

## Success factors for cultural events as leisure and tourist attraction

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### 1 Introduction

The last decade has seen an kind of “EVENT-ization” in urban tourism. Today a countless number of events and festivals try to attract potential visitors. At the same time an expanding engagement to present history and heritage by means of festivals, exhibitions or spectacles is to be observed in different tourist destinations.

Seen the multitude of different events with the resulting high number of competitors addressing potential visitors the question arises which factors have to be fulfilled when aiming at successfully conceiving historically oriented events in cultural tourism.

Cultural heritage has always been important in shaping leisure and tourism products (*Steinecke* 2002). In particular regarding the booming urban and city tourism, cultural attractiveness is relevant (*Deutscher Tourismusverband* 2006). Especially in Germany - which is about to establish itself as an appealing incoming destination (*Deutsche Zentrale für Tourismus* 2006) - cultural urban tourism becomes more and more meaningful.

In order to position an offer successfully in this tight market, it has to be adapted continuously to the market’s quality requirements and the most important trends in demand have to be selected up proactively. Since the 1990s the creation of experiences is one of the key elements for the success of leisure and tourism supply. The orientation on creating experiences was at first served by artificial leisure worlds but it gains more and more significance in cities as well with intensifying the usage of events to increase a location’s attractiveness.

The market success of a culture-orientated facility and/or cultural urban destination is therefore determined substantially by generating products which are orientated on target groups and experience creation. Thus the way of staging and therewith the development of extended benefits is highly important (*Hartmann* 2005). The valorisation of urban historic sites by events describes among others one manner.

Many classical means of staging were successfully introduced within the last years. It is to be expected that their effectiveness as factor of attractiveness might reduce in the future, if there are no innovative ways of staging to be developed. Relating to these future forms of staging, the observation that visitors do not experience historic sites any longer only passively and receptively can be made. Recent types aim at a new dimension of experience which tries to assign a far more active role to the visitors.

Thus the guest is included into the staging process which on one hand enables more intense forms of experiencing. At the same time the borders between demand and supply become

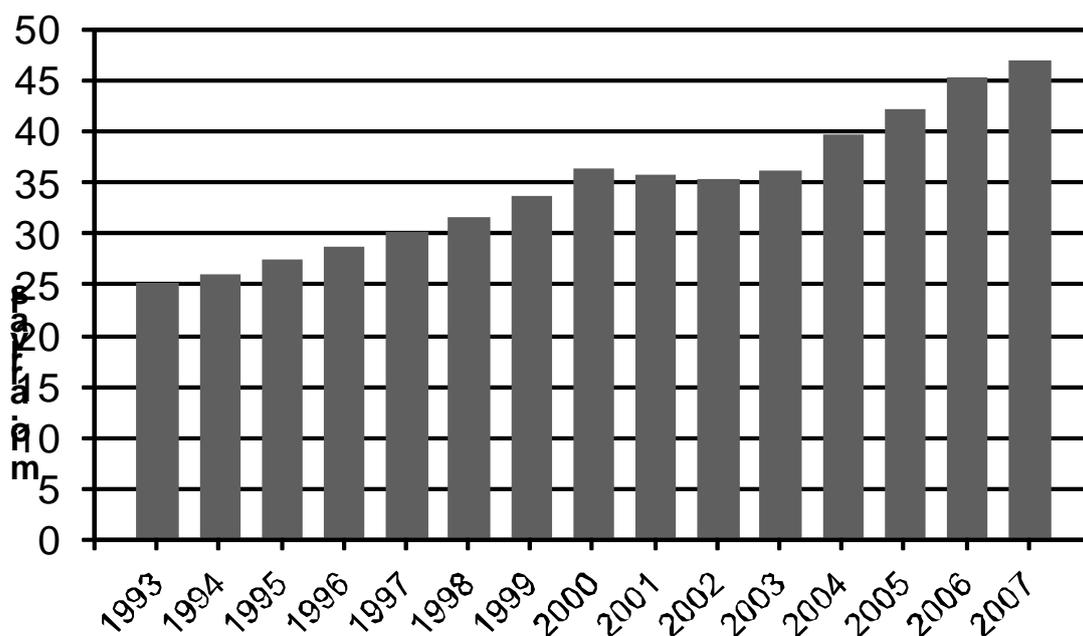
blurred because the active participation finally leads to the situation that every visitor acts as part of the staging process for other visitors and vice versa. This paper will explore those current developments by using the example of the city of Trier (Germany).

The focus of this contribution reaches from the consistency of the event with the core product of the destination, a distinct identification of the target group and an appropriate orientation of the product to the quality level and the high-performance staging allowing an immersion of the visitors into the past. The role of market-communication strategies with a special focus on internal marketing which means using the population as multipliers by creating an identification of the population with the product to induce word-of-mouth marketing shall be discussed as well as the question of cooperation with destination management and marketing organisations, tourism enterprises to create a regional network synergy-effects.

## 2 Events and their role in urban tourism

Urban tourism is one of the dynamic growing sectors of German and European tourism. In Germany the arrivals of overnight tourists in cities with more than 100.000 inhabitants almost doubled from 25 mio. at the beginning of the 90ies up to 47 mio. in 2007 (c.f. fig. 1). So urban tourism represents one of the important growth markets for german tourism.

Figure 1: Development of tourist arrivals between 1993 and 2007 in German cities



Source: [www.destatis.de](http://www.destatis.de) 2008

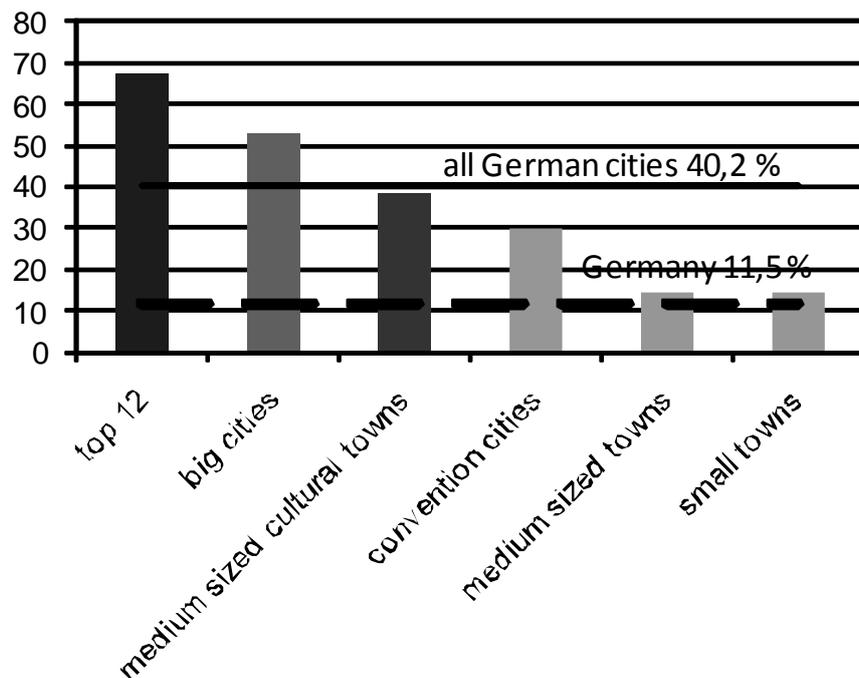
Concerning the overnight stays the national growth rate between 1993 and 2005 has been only 11.5 % (c.f. fig. 2) with all German cities reaching about 40 %. It is quite typical for urban tourism that the great metropolitan centres are taking an over-proportional share of this positive evolution. So during the same period the so called “top 12” of Germany’s urban tourism destination knew a growth rate of almost 70 %, while most of the medium sized and smaller towns saw with a growth rate of about 15 % a development not much different from the average German tendency.

The astonishing aspect is, that medium sized towns with a special focus on cultural tourism show significant higher growth rates than other smaller towns or big cities concentrating on the MICE-tourism (convention cities in fig. 2). In these towns basing their tourism orientation on the historical heritage the growth rate almost reached 40 %.

Whereas the big cities have a broad variety of attractions to attract visitors reaching from different types of events and performances, their musicals and their offer concerning restaurants, pubs and bars its much more difficult for smaller towns to compete with the big metropolitan cities.

Therefore the question arouses how the cultural potential of smaller urban destination might be put into value to attract a constant flow of visitors.

Figure 2: Change in overnight stays 1993-2005 in percent



Generally speaking the fundamental challenges for marketing urban tourism can be seen as:

- Address new target groups and bind existing ones by interesting offers
- Recruit target groups with high income level
- Increase of expenditure
- Optimize the image of a destination
- Make the specific cultural characteristics / features of a destination well-known
- Improve the acceptance by the local population
- Apply an optimal Marketing-Mix (c.f. Heinze 1999, p. 13).

Quite often events are seen as a mean for attracting more tourists to a destination. According to the definition of *Getz* a special event "is a onetime or infrequently occurring event outside the normal program or activities of the sponsoring or organizing body. To the customer, a special event is an opportunity for a leisure, social or cultural experience outside the normal range of choices or beyond everyday experience" (1991, p. 44). So in Germany the soccer world championship in 2006 has been one of the outstanding nationwide events two years ago.

According to *Opaschowski* (1997, p. 23) criteria for successful events can be defined as creating a thunderbolt-effect by its singularity and uniqueness or guarantee a continuity by a certain regularity of event offers. In both cases the claim of being innovative with a credible marketing of new ideas should be formulated. *Scherhag* (1998, p. 87) mentions the remarkable character and the special significance as key factors of successful events which induce as a direct effect a great response in the media and attract a lot of interested people. As an indirect effect of events the improvement of the image of a destination can be mentioned (c.f. Tab . 1).

*Tab. 1: Possible effects of events*

<b>outward oriented</b>	<b>inward oriented</b>
attractiveness for visitors	attractiveness for inhabitants
increase of the number of visitors	fostering and preservation of local culture
to be well-known	inward oriented marketing
image-building	urban development
compensate seasonal effects	economic effects

Beside the outward oriented tourism related effects of events there is often the intention to ameliorate the living conditions for the local people by creating attractive leisure options or induce urban development as well as stimulating the local economy.

But the crucial question still remains: how to achieve these goals? This question will be discussed by presenting a case study from the German city of Trier.

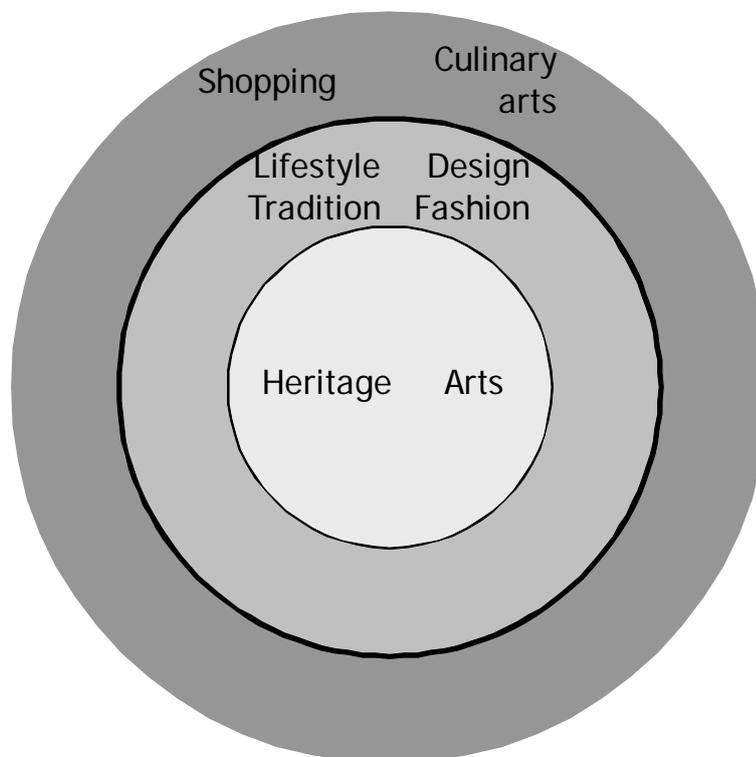
### 3 Elements of supply in the cultural urban area

According to actual prognoses, the trend "culture" as well as the rising demand of foreign tourists will secure the future of the German cities as tourist destinations (UN-WTO 2005). Therefore future prospects of this tourism form in Germany are considered good (BAT *Freizeit-Forschungsinstitut* 2007; DTV 2006; UN-WTO 2005). This is due to a generally higher interest in culture because of an increased level of education, the demographic change and the tendency to go on secondary and third holidays (Becker & Steinecke 1993).

The cultural urban area which benefits from the trend to short journeys does not represent a monolithic and homogeneous offer. It rather consists of a multiple different components.

- Besides the core formed of cultural heritage and arts,
- as well as lifestyle, traditions and customs in the urban area
- and ultimately shopping and culinary belong to the package (s. figure 3).

Figure 3: Elements of the cultural urban area



Source: own representation

During the last decades the notion of culture has enhanced. To be mentioned is the industrial heritage which in the meantime has become a crucial component of the leisure and tourism

supply (Schwark 2004, Wolf 2005). Considering historic cities orientated on culture, the cultural heritage shapes the urban cultural tourism. At times it mostly even dominates it. Nevertheless the visitors can discover a complex bundle of offers.

The complexity of the supply side is also reflected by the multitude of providers who are involved in the product and participate in a network. What they all share is the necessity to orientate on an experience-oriented staging of the supply bundle.

## **4 Experience-oriented staging as an instrument to differentiate/profile the tourist offer**

*„Culture is most arguably the most important raw material for the creation of experiences“  
(Richards 2001)*

At the latest since the 1970s "experience" became a more and more important component of the notion of culture because of the increasing meaning of experience culture and event culture. This is reflected today e.g. in experience-oriented shopping malls and leisure parks (Reinhardt 2007).

Among the various classical experience market and experience products, culture *“most arguably (represents) the most important raw material for the creation of experiences”* (Richards 2001). Culture therefore has to be considered as a marketable product. The demand side actually shows an increasing interest in culture, in particular in a staged and experience-oriented culture.

The definitions of staging in tourism are manifold but mostly the term “staging” is used in theatre are used. In the German language area, staging is often defined as *“... the market-orientated realisation of themes relevant to tourism through divers institutions, organisers, partners and media based on a clear concept.”* (Steinecke 1997). It further refers to *“... generative processes, which conceptualise and realise – to ideas that link the imaginary, the fictional, and the real (empirical) together in a specific way.”* (Scheurer 2003). Staging gains more and more importance as a critical success factor in the touristic competition, because the customer no longer only requests tourist services but claims experiences (Kronenberg 2006). Therefore it also describes an instrument to profile the tourist offer.

Core components of a successful staging are:

Imagination: Illusion and staged potemkin village as authentic as possible are part of it. The setting can be more beautiful and impressive than reality. Imagination doesn't get along without setting or dramaturgy.

Attraction: Special attractions make the event incomparable. The feeling of uniqueness and something extraordinary adjusts together with the surprising and the unpredictable.

Perfection: Everything Goes! But it requires a high level of perfection. No mistakes are allowed, everything must be planned in detail and as perfectly as possible.

Identification: The feeling of togetherness/common identity only develops when guests and natives are integrated honestly (*Romeiss-Stracke 2006*).

This staged tourism brings forth/expresses a new manner of tourist experience which (shall evoke) evokes those positive impressions. Basic requirements for a successful and experience-oriented "staging of the authentic" are referring to *Gross (2004)*

- High emotionality of attractions and products (adventure, pleasure, experiences etc.)
- Involvement of the five senses,
- Significance of the external factor (physical attendance) and the obligation to cooperate (integration of persons and use of specific moods)
- Knowledge of the target-group's desires and needs as well as originality and therefore being highly bound to spatial requirements/conditions.

Staging doesn't mean to put artificial and not regionally adapted decorations or constructions but emphasising the essential and leading the guests towards the extraordinary. Thus a experience can be guaranteed which is easy to learn and entertaining (*Scherrieb et al. 2006*).

In a tourist destination, the location represents a brilliant facility to supply the topic and support the staging through the ambiance (*Inden-Lohmar 2006*). The cultural heritage enables experiencing the past (*Nuryanti 1996, S. 338*). To interpret and experience a cultural/historic site is a crucial component of the experience-oriented staging.

Classic places of staging are urban entertainment and mixed use centers, staging in hotels and in gastronomy as well as modern thematic museums. Besides those processes, events become important to stage cultural offers which will be highlighted now.

## **5 Staging through events**

Due to several reasons, events are considered to be an adequate instrument of staging to profile a destination in the mature tourism market.

- By orientating on actual developments within the target groups (trends of short-trips, experience orientation), they generate a value that is relevant to the market.
- The high media presence leads to cumulative effects within a broad market segment.

- They offer an experience which is associated with the destination in the long run as well (*Fontanari/Partale 2006*).

Nevertheless "only new ideas (offers) or historically or regionally based events still achieve impacts" (*Steingrube 2003*). Therefore, events must have a distinct profile, which is goal-oriented and possesses a professional concept and organisation (*Romeiss-Stracke 2006*). To achieve the goals they have to be oriented towards the customer and therefore be attractive and entertaining, to reach the participant in a positive manner and to guarantee a planned and perfect procedure (*Holzbaur et al. 2005*). Customer orientation particularly is important because participating in events is on a voluntary, short-term and can be terminated at every time (so called exit option) (*Wopp 2003; Pechlaner et al. 2006*). The supply side should therefore try to create positive and to avoid negative impressions in any case.

During the event, this can be achieved by the following criteria:

- positive impressions, experiences and emotions,
- additional benefit on top of the basic event content,
- diversity of events, media and perceptions,
- the participants should be activated positively and
- organization and staging of the process (*Holzbaur et al. 2005*).

## **6 Presentation of the case study: urban tourism in the city of Trier**

At about 300 A.D. the city of Trier became during the reign of Emperor Konstantin for about fifty years the capital of the Western Roman Empire. The traces of these period result in one of four city gates (c.f. photo 1), an amphitheater (c.f. photo 1), three thermal bath complexes (c.f. photo 3) and the reconstructed palace of the Emperor. The roman period can be seen as the core and USP of the tourist product in Trier. Apart from traditional guided visits the sites are already used for the staging of the roman period by different events each year, as for example the spectacle "Brot und Spiele (bread and circuses) (c.f. photo 4) attracting a great number of visitors.

*Photo 1: The former northern city gate called "Porta Nigra" in Trier*



*Source: www.trier.de*

*Photo 2: The amphitheatre in Trier*



*Source: Medienwerkstadt Trier*

*Photo 3: The so called “Kaiserthermen” (thermes of the Emperor) in Trier*



*Source: www.trier.de*

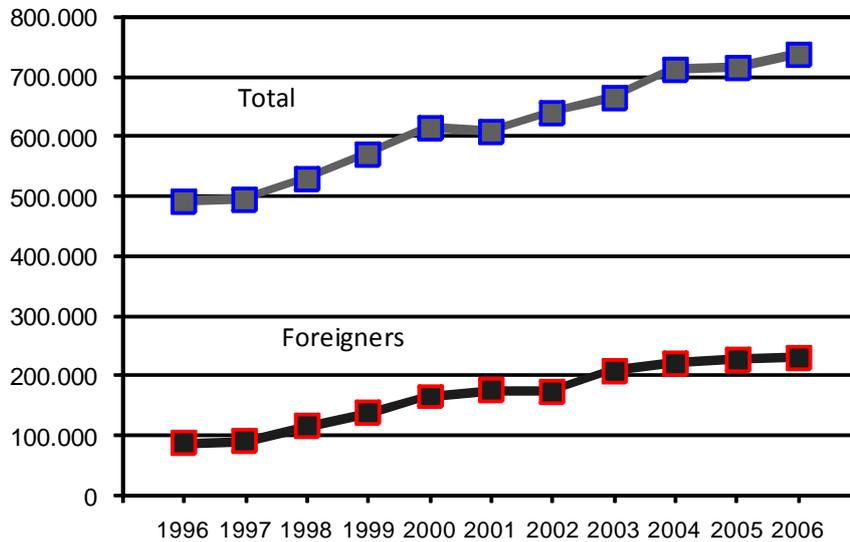
*Photo 4: Using the sites from the roman past as background for the spectacle “Brot und Spiele” (bread and circuses)*



*Source: Medienwerkstadt Trier*

Primarily based on cultural tourism Trier as one of those medium sized German cultural towns saw during the last 10 years an 50% increase in overnight stays (c.f. fig. 4). Especially remarkable is the fact that during this period the number of international tourist has more than doubled.

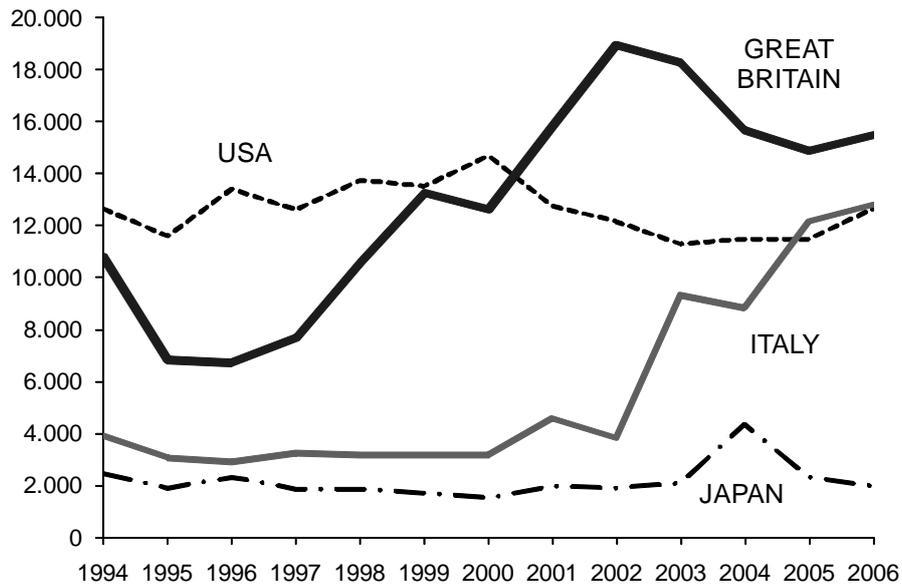
Figure 4: Development of overnight stays in Trier 1996-2006



Source: TIT 2007 (XLS)

This is partly due to fact that the Ryanair-served airport of Frankfurt/Hahn lies only in a distance of 70 km from Trier. The effect of this Low Cost Carrier accessibility can be demonstrated by comparing the figures for the American and Japanese tourist with those from the U.K. and Italy. Whereas the overnight stays of Americans and Japanese tourist remained more or less static during the last 10 years, the British tourist responded to the opening of flight connections from Frankfurt/Hahn to Glasgow, Edinburgh, Birmingham, Manchester and Stansted since the mid-90ies by a significant increase in visitors in the city of Trier. The same happened, when since 2003 flights to Milan, Verona, Venice, Bologna and Pisa in northern Italy started (c.f. fig. 5).

Figure 5: Development of overnight stays in Trier 1994-2006 for important source markets



Source: TIT different years (XLS)

## 7 Events in (cultural) historic sites

Within the framework of events, historic sites have been used as settings for diverse cultural performances which generated a synergy between the valorisation of historic sites and cultural events. In Trier, examples are the so called Moselfestwochen (Moselle Weeks Festival) and the Antikenfestspiele (Antique Festival). Here, classical concerts and operas are performed as open air events on the historic sites such as the ruins of the roman bath and the amphitheatre. The roman heritage provides a setting in order to increase the experienced value of the performances (see photo 5).

*Photo 5: Moselfestwochen and Antikenfestspiele use the historic sites as setting for classical*



*performances*

*Source: own photo, logos Antikenfestspiele and Moselfestwochen*

### **7.1 Event performances in Trier**

Historical sites have been essentially used as settings for a long time. During the last years, attempts which integrate the setting more intensively are pursued. So within the context of event performances in historic sites, no traditional guided tours are offered any more. In fact professional actors play roles of fictitious historical people following a standard text/script in the respective places/sites (see figure 6). Thus to convey historical information about the sites doesn't stand in the limelight anymore. This form of "playing the site in a theatre-like way" tries to bring the former life back to today's cultural/historic monuments as imagined former participants get a word in edgewise.

## Event performance: Betrayal in the Imperial Baths

### The story ...

- It is AD 367 ... Uncertain times! The borders of the Roman Empire are constantly being threatened. The inner workings of the Empire are also in turmoil. Uprisings and attempts to overthrow the Emperor occur frequently - intrigues are the order of the day.
- Emperor Valentinian delegates his veteran tribune Mallobaudes to a secret mission to Trier. For he knows that only a Frankish nobleman like Mallobaudes has the influence to divert the conspirators from their plan. A suicide mission! When the secret mission is leaked, Mallobaudes is branded as a traitor by his enemies at court. And that can be dangerous for the Emperor as well. Experience a fascinating epoch live with the Tribune Mallobaudes during the tour through the Imperial Baths in which Trier moves into the center of Roman global politics. It is a time of radical change and insecurity foreboding the approaching end of Roman power.

**Mallobaudes will take us along on the thrilling journey into the past ...**



Figure 6: Plot of an event performance in the roman bath in Trier

Quelle: Tourist Info Trier

The script for the first event performances was provided in 2000, already three event performances are offered by now (see photo 6). A fourth is conceived in the year 2007 (more exactly see *Wipprecht 2007*). The involvement of the participants, who are addressed e.g. as Roman soldiers and in this role also get tasks of "their" Zenturio, aims to positively activate the participants. They can be considered to form substantial elements of "taping" the urban space and thus promote the "experience area city".

*Photo 6: Actors of the event performances in Trier*



*Quelle: Tourist Info Trier*

According to the dimensions of visitor involvement by *Pine & Gilmore* (1999), event performances can be seen as an approach to induce an immersing (immersion) of the visitor into the cultural offer. Not only to receive actively or passively but to involve/integrate the visitor into the offer and to create a high degree of involvement in order to include the participant directly represents the goal of the offer (c. f. fig. 7).

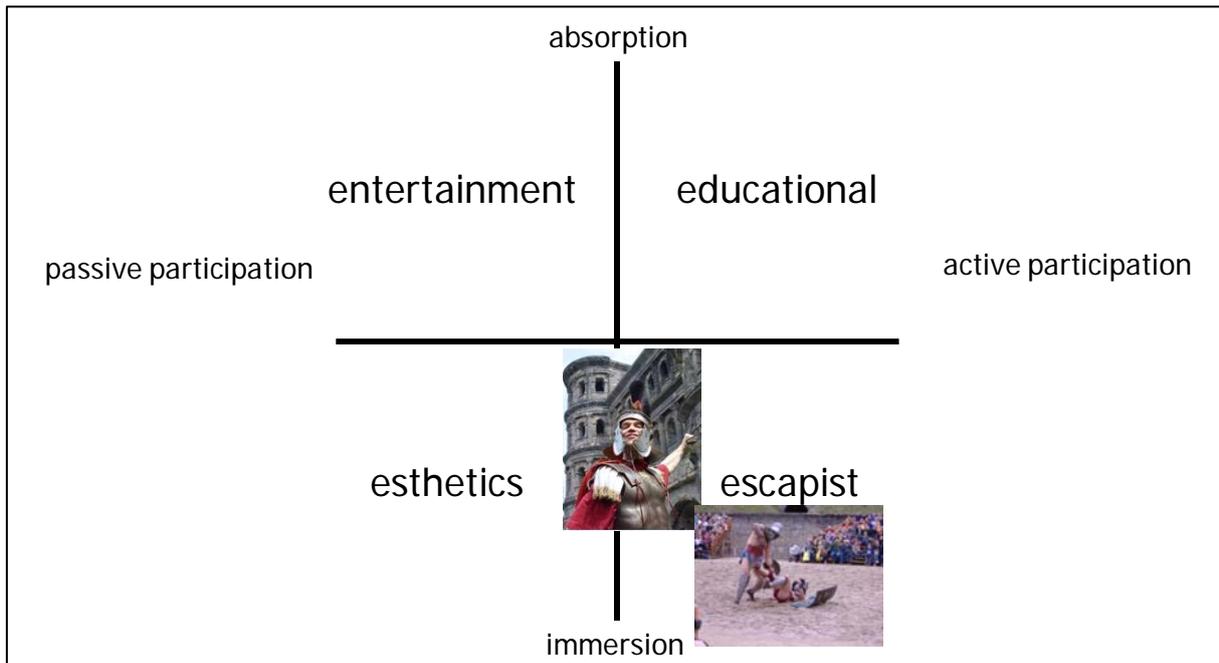


Figure 7: Visitor involvement in urban cultural spaces

Source: Pine/Gilmore 1999

## 7.2 Roman games in Trier – the Event „Bread and Circusses“

A further form of staging the cultural heritage with even more active participation is represented by the event “Bread and Circusses”. Originally a summer camp for young people, the roman ruins are brought back to life by emulating roman encampments, playing gladiator fights in the arenas and simulating roman market places (see photo 6)

*Photo 6: Legionary encampment and gladiator games bring life back to the roman ruins*



*Photos: Jennifer Arleth*

The fact that amateur groups that emphasize roman life and roman fights in their leisure time are involved is special about the event. Thus the event uses activities which can be considered as serious leisure according to Stebbins in order to generate touristic offers. Related phenomena are described by WORTHINGTON (2006) for railway preservation volunteers and MORGAN (2006) for medieval events. In Germany there are medieval events where amateurs become more and more involved as they wear costumes, play roles and participate actively during the event (see photo 8).

*Photo 8: At the „Castle festival“ in Manderscheid, many visitors become active co-designers of the event*



*Photo: Andreas Kagermeier*

Whenever visitors get actively involved in the event and therefore become a part of the experience offer for other guests, the borders between demand and supply blur. Thus a couple of HODES' requirements for a successful stage management get used (see table 2). The guests are not only invited onto a time travel where historic sites tell their stories. The visitors themselves play a role. When combined with authentic visual, acoustic, culinary or makros-matic experiences this enables a new dimension of experience, which might correspond the flow experiences.

Table 2: 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.	<b>Use staff and people of your town as an attraction.</b>	Even if people cannot understand the historical background of your performances, they should enjoy the entertaining components.
<b>The visitor should fill a role.</b>	Effect should be transmitted to the visitor immediately.	<b>Combine smells, music, eating and drinking with information.</b>
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.
<b>Give the buildings a chance to tell their stories themselves.</b>	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

## 8 Internal and external marketing

Another example shall be looked at to stress the importance of and integrated marketing approach, which starts long before the event. A special focus has to be given to the internal marketing – often neglected – because the local people can be perfect ambassadors of Events by the word-of-mouth communication channels. To promote the cultural potential of the city of Trier in 2007 an exhibition dedicated to the roman Emperor Konstantin, the founder of the city as temporary capital of the Western Roman Empire (simultaneous to Constantinople for the Eastern Roman Empire) had been organized. The exhibition focuses on one person standing representative for the turn of the Roman Empire towards Christianity and at the same time last flourishing period of the Roman Empire before its definite decline. Important exhibits from this period have been brought together and guaranteed a high level of the exhibitions (c.f. photo 8).

*Photo 8: Exhibits of the Emperor Konstantin coming from museums all over Europe*



*Source: Konstantin Ausstellungsgesellschaft*

One of the central exhibits has been a replica of the Emperors head and feet from an monumental statue of that time. The production and installation of this symbol for the whole exhibition had been used to generate an echo in the media. Several months before the exhibition the head had been on tour through several German cities (e.g. Berlin; c.f. photo 9). But not only the head of the monumental figure, as well about 14 replicas of a feet have been placed all over the town to create attention, awareness and curiosity within the local population for the exhibition.

*Photo 9: The Emperors head and feet as the symbol and central exhibit of the exhibition used for the inward and outward oriented promotion of the exhibition*



*Source: Konstantin Ausstellungsgesellschaft*

Apart from the attention given by the local media to the replicas of the head and the feet as something to identify with another important factor – especially for the internal marketing and an element for the support of the local people – have been diverse activities of cross marketing. The local bank issued special coins with the head of the Emperor which could be used during the exhibition as local money, special stamps were issued, a lot of manifestations before the exhibitions referred to the theme of the exhibition and the local shops designed their show cases with references to the exhibition (c.f. photo 10). There were even bakeries producing Konstantin-Bread and cakes or different promotional actions executed by private enterprises. All this different activities created an atmosphere of interest and commitment within the city itself. The citizens found themselves even before the beginning of the exhibition in a mindset of identification with “their” exhibition.

Photo 10: Cross marketing activities reaching from special coins and stamps to special designed showcases in the local shops



Source: Wolfgang Gestrich

One of the important factors for the success has been, that the three local museums worked together, so that the exhibitions hasn't been just a "simple" exhibition of one museum, but an integrated action of a federal museum, the city museum and the Episcopal museum.

With costs of about 6.6 Mio. € the business plan predicted about 250,000 visitors to reach the break-even. Those estimations have been regarded as being quite optimistic before the exhibition. But after six months about 100,000 more visitors than predicted have been counted (c.f. tab. 3).

*Tab. 3: Fact sheet of the Emperor Konstantin 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

Especially the press coverage contributed to the interest which the exhibition awakened at the regional and national level. As for the local and regional market the local newspapers produced special issues pretending to be printed in the Constantine period and dealing with fictitious everyday incidents – of course with certain references to nowadays political actors and problems. Because of the involvement of the Episcopal museum the Episcopal magazine printed an extra edition. The tourism office had a special issue as well. This means, that the celebration of the pre-exhibition-phase induced the different local and regional medias to create their own activities around the exhibition. One can almost say that they had been “infected” by the Constantine “virus” (c.f. photo 11)





The usage of the former external customer rather requires that an actor builds up/establishes and subsequently cultivates a network with the affinity groups. Thus the complex network of participants in cultural urban tourism extends in complexity even more.

In Trier, the Medienfabrik GmbH has adopted responsibility: it has links to various national and international groups oriented on roman life and also cultivates this network. The borders between non-professional amateur groups and professional actors blur. A non-professional group therefore can become a semi- or fully professional group, a fact that represent a post-modern constellation in tourism.

Key benefits of this blurring process refer to the staging of the urban area. The detailed knowledge of the affinity groups leads to an optimized experience-oriented staging. The high degree of involvement finally evokes an increased customer satisfaction. Also a raised authenticity can be observed due to the self concept of the amateur groups that passes onto the audience. Thus the needs of the customers for experience orientation can be satisfied more intense and flexible.

Referring to the supply side the cost-efficiency has to be pointed out. The amateur groups at Bread and Circusses only get a compensation for their expenses (whereas the professional actors draw a far higher salary). In addition the acteurs network encourages the ability and willingness to cooperate by both sponsors and service providers. Strong customer orientation is one of the key factors in the leisure and tourism industry. Examining the discussed new forms of staging there is a more intense focus on customers compared to the established ways of staging. This leads to a higher interest in recommending the product.

## **10 Resumee**

Due to the increasing competition in cultural urban tourism innovative forms of experience-oriented staging become more important. Besides mainstream staging measures that are mainly based on a receptive guest, a new dimension of experiences can be mediated by involving the audience. This leads to a more intense experience and finally to a competitive advantage.

In addition to a personalized mediation of historic scenes within historic sites, the so called event performances, this paper also mentioned the potential of using affinity groups in creating event offers. Referring to the traditional urban tourism in the 1990s, the city was understood to be a cultural and consum area. The new and innovative forms of event staging reveal an integrated "city of culture and experiences".

Cultural urban tourist destinations are able to position themselves competitively by strategically using experience marketing and addressing the customers emotionally by staging. Even

though there still is a lack of findings to detailed effects of experience marketing based on empirical analysis.

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