to offer employment sites and if you want to propose it as a region they have to stimulate maximum thinking.

The best strategy for Funen. The Dutch experts had different opinions about what to focus on. The director of the regional film fund thought that a long term vision is the most important thing to focus on as well as the amount of money Film Fyn wants to invest in this idea. The film industry is paid by the government, also in Denmark, and an industry as this could not entirely maintain independence itself; it needs grants for it.

The lecturer at the film academy believed that it is important for a region to stimulate young talent and give local filmmakers a chance to produce their movies. This is not only good for creative talent, but also for making the film productions grow.

"Funen would do well by producing movies on the island, and having post production companies as subcontractors from a film of Funen." Tee, E. (19-12-2011)

"Attracting young talent seems more important to me at the moment than starting a film academy (..) Ultimately this is a result of a specific need in the region" Tee, E. (19-12-2011).

(Promotion of Funen) *"We really do not know Funen, it is not on the map" Tee, E. (19-12-2011)*

Therefore he suggested that Film Fyn should do more with publicity and attract film production companies from the immediate vicinity. An example he suggested is that Funen could do the same as the Netherlands by forming alliances with other film funds in the form of co-productions. Some other advices from the national film fund and from Ystad.

for a correct approach, it is important to talk with other successful film funds, for example in Germany" (Mees, J. (23-11-2011)

"FilmFyn has different good movies, but no connection between the movies (..) And then it is a bit harder to do something about it" (..) "You have to be very, very flexible in the organization."

(Holmstrom, M. (04-10-2011)

Conclusion question 9: The text above shows that all respondents were positive or even very positive about the trend film tourism as a possible new strategy for the development of the film industry (it is a win-win situation). However, there are a number of conditions that are important in order to verify. First of all, the amount of support: in case of Funen this is particularly aimed at in the Municipalities of North and South Funen. Secondly, the amount of money that is available, because this determines the success. And finally, whether film productions are familiar enough to appeal to a large public. More attention to promotion of the film productions and the improvement of cooperation between the film industry and the tourism industry has been shown as advice. In addition, concluding the advice of the experts for Funen, they should keep a long term vision in mind the attraction of young talent as the basis of new production companies on Funen. Finally, as strategy for in a few years, the formation of alliances with international companies (in the form of co-production) might be an idea to consider.

6.5. Summary of Conclusions

Based on the previous field research a clear diagnosis and conclusion can be given in which the main points that have been noticed will be emphasized. As previously described in chapter five, one of the goals of the field research was to test the results of the literature research on the basis of the conceptual model to gain specific information from practice. Therefore, in order to apply the model of chapter 4, there will be (in order to establish the diagnosis successively) answered the following three questions: What, Who and How as related to the field research.

- **What** is noticed during the research and is going on precisely?

As mentioned earlier in the literature research, it is necessary that several institutions work together (cooperate) in order to respond to the changes in the market. In this case, a good strategy and structure are desirable and in particular a strategic approach to implement because large scale changes often concern more than one organization. To contribute to the regional economy it is desirable that different organizations will be clustered and thereby forming an strategic alliance. Remarkably enough it appeared from the field research that there is a continuous pattern in the previous story and the problems experienced by the respondents on Funen themselves. The biggest problem for example revealed to be at the composition of the Board of Film Fyn, which is currently not extensive enough. Furthermore, in order to extend the film and the tourism industry, there needs to be more cooperation between other organizations so that more financial resources could become available.

- **Who** (actors) are involved in the process?

In order to specify the organizations more, it appeared from the interviews that the Board of Film Fyn and the stakeholders¹⁴ is currently consisting of a number of members located in

¹⁴ For an overview of the stakeholders of Film Fyn, see appendix II

the southern part of Funen. Despite the fact that they all come from different institutions (G, I and A), the group does not fully represent the southern region and Funen. From the interviews it also became clear that a collaboration between the northern and the southern Municipalities is necessary and unfortunately currently hardly occurs. Furthermore, it became clear that the respondents wished for tasks and responsibilities to be clearly communicated between the actors. In addition, persecuting the current stakeholders of Film Fyn, some experts also advised to involve local companies (which generally fit within the creative industry rather than just the film industry) in the processes. Finally, due to the economic crisis that also affects the film industry, they advised to search for investors outside the region of Funen. An example that has been given is to join Eurimage (an European fund for co-productions) to become internationally known and attract international stakeholders/investors.

- **How** could a change strategy be formulated?

As became clear in chapter one, one initiative that is currently in development is the trend of using film tourism as a tool to attract business development and of realizing economic growth on Funen. Analyzing the interviews, it showed that all respondents were positive about this initiative but indicated that given the current circumstances and the wishes of Film Fyn (expanding the film industry) this is currently not a priority. Some experts warned for a decrease of financial resources in creative industries, which makes development difficult. Another issue is, by creating a strategy, to take a large variety of organizations (in functions, policies) within the film industry into account. Therefore, cooperation will become difficult. Some possibilities, they have experienced to apply in practice, could be to attract more film producers (by using local businesses and facilities to develop the region) and to implement a long term thinking policy in order to become independent from Government rules and regulations.

To conclude, the relationship between the sub-questions, the research and the conceptual model is significant. Main themes are connected to each other, whereby the target has been found (as previously indicated) to work on cooperation in the form of distributing tasks and responsibilities between the actors, so that eventually changes could be quickly implemented. This corresponds to the conceptual model in which the Triple Helix model is representative for the circulation of knowledge that has to be stimulated for each actor separately. Furthermore the change process is representative for finding out the problems/conflicts between the actors, the determination of a change strategy (communication of ideas) and the execution of processes (communication and mutual reflection). After identifying the core issue, chapter 8 will discuss the change strategy and will further elaborate the advices.

7. Conclusion

Currently, every organization has to deal with changes. The main underlying cause of this is the development of a “closed innovation” economy into an “open innovation” economy (Chesbrough, H. (2005, October 26) in which the core values of knowledge, innovation, technology and creativity take in an increasingly important role. As a result of this change, the global competition between organizations, that is based on these core values, has been increased, which makes it even more difficult to “survive”. An increasing number of organizations are forming partnerships with a common goal, namely sharing knowledge. In line with this development, also Film Fyn experiences this need of innovation for their organization. The purpose of Ms. Lindegaard, chairman of Business Development and also one of the clients this report is written for, aims this research to find a way how the film industry could significantly contribute to the development of Funen as region.

With this goal as a starting point, the main question has been defined as follows;

“Which strategy and organizational structure are required for Funen, so that efficient and fundamental cooperation within the creative industry can be generated, ultimately resulting in economic improvement of the region?”

The necessary information in order to answer the central research question has been conducted by doing an extensive literature and field research, both exploratory in nature. To be more specific, the field research has been performed by doing observations on Funen, but also by doing in-depth interviews with respondents coming from South Funen as well as from best practice countries: the Netherlands. Below, the main results both studies have provided, are structured on the basis of the alleged sub-questions.

After an extensive research, as one of the main conclusions, it appeared that, in the context of the current changes in society, the strategy that is most recommendable in general and for Funen specifically is to stimulate cooperation between different organizations at a strategic level. This could be seen as the basis after which changes could be realized. As mentioned in the literature, the Triple Helix model (Etzkowitz, H. et al (2007 January) is a good example wherein a partnership at a strategic level could be formed. This partnership involves three major institutions (Government, Industry and Academic Institutions) wherein through constant “circulation of knowledge” the application of sharing the core values of the open innovation economy as well as tasks and responsibilities will be encouraged.

To further explain these conclusions, one industry that is based on sharing knowledge, innovation and cooperation between these three institutions is the creative industry. This industry proved, due to from examples given, such as the Amsterdam area, to be of great importance for regional economic development and for further implementation as well. As appeared from the research (Bos, P.(2006, January 19) the foundation of this industry is

formed by the creative class, but also by a very close network of persons, companies and organizations that contribute to the industry with creative labor and entrepreneurship. To meet the requirements on which this industry is based, the Government and Industry can provide and stimulate an attractive climate for employees and employers by the determination of a policy, stimulate business development and developing training standards for employees (this counts also for the Academic Institutions).

In order to form conclusions for the situation at Funen the conceptual model, designed by the researcher herself, has been central to define answers for the alleged sub-questions. In this model the cooperation of actors is crucial for a smooth realization of a change strategy and clear communication including task division could make cooperation possible. Referring back to the summary of conclusions in the previous chapter, it can be seen as important for Funen to response to the changing society and therefore restructure their organizational processes. In order to define the current situation it appeared from interviews that cooperation between stakeholders in the form of task division and communication is not optimal and additionally the members of the Board of Film Fyn are not fully representative for changes on Funen. As a desired situation, it can be concluded that the strategy and structure of the entire organization should be adjusted and that the representation of the Board of Film Fyn should be extended by the involvement of potential stakeholders, such as the Northern five municipalities. From interviews with experts of best practice regions it appeared that some requirements to take into account (before being able to form a creative industry)are (first of all) to take a large variety of organizations into account in which each of them has different interests and wishes; Secondly, to focus in an early stage at the financial resources and develop a plan to attract investors. Furthermore, an important advice they gave was to focus on attracting film producers since they develop a film industry and attract new businesses with them. Finally, they advised to focus on long term planning instead of only short term (like most organizations). This will make processes running more smoothly and strengthen the position of the organization.

Concluding this chapter, the development of a creative industry has proved (according to Richard Florida) to be of great importance in the stimulation of economic improvement and business development. As on Funen, it became clear that there is currently no considerable creative industry. Therefore, together with other organizations, attention should be paid to possibilities for creating an attractive climate for employers and employees of the creative class and make the region more “sector proof”. The strategy to reach this goal should be to define strategic cooperation between Government, Industry and Academic Institutions, where as a start (G) could provide the financial resources, (A) could train people and adopt the role of research institute and (I) could transfer the ideas into practice and thereby improve the regional economy.

8. Discussion

8.1. Validity and Reliability afterwards

The question to ask in this section is whether there is ultimately measured what was supposed to be measured (Validity) and whether the research, when repeated, would yield the same results.

Referring to the validity of this research, it can be argued that there has been largely measured what has been determined before the research and these measurements reflect the interests and goals of the involved parties (see chapter 1.2.). However, in order to guarantee this there has been conducted an explorative research where the aim was to maximize the information and knowledge regarding the development of a film industry in order to be relevant for Film Fyn. Also the use of the grounded theory has increased the validity of this research, because the collected data has been compared and connected with each other continuously so as to be able to provide a clear structure. To prevent that certain data was going to be interpreted wrong or that wrong choices would be made regarding the data collection and the analysis of data, several interviews with experts, including Mr. Thijssen of the research centre at Saxion University were conducted. They provided much advice and information in order to continue the process.

Referring to the reliability of this research, it can be argued that, in order to increase this, the research has been conducted structurally and performed step by step. It has been tried by the researcher to successfully implement the GAP phases (in chapters) of the change model (De Caluwe, L., & Vermaak, H. (2006) so to continue the “red line “ in the chapters and to serve as an example when implementing different processes. In addition, the conceptual model (developed according to the literature exploration) also contributed to providing structure to this research and giving direction to the outcomes.

Finally, multiple interviews have been conducted with experts from various disciplines. The selection of this group is put together as representatively as possible by dividing/ selecting them into three groups according to the Triple Helix model (Etzkowitz, H., et al (2007). An advantage of this selection process has been that the results could be compared clearly, however, a disadvantage could be that (due to the large amount of organizations that are divided in these groups) makes that the same results cannot be guaranteed in another research study. On the other hand, the interviews and the respondents have provided useful information to the researcher directly related to their own practical experiences. Therefore, this insight combined with knowledge from the literature has contributed to the reliability of this research.

8.2. The limitations of this research

This chapter provides the limitations of this research study in which could be given more attention in further research. These limitations are presented below in a point-wise order.

- The creative industry is a broad and complex sector in which many developments are taking place. In this research, only a general/ exploratory overview has been given of the opportunities to apply to Funen. Further research could focus more at the specific opportunities within this sector, the financial plan and the comprehensive structure for the development.
- This research has been explorative in nature, new research can resume on the results of this study and test those by making use of hypotheses in practice. Also special attention could be given to the financial aspect to implement recommendations.
- Regarding the conducted interviews, actual problems regarding the representatives of municipalities of North Funen have not been subject to studies. Since developments regarding the film industry are mainly taking place on South Funen it seemed more relevant to trace the opinions and expectations of current stakeholders of Film Fyn located in the Southern part.
- Most advices (as presented later on) are based for implementation at a strategic level. Further research could, for example, focus on a more operational level, resulting in additional recommendations.
- This research has focused mainly on the development of the film industry as part of the sector Industry. Therefore, the emphasis has been less on the tourism industry which ,combined with the film industry, is important for the development of Funen as a film tourism destination. For this research reference is made to the study of M. Hobelman.
- A final limitation of this research can be found in the fact that this research was at a prior stage required to focus on Human Resource Management and the possibilities of developing a film tourism industry. However, it gradually appeared that it was difficult to obtain personnel data and the fact that film tourism could only be generated if there were a strong film industry based on Funen.

9. The Advice

This chapter is divided into several sections. First, in paragraph 9.1. a brief overview will be given in which the main findings of the conclusion and the core issues will be repeated. Then, in paragraph 9.2. a change strategy will be given on the basis of the “color thinking strategy” of Caluwé, L., & Vermaak, H. (2006) Paragraph 9.3. will, by means of this strategy, provide recommendations, after which in paragraph 9.4. the recommendations will be addressed on the basis of established criteria.

9.1. Findings from the conclusion

From the conclusion of the previous chapter, as well as on the basis of interviews and observations, it became clear what the core issues of this research are. These points are summarized below.

Figure 9, the core issues

The causes of the problem	The causes for the maintenance of the problem
North Funen <u>does not participate</u> in the plans of South Funen with respect to the film industry	There is currently between organizations and the Board of Film Fyn <u>no strategic cooperation</u> taking place, as well as a common strategy and clear structure.
On Funen <u>there is little “circulation of knowledge, technology and innovation”</u> . Too much a “closed innovation”.	There is missing a leader or <u>someone who controls processes</u> .
Film Fyn currently <u>invests in film tourism</u> , the respondents think it has potential but not necessary currently.	Regarding the film and tourism industry, <u>there is little communication</u> about changes and development in processes, responsibilities, tasks and contribution of each stakeholder.
	There are <u>not enough financial resources</u> to be able to implement large-scale change processes.
	There is not specifically appointed <u>an long-term planning</u> for the development of a film industry.
	Some respondents mentioned that Municipalities in <u>North Funen do not see the need for changes</u> , this can lead to possible resistance.

It can be concluded that the focus of this research is on large-scale changes at a strategic level wherein some fundamental problems are underlying. The group that is involved in this process, is both directly and indirectly concerned with Film Fyn. Especially the potential stakeholders (such as the Municipalities of North Funen and organizations from the creative industry) must be persuaded to invest and share their innovation & knowledge. Furthermore, there should be put effort in the development of a joint strategy and matching structure. So far, with respect to the film industry, there have not been drastic changes and therefore it is not entirely clear whether there is going to be high or low resistance.

9.2. The Change strategy

Based on the previous information, there has been chosen for a “yellow print change strategy” as a way to design changes. As previously described in chapter 4.1.3. a “yellow print strategy” is based on conflicts and power between different actors. Furthermore, there are various actors and interests involved in each process, which makes it difficult to make decisions.

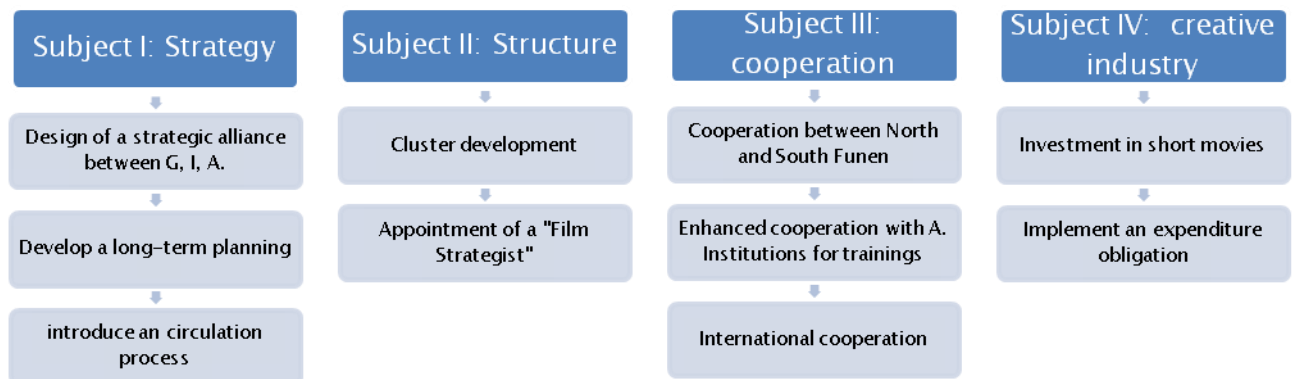
One reason why this strategy is most applicable to Funen appears from the core issue as described above. Some salient terms that came back are: different interests, different actors, a communication process that should be improved to achieve complex goals (including the development of a film industry) and the fact that forming coalitions is central. Also this way of thinking appeared from the management problem, given by the client. She indicated that at this moment (Ist) there are, amongst other problems, differences in opinions between Municipalities regarding issues as the development of a film industry and attracting film tourists. In this context it was indicated that compliance is difficult to achieve. As desired situation (Soll) it was indicated to develop the film industry further and restructure the organization. Linking back to the “yellow print change strategy” some solutions might be to solve conflicts, look for feasible long-term solutions and to restructure current organizations.

As was indicated by (Caluwé, L., & Vermaak, H. 2006) it is important to work from one basic color. However, as different processes will make change more complex, it might be necessary to add some other color strategies. However, this could take place later on in the process. A further explanation will be given in chapter 10.

9.2.1. The Recommendations

After following the results of the research, the analysis and the above-described core issues and change strategy, some recommendations have been defined. In order to continue on the project objective that is based for this research (see chapter 1), the following recommendations have been clustered under the four main phases. In addition, each paragraph will elaborate further on the corresponding recommendations in which an explanation, the feasibility and the risks will be given.

Figure 10, Sub topics recommendations



9.3. Subject I: "Designing a Strategy"

9.3.1. Design of a strategic alliance between Government, Industry and Academic Institutions.

Advice: The Government, Industry and Academic Institutions are forming the basic pillars on which the knowledge economy is based. Therefore, Film Fyn, as part of the industry, should work together with direct and indirect stakeholders of all three pillars by developing and implement a joint strategy. The goal of a strategic alliance should be to alter change processes together (large support), the mutual exchange of knowledge and innovation and to contribute jointly to the development of the economy on Funen.

Explanation: In the literature exploration, Dolls, R. (2010, January 18) emphasized the benefit of a strategic cooperation for organizations, but also for the development of regions and even countries. Furthermore, from the interview with (Bramsen, A. (15-11-2011) it appeared that in order to enable change between Ist and Soll, a genuine cooperation between relevant parties on a strategic level is important.

Feasibility: An analysis of the current stakeholders of Film Fyn showed that currently stakeholders from all three "pillars" are represented, therefore, this could be seen as the basis. Furthermore, there are previously also possibilities given in order to be able to enlarge the support base.

Risks: From the core issue it appeared that possibly not all (potential) stakeholders will recognize the importance of a strategic alliance. Also, the formation of an alliance might become a long process in which all have to reach the same line.

9.3.2. Develop a long term planning

Advice: Create a long term vision in which the focus lies on attracting young talent as the basis of new production companies on Funen.

Explanation: In particular during interviews with experts, it appeared that the importance of a long term planning is necessary. Too much (financial) dependency of the Government will create (if there appear political “cuts”) a long term fail. *“At some point, (Government) funders of the project will withdraw”* (Heijningen, J. (19–12–2011)). Also in Ystad respondents emphasized the success that a long-term planning has created with respect to their film industry. To develop, they proceeded with steps. First they attracted investors to support, then they invested in film producers and simultaneously used and developed local businesses and facilities.

Feasibility: This advice first requires a strategic cooperation between several stakeholders. Instead, it could be applicable for Funen because they are (just as Ystad was) dealing with a film industry that needs to be developed further.

Risks: Among the stakeholders, there might be a greater need for short term actions that lead to a direct result. In this case, the development of a long term planning could be under pressure.

9.3.3. Introduce an circulation process

Advice: The cooperation should be encouraged and improved at a strategic level (between Government, Industry and Academic Institutions) by implementing Triple Helix model III where a common vision, sharing knowledge, innovation and people should be central. In this respect, it is advisable to introduce a circulation process whereby tasks of each institution will overlap each other.

Explanation: The founder of the Triple Helix model (Etzkowitz, H. et al, January 2007) works as a professor at the University of Edinburgh for the business school in Innovation studies. He has done research to open ways of interactions for organizations in a “knowledge based economy”. As proved from the literature, a circulation process is necessary because this stimulates the sharing of knowledge, innovation and technology throughout the economy. Instead of TH model I (where the Government guides the Academic Institutions and the Industry) and II (where the three institutions are operating separately) the third model best fits within the current developments.

Feasibility: This advice is in a direct line with a strategic cooperation and also fits well in creative industries , including organizations part of the film industry.

Risks: Currently on Funen there is, as shown by the core issue, in case of certain organizations a closed organization policy. Therefore, the transformation to open ways of interaction in the form of circulation is a radical change and could slow down the change process.

9.4. Subject II: “Designing a structure”

9.4.1. Cluster development

Advice: The organization must continue to adapt to changes in the direct environment and should realize cooperation between other organizations (even potential competitors) in the form of a cluster (temporary project basis).

Explanation: As emerged in the literature exploration, a cluster organization is beside a virtual organization, a new form of organizing. According to (Marcus, J. & Van Dam, N (2008) a hierarchical structure in which a strategic apex supervises the processes of the operating core is outdated. As became clear, it is better to cluster in teams or networks that does not include a top-down process. This will improve the flexibility and the sharing of knowledge.

Feasibility: This advice could be performed if there is a good strategic basis. Cluster organizations, as evidenced from practice, are formed by companies with common interests and principles. Clear communication between these clusters, regarding processes, responsibilities and tasks is a requirement in order to achieve changes and in order to share knowledge and innovation.

Risks: The control and communication will have to take place by an objective leader (see next advice). Because clusters groups are often quite large, it might become difficult to defend all interests and differences. Cooperation with potential competitors may be perceived as risky by some stakeholders.

9.4.2. Appointment of a Film Strategist

Advice: Film Fyn should invest in the appointment of a “Film Strategist” who can serve as an intermediary between the film industry and the Municipalities but also as a leader who controls the processes taken by the Board of Film Fyn.

Explanation: This idea for Funen became clear during one of the interviews in Ystad with Ms. Hölmström. Because she is head of the local tourism office, she is directly involved to the promotion of the city as tourism and film destination. As she mentioned, one of their strategies regarding the improvement of the cooperation between tourist offices, the film industry and Municipalities from the surrounding is to appoint a film strategist “*Petra our ‘film strateeg’ is like a glue between the film productions and the Municipalities*” One of her jobs is to improve the communication between the several clusters.¹⁵

Feasibility: In order to implement this idea for Funen, there should be appointed one person that is objective, has good market knowledge and good communication skills.

Risks: cooperation may depend on the performance of an intermediary.

¹⁵ For an overview of the film industry in Ystad and the stakeholders involved, see Appendix III

9.5. Subject III: “ Cooperation”

9.5.1. Cooperation between North and South Funen

Advice: North Funen should be involved in the activities taken by South Funen and steps need to be taken to form a strategic cooperation.

Explanation: From interviews it appeared that this is currently one of the main problems. In order to make decisions affecting the whole of Funen (such as setting up a DMO and the expanding of the film industry) it is necessary that they are taking part in the processes as well. *“Now it is only the southern part of Funen that is in that Film Fyn”* (Sorensen, H.M. (24–10–2011)).

Feasibility: In order to implement this idea for Funen, the resistance will need to be reduced and the issues causing this need to be clear.

Risks: Interviews showed that resistance and a loss of authenticity should be taken into account. A solution may lie in the appointment of an intermediary who deals with conflicts.

9.5.2. Enhanced cooperation with Academic Institutions

Advice: Enhanced cooperation with Academic Institutions. The division of tasks should be organized in such a way that the film industry will offer the “research cases” so that research settings could take place and people thereby could be trained in knowledge about this industry.

Explanation: As revealed by one of the respondents from Funen, there are currently many young people leaving Funen towards Copenhagen or abroad in order to find work. For the maintenance of this group of people on Funen, Academic institutions should emphasize this during educations. This training of young talent for a region is also implemented in Rotterdam. *“We invest in the development of buildings, but also in training and promoting talent”* (Heijningen, J. (19–12–2011)).

Feasibility: the cooperation of companies part of the film industry and between academic institutions will bring new perspectives for the development of the film industry. Problems (in the form of cases) can be directly addressed, the awareness/ support amongst students (young talent) will be increased and the processes regarding the expansion of the film industry will be accelerated. In contrast, the Academic institutions should be provided of relevant cases and a plan must be devised to keep students and people part of the creative class on the island.

Risks: In order to properly implement this advice, the emphasis should not be too much on cooperation between Academic Institutions and the Industry only. Also the Government should be clearly involved in this cooperation. Other risks that might be a problem is that not all stakeholders will understand the direct relevance of cooperation as well as the lack of financial resources.

9.5.3. International cooperation

Advice: There should be more investment in film productions by collaborating with other film funds (for example in Germany or Film Invest in Sweden) so that through co-productions more financial resources become available.

Explanation: From the field study it appeared that companies in the film industry have several options to finance the production of movies. In the first case this can be achieved by public investment (Government) through annual grants. In the second case it can be through private funding in the form of individual investors (as the systems works in America) and in the third case it works through co-production whereas public or private money will be invested in movies produced by different countries. According to the film experts from the Netherlands, there is currently more interest in the option of co-production because of financial cuts from the Government. Furthermore, they see co-production as a development for countries that have to deal with less money to spend, but still require to produce enough movies. Somebody cites: *“That’s the only change to survive, because with Dutch money only it is not possible, you always need money extra”* (Heijningen, J. (19-12-2011)). *“It is different when talking about co-productions (..) In that sense, there are mixed crews of different nationalities possible.”* (Tee, E. (19-12-2011))

Feasibility: This recommendation could be implemented if other countries are open to participation for the production of films in Funen. However, as revealed in interviews, Funen is not yet known as a film destination by international film producers. Therefore, in order to make a start in international co-production, Funen could connect to organizations such as Eurimage.

Risks: It is possible that the ASA film productions organization is not interested in investing in co-productions. Since they are the only feature film producing organization on Funen they have a lot of power and might decide to produce movies themselves instead of in cooperation with other countries.

9.6. Subject IV: “Develop a creative Industry”

9.6.1. Investment in short movies

Advice: Film Fyn should, following the advice of the Dutch Film Academy, invest in short movies (approximately ten minutes) in which young film producers will be given the chance to gain film production experience.

Explanation: As mentioned by the American researcher Richard Florida, a creative industry is equal to much creativity and innovation in a region, which is formed by the creative class. Therefore, the creative class could be seen as the “basic ingredient”. In order to attract this class one of the features a destination need to have is a cultural climate in which trough

investment in businesses, education and talent the level of knowledge will be improved in a region.

Feasibility: As appeared during observations by the researcher in Funen, only the South part of the island has invested in the film industry so far. In order to attract and develop a large-scale cultural climate, there should be invested inter alia in talent and businesses on the whole island. For this (financial) cooperation between Municipalities is necessary.

Furthermore, this recommendation can be undertaken by providing a loan accompanied by the condition that the productions will take place exclusively on Funen.

Risks: Some risks that might occur is that there are not enough resources available in the form of local facilities, film studios, housings, financial resources etcetera. Also one risk might be that the attraction of a creative class will take a long time and that meanwhile international competition will increase.

9.6.2. Expenditure obligation

Advice: Film Fyn should on the occasion of the example given by the Rotterdam Media Fund introduce an expenditure obligation (or a production requirement) to the film producers whereas the loans to producers could be doubled or even tripled and can be invested back in the regional economy.

Explanation: This advice is based on information from an interview with the director of the Rotterdam Media Fund in the Netherlands. According to (Heijningen, J. (19-12-2011) they have successfully implemented the spending requirements set up by the Municipality of Rotterdam. *“So 200 percent now and the average a few years ago was much higher, around 300 percent (..) So 100 percent investment and 200 percent on top of this makes the economic indicator”* Due to this implementation the development of the region grew in a few years to an (inter) nationally known creative industry

Feasibility: In order to implement the recommendation more Municipalities should be involved in the Board of Film Fyn so that the financial possibilities for Film Fyn (to loan as investment) will increase. Furthermore, it appeared from interviews that a strategic plan is necessary i.e. what the investments will be used for. In order to really stimulate the region there need to be enough film producers wanting to live and work on Funen.

Risks: it is possible that Film Fyn does not think positively about entrusted guidelines to work with and that they prefer to remain independent. In addition someone needs to be appointed to check whether the money is actually spent in the region.

9.7. Substantiation of advices on the basis of criteria.

Using the table below, the recommendations are compared to a list of criteria which are established on the basis of the objectives of Film Fyn and the knowledge gained during this research. A brief explanation of the criteria:

- The Yellow print thinking: the degree of the connection of each advice to the core of the yellow print thinking as outlined under section 9.2.
- Urgency: derived from the need of a direct approach as emerged from the field research and interviews with respondents.
- Preparedness: Derived from the level of cooperation of actors. This is as became clear from the conceptual model one of the most important factors in a change process.
- Risks: the degree in which the implementation of the advice will become difficult and may cause problems in implementation.

In order to clarify the possible implementation of each recommendation for Funen, there are used pluses and minuses. It can be seen that double pluses mean that an advice is very useful and that it highly connects to the relevant criteria. In addition, double minuses means that an advice is not applicable and is not highly connected to the relevant criteria and therefore might become a problem. For the sake of clarity, the last two rows of the table represent the ideal situation and will directly present an overview of the score.

Figure 11, substantiation of advices on the basis of criteria

Advice/ Criteria	Connection "Yellow print thinking"	Urgency	Preparedness	Risks ++/ less --/more	Number of +	Number of –
Advice 9.3.1.	++	++	+/-	+/-	6/8	2/0
Advice 9.3.2.	+	+	+/-	-	3/8	2/0
Advice 9.3.3.	+	+	+/-	-	3/8	2/0
Advice 9.4.1.	++	+	+/-	+/-	5/8	2/0
Advice 9.4.2.	+	+	+	+/-	4/8	1/0
Advice 9.5.1.	++	++	+/-	+/-	6/8	2/0
Advice 9.5.2.	+	+	+	+/-	4/8	1/0
Advice 9.5.3.	+	+	+/-	-	3/8	2/0
Advice 9.6.1.	+	++	+/-	--	4/8	3/0
Advice 9.6.2.	+	+	+/-	-	3/8	2/0

- **Explanation of the best alternative**

As figure 10 has shown, advice 9.3.1. and advice 9.5.1. are currently the most logical and urgent advices to implement and will therefore serve as a basis for Chapter 9. The choice of these recommendations however has been for a number of reasons. As the table shows the "Urgency" has been highly valued and since the solving of the major problem is central to change management, this point has been highly taken into account in the decision. Another reason has been that both recommendations are complementary to each other and are in a direct line with the core issue of chapter 9.1. and the project objective that has been central to this research. To be more specific, advice 9.3.1. is based on the formation of a strategy

(which the project objective defined as a first step) also it is directly related to the cooperation between actors on a strategic level which is the core of the conceptual model. In addition, advice 9.5.1. is based on the core issue that has been indicated by the respondents of Funen as an important problem issue. For that reason, the support of the Board of Film Fyn can be guaranteed at this point, which makes the possibility of the implementation realistic.

- **Connection to the M,V,S ,G of Film Fyn**

To ensure whether the implementation is following the current organization of Film Fyn, the Mission, Vision, Strategy , Goals of Film Fyn¹⁶ (as explained in chapter 1.1. and 1.2.) have been taken into account during the elaboration of the recommendations.

Some core points to take into accounts have been first of all the encouraging of the production of film, TV and multimedia materials as non-profit organization (arrived from Mission). > All recommendations are focused on the expansion of the film industry with the intention not to recognize revenue for commercial purposes, but to invest in the improvement of the region.

Secondly another core point has been to extend the film industry on Funen and make it a significantly contribution to the stimulation of the regional economy on Funen (arrived from the Vision) This is guaranteed during all recommendations because both on a short term as on a long term they will ultimately contribute to the development of the film industry across Funen.

Thirdly the core point to create and support training initiatives with film content and other film activities and to attract film tourism (as arrived from the Strategy) has been taken into account as well. The recommendations are providing new ideas to support training initiatives for example through enhanced cooperation with Academic Institutions (9.5.2.) but also regarding international cooperation (9.5.3.)

Finally the core point to stimulate business development and thereby increasing the economy of Funen (as arrived from the Goals) has been taken into account as well. Particularly business development has fulfilled an important position during the interviews and has resulted in interesting ideas. Recommendations 9.3.2, 9.5.3, 9.6.1 and 9.6.2. are representing those.

¹⁶ For an overview of the Mission, Vision, Strategy and Goals of Film Fyn see chapter 1.1. and 1.2.

10. Implementation plan

10.1. Findings from the advice

Referring back to the recommendations in the previous section, the following two advices have been chosen for implementation. “The design of a strategic alliance between Government, Industry and Academic Institutions” and “the cooperation between North and South Funen”. The following problem is formulated on basis of these two recommendations and can be seen as the main objective/ desired situation for the implementation and as the basis of the chosen interventions.

*“The expansion of the film industry between North and South Funen, by combining the contribution and cooperation of stakeholders from Government, Industry, Academic Institutions and the Board of Film Fyn, so that **within one year** a strategic alliance can be designed.”*

The model below visualizes the four phases that have to be taken into account in order to achieve the main objective at the end of the first year. The design is based on the planned change model & the communication design process around change management (De Caluwé) and is formulated according to the PDCA cyclus (The Art of management (2010)). The goal of this cyclus is to manage the process control and could offer help in the development of a strategy. In order to achieve this, the cycle comprises four stages:

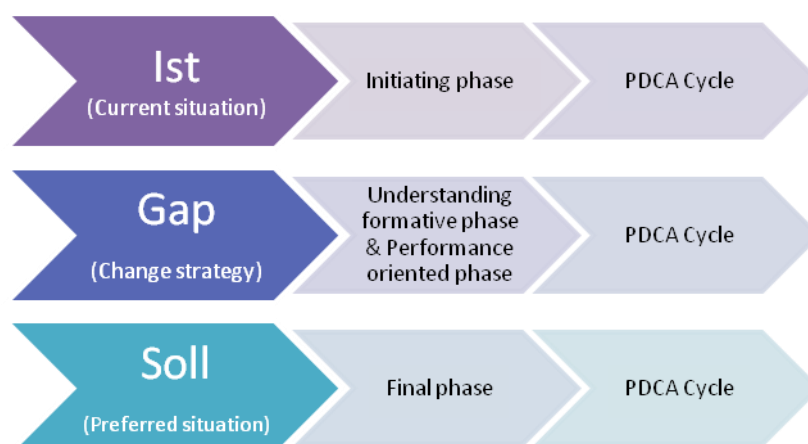
Plan: the determination of the preferred objectives and goals.

Do: the realization and implementation of activities.

Check: the comparison of results regarding the objectives.

Act: the redirection of the outcomes.

Figure 12, structure of the implementation process



10.2. Elaboration of the implementation process and PDCA cycle

10.2.1. Clarification of choices

To clarify the implementation, a number of choices need to be elucidated. *First of all*, during each of the further explained four phases, the yellow print change strategy is playing an important role and therefore, it can be seen as the guidance for the selected interventions. There has deliberately been chosen for the use of one color change strategy as basic color in order to make the process orderly, but also because one color has clearly been reflected regarding to the current and preferred situation of this research, clearly been reflected one color. However, when the change process progresses, it is recommended to add one or more color change strategies in order to stimulate the development of processes. *Secondly*, the four phases of the implementation plan should be seen as a part of a larger change strategy, wherein for each of the ,in chapter 9 mentioned, recommendations the four stages could be passed through. *Finally*, the implementation plan is based on the principle of a “constantly changing organization” (see figure 3) where the organization has to adapt itself in the form of changing goals, creating new structures and respond to opportunities in the surrounding area. The following implementation plan is providing a set-up of the first step, the development of a joint strategy. Following figure 3 step two and three would be the creation of a joint structure and the positioning of the organization at the labor market as next phase-cycles.

10.2.2. The feasibility of the implementation process.

The feasibility of the chosen interventions has strongly been taken into account during the development of the implementation process. To start, the outcomes and the proceedings of a change process is difficult to predict in advance. Nevertheless, the research revealed that the support among the current stakeholders of Film Fyn appeared to be high as well as the readiness for large scale changes. However, as a condition it was stated to give special attention to certain aspects as the degree of responsibilities, participation and task division (see interventions). In contrast, it is expected that there will be a considerable resistance among potential stakeholders (including the Northern Municipalities, investors and other organizations part of the creative industry), due to the high impact changes and the “open innovation principle” where knowledge, innovation and technology are supposed to be shared with other organizations. In order to overcome the resistance, each phase of the implementation process will focus on the improvement of communication, collaboration and decision making. Another factor that increases the feasibility of the implementation process is that currently the film industry in South Funen is developing and that stakeholders of different disciplines are involved in the processes. This could benefit the exchange of knowledge, innovation, creativity and innovation for the organization. Finally also the results

and information collected by the researcher during interviews in Ystad, Sweden are increasing the feasibility. In Ystad, the setting of a common strategy appeared to be highly successful and ensure for a booming film (tourism) industry. Due to the similar situation with Funen, several ideas from Ystad could be implemented for Funen and provide a basis for further development. For example, a successful cooperation between Governments/ Municipalities, a tourism policy combined with a film policy and a well structured organization¹⁷ In short, following the implementation process and the corresponding interventions, it is expected that the feasibility will increase.

10.2.3. Elaboration of the phases of the implementation process

Phase 1: Initiating phase

In order to realize large- scale developments with respect to the film industry, it is important that the (strategic) cooperation between North and South Funen will be further stimulated aiming that the degree of involvement and the execution of processes will yield less resistance. Activities that are central in this phase are inter alia to uncover the resistance, to motion change and to conduct introductory meetings with representatives (of culture, film and business development) from the Northern five municipalities of Funen. During these meetings they need to be convinced of the need and potential of the planned changes. In principle, the communication will take place between Film Fyn and the five representatives, since the members of the Board of Film Fyn are behind this need for cooperation with North Funen (as evidenced by interviews). Yet it is also important to communicate and present the plans to be taken during set meetings with members of the Board. During these meetings also the results of this study can be further explained. In a sense, Film Fyn is considered to be the initiator of the changes (introduces ideas), whether the members of the Board could be considered as “sponsors” of the process (develop ideas and vote) and could the potential stakeholders be considered as supporters/opponents depending on their interests and resistance. Ultimately central in this change process is that decisions that affect the whole of Funen need to be determined jointly and mutually communicated. This will provide more insight into the organizational plans and makes it clearer for potential stakeholders.

During the first phase there are some (possible) critical steps to take, for example the conducting of introductory meetings, the discovery of resistance and present plans convincingly. To be well prepared, an external consultant could being elected ,specialized in the field of “conflict management” or as a “business consultant”. Because it is difficult to appoint a time schedule in solving resistance, it is assumed for this phase to take 10 to 12

¹⁷ For an overview of this organization structure see Appendix III

weeks before the next phase can commence. To finish the first phase, the outcomes of the discussions will be reflected by Film Fyn or either by the external consultant and will be communicated to all relevant stakeholders.

Phase 2: Understanding formative phase

Central to this second phase is the keyword cooperation. When the steps to convince the Northern Municipalities to cooperate are successfully completed it is important to actually shape the collaboration.

During the first two weeks this key item will be shaped further by the use of confrontation meetings where key representatives of both groups (direct and potential stakeholders) will be invited to discuss the main results plenary. To prevent resistance, it may be emphasized that the meetings are aimed to inform (sharing the results of the previous phase) and to exchange ideas together. Furthermore, to structure these meetings well, it is advisable to make use of the Triple Helix model (Etzkowitz, H., et al (2007) so that representatives of the Municipalities, Academic Institutions and Industries will be clustered into three groups where for each group (both among themselves and jointly) the discussions will take place. The purpose of this division is mainly to convert all interests in common ones, to ensure greater participation of direct and potential stakeholders and to share knowledge. In addition, to make the discussion run smoothly, it could be decided to appoint an objective outsider who would be responsible for the control and direction of the discussions.

In this phase it is also important to emphasize the alignment of the tourism industry and the film industry during discussions. As appeared from best practices and from objectives of the client, this combination could be seen as a trend and therefore could improve the (inter) national competitiveness of Funen.

To direct and reflect the results at the end of this phase, it is necessary to reflect the comments at the end of the key negotiations (such as at the end of the confrontation meetings) and to determine whether they fit into the generally stated objectives. It can also be decided what points deserve more attention and how these meetings should take place later on. Regular rescheduling of reflection moments (or by sending newsletters) might improve the communication process.

Finally the division of tasks during this phase is as follows; the objective outsider can be seen as the “director” and plays an important role in the communication process. In addition, Film Fyn as “initiator” could be seen as the party that consist of specific information for the input of discussions and that schedules reflective moments.

Phase 3: Performance oriented phase

In the third phase, the formulation of a joint strategy is going to be central during meetings in which all relevant stakeholders of Film Fyn will be involved. The aim of these meetings is to further elaborate on the ideas and expectations from the previous phase and to arrive at win-win situations where the interests from various groups (G,I,A) will be looked at and converted into achievable objectives that connects to a shared vision.

During this phase, the “director” fulfills an important role, inter alia to achieve the win-win situations and to make the objectives achievable. In shaping the objectives, a financial plan must be developed, tasks of the stakeholders need to be specified, a clear task division must be designed and a start should be made with the implementation of the organizational structure (implementation process two).

As appeared from this research, the organizational structure is focused on the structure of tasks and the performing of processes. According to (Nijenhuis, C. (2007)) it could be defined as “The internal differentiation and relationship between departments and organizational units”

Therefore, to further structure the Triple Helix division of groups, it is important that stakeholders are going to form clusters in a network of parties which are mutually cooperating. It should be considered to think about the course/ driving of the processes, the degree of cooperation, the composition, the communication between the groups and the duration of the processes.

At the end of the meetings and before the start of the next phase, the strategy needs to be determined and objectives need to be formulated concise. Furthermore, it is also important to record the agreements and share the outcomes with all important stakeholders, including other potential stakeholders such as potential investors.

To avoid possible problems during the process (like for example the jamming of discussions or the inability to agree on objectives) it is intended that the “director” will help in forming win-win solutions so that objectives could be formed on one line.

Phase 4: Final Phase

The last phase of the implementation process is devoted to the reflection on the previously stated objectives and the evaluation of the new collaboration. In this case it is the intention to inform all potential stakeholders (assuming they have contributed to the definition of strategic goals) and to appoint them to the Board of Film Fyn.

The appointment should be done during an official meeting chaired by Film Fyn, with representation of all stakeholders (the Board) and with control of the “director”.

In addition, another activity that should take place at the beginning of this phase is to collectively finish/ determine the formed objectives and possibly to adjust them to the following processes.

In designing the processes it is important to create a long-term planning from 5 to 10 years in which the development of a creative industry should be central. Moreover, for the short term, it is recommendable to define the most urgent steps i.e. the formation of an extensive organizational structure (see advice 9.4.1.) and the developing of activities to encourage the expansion of the film industry (see advice 9.5.2.)

Central to this final phase is the communication of updates and new information (i.e. the goal of the survey-feedback and what is going to happen with the information) towards the most important stakeholders and interested parties aiming to involve them into the process.

The reflection and feedback regarding the past year could be designed by the use of a survey-feedback (a questionnaire method related to the operation of the organization and the overall satisfaction). To facilitate the data well it can be outsourced towards an external outsider or specialist.

Finally, it is important that at the end of the stage a feedback session will be planned to develop creative solutions that will contribute to the positive development of new processes. During this meeting there will also need to be looked into possibilities to add new “color change strategies” to improve the course of processes.

Below a time line planning structure has been visualized in which for each action the accompanying time, aims and actors who are involved have been given. In addition the actions are separated according to the four phases of the communication design process and the critical stages during these phases are marked bold. Finally, it is recommendable to follow and implement the actions as presented. However, for some actions different order in implementation is possible. This is indicated by the use of a mark.

10.3. Time line planning structure

Time		Actions	Aim	Actors
1) Initiating phase				
1 2 Weeks	1 week	<ul style="list-style-type: none"> Set meetings with direct stakeholders and present plans to be taken. 	<ul style="list-style-type: none"> Will stimulate “open communication” and clarifies the expectations. 	<ul style="list-style-type: none"> Film Fyn Board of Film Fyn
	4 weeks	<ul style="list-style-type: none"> Discovery of resistance potential stakeholders North Funen (Informal meetings) 	<ul style="list-style-type: none"> Intention to change views 	<ul style="list-style-type: none"> Film Fyn Representatives (Directors) five Municipalities of North Funen
	3 weeks	<ul style="list-style-type: none"> Formal Introductory meetings (both at Film Fyn as at location of the Municipalities) 	<ul style="list-style-type: none"> It clarifies the situation, possible resistance and reinforces the potential 	<ul style="list-style-type: none"> Film Fyn Representatives (Directors) five Municipalities of North Funen
	2/3 weeks	<ul style="list-style-type: none"> Inform potential stakeholders and convince relevance of participation. ** 	<ul style="list-style-type: none"> It clarifies the situation, possible resistance and reinforces the potential 	<ul style="list-style-type: none"> Film Fyn Potential stakeholders within the creative industry
	1/2 weeks	<ul style="list-style-type: none"> Reflect outcomes of the meetings and communicate to all relevant stakeholders 	<ul style="list-style-type: none"> Conducive to the mutual communication. 	<ul style="list-style-type: none"> Film Fyn External consultant
2) Understanding formative phase				
1 2 Weeks	2/3 weeks	<ul style="list-style-type: none"> Conducting confrontation meetings 	<ul style="list-style-type: none"> Design of cooperation between current and potential stakeholders 	<ul style="list-style-type: none"> Film Fyn Board of Film Fyn Municipalities North Funen and potential stakeholders
	1 week	<ul style="list-style-type: none"> Plenary appoint an objective outsider as “director of the processes” ** 	<ul style="list-style-type: none"> Responsible for monitoring and controlling the processes 	<ul style="list-style-type: none"> Film Fyn Board of Film Fyn Municipalities North Funen
	2/3 weeks	<ul style="list-style-type: none"> Creation of working groups 	<ul style="list-style-type: none"> To convert all interests 	<ul style="list-style-type: none"> Film Fyn

1 2 Weeks		according to the Triple Helix division.	into common ones and ensure greater participation.	<ul style="list-style-type: none"> Board of Film Fyn Municipalities North Funen Potential stakeholders
	2/3 weeks	<ul style="list-style-type: none"> Stimulate cooperation between film industry and tourism industry ** 	<ul style="list-style-type: none"> So that attraction of film tourism on the long term might be possible. Also to bridge the differences between. 	<ul style="list-style-type: none"> Film Fyn / ASA film productions DMO (Regional Tourism Office) Representatives Film Industry
	2/3 weeks	<ul style="list-style-type: none"> Reflective meetings between different combinations of groups of participants. 	<ul style="list-style-type: none"> Discussions will take place dynamically. To reflect the comments and determine what needs more attention. 	<ul style="list-style-type: none"> Film Fyn Board of Film Fyn Municipalities North Funen and potential stakeholders.
3) Performance oriented phase				
1 4 Weeks	2/3 weeks	<ul style="list-style-type: none"> Negotiations during meetings with all relevant stakeholders 	<ul style="list-style-type: none"> Elaborate on ideas and expectations. Arriving at win-win situations. 	<ul style="list-style-type: none"> Film Fyn All relevant stakeholders
	3/ 4 weeks	<ul style="list-style-type: none"> Shaping of the objectives by focusing on; a financial plan, specification of tasks, task division. 	<ul style="list-style-type: none"> Processing the results from meetings 	<ul style="list-style-type: none"> Film Fyn All relevant stakeholders Objective outsider “director of processes”
	4 weeks	<ul style="list-style-type: none"> Start implementation of an organizational structure by cluster formation in a network of three parties (Triple Helix). 	<ul style="list-style-type: none"> Mutually cooperation between stakeholders 	<ul style="list-style-type: none"> Film Fyn All relevant stakeholders Objective outsider “director of processes”
	2/3 weeks	<ul style="list-style-type: none"> Determination of a joint strategy & final objectives with respect to the 	<ul style="list-style-type: none"> Create win-win situations and a joint 	<ul style="list-style-type: none"> Film Fyn All relevant stakeholders

10 weeks		development of the film industry on Funen. **	strategy that can be implemented directly.	<ul style="list-style-type: none"> ○ External advisor (eventual) ○ Objective outsider “director of processes”
	1 week	<ul style="list-style-type: none"> • Sharing & reflection of outcomes with all important stakeholders including potential investors. 	<ul style="list-style-type: none"> ○ Reflect general satisfaction and feasibility of the objectives 	<ul style="list-style-type: none"> ○ Film Fyn ○ External advisor (eventual)
10 weeks	4) Final phase			
	1 week	<ul style="list-style-type: none"> • Informing of all relevant stakeholders and appoint potential stakeholders to the Board of Film Fyn during an official meeting 	<ul style="list-style-type: none"> ○ Informing about important outcomes and formation of the Board. 	<ul style="list-style-type: none"> ○ Film Fyn ○ All relevant stakeholders ○ Objective outsider “director of processes”
	2 weeks	<ul style="list-style-type: none"> • Work meetings with all relevant stakeholders 	<ul style="list-style-type: none"> ○ Determine the progress of the formed objectives 	<ul style="list-style-type: none"> ○ Film Fyn ○ All relevant stakeholders ○ Objective outsider “director of processes”
	3/4 weeks	<ul style="list-style-type: none"> • Creation of a long -term planning and decisions of new processes by using recommendations ** 	<ul style="list-style-type: none"> ○ Determine structure in cooperation 	<ul style="list-style-type: none"> ○ Film Fyn ○ All relevant stakeholders ○ Objective outsider “director of processes”
	3/4 weeks	<ul style="list-style-type: none"> • Survey-feedback meetings 	<ul style="list-style-type: none"> ○ Reflect general satisfaction. Developing solutions in collective feedback meetings 	<ul style="list-style-type: none"> ○ Film Fyn ○ All relevant stakeholders ○ Objective outsider “director of processes”

11. Word of the author

Looking back at the research process I would like to conclude that it was very informative and that I have gained much new information. Since I have been studying Tourism Management for four years, the focus on the Film Industry was something completely new. By reading much literature and doing extensive interviews with experts, it became more clear and ultimately proved to be a dynamic yet complex industry in which many organizations are involved. For this reason, it was difficult at the beginning to find my way in the matter, however due to the help of several experts it resulted in an extensive research. Unfortunately the process was longer in time than expected. However due to this extra time the research could be finished more properly. The stay on Funen during the first two months of the research was quite an experience. It has not only given insight in the current situation of Funen but also provided useful contacts and ideas.

Finally, this research has provided me with a lot knowledge about the (global) processes of the film industry, the trend of film tourism, but also in strategies to shape strategic partnerships between institutions and to give structure to organizational processes. This was very interesting and I hope that during my further career will encounter similar problems.

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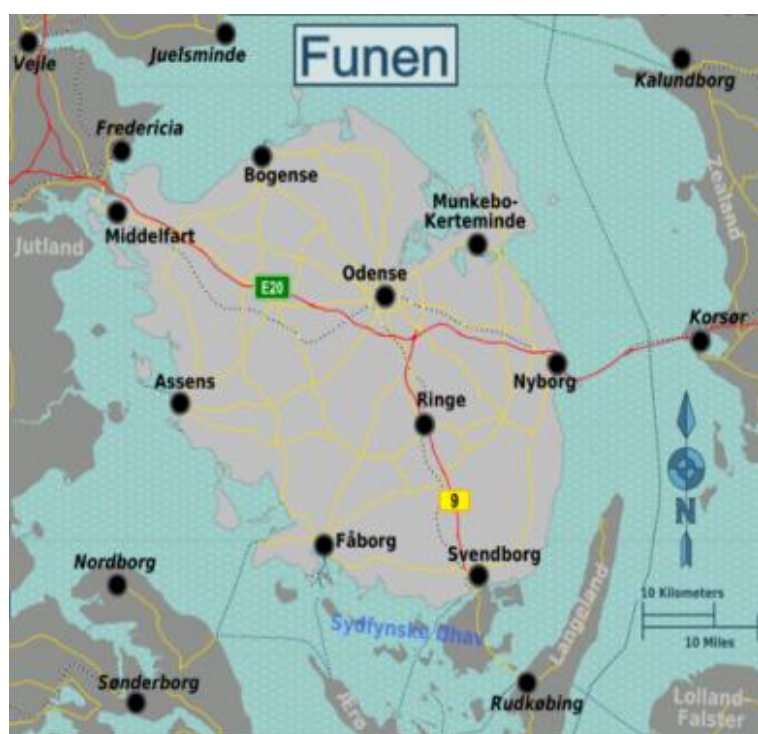
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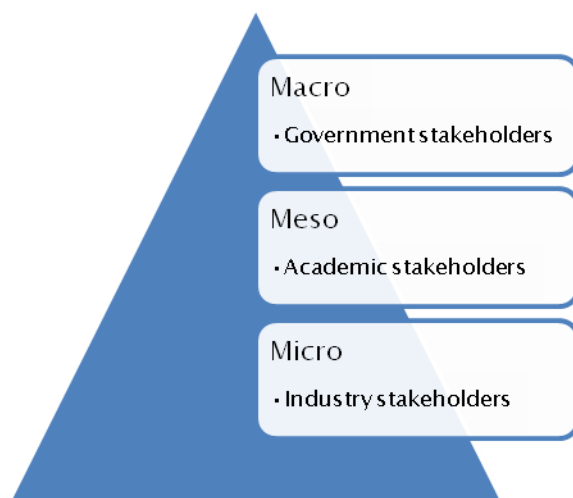
Appendix I – An overview of Funen



Municipalities of Funen

North Funen	South Funen
Odense Kommune	Svendborg Kommune
Assens Kommune	Faaborg- MidtFyn Kommune
Middelfart Kommune	Aero Kommune
NordFyn Kommune	Langeland Kommune
Nyborg Kommune	
Kerteminde Kommune	

Appendix II – The Current stakeholders of Film Fyn



The Government stakeholders

- The Board of Directors of FilmFyn/ Municipality
 - – Svendborg Kommune
 - – Faaborg–Midtfyn Kommune
 - – Aero Kommune
 - – Langeland Kommune
 - – Kerteminde Kommune (partly)
- Representatives of the Region
 - – Region Syddanmark
 - – Kulturregion Fyn

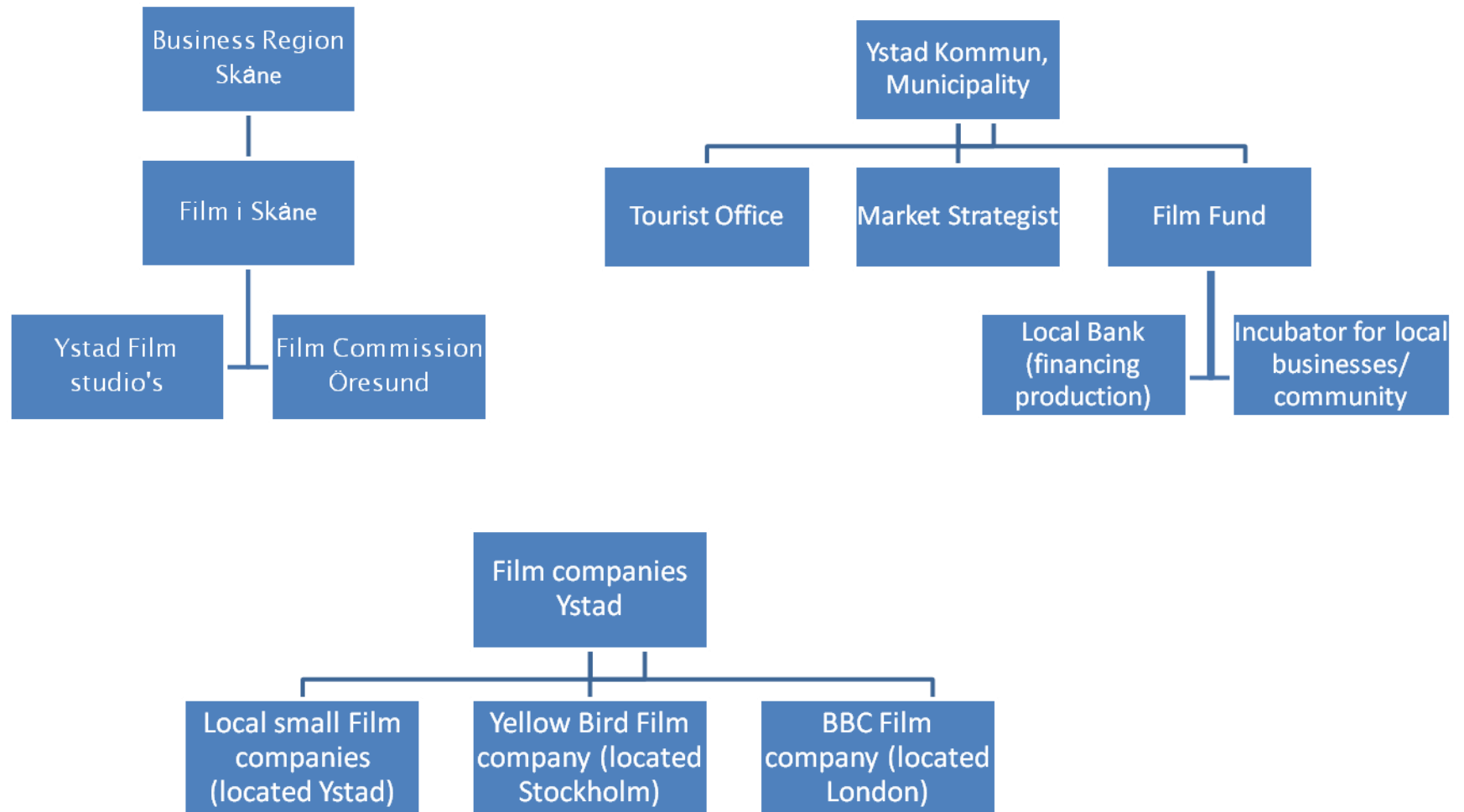
The Academic stakeholders

- The Academic Institutions
 - – Tietgen Business School
 - – SDU University
 - – Danish Filmschool
- Film and tourism related educations
 - – International Business College Kolding (outside Funen in region Syddanmark)
- Local Academic institutions Funen
 - – HF Faaborg
 - – Faaborg Gymnasium

The Industry Stakeholders

- The Film Industry
 - – Small businesses in Funen and region Copenhagen
 - – ASA film productions
- The Tourism Industry
 - – Destination Management Organization Funen (location Odense)
 - – Tourism Businesses such as Hotels and Restaurants
- The Creative Industry
 - – Ge9, a business platform of people working in the creative class

Appendix III – Organization chart of the Film Industry in Ystad (Cluster format)



Appendix IV – An explanation of the chosen competencies

Hereafter, there is indicated in which way the selected competences have been achieved.

Competence 5 – Operations

- **5.6.a.1. – Visualizing differences and similarities between the current and the desired situation.**

Between IST and SOLL is the GAP phase, this has been explained in the conclusions of the field research (by using the change management model of (Caluwé, L. & Vermaak, H. (2006) and has been further elaborated in the conclusions and advice. This structure has also been maintained during this report. Chapter 1 describes the current situation (Ist), the summary of conclusions in chapter 6.5. describes the diagnosis (Gap) in which the conclusion and advice will substantively describe the core issue and the change strategy. Finally chapter 10 Describes the implementation by using interventions to reach the preferred situation. (Soll). These are all phases based on the change management model.

- **5.6.b.1. – Provide an explanation for the cause of any differences**

These causes of the differences are explained in the chapter field research where an explanation has been given about the current and preferred situation. Also chapter 9.1. describes the causes of the problem (core issues) and the causes for the maintenance of the problem.

- **5.7.b.1. – Formulating improvements actions based on the detected differences between IST & SOLL.**

This research is based on mapping the current and preferred situation on Funen and formulating the GAP between (by conducting a literature exploration, field observation and field research by doing interviews). The advice has been formulated following the objectives of Film Fyn, the feasibility of each recommendation and the risks (as presented in chapter 9) . Also in this chapter, the connection of the best alternative to the Missions, Visions, Goals and Strategy of Film Fyn has been specified. The Recommendations given can be seen as the improvement actions which need to be taken in order to improve the current situation into the preferred situation. Finally chapter 10 describes the implementation of the improvement actions where (by using a PDCA cycle) the actions that need to be taken are specified.

- **5.7.c.1. – Setting priorities in relation to the original or new goals**

The priorities of the actions to take are given in the advice and implementation plan and are measured by criteria with respect to the opinions of experts and the objectives of Film Fyn. The actions are presented in a time planning structure that in order indicate when, by whom and for what purposes actions should be undertaken. This implementation is derived from

the best alternatives (chapter 9) and the main objective for the desired situation has been shown under 10.1.

- **5.7.b.2. – Improvement action is realistic in relation to the environment.**

In determining the improvement actions that have been taken, the information from the literature exploration has been taken into account (i.e. the rule that structure follows strategy) and those of the experts (abroad) and the key informants of Funen. The feasibility of the selected improvement actions is defined in section 10.2. This clarifies what choices have been taken including the support among stakeholders and whether the actions are realistic with respect to compliance. In addition, the defense of the feasibility also emerges in any advices separately under the items “Risks” and “Preparedness”.

Competence 7 – Change management

- **7.1.a – A description of the desired situation**

This research is based on change management, in which mapping the current situation (IST) and the preferred situation (SOLL) are central. Furthermore, this research is structured in a way that first the definition of the problem was outlined where after the objectives of the client were given. The preferred situation is in particular described in the chapter field research (by the respondents) and further explained in chapter 9 and 10 inter alia chapter 9.2. describes the Soll (desired situation to achieve and the possible change strategy which is necessary), chapter 9.2.1. describes the recommendations that need to be taken to improve the current situation and thereby reaching the desired situation as determined in the project objective. Furthermore, the explanation of the best alternative, the connection to the M,V,S,G of Film Fyn and the findings from the advice in chapter 10.1. all describe the desired situation to reach. By making this situation SMART it is easier to measure the feasibility of the implementation process and make it more specific.

- **7.1.b – A description of the current situation**

This research is based on change management, in which mapping the current situation (IST) and the preferred situation (Soll) is central. The current situation is in particularly described in the chapter introduction, the field research and Appendix II in which an overview of the current stakeholders of Film Fyn has been given.

- **7.4.a.1. – The chosen change strategy is correct**

Regarding the IST and SOLL situation, the change strategy has been determined with the use of the yellow print strategy (Caluwé, L. & Vermaak, H. (2006). The change strategy has been mentioned and explained in chapter 9.2. and further implemented in the recommendations, used as criteria and implemented in the PDCA cycle. The choice of this strategy has been

made by looking at the diagnosis (6.5.), the conclusion (7) and the core issues (9.1) and are explained in 4.1.3. of the literature exploration.

- **7.5.c. – The Layout of the report**

The layout of the report has been formed on the requirements demanded for an advisory report. It includes for example a management summary, an advice and an implementation plan. In addition it includes coding schedules and an extensive Excel sheet (although partly in Dutch) in which the codes are summarized. (this is attached on a CD).

- **7.5.f – Oral, listening skills**

This competency is reflected in the interviews conducted with the respondents. The proof of these skills is attached on a CD and given in the form of transcripts.

Appendix V – Interview guide Experts (the Netherlands and South Sweden)

Introduction

- Thanking
- Recording
- Introduction: Explanation project, contribution/ expertise respondents/ (time)

– Organization

- Function/ Position of respondent
- Important tasks of respondent
- Different departments within the organization
- Most important stakeholders of the organization
- Degree of influence and cooperation
- Interests of the stakeholders

– Film touristic industry

- Strategy in creating an film touristic industry (NL & SWE)
- Important ingredients in developing a film touristic industry
- Critical points in stimulating the film industry
- How to attract a constant flow of film production companies?
- International vision? (advantages/ disadvantages)
- Potention in film tourism?
- SWE: How to manage cooperation with BBC film productions? Success factor?
- SWE: Influence on tourism numbers since Wallander?
- SWE: Success factors of Wallander?
- SWE: Long term expectant about film tourism and maintaining position?

– Skill requirements

- NL: Skill requirements creative industry
- NL: Attract young talent to a region
- NL: Stimulate knowledge and attracting of young producers
- NL: Importance of coproduction

– Cooperation between stakeholders

- Opinion about situation Funen
- Effectiveness of strategy
- Tips/advice to focus on

– Finishing

- Show appreciation
- Possibility to contact again?
- Thank again

Appendix VI – Interview guide Key informants Funen

– Introduction

- Thanking
- Recording
- Introduction: Explanation project, contribution/ expertise respondents/ (time)

– Organization

- Function/ position of respondent
- Important tasks of respondent
- Different steps in the film process, what important to really focus on?
- Contribution of the touristic industry and film industry separately

– Film Tourism

- Film tourism potential for Funen (looking at the current situation) = opinion
- Film tourism to improve the economy on Funen
- Respondents interests in this development?

– Business Development

- The development of new (touristic) businesses on Funen
- How to stimulate tourism and new businesses to the region
- Skill improvements to attract film producers and businesses
- Financial contribution of the Government

– Cooperation Stakeholders

- Most important stakeholders the organization works together with
- Notice any problems with the cooperation at the moment?
- Experiences

– Strategy for Funen

- Approach so far
- Contribution of an HRM manager/ contact person
- Most desirable situation for Funen
- Tips/ advice to focus on
- Main problem to change first
- What needs to improve
- Contribution of the organization

– Finishing

- Show appreciation
- Possibility to thank again?

- Thanking again
-

Extra questions for Mr. Moller Sorensen (producer)

- Success factor Far till Fire movie for South Funen
- Selection criteria for South Funen as film destination for the movies?
- Current actions to promote the area of South Funen?
- International potential?

Extra questions for Mr. Nielsen

- What are the touristic numbers of Funen and the average turnover?

Appendix VII – Code format “Experts of the Netherlands and South Sweden”

Introduction		
	INTRO GEN	Introduction general
	INTRO GOAL	Introduction goal
	INTRO- REC	Introduction recorder
	INTRO-PROJ	Introduction project
Organization		
	ORG-POS	Organization position
	ORG-TASK	Organization tasks
	ORG-DEP	Organization departments
	ORG-STRAT	Organization strategy
Stakeholder cooperation		
	STAKEH-IMP	Most important stakeholders
	STAKEH- INF	Stakeholders influence
	STAKEH-CO	Stakeholders cooperation
	STAKEH-INTERST	Stakeholders interest
	STAKEH-PROBL	
Best Practices in NL-SWE		
	B.P. CREATV IND	Best Practice Creative Industry
	B.P. FI	Best Practice Film Industrie
	B.P. FT • B.P.FT INFL TN	Best Practice Film Tourism • Best Practice Influence Tourism Numbers
Skill requirements		
	SKILL REQ GEN	
	S.R. CREATV IND	Skill requirements Creative Ind.
	S.R. FI	Skill requirements Film Industry
	S.R. NEW TALENT	Skill requirements New talent
Experiences film industry		
	EXP FI- CO PROD	Experience film industry co production
	EXP FI- INT	Experience film industry internationalization

	EXP FI- ATTR PDCRS	Experience film industry attract producers
Funen		
	OPIN-FYN-STRAT C	Opinion Funen strategy current
	OPIN-FYN-STRAT PREF	Opinion Funen strategy preferd
	FYN- ADV	Funen Advice
	FYN- IMPR	Funen Improve
Finish		
	FINISH-THANK	Finish thanking
	FINISH-RESULT	Finish result
Remain		
	FT SUCCESS GEN • FT SUCCESS LTP	Film Tourism Success • Film tourism success Long term planning
	WAL SUCCESS	Wallander success
	CO-PROD STRAT	Co Production Strategy
	EMOTION	
	FINANCES	

Appendix VIII – Code format “Key Informants Funen”

Introduction		
	INTRO GEN	Introduction general
	INTRO GOAL	Introduction goal research
	INTRO-REC	Introduction recorder
Organization currently & preferred		
	ORG-POS (F)	Organization position
	ORG-TASK (F)	Organization tasks
	ORG-LOCAT (F)	Organization location
	ORG-PRBL C (F)	Organization problems Currently
	ORG-IMP C (F)	Organization improvements currently
	ORG-STRAT (F) <ul style="list-style-type: none"> • ORG- STRAT CO • ORG-STRAT INT • ORG- STRAT FT 	Organization strategy <ul style="list-style-type: none"> • Organization strategy cooperation • Organization strategy International • Organization strategy Film Tourism
Film Tourism	FT POTENT (F) FT INTERST (F) FT PROBL	Film Tourism Potential Film Tourism Interest Film Tourism Problems
Business Development in region Funen		
	B. DEV CUR	Business Development Currently
	B. DEV PREF	Business Development Peferred
	B. DEV STRAT <ul style="list-style-type: none"> • B. DEV STRAT SKL • B. DEV STRAT FIN • B. DEV STRAT FTI 	Business Development strategy <ul style="list-style-type: none"> • Business Development Strategy Skills • Business Development Strategy Finance • B.DEV. strategy film tourism industry
Stakeholder cooperation		
	STAKEH-IMP	Important stakeholders
	STAKEH- INTERST	Stakeholder interest
	STAKEH- PROBL	Stakeholder problems

FUNEN		
	OPIN-FYN-STRAT C	Opinion Funen strategy Currently
	OPIN-FYN-STRAT PREF	Opinion Funen strategy Preferred
	FYN- ADV	Funen Advice
	FYN- IMPR	Funen Improve
	FYN- CONTR	Funen contribution (respondent)
	FYN- PROBL C	Funen problem currently
FINISH		
	FINISH-THANK	
	FINISH- RESULT	
REMAIN		
	REAS - CREATE TO	Reason create Tourism Organization
	FINANCE-PLN	Financial plan
	TOURISM- NUMB	Tourism numbers
	FT SUCCESS	Film tourism success
	FILMFYN CO	FilmFyn Cooperation
	FILM PROCESS	Film process
	CO-PROD -STRAT	Co production STRAT