

Introduction

Definitions of key terms used in this executive summary are presented under the glossary in the main document. Chapter, figure and table references are also illustrated in order to make it easier to find and verify the information described in the main document.

Most aspects of a destination's culture are neither comprehensible nor enjoyable without various forms of interpretation and experiences. To fully realize the potential of cultural tourism a destination should employ communication of important products reflecting the area's significant cultural attractions. Knowing which attractions are included in the cultural product and characteristics for cultural tourism, who cultural producers collaborate with to develop the same products and cultural producers' knowledge about the cultural tourist are vital.

The purpose of this research project is to describe the development and communication in terms of destination marketing for cultural products for tourists.

Study Objects

In this study, a pre-study was conducted at the annual conference and general assembly of European Cities Marketing (ECM) Göteborg, Sweden in June 2009 for the purpose of exploring which cultural attractions are being promoted by destinations in Europe (see Chapter 3.1). The intention was to enhance knowledge about which cultural attractions are used to promote destinations, most important media when promoting destinations, most important company/organization to collaborate with to promote cultural products, knowledge about who the cultural tourist is and if measures are being made on impacts on cultural tourism.

In this study, West Sweden was selected, partly due to convenience sampling (Jensen, 2002; Saunders et al., 1997), but also due to the region's supply of cultural attractions like theatre, gastronomy and historic sites. The study of companies/organizations in West Sweden started with telephone and/or email contacts with private and/or public companies/organizations offering a variety of cultural attractions in order to access interviews with respondents who were considered to have relevant information. The studied companies/organizations were: Bohus Fortress and the Islet Fortress, Gunnebo House and Gardens, Göteborg City Theatre and Backa Theatre, Göteborg Opera, Hasselblad Foundation, Magasinet Restaurant at Härön, Manor of Sundby, Nudie Jeans Co, Sjömagasinet Restaurant, Wasa Allé Restaurant and Åskhult old village.

Nordjylland and the Copenhagen area were selected due to the region's similarity in supply of cultural attractions to West Sweden. The companies/organizations chosen were: The Skagens Museum, The Skagen Local History Museum, VisitNordjylland, Meyers Group, Louisiana Museum of Modern Art and noma Restaurant.

Findings and practical implications

Authentic cultural products

A great deal of cultural destinations in Europe offer similar cultural attractions (see Table 11 and Table 12 in Chapter 3.1). Most of these cultural destinations offer museum, heritage sites, architecture, music, food, nature and sports (see Table 12 in Chapter 3.1). In order to differentiate cultural products from other cultural destinations' offerings, Poon (1994) argues that the old tourism product, characterized as being standardized, and inflexible packaged holiday, has shifted towards a more flexible, segmented and more authentic tourism experience.

The cultural products of West Sweden, Nordjylland and the Copenhagen area are *authentic* (see Chapter 4.1). An example is the opportunity to experience guided tours from an 18th century dressed guide at the Gunnebo House and Gardens (see Chapter 3.2.1 and Chapter 4.1). Another example is Nudie Jeans Co who arranges Midsummer parties with their partners. Yet another example is having the opportunity to experience the life of fishermen from the 1850s at the Skagen Local History Museum (see Chapter 3.3 and Chapter 4.1).

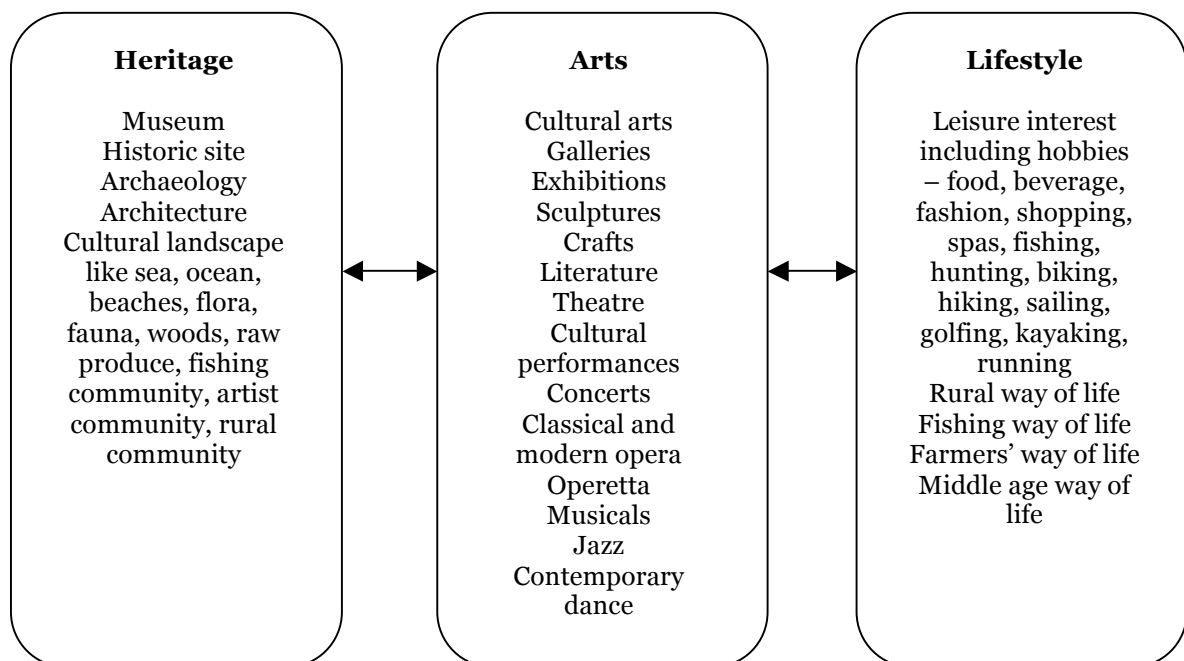
One reflection by the authors is that cultural producers often develop and communicate cultural products from a supply side approach, with the assumption that tourists only want to experience *objective authenticity* (i.e., producers stress historical accuracy, the real food of Sweden, or true stories told by local people). The authors suggest that cultural producers also consider a demand side approach when developing and communicating authentic cultural products, which can give cultural

tourists the opportunity to experience *existential authenticity*. Existential authenticity refers to cultural tourists experiencing something that to them is real and memorable, regardless of the objective authenticity. Cultural tourists who seek to experience existential authenticity often co-create their own experiences, combining visits, dining and tours with their own social and personal development. It is therefore essential to gain a fuller understanding of what they value and how they interpret various experiences.

Cultural products in West Sweden, Nordjylland and the Copenhagen area

Based on the cultural producers’ descriptions, cultural tourism in West Sweden, Nordjylland and the Copenhagen area consist of three different types of cultural attractions making up cultural products (see Figure 3 and Table 20 in Chapter 4.2). One misconception is that people associate culture and cultural tourism with museums and historic sites. Cultural tourism is so much more (see Chapter 2.1 and Chapter 2.2). All attractions presented in figure 3 are per definition cultural attractions and part of cultural tourism.

Figure 3 West Sweden, Nordjylland and the Copenhagen area’s cultural attractions



Developed by SanjaVujicic, PhD and Professor Donald Getz, PhD, June 1, 2010, Göteborg, Sweden.

Based on the cultural producers’ descriptions in this study, the cultural attractions in parts of Sweden and Denmark take the form of places, events, consumables, or ambient qualities of places. This means that heritage, arts and lifestyle cultural attractions can be experienced at places, through events, consumables, or ambient qualities of places. An example of a cultural attraction taking the form of a place is the Bohus Fortress and the Islet Fortress inviting people to experience Nordic history (see Chapter 4.2). An example of an event is the celebration of Margareta Huitfeldt’s Name Day taking place at the Manor of Sundsby (see Chapter 4.4). Arranging events to attract tourists to experience cultural attractions is a way to extend tourism seasons (Brown, 2009). An example of ambient qualities is the Gunnebo House and Gardens where cultural tourists can experience the house with the ocean and the nature nearby.

Product development, market segments and themes for targeted communications from a supply side perspective

In this study, the term ‘theme’ was introduced. Pedersen at VisitNordJylland (Regional Tourist Organization) defines theme as a group of activities that are promoted to potential tourists (see Chapter 4.6.2). Pedersen introduced the term when discussing VisitNordJylland’s four strategies based on separating their product development and market segments into four thematic groups. The four thematic groups are: *Active Nordjylland* (connection to and being active in nature; biking, golfing, fishing, sailing, kayaking); *Creative Nordjylland* (creative activities); *Good life* (good life meaning

spas; local food production in combination with nature); *MICE* (meetings, incentives and other businesses) (see Chapter 4.6.2).

According to Pedersen the theme groups are targeted towards four market segments (see Chapter 4.6.2). The four market segments are identified by VisitDenmark (National Tourist Organization). Active Nordjylland is targeted towards people who are connected to nature and other possible attractions. The creative Nordjylland theme is targeted towards families with children but also towards people without children. The good life theme is intended to match people who enjoy spas and the *MICE* theme is targeted towards business people.

VisitSweden (National Tourist Organization) have identified four market segments (<http://partner.visitsweden.com/sv/Startsida/Om-oss/Malgrupper/Malgrupper/>): *DINK* – double income no kids; *WHOP* – wealthy healthy older people; *Active family* – those who travel with the family; *The global company* – focusing on meetings and incentives.

VisitSweden have also identified ‘position themes’ targeted towards their market segments (<http://partner.visitsweden.com/sv/Startsida/Om-oss/Positionstema/>). The position theme *Urban nature* refers to Unique experiences, values of storytelling, city supply, restaurants, museums, shopping, classical and trendy, big city – city break, learning about nature. Urban nature is targeted towards the market segment *DINK*. *Swedish lifestyle* relates to Swedish cultural experiences, deeper knowledge about culture, roundtrip, rural area and city visits, learning experiences, the Swedish. Swedish lifestyle is targeted towards the market segment *WHOP*. *Natural playground* refers to Sweden as a natural playground, adventure, comfort, activities, having fun and play, relax, active fellowship in natural environment, skiing, animals, storytelling like the Legends of Arne. National playground is targeted towards the market segment *Active Family*. *Vitalized meetings* refer to Sweden as a meeting and incentive country, the global company through agents, high accessibility, new places that no one has been to, big supply of activities, safety, price worthy, quality, good food and beverage. The theme Vitalized meetings is targeted towards the market segment *The Global Company*.

Some of the cultural producers in this study and some regional and national tourist organizations use themes for targeted communications. The purpose with these themes is to inspire people to decide to visit a destination. Examples of themes described by the cultural producers in this study are Nudie Jeans Co that celebrates the ‘Midsummer party’ together with their buyers even though it is not the actual ‘Swedish Midsummer’ (see Chapter 4.1). Another example is the ‘Taste of Copenhagen’ that inter connect food, place and restaurants (see Chapter 4.6.3). VisitSweden exemplifies the ‘Legends of Arne’, which is a place related theme (<http://partner.visitsweden.com/sv/Startsida/Om-oss/Positionstema/>).

However, the market research conducted by VisitDenmark used by VisitNordjylland as well as VisitSweden’s market research targeted towards specific market segments was based on the supply side perspective and incorporated very traditional socio-demographic segmentation (i.e., a focus on gender, age, household status, education, income, and residence/geographic distance to the study destination) (Tasci, 2007).

In research conducted by VisitSweden in 2009 (VisitSweden/YouGov, 2009), one of the questions asked to potential visitors to Sweden was “what is the first thing you think about when you think about Sweden as a destination?” Most of the German participants in the study answered nature/landscape. While useful, what these types of questions do not identify is the potential tourists’ special interests, the kinds of experiences they value, and what exactly could motivate them to have those experiences in Sweden. Furthermore, many people proclaim an interest in nature, but what should it be packaged with?

Another question in VisitSweden’s market research from 2009 revolves around “what is the primary thing that you want to get out of you leisure trip?” (VisitSweden/YouGov, 2009). The respondents answered that they wanted to relax and ignore routines. They also wanted to explore new cities and places, enjoy good food and beverage, experience something exotic, nature, meet new people, education and so forth. This type of research usefully identifies potential tourists’ general motives for travelling (cf. Vujicic, 2008), but it remains difficult for cultural producers and other stakeholders to identify the exact experiences that they should provide or communicate. What, for instance, is a good food and beverage experience for the German cultural tourist?

The supply side perspective to conduct market research is not unique for VisitNordJylland, VisitDenmark or VisitSweden. The cultural producers in this study identify their cultural tourists through nationality, gender, marital status and age (see Table 22 in Chapter 4.5). According to several cultural producers, history, museum, music, food and nature seem to be common interests among cultural tourists. Relaxation, escape from daily life, education and relive childhood are motivational factors for visiting the respondents' cultural products (cf. Vujicic, 2008).

Product development, market segments and themes for targeted communications from a demand side perspective

The typical market segmentation of tourists referring to socio-demographic factors is quite limited, particularly when it comes to revealing insights on special interest forms of travel. Similarly, supply side approach to develop cultural tourism and tourism in general is limited by lack of in-depth understanding why people travel for particular experiences and how their decisions are made. Previous research shows that demographics have no profound influence on consumptive behavior related to certain cultural experiences (Brown et al., 2006; Getz and Brown, 2006; Goulding, 2000). Other researchers express that knowledge about people's experiences and emotions are important for cultural producers and developing marketing strategies (Marciszewska, 2005), and that a deep understanding of the market demand is crucial for the development of cultural tourism (Ho and McKercher, 2004).

In addition to the supply side market research that mostly attracts general tourists, the authors of this report suggest that focused research should be conducted on special interest markets that present the greatest potential for travelling to experience destinations like Sweden and Denmark. This is a special-interest driven approach to market research and segmentation because it identifies tourists even though their demographics and the profile patterns of trip are similar.

Special-interest research starts with an appreciation of the many forms of cultural tourism that can motivate travel and the fact that different levels of involvement have to be taken into account. The level of involvement, among other things, revolves around education, awareness of a destination prior to a visit and interest in a destination (McKercher, 2003). Special-interest research also appreciates the existence of communities of interest that influence people's attitudes and decisions. These communities of interest provide communication channels that reach those with the greatest interest in special experiences. Special-interest research is innovative in the sense that it has not been greatly used by the tourism industry, yet Denmark and Sweden could be the first to attract more of them if research could be conducted to identify the primary targets. This research and marketing gap was revealed by one respondent who said: "...the people who are not coming here...we do not really see where the market is moving, which is something for the NTO to do but they do not have enough skills to do so yet" (Pedersen at VisitNordJylland in Chapter 4.6.3).

By conducting special-interest research, Denmark and Sweden could reach those who consider cultural tourism highly important and want a deep, personally fulfilling experience when visiting a destination. These cultural tourists are also called the *purposeful* cultural tourists (McKercher, 2002), but they are usually a very small group and do not generate large volumes for destinations. When these highly-involved or purposeful cultural tourists actually visit a destination they tend to have a very deep experience. Lesser-involved cultural tourists, called the *serendipitous* by McKercher (2002), are also important for cultural producers and other stakeholders to identify because a rewarding and memorable experience at a destination might lead them to revisit. This can in turn give Denmark and Sweden the volumes they need.

Tourists who do not care so much about cultural tourism when deciding to visit a destination are called *incidental* cultural tourists by McKercher (2002). While at a destination they tend to visit mass tourism cultural attractions like theme parks and iconic historic sites. Cultural producers might be able to attract these incidental cultural tourists through a better understanding of their motivations and preferences and by combining interpretation of culture with experiences that are fun, relaxing, and involve socializing with family and friends. These are generic benefits that most people at leisure want to experience.

Many people with special interests are motivated to communicate and share their interests with others, creating 'social worlds'. Visiting a cultural site or participating in an event leads to memorable, personal and social experiences that motivate people to decide to visit a destination. *Communities of interest* identify what cultural tourists want in terms of deep experience and information.

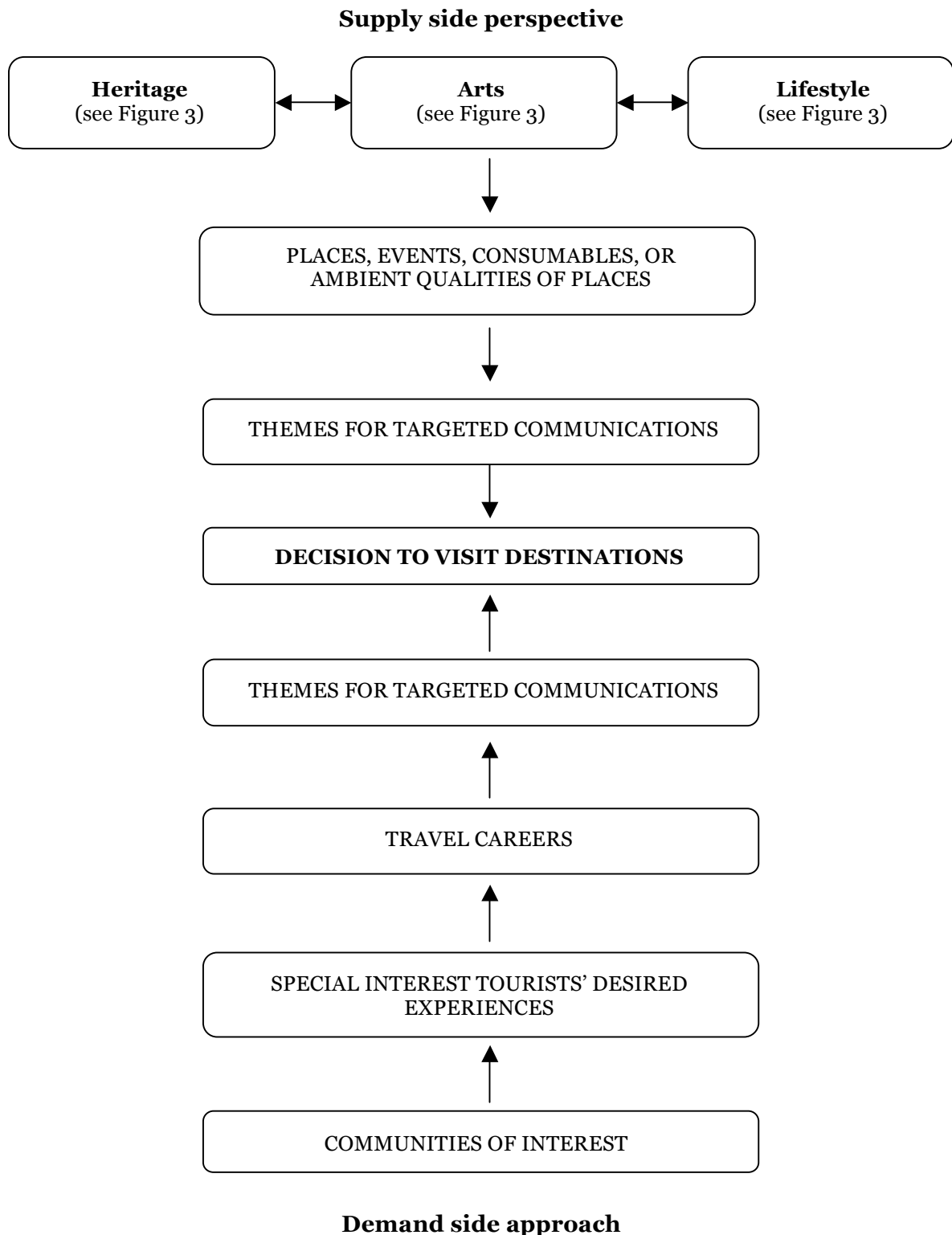
Special interest tourists seek out *desired experiences*, and are often seeking novelty. The Göteborg Opera might be an example of cultural producer that identifies special interest tourists (see Chapter 4.5.2). The Göteborg Opera seems to have identified the purposeful cultural tourists, namely, the opera lovers and dance lovers who only go to see opera or dance. These special interest tourists are very loyal, go more than one time and they have high expectations. The understanding of the Göteborg Opera and other special interest tourists' desired experiences can be identified through communities of interest. However, the authors cannot tell if the Göteborg Opera has conducted special-interest research incorporating communities of interests in their surveys. Furthermore, even though Meyer at Meyer Group and Kreiner at noma Restaurant express that they have not conducted any special-interest research on *food lovers* or *foodies* respectively (see Chapter 4.5.2), which are examples of special interest tourists, they describe that food lovers and foodies seek out desired experiences.

A particular interest is not, however, a limiting factor. It might be so that a food lover also has a deep interest in fashion and/or music. They are often sophisticated travelers with multiple interests. Even though the cultural producers cited in this study have not done any special-interest research, it might be possible that their visitors can be special interest tourists that have other deep interests (see Chapter 4.5.2 and Chapter 4.5.3). Based on the cultural producers' descriptions it might be so that *yachties* (special interest tourists) have a deep interest in *food* (see Nordström at the Magasinet Restaurant at Härön and Anfinset at the Sjömagasinet Restaurant in Chapter 4.5.2), *foodies* have a deep interest in *arts* (see Kreiner at noma Restaurant in Chapter 4.5.4), *arts lovers* have a deep interest in *food* and *beverage* (see Vind Ebbesen at Skagens Museum in Chapter 4.5.4) and *fashion lovers* have a deep interest in *music* and *architecture* (see Åhrman at Nudie Jeans Co in Chapter 4.5.2).

As people become more involved in their interest, they tend to develop *travel careers* focused on the events and destinations that hold special meaning to them. They can be influenced by others in their social world and the targeted messages and promotions reaching them. This knowledge can motivate cultural producers and tourist organizations on local, regional and national levels to create *themes for targeted communications* focusing on events and destinations, which will lead to *decisions to visit destinations* like Sweden.

The authors discovered an interesting theme, 'The Legend of Arne', which seems to be an example of a theme for targeted communications according to the demand side perspective. The theme incorporates people who are interested in heritage, the Middle Age, pilgrims, movie lovers and the story about the Holy Birgitta. However, it is difficult to know if the cultural producers have made studies on which type of movie lovers or which type of heritage lovers they are attracting. If traditional socio-demographic variables are added, destinations will attract not only general tourists but also special interest tourists (see Figure 9).

Figure 9 Supply side approaches for market research and demand side approaches for special-interest research to attract more tourists to destinations



Developed by Sanja Vujicic, PhD and Professor Donald Getz, PhD, June 1, 2010, Göteborg, Sweden.

In conclusion, Sweden and Denmark need to increase the national growth, employment, knowledge about available experiences at destinations like Sweden and increase the awareness of a destination's brand. The authors suggest that local, regional and national stakeholders add the demand side approach to conduct special-interest research because it will increase the chances to fulfill these goals.

Stakeholders' collaboration when promoting cultural products

Many cultural destinations around Europe collaborate with local organizations like city authorities/councils, museums and event organizers when promoting destinations (see Table 14 in Chapter 3.1). West Sweden, Nordjylland and the Copenhagen area are no exception. In this study, the cultural producers' descriptions about who they collaborate with when promoting cultural products shows that most of the promotional collaboration takes place on a local level in West Sweden as well as in Nordjylland and the Copenhagen area (see Figure 10 and Figure 2 in Chapter 4.6.3). It should be mentioned that some organizations are active both on a local and regional level. One example is Wonderful Copenhagen (Destination Marketing Organization), which are active on a local as well as on a regional level (see Chapter 4.6.3).

Figure 10 Stakeholders involved in the promotion of cultural products

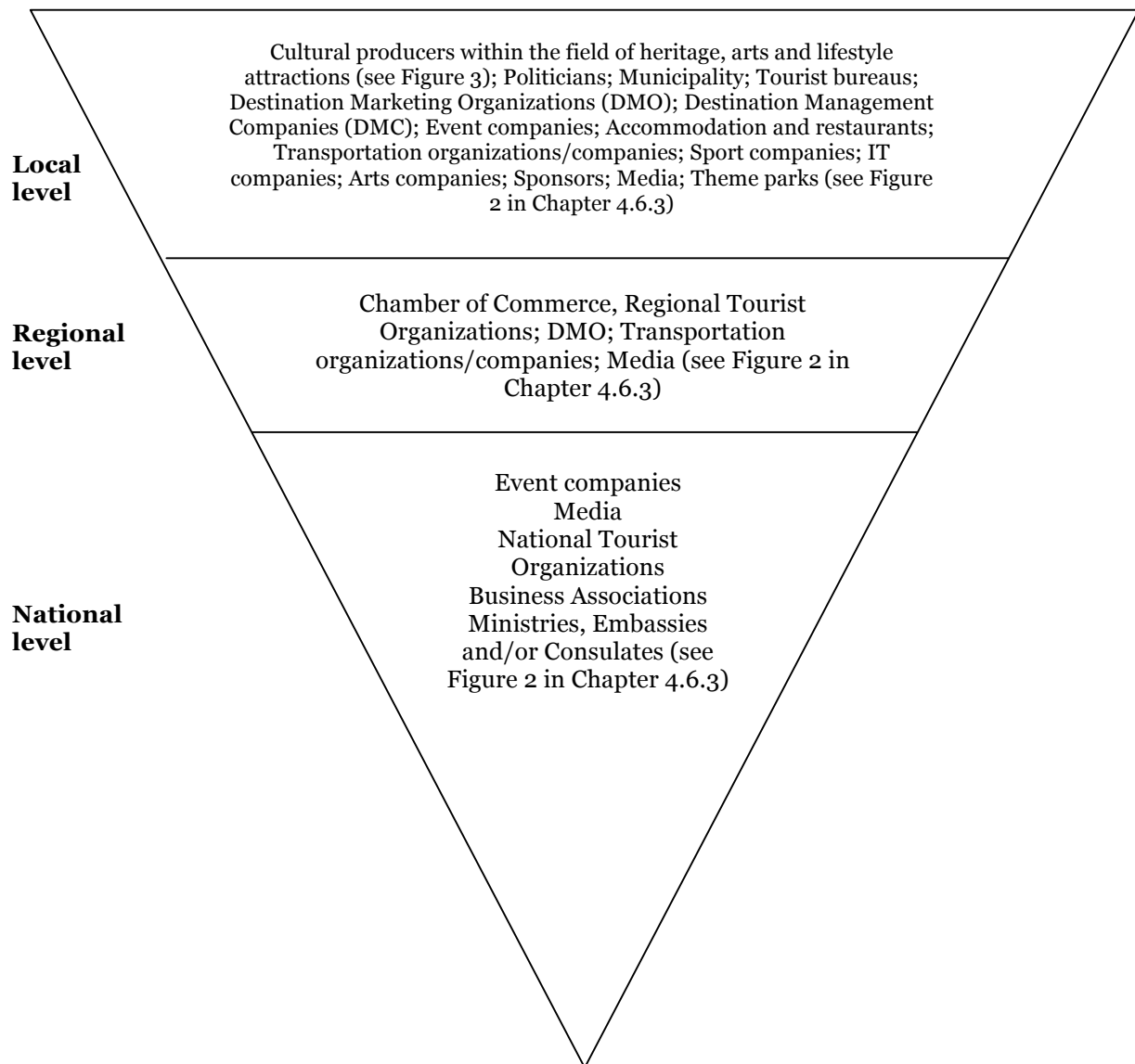
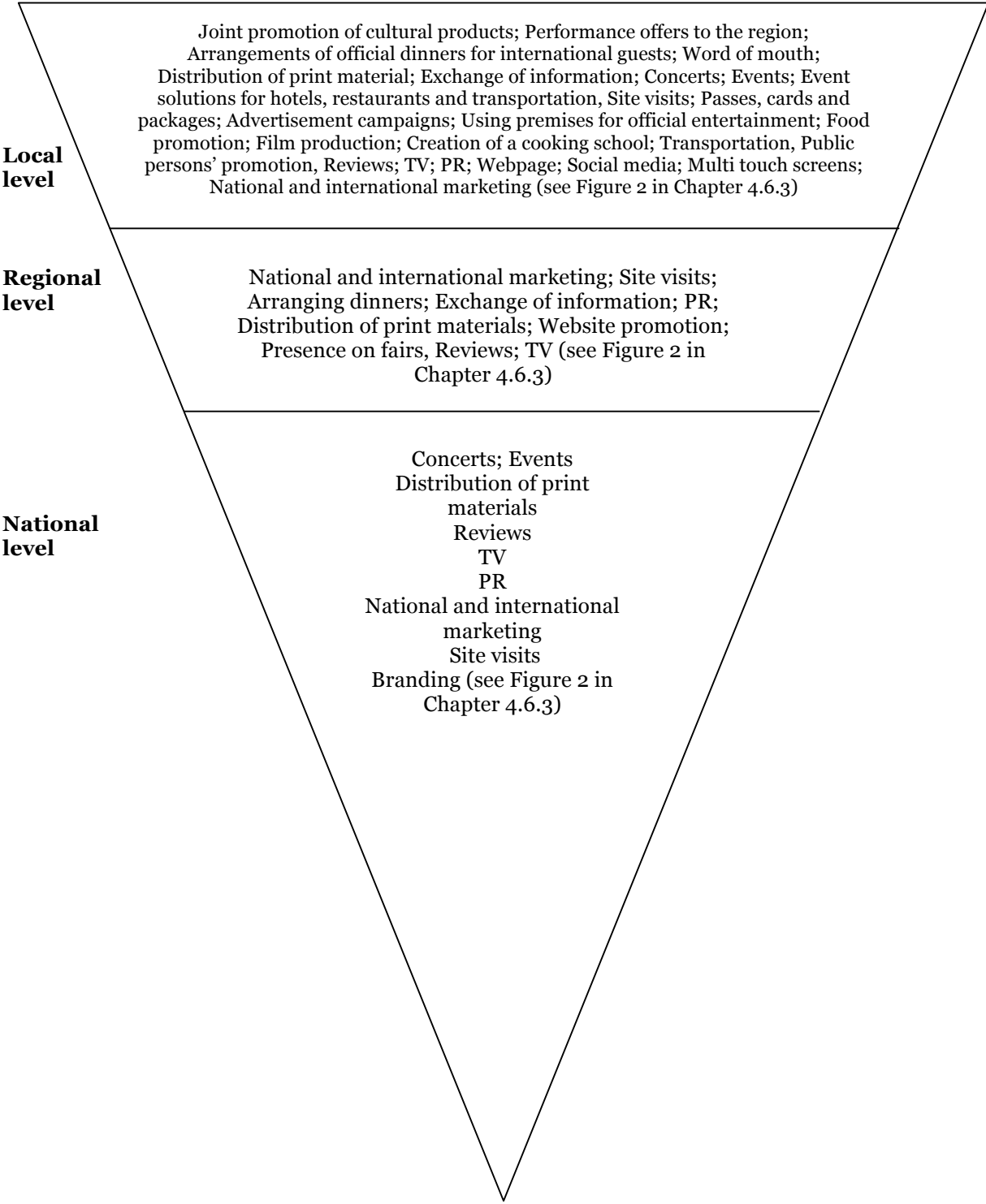


Figure 11 shows all actions or activities that stakeholders in this study conduct in cooperation when promoting cultural products; they cooperate on a local, regional and/or national level. One example is Sonn from the Göteborg City Theatre and Backa Theatre mentioning that they collaborate with the West Sweden Chamber of Commerce when it comes to joint promotion of Göteborg. Analyzing the respondents' descriptions, it is evident that the local DMO in Göteborg, Göteborg & Co, and the corresponding agency in Copenhagen, Wonderful Copenhagen collaborate with most cultural producers (see Chapter 4.6.3). Many of the cultural producers also collaborate with accommodations, restaurants and transportation organizations/companies on a local and regional level with regard to

actions to promote cultural products. Several cultural producers collaborate with the local tourist bureaus in joint actions to promote cultural products (see Chapter 4.6.3).

Figure 11 Actions undertaken among stakeholders when promoting cultural products



Sonn at the Göteborg City Theatre and Backa Theatre explained that Göteborg & Co helps them attract visitors that are not their ordinary public (see Chapter 4.6.3). Ax at the Skagen Local History Museum said that the most impact in terms of collaboration for promotional reasons is through a local IT company called AM Promotion. Meyer at the Meyer Group expressed that he might start a cooking school for tourists together with Wonderful Copenhagen (see Chapter 4.6.3).

Potential for implementing the 'Bottom-up' approach in tourism systems

Cultural producers and other stakeholders in West Sweden, Nordjylland and the Copenhagen area engage in local collaboration when promoting a city, region or even a nation. Sonn at the Göteborg City Theatre and Backa Theatre expresses that collaboration revolves around not seeing each other as competitors, rather as partners on a local and regional level; this contributes to positive effects in Göteborg (see Chapter 4.6.3). Pedersen at VisitNordJylland expressed that a DMO is important for the local companies in terms of developing and promoting a destination, and that a DMO should be the agency that formulates the local tourism strategy, which in turn needs to be incorporated on a regional and on a national level.

This type of collaboration initiated and practiced by local cultural producers and other stakeholders, which further on is incorporated on a regional and national level, is called the *bottom-up* approach to develop and promote cultural destinations or tourist destinations in general. Silberberg (1995) argued that collaboration between cultural and other stakeholders creates incentives for mutually beneficial action. Other research shows that in times of economic difficulty, industries like fashion and museums gain from collaboration with other stakeholders, including with the tourism industry (Azuma and Fernie, 2003; Jolliffe and Smith, 2001). Collaboration between local and regional stakeholders is relevant when developing music festivals and other cultural events (González-Reverté and Miralbel-Izard, 2009). Collaboration is important when developing cultural tourism in order to get positive economic and/or social effects (Izquierdo and Samaniego, 2007; Keller and Wall, 1996; van der Borg et al., 1996).

Sweden and Denmark have great potential to implement the *bottom-up* approach when developing their tourism sectors. In order to succeed with implementing the 'bottom-up' approach, the authors discovered a number of issues revealed by the respondents in this study that need to be acknowledged and discussed among stakeholders on a local, regional and national level (see Table 26). If these issues are taken into consideration the effects of implementing the 'bottom-up' approach in the Swedish and Danish tourism systems will result in increased growth and employment.

Before addressing the issues, the authors would like to point out that it is not unusual that some cultural producers criticize stakeholders' work on a local, regional and/or national level. However, this does not mean that the challenges and the problems are not real and should not be taken seriously. The presented challenges and/or problems that some of the cultural producers in this study are facing with stakeholders on a local, regional and national level should be interpreted as something positive in terms of being inspired to explore new ways to develop the Swedish and Danish tourism system (see Table 26).

Table 26 Cultural producers' challenges and/or problems with local, regional and/or national stakeholders

Cultural producers' challenges and/or problems / Local, regional and national stakeholders	A	B	C	D	E	F	G	H
No financial resources to be part of promotional campaigns or other actions	X		X					
Do not understand the purpose and/or assignment of the stakeholder		X	X	X	X		X	
Ineffective actions and/or money used for actions that they should not be used for		X		X				
No feedback on and/or no effects of actions (e.g. site visits, campaigns)			X	X	X		X	
Have not heard about the tourist organization			X					
Do not care about local and small cultural producers			X					
Tourist organization's market research is limited and/or tourist organization does not have enough skills			X		X			
Cultural producer's cultural product does not fit into the tourist organization's product to be promoted			X	X	X		X	
Do not really know what the collaboration with a tourist organization consists of				X	X			

The tourist organization does not know much about a particular destination					X			
Competition in terms of money and/or conducting similar actions between tourist organizations				X	X	X	X	
Poor projects				X				
Structural problem and a lot of bureaucracy among stakeholders				X	X	X		X
Tourist organization does not mean anything					X			

A Göteborg & Co (Destination Marketing Organization)

B West Sweden Tourist Board (Regional Tourist Organization)

C VisitSweden (National Tourist Organization)

D VisitNordjylland (Regional Tourist Organization)

E VisitDenmark (National Tourist Organization)

F Network of all tourist bureaus in Denmark (Toppen af Danmark)

G Wonderful Copenhagen (Destination Marketing Organization)

H Växtforum (The correspondence in Sweden is the Swedish Agency for Economic and Regional Growth)

The described challenges and/or problems experienced by respondents with some local, regional and national stakeholders have also been seen in other countries. The authors suggest some actions that could be taken into consideration by local, regional and national stakeholders through an implementation of the 'bottom-up' approach.

On a national level the following actions are suggested:

- Formulate policy for national stakeholders with regard to guidelines about who is doing what, in order to secure effective buy-in among regional and local stakeholders.
- Form a steering committee at the Ministry of Enterprise, Energy and Communication including stakeholders from local, regional and national level in order to establish a 'bottom up' tourism system.
- Lower the value added tax for services in order for small and medium sized cultural producers to increase profitability, which will give them the opportunity to take part in activities arranged by other stakeholders.
- Implement environmentally adapted tax-switching policies in order for all cultural producers to afford to act responsibly and contribute to sustainability.
- Implement tools for measuring activities like site visits, PR and campaigns in order to secure return on investment (ROI).
- Conduct special-interest research on various cultural tourists, including those interested in heritage, the arts, and lifestyle.
- Assist regional and local stakeholders with knowledge about how to develop communication tools like websites that are based on information from market research and special-interest research.

On a regional level the following alternatives are suggested:

- Work more with product development, education and new information technology.
- Financially support research on a local level and coordinate research conducted on a local level to be shared with national and local stakeholders.
- Assist local stakeholders with knowledge about how to develop communication tools like websites that are based on information from market research and special-interest research.
- In collaboration with local and national stakeholders, develop online toolkits for cultural tourism producers to find information and network with each other.
- Organize cultural tourism networks and regular forums, inviting researchers and stakeholders on a local and national level to share current knowledge.
- Allow local stakeholders to suggest research priorities.
- Assist the local stakeholders when applying for EU money and provide education about these applications and help compiling these applications.

On a local level the following alternatives are suggested:

- Engage even more in the 'bottom up' approach and increase collaboration with regional and national stakeholders.
- Organize cultural tourism networks and regular forums, inviting researchers and stakeholders on a regional and national level to share current knowledge.

Action priorities

The authors suggest that certain innovative actions can be prioritized in order to develop and communicate cultural products that can lead to more tourists to Sweden and Denmark. One suggestion is research on various special interests within cultural tourism, including foodies, music lovers, fashion lovers, etcetera. The authors have together with international researchers developed tools for special-interest research to identify these special interest tourists and combinations of special interest tourists. These developed tools offer Sweden and Denmark the opportunity to explore new markets like destinations in Europe, Asia, Australia and New Zealand, Africa, North- and South America. The developed tools for special-interest research can give information about transportation, accommodation, retail, willingness to pay for a visit to a destination as well as ways of booking.

The authors suggest a series of special-interest research projects that will increase the number of tourists to Sweden and Denmark, pertaining to heritage (e.g., an interest in specific themes like Arne, or in architecture), the arts (e.g., music, dance), and lifestyle pursuits such as food and fashion. Focus groups, in-depth interviews, and large-scale surveys among various communities of interest will be required, both domestically and in target market areas such as Germany or the United Kingdom. Respondents will be sorted by level of involvement and these levels will be correlated with different travel patterns and preferences. Questions specific to experiences desired in destinations like Sweden should be added. Connections will then be made to the most effective ways to communicate with the highly involved, such as through social media and interest-specific magazines or websites.

By way of example, research on food lovers is already underway in Australia and can easily be transferred and adapted to the Scandinavian context. To understand the different dimensions of being a "foodie", what they want and need from food and travel experiences, how they communicate, and their travel patterns and preferences related to food, a questionnaire has been developed and tested. It is based both on theory and on previous research concerning wine lovers, runners and mountain bikers. The involvement scale, adapted for each specific interest, is effective in determining levels of involvement and isolating those who will travel specifically for their special interests. Both special events and general destinations are covered.

Special-interest research on foodies is relevant because gastronomy has a tendency to get cultural tourists to return to a destination like Sweden (Kivela and Crofts, 2005). Food tourism can also meet cultural tourists' different levels of involvement in food, which gives cultural producers and other stakeholders the opportunity to develop and promote themes that attract a variety of cultural tourists (Tikkanen, 2007).

Kreiner at noma Restaurant suggests certain destinations to consider when studying foodies through special-interest research: Brussels, Paris, Barcelona, London, Berlin and Oslo (see Chapter 4.5). The authors would like to add certain destinations that represent foodie markets and show great potential for travelling for food experiences. The destinations are Guangzhou, Genoa, Helsinki, Lausanne, Leipzig, Lima, Lyon, Osaka, Madrid, Milano, Montréal, Riga and Saint Louis that also happens to be members of the network *Delice – Good food cities of the world* (<http://www.delice-network.org/index.php?id=5&L=2>).

Similar special-interest research projects are adequate for fashion and design, where Åhrman at Nudie Jeans Co suggests that fashion lovers should be studied in Australia, Japan, Germany, the Netherlands and the United States (see Chapter 4.5.1). The reason is that people from these countries seem to appreciate Swedish fashion.