

# Success factors for cultural events as leisure and tourist attraction

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***Leisure and Economy***

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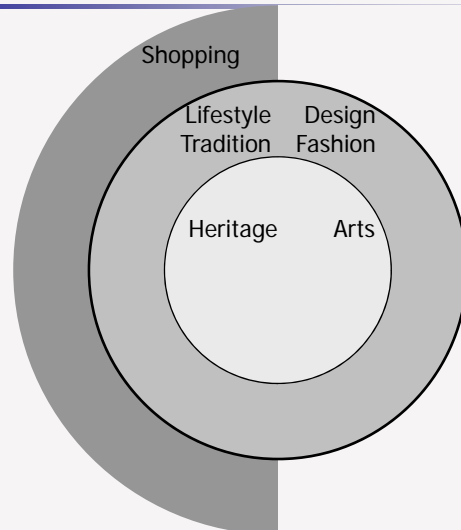
## Agenda

- 1) Some remarks on urban tourism
- 2) "Classical" success factors when staging the cultural product
- 3) Experience-orientation
- 4) Staging through events
- 5) Conclusion



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## cultural urban destinations as an integrated product



Source: own design with reference to DTV 2006, ETC/UNWTO 2005



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=  
heritage  
arts

„I really think **museums** have the reputation like university professors, and you *expect* them to show things which have the backing of **scientific** methods“

a young australian  
(Black 2005)

=  
solid, but boring



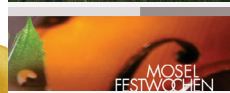
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*Staging as a key instrument to profile  
the tourist supply*

Actual elements of staging in cultural urban tourism

**Established/Mainstream:**

- Historical sites as settings
- High quality of the offer
- Branding



## The Roman period as the core of the tourist product in Trier



[www.trier.de](http://www.trier.de)

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## The Emperor Constantin exhibition

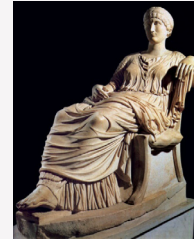


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## The Emperor Constantin exhibition



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## Celebrating the exhibition



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## Cross marketing



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## Basic facts of the exhibition

- ▶ 156 days from 2 June until 4 November 2007
- ▶ 3 museums
  - Rheinisches Landesmuseum
  - Bischöfliches Dom- und Diözesanmuseum
  - Stadtmuseum Simeonstift
- ▶ 1,413 exhibits, thereof 685 as loans
- ▶ Overall costs : 6.6 Mio. €
- ▶ 250,000 visitors expected / estimated
- ▶ 353,974 sold tickets (799,034 visits)
- ▶ More than 15,000 articles in the German press
- ▶ Visitor survey by FTG & ETI (face-to-face)
- ▶ Sample: 2,150 interviews (covering the whole period)



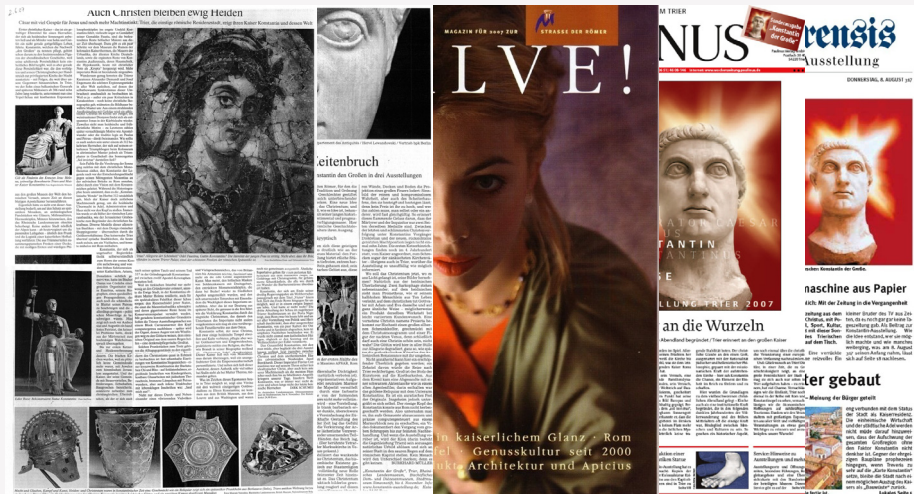
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## Press coverage

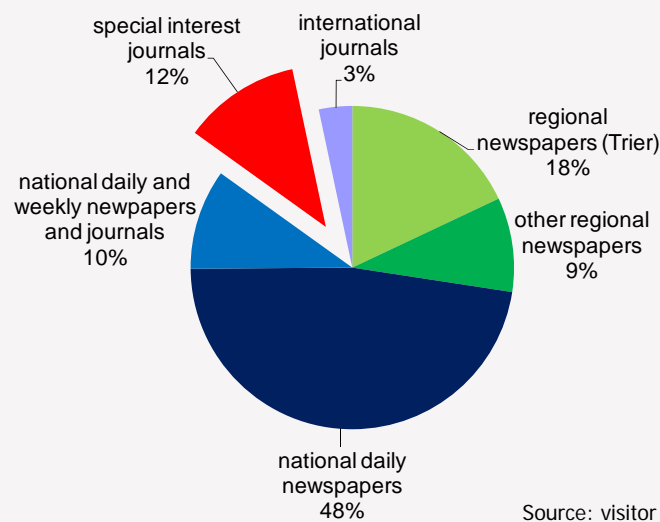


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## print media from which visitors got to know about the exhibition



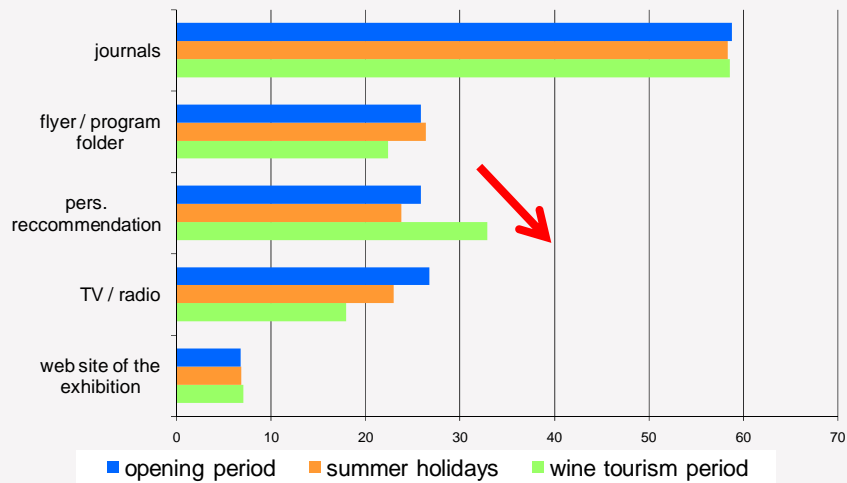
Source: visitor survey FTG/ETI

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## How the visitors got to know about the exhibition (all channels of information)

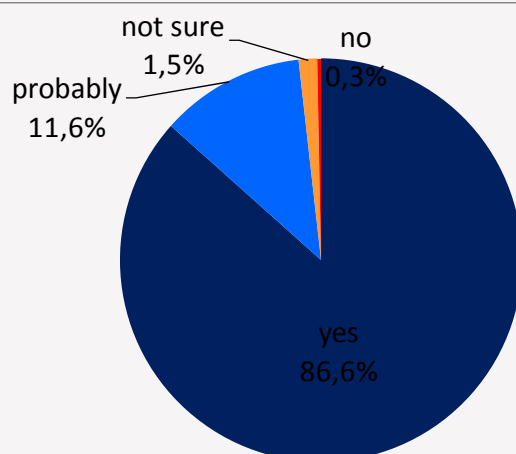


Source: visitor survey FTG/ETI



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## Intention of recommendation



Source: visitor survey FTG/ETI



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## Economic effects of the exhibition

- ▶ 29,5 mio. € turnover only by the expenditures on the visiting day
- ▶ Another 27,2 mio. € turnover from short-term visitors staying up to 5 days
- ▶ Total Turnover 56,7 mio. €
  
- ▶ Regional net product: 28,4 mio.
- ▶ About 80% coming from visitors staying overnight
  
- ▶ Costs of the exhibition: 6,6 mio. € (ratio 1: 4.3)



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## Core success factors 1/2

- consistency of the event with the **core product** of the destination
- distinct identification of the target group and
- appropriate orientation of the product
- quality level and
- efficient traditional market-communication strategies via the medias
- indirect marketing, using population as multipliers
  - identification of population in the region with the product
  - word-of-mouth marketing
- supporting collateral activities
  - Konstantintaler
  - Sculpture of emperors feet  
(internal marketing; keep the theme in the peoples mind)



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## Core success factors 2/2

### *cooperation*

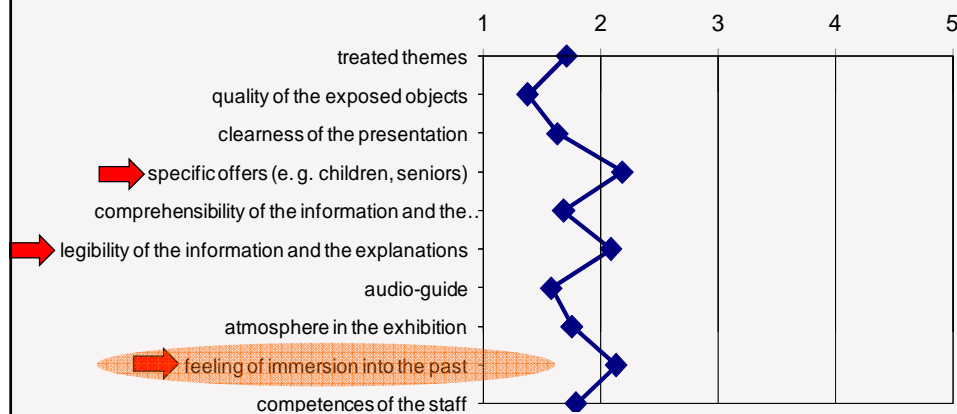
- of three museums acting together generating a critical mass for
  - nationwide attention
  - Threshold of a mere day-trip attractiveness exceeded
    - => great catchment area & high proportion of overnight guests
    - => economic success
- with local destination management and marketing organisations (DMOs)
- tourism enterprises

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## Visitor satisfaction with aspects of the exhibition



Range from 1 = very good to 5 = not satisfying

Source: visitor survey FTG/ETI



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## Options for optimizing

- ***innovative ways of staging the product***  
high-performance staging inducing an immersion of the visitors into the past

## Actual elements of staging in cultural urban tourism

### **Established/Mainstream:**

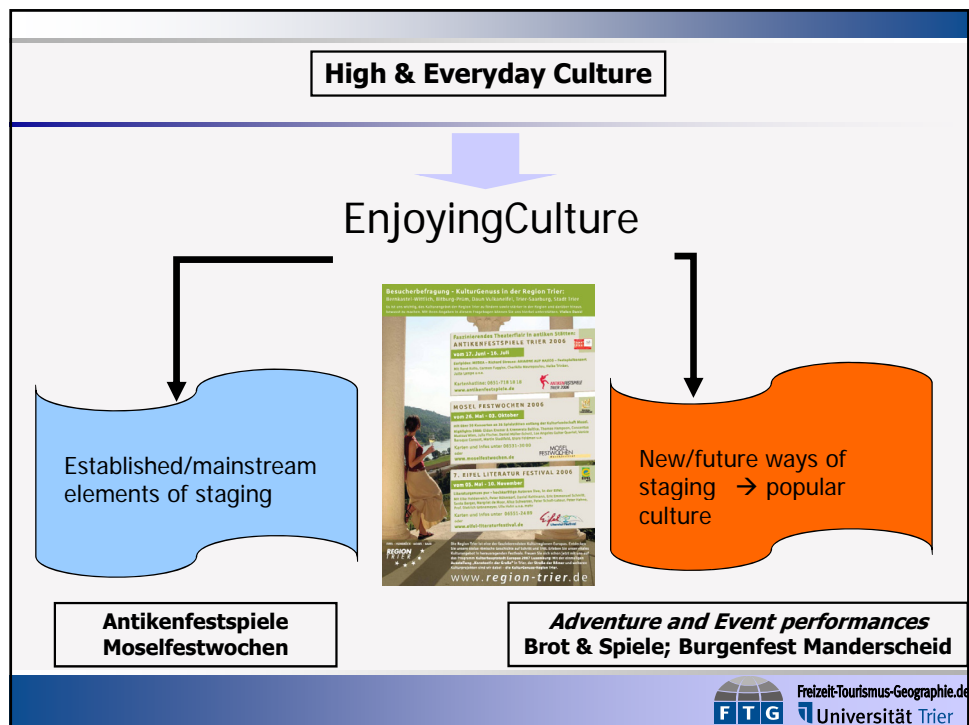
- Historical sites a setting
- High quality of the offer
- Branding



### **New:**

→ e.g. Event & Adventure performances, Events

Performances in urban historic sites  
as new forms of cultural experience



« traditional » staging as popular culture

- Brot & Spiele  
(Panem et Circenses)
- Medieval castle festival  
at Manderscheid



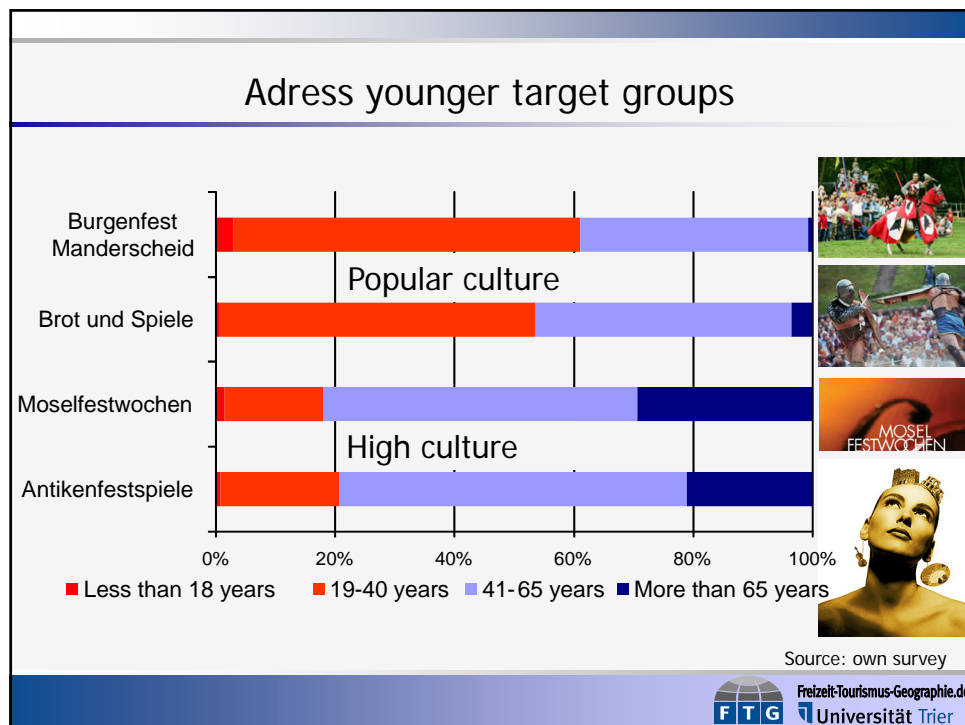






www.trier.de/brot-spiele.de et www.burgenfest.info

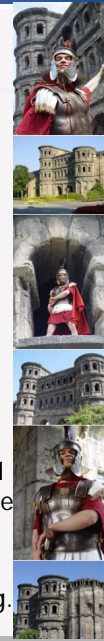
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## Event performance: Secrets of the Porta Nigra

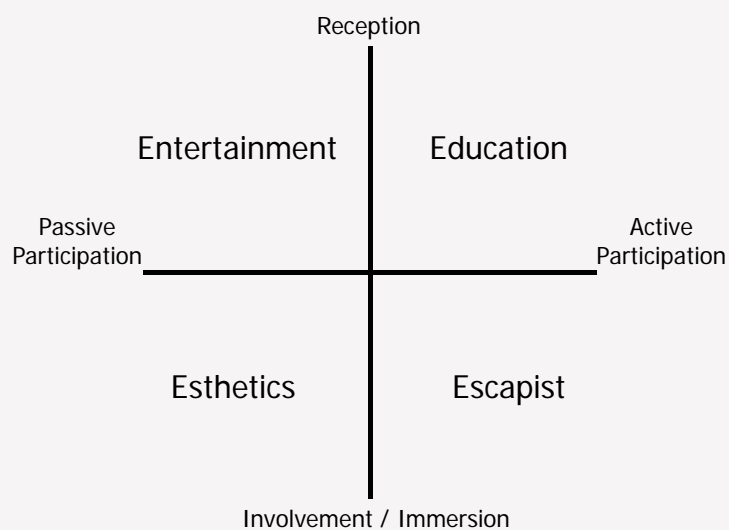
### The story ...

- A centurion – in the splendor of his parade armament – will abduct us into a time when Rome ruled the world – and the Emperor in Trier decided the fate of the Empire. ***Suddenly the audience is standing in the midst of that eventful time – and not just as passive observers!***
- In his thrilling, entertaining, and humorous manner, the centurion takes us on an eventful journey back in time. He wrests the many different secrets from the walls of the Porta Nigra: priceless and puzzling, delightful and dismal. ***Suddenly, all those people come to life who have gone in and out through this gate:*** Emperor and warrior, bishops and barbarians, those walled up alive, and devilish demons. And little by little, the suspicion arises that not only does the Porta Nigra have a great surprising secret – so does the centurion ...
- You will be delighted with this ***eventful journey through the centuries:*** sometimes haunting, often pleasurable – and always thrilling.



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## Adresses to all spheres of experience



Source:  
Pine/Gilmore  
1999, p. 32



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## Rules for the Stage Management

Give the visitor an added value.	Give him a non exchangeable adventure.	Give him wow-effects as much as possible.
Combine high tech with high touch.	Use staff and people of your town as an attraction.	Even if people cannot understand the historical background of your performances, they should enjoy the entertaining components.
The visitor should fill a role.	Effect should be transmitted to the visitor immediately.	Combine smells, music, eating and drinking with information.
Illustrate the rooms by functions not by explications.	Integrate ceremonies, rites and folklore in the city.	Invite people to a time travel at authentic places.
Integrate animals.	Use unusual transport systems.	Use information systems by iPod and Mobile.
Give the buildings a chance to tell their stories themselves.	Give visitors from other cultures the chance to understand the local history (of the past and the present).	Give visitors a reason to stay overnight.

Source: HODES 2006, p. 89



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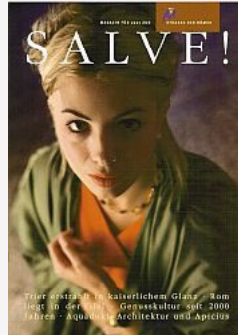
Source: HODES 2006, p. 89



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## Bringing the Roman times to live



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## personalizing of the cultural heritage

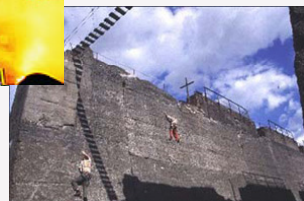
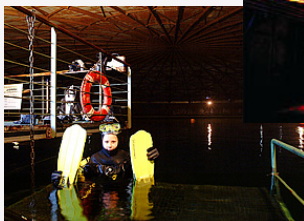


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## « interactive » experience



## « interactive » experience



### ***reinvention of tourism as a dream factory***

- High level of service quality to create a perfect imagination
- Let them live unique experiences
- To answer this demand it is necessary:
  - Rediscover and reinvent the existing tourist attractions
  - Repositioning as "icons" in the market
- The destination has to be presented as an unique experience



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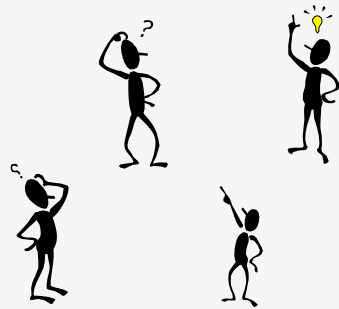
### ***reinvention of tourism as a dream factory***

- Challenge for the tourism industry to offer products which respond to this new tendencies based on genuine experiences
- Modern potential management has to reinterpret the cultural monuments and the events
- Give a new value to traditional touristic resources
- Stereotypes and images as a starting point
- Usage of theatric techniques



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Thanks for your  
attention ...



... and I'm looking  
forward to a lively  
discussion



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