



LUND UNIVERSITY  
Campus Helsingborg

## EuroScreen Baseline study

This questionnaire is divided into four parts: first your own experiences, then regional to be followed by good cases from your own country as well as any good screen tourism cases you know about from the rest of the world. However, also examples of unsuccessful projects are of interest throughout this questionnaire.

We are aware that a lot of information might only be available in your own language, however please still send/scan brochures, marketing material etc. and just provide a short summary in English.

Please respond and submit your answers to [maria.mansson@ism.lu.se](mailto:maria.mansson@ism.lu.se) and [lena.eskilsson@ism.lu.se](mailto:lena.eskilsson@ism.lu.se) by the 31<sup>st</sup> of August 2012. If you have any questions do contact us by e-mail, phone is trickier during the summer.

### Part 1 – your own organisation

1. How do you define your organisation, which sector would you characterise it belongs to? Film commission, tourism, regional development etc.

- 2. What is your organisation's experience of screen tourism activities? If you have experience, how were they conducted and what were the target groups?** Use as much space as you need. If you have many examples please provide the most striking examples but also if you have been involved in activities that didn't achieve the wanted results. **List as many activities as you like.**

*Name of activity*

*When took it place?*

*What type of screen product triggered this activity? For example movie, TV movie, TV series, documentary, commercial and so forth. Please also name the title of the movie etc.*

*What has been done?*

*Who was involved?*

*Who was targeted?*

*What was the outcome of activity?*

*What was the most important lesson learned from this activity?*

- 3. Which activities has your organisation been involved in relating to marketing activities focusing on screen tourism?** If you have many examples choose the most prominent marketing activities.

*Name of marketing activity*

*Output of the campaign?*

*Target groups?*

*Which material did you use in communication to which target group?*

*Impact to the brand of the destination?*

*Did you stay in touch with target groups after campaign, if so, how?*

**4. What are your experiences of cooperation between the film/screen and tourism sector? Furthermore, what were the outcomes of these collaborations?**

*Name and type of collaborating organisation*

*What kind of co-operation?*

*Aim?*

*Outcome?*

*For how long did the collaboration run?*

*What was the most important lesson learned from this collaboration?*

**5. A practical question about material rights to screen content.**

*How did you clear the rights for using production companies' materials?*

*What did you require of the content production company, i.e. material to be supplied, stills from the film set, promo material, star interviews, video clip, etc.*

## **PART 2 – regional perspectives**

- 6. Which good examples of businesses, tourism or film/screen sector, do you have in your region working with screen tourism? i.e. walking tours, bus tours, mobile applications and so forth. Also list if you have examples of less successful businesses.**

*Name of business*

*Which services and products do they provide?*

*How long have they lasted?*

*Popularity of the business?*

*Is it linked to any specific screen product?*

- 7. Which methods and techniques are used to measure the screen tourism effects of content productions at your destination (i.e. nights at hotels, restaurant bookings, sold tickets at historic & tourist sites, etc.)? If available, please provide a link to statistics or the source of information.**

**8. Please describe other activities related to screen tourism which are not already mentioned!**

**9. Incentives: are there incentives provided to the film/screen or tourism sector in your region regarding screen tourism? If you have, what are they?**

*Name of incentive*

*What it provides*

*Aim of incentive*

**10. What kinds of tourism attractions are available for screen tourists in your region?** Natural attractions such as film location or built attractions such as film museums, film studio tours etc. Please provide tourist statistics if possible to show the tourism impact and flow of tourists.

*Name and type of attraction*

*Location*

*Featured in what kind of Film/TV etc*

*Statistics available? If so, what and where is the source?*

### **Part 3 – country perspectives**

**11. What are the experiences of screen tourism in your country?** Provide examples of good as well as bad cases. Both film commission and tourism perspective.

*Name of activity, organisation or business etc.*

*What has been done?*

*What Film/TV or other screen content?*

*When took it place?*

*Who was involved?*

*If possible, outcome?*

## Part 4 – the rest of the world

**12. Provide information of other good cases, if you know, from other parts of the world!** It could be related to successful collaborations between film and tourism sector, growth of tourists to regions or specified attractions, marketing campaigns, growth of SME's, growth of brand awareness etc.

*Name of activity, organisation or business etc.*

*What has been done?*

*What Film/TV or other screen content?*

*When took it place?*

*Who was involved?*

*If possible, outcome?*

## **Additional questions**

**13. Additional information about screen tourism:** links or scanned newspaper articles covering screen tourism, research reports and evaluations as well as any other documents that could be of interest for us.

**14. Finally, in preparation for next year's work.**

*What are your expectations of the 'economic impact tool'?*

*Are you aware of or have you come across any economic impact tools, if so what are they and what did you find useful about them?*