

Aalborg University

Tourism—Master's Degree Programme

Master's Thesis

Welcome to Westeros, Northern Ireland



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Abstract

This thesis report deals with research into the area of screen-induced tourism. Screen-induced tourism is a niche within the overall tourism industry and the research done in this area is often regarded as unsubstantial in certain areas; one of these areas is tourism induced by small screen productions. This study adds to this argued unsubstantial pool of research as it focuses on the question of travel motivation and how a destination connected to a small screen production can attract tourists. For this thesis report, the small screen production in focus is the American hit TV-show *Game of Thrones*. As the show is very international in its chosen filming locations, many diverse locations have been used which can make it difficult to focus on all the locations connected to the TV-show due to their vast differences, one specific destination was chosen as the focus of this study: Northern Ireland.

This study seeks to provide a possible answer to the following problem statement:

“How can a destination such as Northern Ireland attract followers and fans of HBO’s hit TV-show Game of Thrones to the numerous Northern Irish filming locations used in said TV-show?”

This study is an exploratory qualitative study where the writing and research has been done in accordance to the constructivist paradigm and what that entails. The data was collected through interviews and a survey. Eight interviews were conducted with nine *Game of Thrones* followers - three face-to-face interviews, three email interviews and two skype interviews - and two interviews with representations from the tourism industry – one conducted face-to-face and one skype interview. Additionally, 63 *Game of Thrones* fans responded to a survey posted on various *Game of Thrones* fan sites. Both the *Game of Thrones* followers and fans were asked questions on the topics of travel motivation, opinions on the matter of authenticity, the forming on opinions in regards to travelling and their attitude towards online content creators. The two tourism industry representatives were in turn interviewed on the topics on destination branding challenges connected to locations with a relation to screen productions and on the use of online content creators as a method of both combatting the referred to challenges and of attracting tourists to a specific location.

The theory of the motivational push and pull factors were applied in accordance to Macionis' (2004) conceptual approach to explore which factors could serve as the strongest points of attraction. Additionally, theory on destination branding, its challenges and the theory of opinion leadership put in relation to social media were also topics which were explored for this study.

Several things were found to be motivational factors and although few differences were detected between the followers and the fans, those that were detected are of a significant character which may make it difficult for a destination to cater to both groups. An agreement in relation to attitude towards online content creators was also uncovered. This attitude can generally be characterised by mistrust due to lack of transparency but solutions are presented of which one received much support. On the topic of authenticity, those interviewees identified as followers were found to care more about a location's level of authenticity than fans, but the result clashes with some of the motivation results which raises the question of whether the principles of authenticity can co-exist with screen-induced tourism.

The two tourism industry representatives were found to both consider online content creators as a viable method of both combatting branding challenges and attracting tourists as both have experience in this area, though to a varying degree.

Many things can be done to attract tourists to a specific destination, but that destination may have to choose which specific group of tourists they wish to cater to as the different groups' wants and needs may differ to such a degree that catering to one group risks alienating another.

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1. Introduction:

1.1. Welcome to Westeros:

"When you play the game of thrones, you win or you die. There is no middle ground." (Martin, 1996: 471).

Those are the closing words of chapter 45 of George R. R. Martin's first book in his epic fantasy series, *A Song of Ice and Fire*, which may be better known today as the HBO hit TV-show *Game of Thrones* which is based on Martin's books. *Game of Thrones* is an epic fantasy TV-show which follows a number of warring noble families fighting to avenge betrayals and murder and to, ultimately, win the title of King or Queen of the Seven Kingdoms and the Iron Throne, the regal seat of the fictitious realm of Westeros. It is a multilayered tale, greatly inspired by the 15th century English civil war known as the Wars of the Roses (Larrington, 2016: 17) with characters painted in shades of grey and without the familiar evil 'Dark Lord' serving as the main antagonist, which seems to always have been a fixed feature within the fantasy genre (Irwin and Jacoby, 2012: X).

The many *Game of Thrones* fans all around the world are currently watching the seventh season of what has grown to be HBO's most successful TV-show of all time (Runcie, 2015) as the impressive record holder of being shown in 170 countries and filmed all over Europe: from Iceland to Morocco (Smith, 2016). The home of this TV-show, however, must be considered to be the Paint Hall studios, in Belfast and the surrounding Northern Irish nature, coastlines and castles (GameofThronesWikia; Ireland; VisitBelfast). Not only do the Paint Hall studios house the interior sets of sets such as the Red Keep, the royal residence of Westeros, and the Great Sept of Baelor, the center of religious worship in Westeros, (GameofThronesWikia; Ireland), Northern Ireland also provides the picturesque backdrop of several screens from the show, such as Tollymore Forest Park which serves as The Haunted Forest outside the Stark stronghold of Winterfell, which are filmed at Castle Ward (Smith, 2016), to name a few. But what does it take for a destination, such as Northern Ireland, to attract tourists to these on-location shooting sites? Some tourists might prefer clear, visual representations of what has been filmed there, while other tourists find themselves attracted to more undisturbed sites where they can allow their imagination to run wild (Matos et al., 2016).

One of the things that have long been debated to have an effect on human behaviour is the popular media such as big screen productions, television productions and literature. This effect is believed to include influencing the appeal of travel destinations (Beeton, 2005: 4- 6). Before the emergence of screen media, such as big and small screen productions, it was a media such as literature which were found to be the source of inspiration for people's choice of travel destination as seen in the case of seventeenth-century Scottish author, Sir Walter Scott (Beeton, 2005: 4; Connell, 2012: 1010- 1011). In 1810, he published the poem '*The Lady of the Lake*' which by Beeton (2005: 4) and Connell (2012: 1010- 1011) is argued to have inspired the beginning of commercial tourism in Scotland and, thereby, made literary tourism the predecessor for screen-induced tourism. Here it is important to emphasize that literary tourism and screen-induced tourism are, despite the similarities they share, regarded as two different types of tourism.

Defining screen-induced tourism is not the most straightforward task. Within tourism literature there exist certain distinctions which must be taken into account when it comes to choosing the right term to describe the type of tourism which are believed to have been induced by the watching of various screen media which results in actual visitation to locations used in said media. According to Connell (2012: 1009) these distinctions revolve around the form i.e. big or small screen production, and the medium through which the image is transmitted. One of the most used terms, film-induced tourism, is accepted to encompass forms such as big and small screen productions, pre-recorded products such as DVDs and various forms of digital media (Connell, 2012: 1009). The afore mentioned is also the case regarding the term movie-induced tourism for which the only difference to film-induced tourism is the name which is believed to stem from cultural and geographical differences (Connell, 2012: 1009). The third term, which is widely used within tourism literature, is screen-induced tourism. Albeit a somewhat generic term, screen-induced tourism signals a higher degree of inclusiveness of the various forms of screen media which exists today (Connell, 2012: 1009). The term deemed most accurate to apply for this type of tourism in this thesis report, due to its focus being on a specific television production, is that of screen-induced tourism since a term such as film-induced tourism, by its name, can be considered to downplay the importance of television productions when it comes to stimulating tourism (Connell and Meyer, 2009: 194). Beeton (2005: 11) defines the term film-induced tourism as:

“visitation to sites where movies and TV programmes have been filmed as well as tours to production studios, including film-related theme parks. [...] tourist activity associated with the film industry, be it on-site in the field, or at (or near) the production studio.”

This definition has been adopted for this thesis report due to how it includes the visiting of production studios and actual locations used during the filming of both big and small screen productions and, thereby, it includes the effect television productions can have on generating screen-induced tourism. It is the author's conviction that the above mentioned inclusions make Beeton's definition applicable to the term screen-induced despite the fact that she calls it film-induced tourism.

Proactive efforts in order to secure big or small productions have in recent years become a practice which countries, specific cities or areas of a country use more often than seen earlier as a way of promoting a destination and attracting tourists (Hudson and Ritchie, 2006a: 389). In relation to this increase in the use of screen media as a marketing tool, television productions has proven itself to be interesting as they have grown in popularity over the recent years along with an increase in the number of tourists who find themselves influenced when they chose holiday destinations by various screen productions (Connell, 2012: 1007- 1008; Connell and Meyer, 2009: 194; Hudson and Ritchie, 2006b: 256- 257; Rewtrakunphaiboon, 2009: 2).

Another thing which makes television productions interesting to look at from a screen-induced tourism point-of-view is found in Riley, Baker and Van Doren's (1998: 922) linking of screen-induced tourism to the concept of hallmark events for which they use a definition presented by Ritchie:

“Major one-time or recurring events of limited duration developed to primarily enhance the awareness, appeal, and profitability of a destination in the short and/or long term. These events rely for their success on uniqueness, status, or timely significance to create interest and attract attention”.

It is important to point out the flaw that emerges by linking screen-induced tourism to hallmark events does emerge since neither big nor small screen productions are seldom made with tourism purposes in mind and, therefore, cannot strictly be characterized as hallmark events (Beeton,

2005: 9; Connell and Meyer, 2009: 196; Macionis, 2004: 88; Riley et al., 1998: 922). However, elements of the definition of hallmark events fit the characteristics of screen-induced tourism due to the release dates of a television production which can be viewed as the mentioned major one-time or recurring event while it suggests a television production must have one or more of three qualities in order to stimulate screen-induced tourism (Riley et al., 1998: 922). The author will argue that one of the things that make television productions interesting to look into in relation to screen-induced tourism is how they tend to have more long-term impacts compared to a big screen production which, depending on its popularity, might only have the one major one-time event; its theatrical release (Beeton, 2005: 12).

Game of Thrones has proven itself to be a television production of immense popularity with over 10.7 million viewers for the opening episode of its sixth season and 9.8 million viewers for its season 5 premiere (Hibberd, 2016). It can be argued that each season premiere acts as a film premiere would, which creates the long-term impact Beeton (2005: 12) talks about. By its popularity, *Game of Thrones* has achieved a unique status and in relation to screen-induced tourism certain questions arise; does the popularity of a television production mean anything for the locations' used during filming chance of becoming the subject of screen induced tourism? If it does, what do the tourists expect from these locations and what is it specifically about these locations that attracted them?

According to Macionis and Sparks, most tourists become screen-induced tourists incidentally but studies have begun to show an increase in visitors to specific locations which correspond with big and small screen production showcasing (Macionis and Sparks in Connell, 2012: 1016). Such studies indicate that a television production's popularity and subsequent fan base do play a role when it comes to how certain locations used in said television production performs on the tourism market. As pointed out by Linden and Linden (2017: 108), being a fan can serve as an instigator for travel but it is, however, not only those who will characterise themselves as fans of *Game of Thrones*, for instance, who finds themselves becoming screen-induced tourist due to visiting a place and castle which has been used during filming of this TV-show. According to Macionis (2004: 87) there exist three types of screen-induced tourists: a serendipitous, a general and a specific. The difference between these three types is the tourist's level of awareness of the location's use in

a big or small screen production where the serendipitous screen-induced tourist just happens to be in a destination used as a location of filming, while the specific screen-induced tourist actively sought out the destination due to it being a location featured in a big or small screen production (Macionis, 2004: 87).

Screen-induced tourism is merely considered a niche within the overall tourism industry and the research done in this area is relatively new and often regarded as unsubstantial in certain areas (Connell, 2012: 1007; Hudson and Ritchie, 2006b: 256). Screen-induced tourism has come to be considered a growing phenomenon worldwide (Connell, 2012: 1007; Hudson and Ritchie, 2006a: 387; Kim, 2012: 387) but most research conducted on the topic has been done in relation to the marketing perspectives and other business related issues such as branding, motivation and destination choice while the area of tourism induced by small screen productions has received little attention (Fernandez-Young and Young, 2008: 195; Kim, 2012: 387). In this thesis report, the author will examine how a specific destination, in this case Northern Ireland, can attract tourists to locations used for the filming of a small screen production by looking closely into motivations for travel. This will make this thesis report a much needed addition to the existing body of research on the topic of the relationship which may exist between consumption - or viewing – of small screen productions and the consumption of tourism. By combining these two consumption focuses, this thesis report will look into the perspective of the audience as consumers which is an area of research which deserves more attention (Connell and Meyer, 2009: 195; Fernandez-Young and Young, 2008: 195; Kim, 2012: 387), along with exploring the understanding of screen-induced tourism associated with small screen productions, such as television shows, which has received relatively little sustained research (Kim, 2012: 387).

In order to give a possible answer to the problem statement, which will be presented in the following chapter, two types of research will be carried out. The first type is a qualitative interview with people who can be identified as *Game of Thrones* followers and the second type is a quantitative survey questionnaire, hereafter referred to as a survey, with people who can be characterised as *Game of Thrones* fans. The definition of the terms 'followers' and 'fan' will be presented to the reader in chapter 2.3. Data Collection.

1.2. Problem Statement:

With an offset in the analysis and its outcome, this thesis report aims to aid in mapping out the various factors which can motivate tourists and simultaneously achieve an understanding of what can make a certain destination stand out to tourists. With a focus on the Northern Irish filming locations used for the filming of HBO's hit TV-show *Game of Thrones* and screen-induced tourism as a niche within tourism leaves the introduction with the thesis report's overall problem statement:

"How can a destination such as Northern Ireland attract followers and fans of HBO's hit TV-show Game of Thrones to the numerous Northern Irish filming locations used in said TV-show?"

What separates fans from followers is found in how fans are active participants within a fandom and organise themselves in communities (Jenkins and Tulloch, 2005: 23). The exact definition of fans and followers will be presented in chapter 2.3. Data Collection. In order to provide the reader with possible answers as to how a destination can attract tourists, the motivational theory of the push and pull factors in the form of the conceptual approach created by Macionis (2004) will be applied to gain insight into what motivates the respective followers and fans of *Game of Thrones* to go to Northern Ireland to visit its filming locations. Additionally, the concept of opinion leadership and the destination branding challenges will be explored to gain an understanding of which challenges and opportunities a tourism organisation may encounter when trying to brand a specific destination and attract tourists.

2. Methodology

The following chapter on methodology introduces the methodological choices and the methods applied in order to provide an answer for the problem statement put forth in chapter 1.2. Problem Statement.

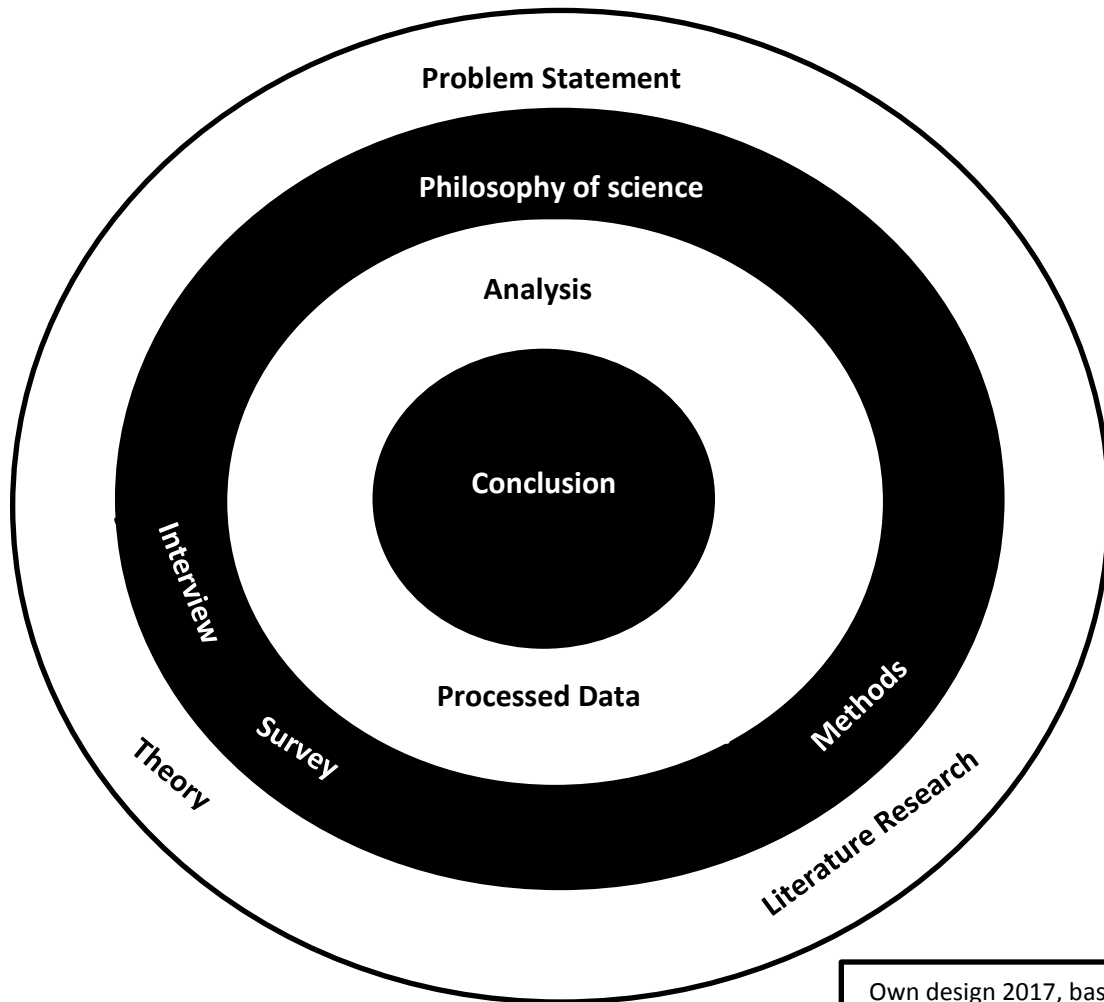
The first sub-chapter of this chapter is a clarification of the thesis report's research design. The research design is based on the principles of the hermeneutic circle but with slight modifications. What the principles of the hermeneutic circle entails along with the modifications made to it, will also be elaborated on in this sub-chapter.

The second sub-chapter deals with the philosophy of science of the author and dwells into the topics of ontology, epistemology and methodology where the reason behind certain choices made during this research process are explained.

The third sub-chapter explores the methods applied to help answer the thesis' problem statement such as interviewing and the conduction of a survey.

2.1. Research design:

This sub-chapter presents a clarification of the thesis report's research design depicted in the model below. It is made up of four circles making up the process in which the thesis was created.



Own design 2017, based
on: Matos et al. 2016

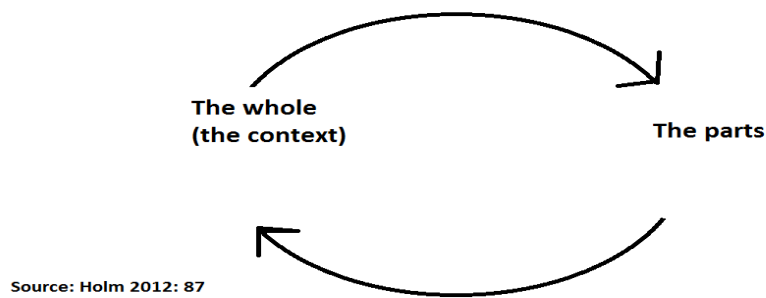
The outer circle consists of three processes; the problem statement, literature research and the theories, which are all three interconnected with one another. This connection stems from how the problem statement integrates with the use of certain theories leading to a literature research on said theories and other related subjects. This restarts the process where the literature research, instead of the problem statement, give rise to which theories can be applied, which in turn can lead to changes in the problem statement as an increase of knowledge on the subject has occurred.

The next and second circle is made up of the methodological aspects of this thesis report, which consists of the philosophy of science and methodology. The philosophy of science is the step, which connects the second to the first circle as what may initially have been the selected problem statement and theories of this thesis report might change because of the philosophy of science and the other way around. Afterwards, we encounter the best suitable methods for the aim of this thesis, which leads to the use of the methods of interviewing and a survey. As with the previous circle, the elements of this circle are connected this can be seen in how each individual part inspires the on-going workings on the thesis changes as a whole.

The third circle consists of the analysis and the processed data. This circle is not reached before the two previous circles have been exposed to some degree of change, which means the analysis and processed findings are based on the previous foundations which are determined by the paradigm of the thesis. It is important to stress the analysis, too, has the possibility of influencing the outer rings of the research design, which can be due to findings or the lack of thereof, which can require changes to the theory, applied methods or a rethinking of the problem statement.

The fourth and final circle, the center of the research design, is the conclusion. This circle builds on the previous circles' interconnectedness and can prompt change to the first circle. This is due to how the focus of a project can change while it is being written, which can mean changes to the problem statement may be required.

This research design is based on the principles of the hermeneutic circles, though with slight modifications. The hermeneutic circle builds on the understanding that all understanding, or knowledge, is contextual, which means we understand the whole based on its parts, but at the same time we also understand the parts based on the whole they are a part of (Holm, 2012: 109). The workings of the hermeneutic circle are illustrated by the model below:



For the sake of this thesis report, this means that there is a movement between understanding and elaborating each individual theory and method applied in the report which, at the end, when connected into a whole creates the finished thesis report. This means that you, as a reader, cannot understand how the whole is created, how certain conclusions are reached without considering each individual theory and method, or part as they might be deemed. The modification comes in the form of the circle analogy which is considered unsuitable for the explanation of this research design. It is not to be viewed as a repetition of previous understandings but rather as a build-on or addition to those previous understandings as new knowledge and new ideas are added on top of previous knowledge and ideas (Holm, 2012: 110). This gives rise to the consideration to substitute the circle analogy with a spiral analogy.

2.2. Philosophy of science:

The following chapter and its subsequent sub-chapters are dedicated to the clarification of the methodological understandings belonging to the author of this thesis report and how it, as a consequence thereof, has been constructed.

In order to provide a possible answer to this report's problem statement, it is essential to gain understanding of both the potential tourists' wants and needs as well as gaining insight into the relevant workings of the tourism industry. This understanding can be gained in various ways which largely depends on the author's choices during the research process and her/his philosophy of science, or scientific paradigm. A paradigm is by Guba (1990: 17) defined as:

"a basic set of beliefs that guides action, whether of the everyday garden variety or action taken in connection with a disciplined inquiry."

Additionally, a paradigm deals with the answering of the questions of ontology, epistemology and methodology (Guba, 1990: 17). The subsequent sub-chapters address these questions and how these approaches were utilised during the writing and research of this thesis report which is written in the constructivist paradigm.

Two of the basic beliefs within constructivism are that no theory can ever be fully tested due to induction and 100% objectivity cannot be achieved as the results will always be shaped by the interaction between inquirer and the subject inquired into (Guba, 1990: 25-26). What this means and how this paradigm affects this thesis report will be explored in the following three sub-chapters where the author's ontological, epistemological and methodological stances will be explained.

2.2.1. Ontology:

Ontology, according to Guba, is the question of:

"What is the nature of the 'knowable'? Or, what is the nature of 'reality'" (Guba, 1990: 18).

It is, to put it in other words, about our understanding of reality (Bryman, 2012: 32; Guba, 1990: 18). People of the constructivist paradigm tend to adopt a relativist ontology (Denzin and Lincoln, 2005: 193; Guba, 1990: 27).

Being a relativist means that you as a researcher believe that several realities exist and that these realities are mentally constructed (Guba, 1990: 25-27; Ingemann, 2013: 160). This means that each interviewee's and each survey respondent's view on reality and perception of the world is different from the other interviewees and respondents. Additionally, a relativist believes facts can only be considered facts within a theoretical framework thus; there can be no talk of a definitive truth as a given truth can only exist in the right context (Denzin and Lincoln, 2005: 193; Guba, 1990: 25; Ingemann, 2013: 160- 161).

For the sake of this thesis report, being a relativist means that this report's author does not believe there is one definitive answer to what motivates and attracts tourists as every tourist is different from the next. This emphasises how the focus of this thesis report is on gaining insight and understanding and not on generalising in terms of what patterns might be unearthed in the analysis. It is important to have in mind, that each decision concerning the writing and research

process of this thesis report is influenced by its author; anything from the choice of theories, the research methods, who should be interviewed and who should have access to the survey and, ultimately, to how the processed data from the analysis are interpreted. Thus, another researcher might make different decisions or be able to reach different conclusions.

2.2.2. Epistemology:

Epistemology deals with the nature of the relationship between the inquirer and the knowable (Guba, 1990: 18; Ingemann, 2013: 116). Those working in the constructivist paradigm usually adopt a subjectivist epistemology (Denzin and Lincoln, 2005: 193; Guba, 1990: 27). A subjectivist tend to believe that the inquirer and what is being inquired into are fused together into a single entity, and that *“Findings are literally the creation of the process of interaction between the two”* (Guba, 1990: 27). This epistemological stance can be seen in the way the results in the analysis are interpreted which is ultimately affected by the author’s own perception on the matter at hand.

The conclusions reached from the analysis and its processed data are influenced by the author of this thesis report as well as the interviewees and survey respondents. As the author of this thesis report previously have conducted research on the topic of screen-induced tourism and motivation, the knowledge and understanding acquired due to that previous research has influenced the writing and research process of this thesis report. This can be argued to have had special influence on how the questions for the interviews and the survey was formulated and selected and the expectations concerning the outcome for the processed data. That this special influence occurred is backed up by Murphy (1997: 5) as he states that this influence due to previous experiences can be expected, as the inquirer of knowledge constructs his/hers reality based on those previous experiences and interactions with his/hers environment.

That the author of this thesis report has previously made research into the topic which is also explored here can both have positive and negative effects on this thesis report's outcome. It can be regarded as being of a positive nature as already having an understanding for the mechanisms of screen-induced tourism and ideas of possible motivational factors, meaning as a researcher, the author of this thesis report did not have to start from scratch. A negative aspect of having previous experience with the topic of research is that possible bias may arise. Tourists are different from

each other and the motivational factors of the interviewees and survey respondents featured in this report might be very different from those featured in the previous research.

2.2.3. Methodology:

The matter of methodology deals with the question of how an inquirer could and should acquire knowledge in the best way possible (Guba, 1990: 18). In relation to constructivism researchers tend to adopt a hermeneutic and dialectic methodology, this entails:

"The hermeneutic aspect consists in depicting individual constructions as accurately as possible, while the dialectic aspect consists of comparing and contrasting these existing individual (including the inquirer's) constructions so that each respondent must confront the constructions of others and come to terms with them." (Guba, 1990: 27).

That a hermeneutic and dialectic methodology is applied in this thesis report is evident from how the analysis was conducted. As a researcher, the author of this thesis report aims towards not simply describing the data, but to comprehend and include the data in the overall context of the thesis report; what is it truly they wish to achieve, experience wise, from a visit to a *Game of Thrones* filming location in Northern Ireland, what does it really take for both the fans and followers of the TV-show to feel motivated to go there and how can it be done. The dialectic aspect of the methodology comes into the picture as the findings for both the *Game of Thrones* followers and *Game of Thrones* fans are compared in order to find similarities and contrasts – to find patterns – both within and between the two groups' motivational factors which are ultimately influenced by how the author herself understands and defines these motivational factors, however, without generalising.

Part of the hermeneutics is the belief that you, as a researcher when you start a research process, carry on whatever preconceived ideas and prejudices you might have on the topic into your initial understanding of the problem or topic you are researching (Ingemann, 2013: 116). In relation to this thesis report, a lot of preconceived ideas were carried into the initial proceedings of the research process, because the author, as previously mentioned, in a previous semester has conducted research on the topic of screen-induced tourists' motivational factors. Based on the learnings from this earlier conducted research, the author started with already contextualized ideas. This opens up for the possibility that earlier preconceived ideas as to which is the best way

to conduct research in this field of study blocked the way for the author of exploring other ways of conducting research in said field of study.

2.3. Data collection:

In the following chapter, the process and criteria for data collection will be described. For this thesis report, three types of people were purposefully sought out. Nine people who can be identified as *Game of Thrones* followers were interviewed while those who can be characterised as *Game of Thrones* fans were asked to participate in a survey, which 63 ultimately did. To define these terms, the definition outlined by Jenkins and Tulloch (2005: 23) have been adopted for this thesis report where 'fans' are characterised as being active participants within a fandom, which is perceived as a social, cultural and interpretive community, while the 'follower' is viewed as a person who acts as an audience member that enjoys watching a given programme, while not claiming any part in a social community associated with said programme. Additionally, representatives from the tourism industry were also sought out for the purpose of an interview. For these interviews, it was important that the interviewee had experience with destination branding as the challenges which might occur, especially in relation to screen-induced tourism, is an important topic to discuss for those interviews .

2.4. Applied methods:

This chapter is dedicated to the methods used in this thesis report to help the author give a possible answer to the report's problem statement and guide the thesis report. These methods are interviewing; a semi-structured interview, and a survey.

Three types of interviews were conducted; face-to-face interviews, Skype interviews and e-mail interviews. What characterises these types of interviews along with the positive and negative aspects of them will be explored in detail in sub-chapter '2.4.1.1. Type of interviews'.

2.4.1. Interviews:

In the following chapter, the method of interviewing will be explored along with its relevance for obtaining data. For this thesis report, three types of interviews were conducted; face-to-face interviews with *Game of Thrones* followers and two representatives from the tourism industry and interviews conducted online in the form of three e-mail interviews and three skype interviews. These interviews have been designed to provide the author of this thesis report with data which will enable her to give a possible answer to the thesis report's problem statement. They are the tools helping the author in the investigation of travel motivation, opinion leadership and destination branding.

The qualitative approach of interviewing is relevant to this thesis report, because there within interviewing is, as stated by Bryman (2012: 470), a great emphasis on the selected interviewees' own perspectives also stated by Dunn (2000: 52) who elaborates by stating interviews are: "*an excellent method of gaining access to information about events, opinions and experiences*" and add that interviews can allow a researcher to understand how opinions can differ among people. Thus making interviewing a suitable method for this thesis report as it is people' opinions and experiences on various topics the author of this thesis report seeks.

Two pilot interviews were conducted to see how each question were understood by the interviewee and to get an idea of which type of answers these questions had the possibility of generating. After each pilot interview, suggestions to changes in wording of the questions and order of questions were encouraged to optimise the interview guide and minimise the possibility of misunderstandings.

The semi-structured interview is structured in such a way that it is only partly predetermined which allows greater flexibility on the part of the interviewer (Bryman, 2012: 471; Dunn, 2000: 52; Longhurst, 2003: 119). The semi-structured interview is by Longhurst (2003: 119) described as conversational and informal in tone, which is a sentiment shared by Bryman (2012: 471) and Dunn (2000: 52) who both adds to the characterisation, that semi-structured interviews, even if aided by an interview guide, leaves great room for leeway to both interviewer and interviewee in terms of way of asking and answering questions. Even though interview guides were created, the questions were formulated in a way that aimed at opening up a conversation with the interviewees and to encourage them to talk about the topic at hand in their own words as well as probing for reasons by asking follow-up questions when something the interviewee said needed further elaboration as encouraged by Longhurst (2003: 119), Ritchie and Lewis (2003: 148) and Valentine (1997: 120). One of the main attributes of the semi-structured interview can be regarded to be the aforementioned flexibility, which can be seen in how the continuity of the questions in an interview guide can change depending on which directions the flow of the conversations takes the interview (Bryman, 2012: 212- 214; Dunn, 2000: 54). This happened at times during the interviews conducted for this thesis report at which times the author, in the role of interviewer, had to re-direct the conversations if it moved too far from the research topic as can be seen in (Appendix 3; ex. interview 1) (Dunn, 2000: 61).

Another reason for choosing the method of interviewing is found in how it provides the possibility of achieving in-depth answers to various questions (Bryman, 2012: 470- 471; Valentine, 1997: 120). In this case, these are questions on the topic of travel motivation and how our opinions on travelling are formed. However, there are negative aspects of this method which can be pointed to. One of these are the danger of formulating questions that are too specific as these can be an indication of bias from the point of the interviewer (Bryman, 2012: 473; Ritchie and Lewis, 2003: 154). This was ensured by formulating questions which yield the possibility of being answered in a broad manner and produce full answers, without intend to influence the answer itself (Ritchie and Lewis, 2003: 154). This resulted in only a few interventions from the interviewer, besides asking for clarifications and active listening (Appendix 3) and by doing this the likelihood of bias from the point of the interviewer was reduced (Mathers, Fox and Hunn, 2002: 11). Another way of reducing the risk of bias was achieved by recording the interviews and letting the interviewees fill in each

question on their own, as was done with the e-mail interviews conducted. This reduces bias as it can be believed to occur more easily if the interviewer takes notes during the interviews due to the fact that the interviewer might unintentionally modify the interviewees' answers (Mathers, Fox and Hunn, 2002: 10- 11). Therefore, six of the interviews conducted with followers of *Game of Thrones* were recorded through a recording device, while three of these interviews were answered over e-mail where the interviewees filled in the questions in their own time without intervention from the interviewer.

2.4.1.1. Type of Interviews:

As mentioned, three types of interviews were conducted for this thesis; face-to-face interviews, Skype interviews and e-mail interviews. Of these three types, the preferred method of interviewing for this thesis report is the face-to-face interview; however, in order to ensure the needed data was collected the author had to be flexible and accommodating towards the interviewees, which resulted in three Skype interviews and three e-mail interviews.

A face-to-face interview is based on physical presence of the interviewer and interviewee (Bertrand and Bourdeau, 2010: 1) whereas an e-mail interview, or an e-interview, is characterised by an exchange of one or more e-mails between researcher and interviewee (Bampton and Crowton, 2002: 2).

For this thesis report, three e-mail interviews were conducted. Additionally to being characterised by an exchange of e-mails, this method of interviewing is also characterised by being of an asynchronous nature (Bampton and Cowton, 2002: 3). This means the interview has a number of pauses of varying lengths between communication while the relationship between interviewer and interviewee is of a distance from each other (Bampton and Cowton, 2002: 3). This asynchronous nature of e-mail interviews has both positive and negative aspects to it.

A positive aspect of this method of interviewing is that a busy interviewee does not have to make an appointment and physically show up to an interview with the interviewer. The busy interviewee thereby has the time and the opportunity of going back and forth from answering the questions (Bampton and Cowton, 2002: 3) which was a valued option by the three e-interviewees as they could not find the time for a physical meeting. This seemingly positive aspect, however, can be argued to not be entirely positive; being allowed to answer the proposed questions in your own

time allows the interviewee to reflect and give a well thought out reply, but this also reduces the possibility of getting a spontaneous answer.

This spontaneous answer can more easily be obtained in face-to-face interviews, but how important is this spontaneity? As can be seen in several of the conducted face-to-face interviews, several interviews displayed a tendency towards starting a sentence, change their mind mid-sentence and then start at new sentence (Appendix 3; ex. interview 3). This can be confusing to a researcher as it makes it difficult to truly uncover and understand one's interviewees. Being able to think out a complete answer without the pressure of an interviewer in front of them waiting for an answer can produce a well thought out reply, which is no less valid than the spontaneous answer (Bampton and Cowton, 2002: 3- 4), which ultimately showed e-mail interviews were a more appropriate data collecting method than initially thought.

Three interviews were conducted over Skype, which can be regarded as a faithful way of collecting data (Bertrand and Bourdeau, 2010: 8). A Skype interview is not much different from a true face-to-face interview. Today, many laptops and computers come with a build-in camera and thereby making it possible for the interviewer to bond with the interviewees and see their reactions to the various questions, an opportunity not present in with the e-mail interviews (Bampton and Cowton, 2002: 6). Additionally, the Skype interview allows interviews to be conducted cheaply and was therefore used when interviews were conducted with interviewees whom were not in Denmark at the time of the interview. The quality of the Skype calls can, however, vary due to various factors such as the speed of the internet connection and quality of the signal. However, no problem of this character arose during the three Skype interviews making this data collecting method viable when no other options were present.

2.4.1.2. Interview guide:

Separate interview guides were created for the interviews conducted with followers of the TV-show *Game of Thrones* and the representatives from the tourism industry. These interview guides were created to ensure certain questions were asked and answered and in an order that was considered the most logical introduction of the subjects investigated as well as instigate the best train of thought by starting with very general questions, which then grew increasingly specific (Dunn, 2000: 56; Ritchie and Lewis, 2003: 145- 146). The interview guides were followed to make

sure each question was answered and the order of the questions was generally followed as displayed in the interview guide (Appendix 1), as is characterised by the structured interview, but some deviations from the interview guides occurred to follow up on things said by the interviewees.

As mentioned, the questions in the interview guide were formulated in a manner which aimed at opening up a conversation with the interviewees and to encourage them to talk freely about the topic at hand as well as asking follow-up questions when something the interviewee said needed further elaboration (Longhurst, 2003: 119); Ritchie and Lewis, 2003: 148; Valentine, 1997: 120).

The questions in both interview guides were designed in such a way that they covered the topics considered necessary in order to enable the author in providing a possible answer to the thesis report's problem statement. The questions were also designed with the aim of being as open as possible which allowed the interviewees to give many different answers as the author cannot possibly anticipate every single possible answer there is. This was done in accordance with the thesis report's ontological stance.

2.4.1.3. Sampling of the interviewees:

For this thesis report, purpose sampling was chosen as it is the recommended type of sampling when conducting a qualitative study (Ritchie and Lewis, 2003: 78).

The first group of interviewees, the *Game of Thrones* followers, was selected based on two criteria; they watch HBO's hit TV-show *Game of Thrones* and they could be characterised as followers of the TV-show as defined by Jenkins and Tulloch (2005: 23) in chapter 2.3. Data Collection. These interviewees were found among family, friends and acquaintances. This can be argued to open up for discussions on lack of reliability and bias. Blichfeldt and Heldbjerg (2011: 14-17) point out having a relationship to the interviewee prior to an interview can have a positive effect to the interview as the interviewee can feel more comfortable and thereby be more open and have a greater willingness towards giving full and elaborate answers (Wengraf, 2001: 106). This was also what was found to be true as the interviews felt a great deal like conversations and the answers provided were full and elaborate in character.

The second group of interviewees, the representatives from the tourism industry, were approached and asked to participate in an interview due to their experience from working with destination branding through their job at Visit Aalborg and Visit Denmark in the Netherlands. Of these interviews, two were conducted.

2.4.1.4. Profile of interviewees:

This sub-chapter and its subsequent sections are dedicated to the presentation of those who participated in interviews for this thesis report.

2.4.1.4.1. Game of Thrones followers:

Gaining understanding of people's experiences and motivational factors is essential for the possible answering of this thesis report's problem statement as it can help pinpoint what needs to be done and which measures need to be taken if a destination such as Northern Ireland wish to attract tourists to their *Game of Thrones* filming locations.

This understanding was gained partly through interviews with people who can be identified as *Game of Thrones* followers as defined by Jenkins and Tulloch (2005: 23) in chapter 2.3. Data Collection. Additionally, these people belong to different age and social groups. It is important to stress that for this thesis report it was the interviewees' experiences and motivational factors, which were of interest, and the focus was not on creating a study of various target groups. However, the author of this thesis report tried to achieve a degree of diversity in the experiences, opinions and motivational factors by interviewing people of different ages and social groups.

The duration of the six interviews which were recorded ranges from lasting 00:17:50 to 00:37:12 while the remaining three interviews were done over e-mail correspondences. Four of the six recorded interviews were conducted in Danish and later translated into English while the three e-mail interviews were answered in English, both versions can be found in Appendix (Appendix 2 and 3).

Name	Age	Type of interview
Anna	26	Skype interview
Sofie	25	Skype interview
Ida	25	Face-to-face
Victor and Emma	50 and 43	Face-to-face
Oscar	20	Face-to-face
Henrik	31	E-mail
Maria	37	E-mail
Steve	46	E-mail

2.4.1.4.2. Tourism industry representatives:

Gaining understanding of how the tourism supply side handles the challenges they may encounter in their work with destination branding in relation to screen-induced tourism, as well as their thoughts on possible use of modern opinion leaders in the form of online content creators, is relevant to this thesis report as it gives the author an idea of what is being done to attract tourists, albeit at other destinations than Northern Ireland. Additionally, it gives the author insight in the use of what can be considered online content creators in terms of which experiences they have and what considerations they have made when it comes to choosing online content creators for collaboration. These insights will help the author gain an understanding of what a destination such as Northern Ireland can do to combat possible destination branding challenges through the use of online opinion leaders.

Two interviews were conducted on the topics of destination branding challenges and modern online opinion leadership. Both interviews were conducted with women with more than 10 years' experience in the field of destination branding and both are currently working for tourism organisations within this field. The duration of the two interviews which were recorded ranges from lasting 00:36:21 to 00:37:44. Both interviews were originally conducted in Danish and later translated into English.

It is important to stress these two representatives are not from Northern Ireland nor do they work in or with Northern Ireland. Therefore, when discussing destination branding challenges related to *Game of Thrones* filming locations in Northern Ireland (Appendix 6) the interviewees are not able to provide answers based on personal experience. However, these representatives have several years of experience of working in the field of destination branding which makes them able to give qualified answers and speculations on the topic. They provide a point of view on the supply side regarding destination branding challenges in relation to screen-induced tourism as well as their attitude towards the use of online content creators.

Another possible drawback to these interviews is the fact that only two of this kind was conducted. It can be argued that two interviews are not enough to base a conclusion upon (Dunn, 2000: 79) and the author of this thesis report would also have preferred to be able to conduct more interviews of this kind.

2.4.1.5. Process of the interviews:

Before each interview was conducted the interviewee were asked to make certain decisions; where would they prefer the interview was conducted and in which language. This was done to make the interviewees feel more comfortable up to and during the interview. The comfort and ease of the interviewees were a factor taken into consideration as this is often something which can make the interviewee more inclined to participate actively in the interview and more communicative (Dunn, 2000: 67; Longhurst, 2003: 125). This was the reason for giving the interviewees, both the *Game of Thrones* followers and the representatives from the tourism industry, the choice of location and language for the interviews, which can be seen some of the interviewees' choice of being interviewed in Danish as that made them more comfortable (Ritchie and Lewis, 2003: 166).

2.4.1.6. Data processing:

This sub-chapter aims at explaining how the data collected from the conducted qualitative interviews have been processed and analysed for this thesis report.

A way of processing recorded interviews is through transcription (Ritchie and Lewis, 2003: 78). All the conducted interviews, which were recorded, were first transcribed in the language the

interview was conducted on (Appendix 2 and 5) and was later translated into English (Appendix 3 and 6).

As this is a study focusing on motivation and the forming of travel opinions the interest during the processing of the interviews were not on the words used by the interviewees, but on the overall meaning which could be derived from the interviewees' answers. This means that all the quotations used in chapter 4. Analysis, can at times be abbreviated both due to the length of some of the quotes and to make the opinion expressed in the quote stand out. It is important to stress these abbreviations have been made in a way which does not change the meaning expressed in the quote.

The data from the interviews were analysed using a color-coding method. For the interviews conducted with *Game of Thrones* followers every time a push motive was detected it was marked with a red colour, while every time a pull motive was expressed it was marked with a blue colour. Whenever the interviewee expressed his or her views on authenticity it was marked with a green colour and, lastly, when the interviewee talked about things related to the topic of opinion leadership, it was marked with an orange colour.

For the interviews conducted with the two representatives from the tourism industry, the relevant data detected was also colour-coded. Opinions and thoughts on destination branding in relation to screen-induced tourism was marked with a purple colour while their opinions on the use of online content creators as a form of modern opinion leadership was marked with a yellow colour.

2.4.2. Survey:

The self-completion, or self-administered questionnaire as they are also called, is characterised by being answered by the respondents themselves till the questionnaire is completed (Bryman, 2012: 232). The goal of this type of research can be described as:

"(..) to acquire information about the characteristics, behaviours and attitudes of a population by administering a standardized questionnaire, or a survey, to a sample of individuals." (McLafferty, 2003: 87).

It is important to have a clear understanding of the research matter before embarking on the actual survey. This includes a clear definition of what the objectives are for the research, what the key questions should be as well as the research's main issues and what people make up the target population for the survey (McLafferty, 2003: 88). Another important aspect of conducting survey research is the design and wording of its questions as they have been shown to have a significant effect on the answers gathered (McLafferty, 2003: 89).

2.4.2.1. The forming of questions:

Good questions can be defined as the ones, which provide a useful amount of information about what the researcher is attempting to measure, as well as thought put into what could be anticipated as to how the respondents will interpret the questions (Bryman, 2012: 247; McLafferty, 2003: 89).

A survey questionnaire can be constructed using two types of questions; open-ended questions and fixed-response questions. Open-ended questions are questions that allow participants to formulate their own responses in their own words, which means they can express their opinions on various topics to the fullest, which ultimately may ensure their true viewpoints are better represented (Bryman, 2012: 247; McLafferty, 2003: 89- 90). It is not only the open-ended questions that have its advantages. Fixed-response questions can act as a guide for the respondents and thereby make it easier for them to answer the questions put forth. Additionally, the fixed structure of the questions makes the responses easier to analyse as they fall into a limited set of categories (Bryman, 2012: 247; McLafferty, 2003: 90). The questions formulated for the survey conducted for this thesis report can be described as a combination of open-ended questions and fixed-response questions. As a method of investigating the survey respondents' motivational factors and opinions, the respondents were asked to provide a rating on a scale representing a wide range of possible responses anchored by two extreme, opposing positions, as advised by McLafferty (2003: 91). These questions served as fixed-response questions with the aim of providing the author of this thesis report with answers, which could easily be analysed, and fall into patterns used for the analysis. However, these were not the only questions used to gather information from the survey respondents. After one or more fixed-response questions which

centered on the same topic, an open-ended question was added asking if the respondent if he/she had anything to add to his/her answer to the fixed-response question (Appendix 7).

This practice of including open-ended questions in a survey fits with the relativist ontology of this thesis report. By adding open-ended questions throughout the survey where the respondent can freely express his/her attitudes, preferences or emotions on certain topics the author of this thesis report shows that she does not presume to know every possible answer to the questions.

2.4.2.2. Sampling of survey respondents:

The survey respondents were located based on one criterion; that they could be characterised as fans of HBO's hit TV-show *Game of Thrones* as defined by Jenkins and Tulloch (2005: 23) in chapter 2.3. Data Collection.

Part of Jenkins and Tulloch's definition of a fan (2005: 23) is that the person is an active part of the fandom which is a social, cultural and interpretive community. An example of such a community is an online fan forum dedicated to that specific fandom. The survey was posted and re-posted several times on four *Game of Thrones* fan forum sites to ensure as many responses as possible.

2.4.2.3. Profile of survey respondents:

As it is important to gain understanding of the *Game of Thrones* followers' experiences and motivational factor, so it was with those who can be identified as *Game of Thrones* fans as defined in chapter 2.3 . Date Collection. Their opinions and attitude towards various motivational factors were looked into with a survey questionnaire.

A total of 63 *Game of Thrones* fans responded to the survey which was posted on various *Game of Thrones* fan sites. Out of the 63 respondents a very clear majority of them were found to be male and between the ages of 19 and 25. Additionally, a majority of the *Game of Thrones* fans had never been to Northern Ireland before, even though a majority of them want to visit the places used for the filming of *Game of Thrones* in Northern Ireland. Of the 63 respondents, only 4 have visited one or more of the *Game of Thrones* filming locations in Northern Ireland.

2.4.2.4. Data processing:

This sub-chapter details how the data collected from the conducted survey have been processed and analysed for this thesis report.

As already mentioned the aim of this thesis report is not on generalising the patterns which might be unearthed in the analysis, but to gain insight and understanding on the explored topics. Nor does the author of this thesis report believe there is one definitive answer to what motivates and attracts *Game of Thrones* fans, which is in accordance to the author's relativist ontological stand point, which means any answer to the problem statement would only serve as one out of potentially many possible answers. Consequently, the results from the conducted survey are not presented in percentages in the analysis as those can read as rather definitive statements. Instead, the results are presented in a more descriptive manner.

2.5. Evaluating qualitative research:

Within qualitative research trustworthiness exists as a criterion for assessing a qualitative study such as this one. When assessing the study's degree of trustworthiness, four criteria must be taken into account (Bryman, 2012: 390- 392). Of those four, transferability and confirmability is interesting in relation to this thesis report.

Transferability is interesting as there within qualitative research is often found intensive studies of small groups or of individuals which share certain characteristics, qualitative findings tend to focus on contextual uniqueness and significance of the aspects of the given social world which is being studied (Bryman, 2012: 392). The research conducted in this thesis report is tied to its author and her perceptions on the matters investigated. This means another researcher will not be likely to get the exact same results, therefore, there is little to no transferability which is in accordance to the author's epistemological stance.

The other criteria, confirmability is concerned with ensuring the researcher can be shown to have acted in good faith meaning not allowing personal values to sway the conduct of the research and the findings deriving from it too much (Bryman, 2012: 392). This must be done while recognizing that within constructivism and in accordance to this thesis report's ontological stance, complete objectivity is impossible (Denzin and Lincoln, 2005: 193; Guba, 1990: 25; Ingemann, 2013: 160-

161). To prove everything was done in good faith and according to good research practices everything from interview guides, transcribed interviews – both original and translated versions -, survey questions and results along with audio recordings of the conducted interviews can be found in the report's appendix (appendix) to ensure transparency.

3. Theory

As mentioned earlier, screen-induced tourism is merely considered a niche within the overall tourism industry but the research conducted in this area is relatively new and by some regarded as unsubstantial (Connell, 2012: 1007; Hudson and Ritchie, 2006b: 256). As explained in the introduction chapter, this thesis report will attempt to answer how a specific destination can attract tourists to locations used for the filming of small screen productions. This will be done through an examination of peoples' motivations for travel. This chapter is organized into five sub-chapters: Motivation, Push and Pull Theory, Macionis' Conceptual Approach, Destination Branding and Opinion Leadership.

In the first sub-chapter Motivation the topic of motivation is explored and defined. This sub-chapter also serves as a bridge to the chosen motivation theory of this thesis report; the push and pull theory and the conceptual approach by Macionis.

The second sub-chapter Push and Pull Factors presents and explores the concept of push and pull factors and puts it in relation to the topic of screen-induced tourism. The theory of push and pull factors are considered the most suitable motivation theory for this thesis report because it deals directly with and pinpoints the main elements that motivate a person to travel to a certain destination which will help the author gain an understanding of what it takes for a destination to attract tourists.

The third sub-chapter deals with the conceptual approach by Macionis (2004). This conceptual approach is based on the theory of push and pull factors and have been created as a tool meant to aid researchers in their understanding of screen-induced tourists' motivation. It is also this purpose the approach will serve in this thesis report.

In the fourth sub-chapter, the topic of destination branding is defined and explored with an emphasis on its challenges connected to screen-induced tourism. This topic is included to provide the point of view of the supply side of the tourism industry and to explore the challenges the tourism industry encounters when it comes to fulfilling tourists' expectations in the realm of screen-induced tourism.

In the fifth and final sub-chapter Opinion Leadership the concept of opinion leaders is presented along with a discussion of the emergence of social media and how this can be argued to have changed the spheres in which the opinion leaders operate and how this presents companies and tourist agencies with new possibilities. The topic of opinion leaders is explored as a possible way to overcome the destination branding challenges discussed in the previous chapter as a way of attracting tourists.

3.1. Motivation:

In the following chapter, the topic of travel motivation will be explored and defined, additionally this chapter will act as a bridge to the theory of push and pull as defined by Uysal and Jurowski (1994) and Dann (1977; 1981). Since motivation is the driving force behind the topic of this thesis report it needs a proper definition. Defining the concept of motivation proved not to be a straightforward task due to the multisided nature of motivation as a concept ranging from Maslow's Hierarchy of Needs (Schiffman et al., 2008: 122), the Anomie and Ego Enhancement (Dann, 1981) and the Optimal Arousal Theory (Iso-Ahola, 1982).

Human needs are considered the basis of all modern marketing and in order for a company to understand their consumers' needs they must understand what motivates them (Schiffman et al., 2008: 103). Schiffman et al. (2008: 105) see motivation as a driving force which stems from a tension created within individuals as a result of unfulfilled needs which people strive both consciously and subconsciously to reduce by engaging in activities they believe will relieve them of this tension. Murray (2006: 140; In Snepenger et al.) defines motivation as;

"[a] motive is an internal factor that arouses, directs, and integrates a person's behavior," along with further stating that; *"[a motive] is not observed directly but inferred from his behavior or simply assumed to exist in order to explain his behavior".*

This is backed up by Crompton and McKay (1997: 427) who view motivation as a dynamic process of internal psychological factors, such as needs and wants, which in turn generate a state of disequilibrium within individuals. Hsu et al. (2010: 284) go on describing motivation as a stimulus that a given situation gives to an individual for its expected desirable or undesirable incentives that came as a consequence of said individual's actions, which means that an individual bases his or her behaviour for the expected results. Pizam et al. (1979: 195) state that within the realm of

tourism the motive for travelling should be understood as a combination of needs and attitudes which predisposes a person to act in a touristic goal-directed way. What all these definitions have in common is the belief that motivation is a prerequisite step to action and subsequent travel, in the instance of tourism (Hsu et al., 2010: 284).

The theory of push and pull factors is relevant to this thesis report because it deals with the question of what makes an individual want to travel to a certain destination as opposed to another. Additionally, push and pull factors pinpoint the exact elements which are found to be motivational factors. In the context of screen-induced tourism and this thesis report, the push and pull theory will help the author gain understanding of what intrinsic and extrinsic motivations could make the individual tourist travel to a destination used as a filming location.

In this thesis report, the conceptual approach created by Macionis in her article 'Understanding the Film-Induced Tourism' will be used as an analytical tool. The approach's purpose is to help this thesis report's author to gain understanding of the interviewees as potential consumers of screen-induced tourism and their desired consumer experiences. How it will be used and what it entails will be discussed in detail later in sub-chapter 3.3. Macionis' Conceptual Approach.

3.2. Push and Pull Factors

The answer to the question 'why do people travel' is one that has proven itself difficult to give due to the individual nature of peoples' motivations and needs for travelling (Dann, 1981: 189). In the following chapter, the theory behind the push and pull factors will be presented along with the conceptual approach created by Macionis (2004).

According to Dann (1977: 185- 186) one way of examining peoples' motivations for travelling is by using the push and pull theory. The concept of this theory incorporates the notion that:

"people travel because they are pushed into making this decision by internal forces and pulled by external forces of the destination attributes" (Uysal and Jurowski, 1994: 844).

Push factors are characterized by being the intrinsic and intangible motivations which might prompt one to travel to a specific destination (Bowen and Clark, 2009: 92; Dann, 1981: 191; Seebaluck et al., 2015: 203; Uysal and Jurowski, 1994: 844). Push factors include motivations and

needs which range from the need for escape from one's mundane everyday life to rest and relaxation or nostalgia (Dann, 1977: 186; Dann, 1981: 191).

Pull factors, in turn, are defined as the extrinsic and tangible motivational factors which become apparent to the tourist as a result of the attractiveness of a destination (Dann, 1977: 186; Dann, 1981: 191; Uysal and Jurowski, 1994: 844). Pull factors include the tangible resources of a destination such as beaches (Dann, 1977: 186; Uysal and Jurowski, 1994: 844).

It is easy to get the idea that push and pull factors are motivational factors which occur at two different points in time due to the two factors' definitions, but according to Bowen and Clark (2009: 92) and Heitmann (2010: 33) push and pull factors work together and should therefore not be understood in isolation. Heitmann (2010: 33), however, follows up on this notion by stating that the push factors are the dominant factor of the two since push factors have the potential of directing tourists to certain destination as opposed to others.

When considering push and pull factors in relation to screen-induced tourism, Riley and Van Doren (1992: 270) state that big screen productions function as an effective type of communication to a big market segment, such as the market for potential tourists, in which both big and small screen productions become 'pull' factors (attractions) situated in 'push' locations. Additionally, they claim screen productions have the potential of functioning as advertisement for the destination used as filming locations (Riley and Van Doren, 1992: 270). By watching various screen productions the viewers are able to see what certain destinations can offer in terms of experiences and sights without having to watch any actual commercials, which makes the screen productions' filming locations function as a type of product placement for the given destination (Connell, 2005: 764; Riley and Van Doren, 1992: 270). This essentially makes every screen production viewer a potential screen-induced tourist.

To sum up, push and pull factors are the intangible and intrinsic and the tangible and extrinsic motivational factors which has the potential of pushing and pulling tourists to choose a certain destination as opposed to another. Any screen production can be an effective way of communicating what certain destinations can offer to an almost unlimited amount of potential tourists.

Due to the workings of Macionis' conceptual approach and it being based on the theory of push and pull factors, these factors will be considered in the analysis in connection with the interviews and survey answers.

3.3. Macionis' Conceptual Approach

In her article describing her conceptual approach mentioned in 3.1. Motivation, Macionis (2004) refers to screen-induced tourism by using the term film-induced tourism. For the sake of the continuity of this thesis report, the term applied in this report will be that of screen-induced tourism, even though Macionis preferred the other term to describe the phenomenon of tourism induced by various screen productions. Macionis (2004) created a conceptual approach which is based on the push and pull theory of motivation and aids in the understanding of the potential and actual motivations of screen-induced tourists. Macionis (2004: 86) characterises the experiences screen-induced tourists have as being highly personalised and unique which opens up for the possibility of many and diverse motivational factors which drives people to become screen-induced tourists.

<i>Increasing interest in film</i>		
Serendipitous Film Tourist	General Film Tourist	Specific Film Tourist
• those who just happen to be in a destination portrayed in a film	• those who are not specifically drawn to a film location but who participate in film tourism activities while at a destination	Those who actively seek out places that they have seen in film
Motivations include: • social interaction • novelty	Motivations include: • escape • novelty • education • nostalgia	Motivations include: • ego-enhancement • self-actualisation • pilgrimage • self-identity • vicarious experience • fantasy • status/prestige • romance • nostalgia
<i>Increasing self-actualisation motivations</i> →		
<i>Decreasing importance of authenticity</i> →		
<i>Increasing importance of Push Factors</i> →		

(Macionis, 2004: 95)

In Macionis' conceptual approach a distinction has been made between the three concepts of Place, Performance and Personality as motivational pull factors and how these different types of motivations can affect travel behaviour (Macionis, 2004: 87).

Table 1: Push and Pull Motivation in Film Induced Tourism Pull Factors (Film)			Push Factors (Internal Drive)
Place	Personality	Performance	Ego enhancement Status/Prestige Fantasy/Escape Vicarious Experience Search for self identity
Location attributes	Cast	Plot	
Scenery	Characters	Theme	
Landscapes	Celebrity (stars)	Genre	
Weather			
Cultural origin			
Social origin			
Activity origin			

(Macionis, 2004: 90)

For the conceptual approach, Macionis (2004: 87) created a continuum which ranges from the serendipitous screen-induced tourists - those who just happen to be in a destination used as a filming location more or less by accident and who often do not participate in the role as screen-induced tourists – to the general screen-induced tourists - tourists who does not find themselves particularly drawn to destinations used as filming locations, but they do participate in the role as screen-induced tourists while at the locations – and finishes off with the specific screen-induced tourists who actively seek out destinations used as filming locations. By using Macionis' (2004: 87) continuum, it will make it possible for the author of this thesis report to compare what it is that motivates the different types of screen-induced tourists and what it is that ultimately attracts these tourists to destinations used as filming locations, such as those in Northern Ireland used for the filming of *Game of Thrones*.

The continuum suggests that a given tourist's interest in screen productions increases as the tourist becomes more a specifically motivated screen-induced tourist. It can be argued that this increase in interest of screen productions corresponds with the notion of followers and fans as defined by Jenkins and Tulloch (2005: 23), which were presented in chapter 2.3. Data Collection.

As mentioned earlier, Macionis operates with the three motivational pull factors of Place, Performance and Personality. Place is defined as a possible pull factor to screen-induced tourists which refers to any attributes connected to destinations used as filming locations such as scenery

and landscapes, which are easily identifiable and evokes certain emotional responses in the viewers of a given screen production (Couldry, 1998: 97; Macionis, 2004: 90; Busby and Klug, 2001: 322). The emotional responses the tourists might experience when visiting screen-related locations are found to stem from an anticipation of experiencing becoming part of the screen production which used the location in question. The visitors may even need clear confirmation that they are in fact at the place where their favourite screen production 'happened' (Couldry, 1998: 97; Herbert, 2001: 314). For the specific screen-induced tourists, it is about getting so absorbed in the experience that they feel it would be entirely plausible if the main character of the given screen production walked up to them (Herbert, 2001: 314).

As a pull factor, Performance refers to the storyline, plot or any thematic content of a given screen performance (Hudson and Ritchie, 2006b: 257; Macionis, 2004: 91). Such a pull factor might induce travel in order to fulfill a need of escape through the experiences offered at destinations used as filming locations (Dann, 1977: 186; Dann, 1981: 191). As Macionis (2004: 91) states, people may make strong connections with the performance aspects of a given screen production and they therefore become determined to visit these locations and put themselves in the physical place that acted as the thematic backdrop of their favourite screen production. In the case of repeated viewing, the viewer's exposure to the screen production's storyline increases the viewer's familiarity and attachment to the screen production which may in turn increase the desire to visit the filming locations (Hudson and Ritchie, 2006b: 257). When it comes to small screen productions, such as *Game of Thrones*, the viewer often watches a whole season worth of episodes which means that by the end of the season in question, the viewer has watched several hours of storyline which often exceeds the durations of big screen productions by many hours. For *Game of Thrones* each season, as of season 6, has consisted of 10 episodes which each have a duration of approximately an hour. This means a viewer who has followed the show from the beginning has watched approximately 60 hours of storyline by the end of season 6 (IMDb – *Game of Thrones*). Therefore, it can be argued that even though a person only watches each episode and subsequent season one time, that person will end up having watched so many hours of the television production to increase the familiarity and attachment to a level well above that which could be achieved by having watched the same big screen production several times.

The last motivational pull factor included in Macionis' conceptual approach is Personality. This factor refers to both the tourist's favourite characters of a given screen production or their favourite actor or actress (Macionis, 2004: 92). This pull factor is closely connected to the allure of Hollywood and according to Till and Shimp (1998: 68) the feelings people have towards a celebrity can be transferred to any brand through endorsement and association. The author of this thesis report argues that if peoples' feelings towards a celebrity can be transferred to whatever brand the celebrity endorses, then the same feelings can also be transferred to destinations used as filming locations in screen productions if they carry an association with the celebrity in question.

According to Cohen (1988: 373) and Hannam and Knox (2010: 144- 145) authenticity, which is defined by MacCannell (1973: 594) as a tourist's desire to experience the real life of the visited destination, is considered a key motivational factor for tourists. According to Macionis (2004: 92), however, authenticity takes an unfamiliar form in relation to screen-induced tourism as the importance of the authenticity of a screen-related location decreases as the tourist moves from being a serendipitous, to a general and, finally, a specific screen-induced tourist. Reality and artifice are often mixed in order to give visitors the best experience possible (Couldry, 1998: 97). This suggests that in relation to screen-induced tourism authenticity is something which is highly negotiable and closely related to the individual screen-induced tourist's expectations to a certain destination used as a filming location.

Screen-induced tourists, especially those who can be characterised as specific screen-induced tourists, often wish to visit locations and get the chance to live out their fantasies. This means, they want to see the locations as portrayed in the screen production in questions which may ruin the authenticity of the destination. This can be discussed to have happened in Matamata, New Zealand which was used during the filming of Peter Jackson's *the Lord of Rings* trilogy where a to-scale model of Hobbiton has been built after the film trilogy's conclusion for the joy of fans who wants to experience Middle-Earth (Carl et al., 2007: 52). Specific screen-induced tourists could therefore be said to accept, and at times even expect, a hyper-real experience in which the lines between model or other type of visual representation of a screen production and reality becomes blurred, which ultimately means that authenticity becomes a subjective experience (Herbert, 2001: 317).

Push factors, also referred to as internal drivers by Macionis (2004: 94), such as ego-enhancement, fantasy or escape and status may be found to be closely related to pull factors. In Macionis' continuum (2004: 95), the push factors increase in their importance as the tourist goes from being serendipitous, to general and on to the specific screen-induced tourist. Macionis (2004: 95) goes on to stress that it is at the specific screen-induced tourist, located at the end of the continuum, that the push factors are at their most significant when it comes to fulfilling self-actualisation types of motivations.

To sum up, Macionis' conceptual approach is to be viewed as an analytical tool for researchers wishing to understand screen-induced tourists' travel motivations. The approach makes a distinction between three concepts; place, performance and personality as potential motivational pull factors. These distinctions are not featured in the conceptual approach but they have been included in this thesis report due to their specific relation to motivational factors for screen-induced tourists.

By using the model Macionis created for this approach, the interviewees' motivational factors for going on screen-induced tourism will be examined based on the push and pull factors which can be detected through the conducted interviews and surveys. Additionally, by using Macionis' model, the author of this thesis report will not only be able to determine which level of involvement the given interviewee can be expected to be displaying at a given destination used as a filming location based on the detected push and pull factors. It will also enable the author to test if there indeed is a connection between the decrease in importance of authenticity as the level of the individual screen-induced tourist's involvement in the role as an active screen-induced tourist increases.

3.4. Destination Branding

As mentioned earlier, the study of travel motivation is the study of why a tourist chooses one destination over another, or in other words; what is in demand among tourists? It is up to the suppliers such as the tourist agencies and destination marketing organizations, hereafter referred to as DMOs, to communicate what their specific destination offers in terms of unique experiences to answer their potential customers' intrinsic and extrinsic needs. This is where destination branding comes into the picture and what makes it relevant to this thesis report. It will provide the view of the supply side i.e. tourism industry and mainly focus on the challenges connected with destination branding along with how it can influence tourists' behaviour which will be connected to the concept of opinion leaders as explained in the following sub-chapter.

Brands, including destinations, have been found to have social, emotional and identity value to its consumers (Morgan et al., 2003: 286) and the most widely accepted definition of branding is one put forth by Aaker (Aaker in Blain et al., 2005: 329) who states that the primary role of a brand is:

"To identify the goods or services of either one seller or a group of sellers, and to differentiate those goods or service from those competitors".

However, this definition does not address the experience element which is extremely relevant in relation to tourism. This element along with the concepts of identifying and differentiating which can be considered the core of branding is included in a definition by Ritchie and Ritchie which makes it suitable for the purpose of this thesis report:

"A name, symbol, logo, word mark or other graphic that both identifies and differentiates the destination; furthermore, it conveys the promise of a memorable travel experience that is uniquely associated with the destination; it also serves to consolidate and reinforce the recollection of pleasurable memories of the destination experience" (Ritchie and Ritchie in Blain et al., 2005: 329).

Even though brands and destinations are put side to side in many definitions of destination branding it is important to remember that a destination should not be regarded as a product (Morgan et al., 2003: 287), and there is one big difference between the two; the company creating marketing campaigns for a brand are often found to be the owner of said brand which allows them a lot of freedom when dealing with the brand. A tourist agency or a DMO does not own the given

destination they are trying to brand and make attractive to tourists (Morgan et al., 2003: 286). The destination might be situated in sovereign states or in territories governed by competing interests and political or social agendas which may cause conflict within the community (Morgan et al., 2003: 286; Pike, 2005: 258; Olins, 2002: 17). This creates certain demands for those who are trying to brand the destination because their marketing material has to fit into the context of the wider global socio-political system which might not leave much room for making the Northern Irish country side and its historical buildings into a small copy of Westeros (Morgan et al., 2003: 286).

Another problematic factor connected to destination branding is ignorance (Olins, 2002: 24). This ignorance is believed to stem from the fact that most people, including business people possess a very limited amount of knowledge regarding the history of the country or more specific area in which they are born (Olins, 2002: 24). Some of the locations used in Northern Ireland for the filming of *Game of Thrones* do not only showcase some of the country's amazing landscape, it also showcases what to some people, political parties or organisations are considered historical heritage in the form of castles and ruins (Ireland; Smith, 2016). To these people and organisations, emotions and heritage can be tied to these castles and ruins and the prospect of seeing these places used actively in tourism promotion and perhaps even decorated with set pieces from a small screen production might provoke conflict in the community (Olins, 2002: 24; Kotler and Gertner, 2002: 48).

In the case of Northern Ireland and *Game of Thrones* an extra potential problem presents itself; a lot of the filming locations used in the filming of *Game of Thrones* may be located in Northern Ireland, but Northern Ireland does not own the rights to *Game of Thrones*. The rights to *Game of Thrones* are owned by the American television network HBO (Fleming, 2007) which means that Northern Ireland might not be able to create the visual representation, such as castle banners carrying the crest of the House connected to the given location, at the actual filming locations as suggested by Couldry (1998: 97), Macionis (2004: 90) and Busby and Klug (2001: 322) are highly appreciated by tourists visiting these locations.

Destination branding can be regarded as a method of influencing tourist behaviour but, as mentioned, there may be certain circumstances which prevent tourist agencies or DMOs from branding a given destination as they wish to. However, it is not only by using official marketing

methods that tourists' behaviour can be influenced. Studies in destination image and post-consumption have shown that the intentions of visiting and revisiting a destination are highly affected by the spreading of a positive word-of-mouth which is a practice defined as:

“Informal, person-to-person communication between a perceived noncommercial communicator and a receiver regarding a brand, a product, an organization or a service” (Qu et al., 2011: 468).

This definition of word-of-mouth fits well with the traditional definition of opinion leadership, which will be presented in the next sub-chapter. It does, however, by its wording eliminate the use on online media to help counteract the above mentioned challenges connected to destination branding. With slight changes to the definition of word-of-mouth which could be an expansion on what types of communications can be regarded as 'person-to-person' so that it includes online communication. This can be done by stating clearly what is meant with the phrase 'perceived noncommercial communicator' by questioning its possible inclusion of bloggers, people with a YouTube channel or an Instagram account.

To sum up, a brand is more than its name and accompanying logo; a brand as well as a destination carries social, emotional and identity value to its customers. There are several challenges connected with destination branding which vary depending on the specific destination. Connected to Northern Ireland and the locations which have been used as filming locations for *Game of Thrones* these challenges are especially founded in the fact that Northern Ireland does not own the rights to *Game of Thrones*. This means it is very limited what Northern Ireland can do in terms of visual representation of the give television production at the specific locations. Destination branding is also regarded as a way of influencing tourist behaviour but it is not only by using official marketing methods that tourists' behaviour can be influenced. Here, word-of-mouth plays a central role but the traditional definition of word-of-mouth needs to be updated as to include online communication and thereby include online content creators in the function of opinion leaders, a topic which is explored in the following sub-chapter.

3.5. Opinion Leadership

In the following chapter, the concept of opinion leaders will be explored as well the emergence of social media and how this technological advancement have added another dimension to the spheres which opinion leaders were traditionally considered to roam in. The concept of opinion leaders is relevant to this thesis report because it centers on the notion of influencing peoples' opinions and choices which has the chance of affecting their perceived motivational factors and can be regarded as a possible solution to the above discussed challenges which can arise with destination branding in the realm of screen-induced tourism.

For decades, it has been clear within social science research that there in any type of community or group, is a group of people or a single individual which others look to in certain matters to help them form opinions and make decisions (Weiman et al., 2007: 173). These people can be referred to as 'opinion leaders' or 'influentials' (Weimann et al., 2007: 173; Weimann, 1994: 71). Katz and Lazarsfeld (in Weimann et al., 2007: 174) define opinion leaders as:

"... leadership at its simplest: it is casually exercised, sometimes unwitting and unbeknown, within the smallest groupings of friends, family members, and neighbors. It is not leadership on the high level of Churchill, nor of local politico; it is the almost invisible, certainly inconspicuous form of leadership at the person-to-person level of ordinary, intimate, informal, everyday contact".

There is, however, a problem with calling these individuals 'opinion leaders' which both Katz and Lazarsfeld (1955: 32) and Weimann (1994: 71) point to be stemming from the term 'leader'. Opinion leaders are not described as authoritative, charismatic or leading figures in their respective communities but are rather seen as experts among their peers who can offer advice on certain subjects (Weimann, 1994: 71). Therefore, the term 'influentials' seems more appropriate to describe these individuals, but the term 'opinion leaders' are the term most used in the social science literature and will therefore also be used in this thesis report.

Studies have shown that opinion leaders are not people who possess a unique trait which makes them more equipped in influencing their peers' opinions than others (Katz, 1957: 68). Anybody can be an opinion leader within the different communities they are a part of in their daily lives; they are found at every social level, in both sexes, in all professions, age groups and social classes (Katz, 1957: 68; Weimann et al., 2007: 176). But an especially important aspect of opinion

leadership is the matter of intelligence. These individuals are not characterised by being intellectually superior to their peers as a big intelligence gap between the opinion leader and his or her peers would serve as a barrier between them, rather than promoting personal influence (Weimann, 1994: 72- 73). This suggests people are more likely to name people who they feel intellectually comparable with as those who influence their opinions because it opens up of possible similarities in considerations, interests, values and evaluations (Weimann et al., 2007: 176; Weimann, 1994: 72- 73). In relation to intelligence it is important to stress that there is a big difference between being intelligent and being knowledgeable about a certain topic since it largely is the more or less specified knowledge that ultimately gives these individuals their positions of opinion leaders in a community.

Who or what influences the opinion leaders so they in turn can influence the opinions of their peers has been shown to be the mass media, such as television, magazines, radio and the internet (Katz, 1957: 63- 64; Weimann, 1994: 91). This flow of opinions is referred to as the two-step flow of communication (Katz, 1957: 75). The two-step flow communication makes the theory of opinion leaders interesting in relation to this thesis report because it suggests that a tourist agency, for instance one in Northern Ireland, by affecting the opinions of these specific individuals has a chance of affecting the opinion of their peers and thereby reach a large group of people. Studies have found that personal influence has a greater chance of actually being influential enough to make people change their minds and opinions on certain matters as opposed to the mass media (Katz, 1957: 72; Weimann, 1994: 91). This is especially found to be true when it comes to various customer decisions as the opinions of people in our social circles are perceived as more trustworthy since they do not try to make money off our decisions, unlike the various companies which actively try to sell their products (Katz, 1957: 72; Weimann, 1994: 91).

The term 'opinion leaders' was first introduced in the 1940's where the social media of today did not exist and back then, these individuals were mainly considered to influence the opinions of people in their social circle, family members and acquaintances (Katz and Lazarsfeld, 1995: 32- 33; Weimann, 1994: 79). Today, however, with the emergence of social media it can be argued that it makes it possible for these individuals to influence a larger group of people without actually

knowing them and without being in direct contact to them. Social media is by Xiang and Gretzel (2010: 180) defined as;

"Internet-based applications that carry consumer-generated content which encompasses media impressions created by consumers, typically informed by relevant experience, and archived or shared online for easy access by other impressionable consumers".

This can be applications such as blogs, YouTube channels, fan forums, Instagram accounts and Facebook (Xiang and Gretzel, 2010: 180; Hanna et al., 2011: 2; Romero et al., 2011: 18). This definition opens up for the possibility of a clash with the traditional theory of opinion leaders since it stresses that the transfer of opinions happens through person-to-person everyday contact which social media, to a large extent, by definition eliminates. However, to many these online communities are real because they *feel* real along with them experiencing a lot of the same things in their interaction with other people in these online communities as they do in the traditional person-to-person interaction (Thurlow et al., 2004: 111). It can be argued, that with all the technological advances which have happened over the past few decades the world has become flatter (Xiang and Gretzel, 2010: 179). It is now possible for an American to have a discussion on a topic he is passionate about with a person from Peru and to, through this interaction, influence that person to make another choice in his life than he would if the interaction had never happened.

The internet is filled with blogs and it is getting increasingly more common to make a living of having a YouTube channel with a more or less specific focus, such as make-up or books. Today, being a consumer is more than being a passive recipient of certain marketing processes. The consumers of today have been found to take an still increasingly active role in the creation of the products they buy in the sense that we create and share information and make subsequent recommendations (Hanna et al., 2011: 1- 2; Xiang and Gretzel, 2010: 179; Romero et al., 2011: 18). This active role played by consumers challenges the established marketing practices (Xiang and Gretzel, 2010: 180) but it also presents companies with marketing possibilities which are already practiced on, for instance, YouTube and Instagram; by embracing those individuals online who has a lot of followers or subscribers and making them unofficial ambassadors for certain products by sending them samples in exchange for an honest review on their YouTube channel or Instagram

account. As mentioned above, if a tourist agency can affect the opinions of these specific individuals which operate on social media platforms then they have the possibility of reaching an incomprehensible amount of people and as stated by Milano et al. (2011: 473);

“people in networked markets have figured out that they get far better information and support from one another than from vendors”.

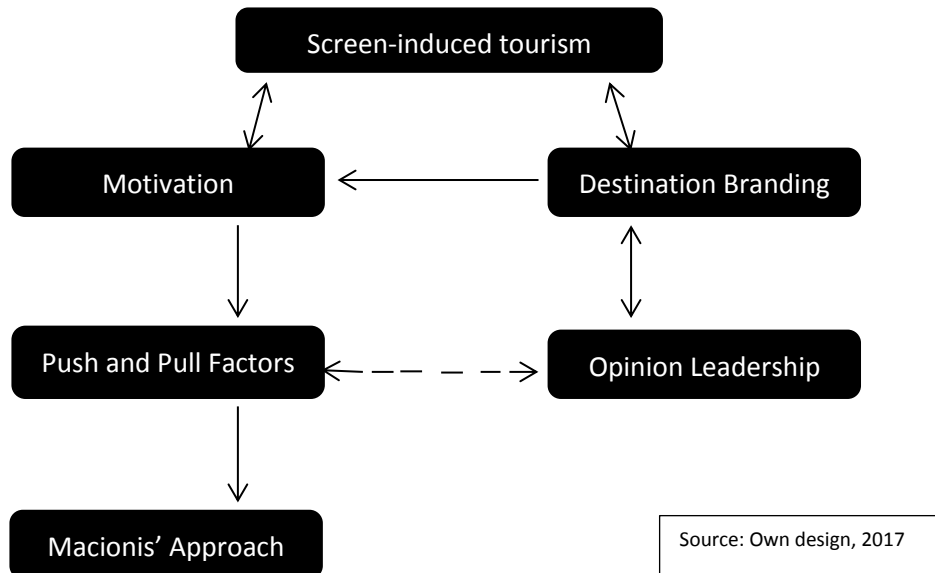
A sentiment which echoes the notion presented earlier which stated that we, as consumers, are more inclined to believe recommendations from people in our network than what is advertised to us in a classic commercial (Katz, 1957: 72; Weimann, 1994: 91). A sentiment, which could prove valuable to a Northern Irish tourist agency with an interest of attracting more tourists to locations used in the filming of HBO’s hit series *Game of Thrones*.

To sum up, opinion leadership is not some unique trait which only a handful of people possess; everybody has the possibility of influencing peoples' opinions and thereby become an opinion leader. One of the most important traits an opinion leader can have is to be knowledgeable; be an expert on a specific topic. It is important not to confuse being knowledgeable with being intelligent as a big intelligence gap does not promote influence but rather serves as a barrier between people. Studies have found that personal influence has a greater chance of being influential enough to make people change their minds on certain matters. This has especially been found to be true when it comes to customer decisions as we, as customers, tend to deem people within our social circle more trustworthy than commercials and various companies. This notion is something tourist agencies in Northern Ireland can take advantage of by embracing various social media personalities and making them unofficial ambassadors.

The concept of opinion leaders and the emergence of social media is a relevant combination in this thesis report because the author wishes to examine in the analysis if various online content creator can serve as modern opinion leaders and make people consider or reconsider visiting Northern Ireland and its *Game of Thrones* filming locations. The above mentioned combination is also interesting when viewed in connection to some of the challenges which can arise when dealing with destination branding.

3.6. Theoretical Framework

The connections between the above discussed theories have been schematised in the following model in order to illustrate how the theories are connected and to give the reader the overall idea behind this thesis report.



Motivation and Destination Branding are both directly connected to Screen-induced tourism since the two topics can give possible answers to what can motivate tourists to go to a certain destination and the branding of destinations with a specific focus. Destination Branding is directly connected to Motivation as it deals with how a tourism organisation through branding can motivate tourists to pick one destination over another. There exists a double connection between topics of Destination Branding and Opinion Leadership in this thesis report as the possibility of using opinion leaders in destination branding, but also more specifically; whether or not these individuals can be used as a tool to overcome destination branding challenges within the realm of screen-induced tourism. At the opposite side of the theoretical framework, Push and Pull Factors can be found under Motivation because the theory of push and pull is the chosen motivation theory for this thesis report as it directly deals with and pinpoints the main elements that motivate a person to travel to a certain destination i.e. which extrinsic and intrinsic needs attract them to a certain destination. Additionally, Push and Pull Factors are closely connected to Macionis'

Conceptual Approach as Macdonis' approach is based on the theory of push and pull. The indirect connections between the topic of Push and Pull Factors and Opinion Leadership can be found in opinion leaders' possible help in creating or communicating a destination's push and pull factors as well as the notion that opinion leaders can arise from push and pull factors in the sense that people show or tell about different aspects of a destination which other people listens to. The last connection, going from Screen-induced tourism to Motivation is largely what this thesis report is aiming at investigating; the attraction of a destination with a relation to screen-induced tourism and in order to do this, the other displayed theories are essential as they all serve as a piece of the puzzle.

4. Analysis

This chapter presents the analysis findings of the collected data and gives possible answers to the problem statement:

“How can a destination such as Northern Ireland attract followers and fans of HBO’s hit TV-show Game of Thrones to the numerous Northern Irish filming locations used in said TV-show?”

Each sub-chapter will be concluded by a following sub-conclusion drawn from the main findings presented in the subsequent sub-chapter.

The first sub-chapter is divided into three sections; the first dealing with the push factors of *Game of Thrones* followers and fans followed by the second, which deals with the pull factors of followers and fans. The third and final section of the first sub-chapter explores the *Game of Thrones* followers and fans attitude towards authenticity. All three sections are done in accordance to Macionis' (2004) conceptual approach.

The second sub-chapter is divided into two main sections, the first dealing with destination branding challenges in relation to screen-induced tourism from the point of view of two representatives from the tourism industry. The second section is dealing with modern opinion leadership in terms of how *Game of Thrones* followers and fans form travel opinions and their attitude towards online content creators. After detailing the views on modern opinion leadership from the demand side, the same topic will be explored from the view point of the supply side in an attempt to explore possible correlations in attitudes between the three groups.

4. 1. Push and pull factors and attitude towards authenticity of Game of Thrones followers and fans:

As mentioned, this chapter is divided into three sections each dealing the topics of push factors, pull factors and attitude towards authenticity of both *Game of Thrones* followers and fans. This sub-chapter helps in providing a possible answer the problem statement as it provides the author with an understanding of which motivational factors are the most important to the *Game of Thrones* followers and fans when picking their final travel destination. The findings presented in this chapter are derived from eight interviews conducted with nine people who can be identified as *Game of Thrones* followers and from a survey with 63 respondents conducted on *several Game of Thrones* fan sites by people who can be identified as *Game of Thrones* fans.

4.1.1. The push factors of Game of Thrones followers and fans:

Push factors are the intrinsic and intangible motivations which may prompt a person to travel to a specific destination over another. The analysis of the following push factors will be divided into sections which each deal with its own specific push factor.

4.1.1.1. Social interaction:

The first group of push factors detected in the data is the need for social interaction and sharing your experiences with other people. The reasons for wanting this can be many like the wish to share experiences and create memories with other people. Among the *Game of Thrones* followers it was found that the chance for social interaction carries a considerable weight. It was found that the inclination to share experiences can at times outweigh one's own interest, or lack thereof, since the want to contribute to close friends' or family's positive travel experiences and create memories can be strong as expressed by Oscar (Appendix 2, Interview 2, Oscar: Q8) and Ida (Appendix, Interview 3, Ida: Q6.2.1.2).

Social interaction was also found to carry weight among *Game of Thrones* fans as the majority of them were divided evenly between being *somewhat likely* and *likely* to be motivated to travel by this factor while a strong minority of the fans was evenly divided between *not applicable* and *not likely* (Appendix 8). However, this factor cannot truly be considered a strong motivational factor among the fans as very few of them considered it *very likely* to be so but whether or not it means

less to the fans and the followers are difficult to say as there are no clear findings suggesting this (Appendix 8).

4.1.1.2. Escape:

The second group of push factors, Escape, serves as a strong motivational factor among both the *Game of Thrones* followers and fans. This can be seen among the *Game of Thrones* followers for instance by Henrik's family's want to just have a classic summer vacation (Appendix 3, Interview 8, Henrik: Q2) and Sofie's (Appendix 3, Interview5, Sofie: Q A2) hope of being pleasantly surprised when exploring a destination without knowing what to expect. Anna too found on a trip to Scotland this break from her everyday life due to the magical and fairytale-like feeling she experienced having while visiting the country which ultimately made her fall in love with the place (Appendix 3, Interview 4, Anna: Q2). Feeling drawn into something out of the ordinary can be considered to be a big part of what it means to want escape from one's everyday life and destination with ties to both big and small screen productions can do that as:

"It [a screen production] gives the viewers and fans the possibility of getting the feeling of going to that world. Almost like escaping into a fantasy world" (Appendix 3, Interview 6, Maria: Q5.3).

As mentioned, the need for an escape from one's everyday life is also a strong motivational factor among the fans. This is made evident by the data stating that a definite majority of the respondents found it *very important* to experience the sense of escaping into another world as well as to achieve the sense of adventure which is very similar to the wish for escape voiced by the followers (Appendix 8). To further sentiment the importance of the mentioned push factor, zero and a clear minority of the respondents considered gaining these types of experiences *no applicable* and *not important at all* (Appendix 8).

4.1.1.3. Education:

Education or the want to broaden one's mind is closely related to the wish of experiencing something new which is something that can often be sought after as man is a curious creature. Education is the first push factor where the *Game of Thrones* followers and fans display a difference in opinions between them. Among the fans, a majority of them considered themselves *not likely* to be motivated by education and even though this majority is slim it is backed up by the minority of them thinking it *very likely* to be motivated by this factor ultimately making education

a weak motivational factor among fans (Appendix 8). However, education was considered a more important factor among the *Game of Thrones* followers. The search for knowledge and new inputs can be a great motivational factor as you through travelling can gain new cultural perspectives on the world you live in as Sofie illustrates here:

"(..) I find it really enriches, not only myself but also my perspective on the world and other cultures" (Appendix 8, Interview 5, Sofie: Q1).

The wish to gain new knowledge about the world, especially about the specific places you visit as a tourist, can to some be the whole reason for going in the first place. In the case of screen-induced tourism there can be a wish to know why a specific place was chosen over another and to know the history of the original place which are important aspects of travelling to both Emma and Victor (Appendix 3, Interview 1, Emma and Victor: Q A1). The wish of learning about the original place can be regarded as a step away from screen-induced tourism as it centers on the notion of achieving an authentic experience, which by Macionis (2004: 92) is often found to be of little matter to specific screen-induced tourists, which be its definition most likely will be a fan of the specific screen production.

4.1.1.4. Nostalgia:

Nostalgia, the sentimentality for the past, can be regarded as a significant motivational factor in the realm of screen-induced tourism as screen productions have the ability of leaving a lasting impression on its viewers and the want to relive a positive memory can be a strong factor which can draw tourists to a specific destination as expressed by *Game of Thrones* followers, Sofie in the following:

"I want to see things that trigger my memory and what I saw already." (Appendix 3, Interview 5, Sofie: Q A1).

Following in a similar tune, Maria stresses how strong positive memories from one's childhood or youth, and the wish to relive those by visiting a certain place, can play a significant part for you, even as an adult (Appendix 3, Interview 6, Maria: Q4.1.4).

Among the *Game of Thrones* followers, nostalgia can largely be considered one of the lesser important motivational factors which is also the case among the fans as a majority of the fans

stated they were *somewhat likely* to be motivated to visit the Northern Irish *Game of Thrones* filming locations. All these findings are in great accordance with each other (Appendix 8).

4.1.1.5. Ego-enhancement:

Ego-enhancement refers to man's need to be recognized (Dann, 1977: 187) which makes it closely related to the factors of status and prestige which in turn revolves around gaining the sense of respect from one's peers and the desire to belong to an exclusive club. An example of such an exclusive club could be one consisting of all those who have seen a very specific nature site. The club might indeed not truly be exclusive but the feeling of exclusiveness is the most important; the feeling that you are luckier than most because you have seen something spectacular which to *Game of Thrones* follower Sofie is a significant feeling (Appendix 3, Interview 5, Sofie: Q4.1.4). Sofie is thinking back to the time she visited one of the nature sites in New Zealand which Peter Jackson had used for the filming of his epic fantasy films *The Lord of the Rings*. These films have been seen by millions of people and are beloved by film and fantasy fans all over the world and the places used for the filming of these films may have become important to many and the thought of some people having been there can be regarded as a source of envy to those who have not visited these places. This envy and sense of awe is clearly illustrated by Henrik here:

"My son was very impressed, when I told I had been there (..)" (Appendix 3, Interview 8, Henrik: Q4.1.4).

Among the fans, it was found that gaining other peoples' respect was considered, by a nearly evenly division, of the respondents to be *somewhat important* and *important* while a clear minority of them found the gaining of respect to be *not important at all* (Appendix 8). The data from both groups thereby clearly indicate that gaining respect from one's peers is a motivational factor that carries a considerable weight.

4.1.1.6. Self-actualisation:

The sixth group of push factors detected in the data is self-actualisation. This largely revolves around a person's want to realise their full potential in various areas of life. This can include expressing one's creativity, participating in charity work or, as expressed by Sofie's want to go your own way and do what you believe will contribute the most to your sense of freedom and happiness (Appendix 3, Interview Sofie, Q4.1.2). Self-actualisation was not found to be a very

dominant push factor among the *Game of Thrones* followers, which was also found to be the case with the fans. The slight majority of respondents stated they were *somewhat likely* to be motivated by self-actualisation which, however, was closely followed by fans who were evenly divided between *not likely* and *likely* (Appendix 8).

4.1.1.7. Fandom and fantasy:

Fantasy as a push factor can be considered special to the realm of screen-induced tourism as it revolves around the notion of stepping into another world and living in a fantasy, which makes it closely related to the push factor, Escape. Fantasy is for the sake of this thesis report considered the further development of the Escape push factor as it is more specific in terms of what the interviewee or survey respondent wishes to escape to. This makes the motivational factor relate to the sense of belonging to a specific fandom. Since this thesis report focuses on *Game of Thrones* it was expected by the author to find little evidence of fandom being a strong motivation factor to the TV-show's followers, while it being very strong among the fans. This was not entirely found to be the case as both followers Maria and Anna express sentiments towards *Game of Thrones* which can easily be considered to belong to someone who belongs in-between the definitions of followers and fans as put forward in chapter 2.3. Data Collection:

"(..) really great and a bit surreal to see, for instance Winterfell! (..) especially because I have a soft spot for the Starks." (Appendix 3, Interview 6, Maria: Q6.1).

"(..) it would be like entering a fantasy world and you're on the same spot as those actors have been as those characters and it's really thrilling. (..) So it's really good to actually be there and feel, and it's like, messing with your head!" (Appendix 3, Interview 4, Anna: Q5.3).

Being a fan can for many people mean that you are willing to go to great length to achieve a goal or see something specific connected to that specific fandom. Emma explains this, as she states she would need to be emotionally invested and consider herself a fan in order to feel drawn into the experience at a screen-related location (Appendix 3, Interview 1, Emma: Q6.2.1).

However, the findings from among the fans were in accordance to the author's expectations as a very strong majority of them were found to consider themselves to be *very likely* to be motivated by them simply being a fan of *Game of Thrones*. This is also in fine accordance with the findings

stating that the ability to follow in the footsteps of your idol is considered *important* by the majority of the respondents.

4.1.2. The pull factors of Game of Thrones followers and fans:

Pull factors are defined as those extrinsic and tangible motivational factors that might be able to draw a person to a specific destination over another. Pull factors can vary greatly from person to person and as were the case with analysis of push factors each pull factor detected from the conducted interviews and the survey will be looked at individually.

4.1.2.1. Exoticism and attractions:

Exoticism of the destination refers to those things that make a destination stand out compared to your home country. This can be factors such as the aesthetics of the nature, biodiversity and weather. Living in a country that in recent years have had a tendency towards short and rain filled summers, the promise of warm weather can be a considerable motivational factor for travelling somewhere with a warmer climate as made evident by Oscar and Steven who prefer such travel destinations (Appendix 3, Interview 2, Oscar: Q6.2.1.2; Interview 7, Steve: Q2). What was found to be the strongest motivational factor when it comes to the exoticism of the destination is the possibility of seeing beautiful nature sites which are specific to that destination. The more exclusive the nature sites are to that specific destination, the stronger the motivation appears to be. This can be seen in how Sofie and Anna talk about previous trips to New Zealand and Scotland, respectively (Appendix 3, Interview 5, Sofie: Q4.1.3; Interview 4, Anna: Q2). Additionally, some of the interviewees stated that a destination needed other significant attractions besides the screen-related location for them to feel motivated to visit that specific destination. Ida especially felt this way:

"It's not enough that they are film location or something like that; no, I don't think that would be enough for me to go there." (Appendix 3, Interview 3, Ida: Q5.3).

Sometimes, the lack of findings can in itself be a finding. It was only among the *Game of Thrones* followers that the need for exoticism and additional attraction were present, which is a strong indicator that as a follower, you may find you need something extra in order to feel motivated to visit a certain destination. It is also a strong indicator that a fan would feel motivated to travel

merely by the lure of experience something connected to the fandom which the fan was a part of which in respect to this thesis, is *Game of Thrones*.

4.1.2.2. Convenience:

Convenience is used as an umbrella term covering the comfort of having hotels, dining and shopping facilities as well as easy access to transportation and restrooms. Among the *Game of Thrones* followers approximately half of them expressed wishes of these conveniences such as Oscar and Maria who both put a heavy emphasis on having their hotel near the locations they are visiting to minimise the time they could have to spend on transportation (Appendix 3, Interview 2, Oscar: Q6.2.1.1; Interview 6, Maria: Q6.2.1.1). Steve very much agrees with the above statements as he expresses his lack of wanting to:

“(..) spend a lot of time to find a place to eat or spend a lot of time to get to the different places” (Appendix 3, Interview 7, Steve: Q6.1.1).

Having easy access to dining facilities were also found to be of significance to the *Game of Thrones* fans as a clear majority of them considered it to be *very important* while a strong majority of them also considered access shopping facilities to be *somewhat important* (Appendix 8). Additionally, it was found that access to restrooms were especially popular as a very strong majority of the fans considered it *extremely important* while none considered *not applicable* to them, *not important at all* and *not important* to have restrooms at the location (Appendix 8). The desire to have access to toilet facilities is expressed in the following comment:

“Toilets would be nice.” (Appendix 8).

It is interesting that even though the followers expressed wishes towards a nearby hotel, easy transportation and access to dining facilities not one of them mentioned access to restrooms. This could be seen as an indicator that people take having access to restrooms for granted.

4.1.2.3. Themed representation:

Themed representation in relation to screen-induced tourism refers to having set-pieces, props or costumes present at the location used for filming. Among the both *Game of Thrones* followers and fans, themed representation proved to be important motivational factors. Anna (Appendix 3, Interview 4, Anna: Q6.1.1.1) and Oscar (Appendix 3, Interview 2, Oscar: Q A1) both see themed

representation as something which can help draw them into the world of *Game of Thrones* and find it very important to have the desired experience at the screen-related location. There was, among the followers, a difference between how much help they thought would be needed to draw them into the experience. Sofie mentions that she would expect to see set-ups, at least (Appendix 3, Interview 5, Sofie: Q A1) and thereby indicating that would be enough to satisfy her were she to visit a screen-related location. Anna (Appendix 3, Interview 4, Anna: Q7) also gives clear indications that she would need more to achieve a satisfying experience such as a display of costumes, display of authentic living quarters and props. Oscar expects he would feel a greater motivation towards going to, for instance, the northern Irish filming locations for *Game of Thrones* if something like New Zealand's Hobbiton were created:

"(..) they'd have to sell Northern Ireland like New Zealand did with Lord of the Rings, they could easily do that with Northern Ireland and have all these different destinations you could go and see; then I'd actually be more open about it (..)" (Appendix 3, Interview 2, Oscar: OP7).

Even though themed representation must be considered to be a factor of some importance, only a slight majority of the fans considered themed representation to be *very important* while being closely followed by the several who considered it to *be somewhat important*, an attitude illustrated here by the following comment:

"It would be great to see something there from the show." (Appendix 8).

Support of the statement that themed representation is an important motivational factor can be found in how a very strong majority of the fans stated it is *very important* to them to be able to recognise the location they are visiting (Appendix 8).

4.1.2.4. Human representation:

Within tourism human representation can be regarded as a somewhat vague concept, but for the sake of this thesis report and its topic of screen-induced tourism, human representation refers to people employed as guides, actors or performers present at a screen-related location. As with the themed representation, human representation was found to be an important pull factor among both the *Game of Thrones* followers and fans. Emma, backed up by Maria (Appendix 3, Interview 6, Maria: Q6.2.1.1) and Henrik (Appendix , Interview 8, Henrik: Q6.2.1.1), thinks it would:

"(..) be nice to have some visualization or a guide there can tell you; what are you seeing here, is used like this in the film. You know, to give it all a perspective, so that you can relate." (Appendix 3, Interview 1, Emma: Q6.2.1.1).

As mentioned, the presence of actors and performers can also serve as human representation at a screen-related location which is a type of human representation Victor and Oscar (Appendix 3, Interview 2, Oscar: Q6.2.1.2) in particular would like to experience while visiting a screen-related location:

"(..) some sort of re-enactment, I guess that could be great to see." (Appendix 3, Interview 1, Victor: Q6.2.1.2).

There are indications that it is not only the followers who appreciate this type of human representation as the majority of the fans considered human representation to be *very important* while zero fans considered it to be both *not applicable* to them and *not important at all*, an indication supported by the following comment:

"Seeing the actors or people dressed up would be great." (Appendix 8).

4.1.2.5. Information on and off site:

Information on or off-site can vary from being practical information about the location, what it has to offer on its own and what you as a tourist might expect from your visit, what its relation is to the screen production which used the location and about why it was chosen which are all things that can intrigue tourists to make a visit at a screen-related location. Access to information was not considered important by every *Game of Thrones* follower but to those who valued it, it carried a lot of weight like Steven who almost takes it for granted:

"And of course some information about the place – if I've actually travelled to one of these locations, I need to know what I'm looking at." (Appendix 3, Interview 7, Steve: Q6.1.1.1).

It is important to keep in mind that a screen-related location was something else before it also became a location used for the filming of a TV-show, for instance. To know the history of the original place was considered especially important by both Victor and Anna (Appendix 3, Interview 1, Victor: Q A1; Interview 4, Anna: Q6.1.1.1).

Here we have a clear difference between *Game of Thrones* followers and fans as a slight majority of the fans considered information on site to be *very important*, closely followed by those who considered it to be *extremely important* while none found it to be *not important at all*. Regarding information off site, it is a different story as a very slight majority of the fans considered information off site to be *not important*, while being very closely followed by those respondents who considered it *not applicable* to them.

4.1.2.6. Place:

Place is a special pull factor for screen-induced tourists which refers to the attributes connected to the screen-related locations such as scenery and landscapes (Macionis, 2004: 90). Place was found to be the least popular of the three special pull factors among the *Game of Thrones* fans (Appendix 8) which is in great accordance with the findings concerning the followers. Only one follower of *Game of Thrones* said place was a dominant pull factor:

“(..) the main thing that would actually drive me there would be the landscapes and the places (..)”
(Appendix 3, Interview 4, Anna: Q7).

4.1.2.7. Performance:

Performance refers to the storyline, plot or any thematic content displayed in a given screen performance (Macionis, 2004: 91). This specific pull factor can be argued to fulfill a tourist's need for escape through the experiences offered at screen-related locations. Performance was by the *Game of Thrones* fans considered the most important of the three aspects of the TV-show (Appendix 8) which was also the case with the followers. The TV-show's plot was what initially caught their attention (Appendix 3, Interview 3, Ida: Q7; Interview 5, Sofie: Q7) while its untraditional nature in regards to especially character deaths was something that has kept them entertained (Appendix 3, Interview 8, Henrik: Q7; Interview 1, Victor: Q7). The fact that performance is by both groups considered to be most important of the three aspects of *Game of Thrones* indicates that it is the actual TV-show which appeals to them; it is not the landscapes, it is not its characters or the actors playing them.

4.1.2.8. Personality:

Personality, according to Macionis (2004: 92), refers to both the tourist's favourite characters of a given screen production or their favourite actor or actress. This special pull factor and aspect of

Game of Thrones proved to be close behind performance in terms of popularity among both followers and fans (Appendix 8). To the followers Oscar, Emma and Maria the characters have become important as they see them as a driving factor of the TV-show (Appendix 3, Interview 2, Oscar: Q7; Interview 1, Emma, Q7; Interview 6, Maria: Q7). Fictional characters and actors can become pull factors for certain locations, but this is only the case when the viewer has formed an emotional connection with that specific character or actor. Such a connection is generally connected to fandom (Macionis, 2004: 92) and therefore it is unlikely that Oscar's, Emma's and Maria's like of the characters in *Game of Thrones* would induce them to travel since they are not part of the *Game of Thrones* fandom.

4.1.3. Attitude towards authenticity of Game of Thrones followers and fans:

Authenticity can be regarded as a key motivational factor for tourists (Cohen, 1988: 373; Hannam and Know, 2010: 144- 145) as it revolves around the tourist's desire to experience the original version of a given destination (MacCannell, 1973: 594). Macionis (2004: 92) argues that authenticity takes an unfamiliar form in relation to screen-induced tourism as the importance of the authenticity of a screen-related location decreases as the tourist moves from being a serendipitous, to a general and, finally, a specific screen-induced tourism. Whether or not this is true will be explored in the following.

To those identified as *Game of Thrones* followers, the authenticity of a destination matters. When it comes to screen-induced tourism, both Maria and Henrik dislike it when a screen-related location becomes too staged (Appendix 3, Interview 6, Maria: Q6.1.1.1; Interview 7, Henrik: Q6.1.1.1). A very well-known destination within the realm of screen-induced tourism is Hobbiton, located in New Zealand. Hobbiton is a to-scale village created after the completion of *The Lord of the Rings* films where visitors can visit a part of the Shire, the place where four of the films' heroes are from. As a *The Lord of the Rings* and J. R. R. Tolkien fan, Victor is somewhat conflicted when it comes to his opinion on the place as he, as a fan, wishes to see the place but at the same time dislikes it because it, to him, is not authentic (Appendix 3, Interview 1, Victor: Q6.2.1). Sofie, too, expresses a wish towards seeing Hobbiton but voices another problem with it having been made of touristic purposes:

"Of course, there's also the selling of culture, I would say, to some extent, or you're selling something that's supposed to be something else (..)" (Appendix 3, Interview 5, Sofie: Q5.3).

Many things can be found to ruin the authenticity of a location; things which were made evident in the two previous sections are also things that several of the *Game of Thrones* followers and fans would like to have present at a screen-related location. Both caring about a destination's authenticity and wanting certain things to be present at the locations can turn out to be two wishes which have great difficulties in co-existing meaning a screen-related location, for instance, would have to decide which road to take in order to attract tourists.

To *Game of Thrones* fans, the authenticity of screen-related locations was also found to matter but its importance was found to be of varying degrees depending on which type of location they were dealing with. The majority of them stated that the authenticity *matters very much* when it comes to destinations which have not been used as a filming location for a screen production. The minority of respondents also stated, in accordance with the above mentioned finding, that the authenticity *does not matter* when it comes to this type of destination (Appendix 8).

Next, the majority of fans stated the authenticity of a destination which was used for the filming of *Game of Thrones* only *mattered somewhat* (Appendix 8). The ambiguity embedded in picking this answer is illustrated clearly in the following statement where a fan voices a desire to have it both ways;

"Authenticity is important, but I guess 100% isn't that needed when its GoT." (Appendix 8).

The minority of the fans was divided between considering the authenticity of such destinations to *matter very much* and *does not matter* which acts as further support of the above mentioned ambiguity (Appendix 8). On the other side, the wish to experience *Game of Thrones* while visiting the destination was also expressed by a fan as illustrated here:

"If I go to a GoT location, then I want to see GoT." (Appendix 8).

Lastly, the majority of the fans stated that the authenticity of a destination used for the filming of other screen productions besides *Game of Thrones* *mattered somewhat* to them while it *did not matter* at all to the minority of them.

The fans who are likely to find themselves being characterised as specific screen-induced tourists were found to care less about the authenticity of a *Game of Thrones* filming location, which supports Macionis' theory on the subject (2004: 92). However, their level of caring about the authenticity at other screen-related locations is similar to that of a *Game of Thrones* related one while they were found to care very much about the authenticity of a location which is not screen-related. This suggests that there are different expectations when it comes to a screen-related location which does not co-exist well with the principles of authenticity, as was also found to be the case among the followers.

4.1.4. Sub-conclusion:

The theory of push and pull factors pinpoints which extrinsic and intrinsic factors can prompt a tourist to travel to a certain destination over another. When examining which factors were dominant in *Game of Thrones* followers and fans there were significant similarities, few differences and some surprises.

Among the *Game of Thrones* followers and fans there exists an overall great agreement regarding which push and pull factors they considered to be important to them. This was somewhat surprising to the author of this thesis report, who expected more differences between the two groups. However, the differences which were found are of a significant character which greatly illustrates the difference between being a fan and being a follower.

Among the push factors, it was only in relation to the motivational factor Education that any significant differences were found. With the followers, this motivational factor carried a significant weight as several of them expressed wishes towards educating themselves while visiting a *Game of Thrones* filming location while the fans displayed little interest in educational aspects of visiting such a destination. A guess as to why this was found to be the case could be that as a fan you might feel you already possess a comprehensive knowledge about the locations tied to the fandom you belong to and, therefore, do not need to seek new knowledge during the visit.

Among the rest of the push factors, the *Game of Thrones* followers and fans largely agreed on their importance as motivational factors though there were small differences in how they were perceived. This was seen to be the case with the push factors Ego-enhancement and Fandom and fantasy. Regarding ego-enhancement both groups found the possibility of gaining other peoples'

respect to be a significant motivational factor but where it among the fans centered on having exclusive *Game of Thrones* experiences it was different among the followers. Here it was found that the followers achieved a sense of ego-enhancement through non-*Game of Thrones* related experiences, such as visiting unspoiled and unique nature-sites.

As for the push factor Fandom and fantasy, the results presented the author of this thesis report with her first surprise. The *Game of Thrones* fans did, as was expected, consider the fandom and fantasy aspects of visiting a filming location related to said TV-show to be of great importance. The high occurrence of fandom and fantasy, along with the results on the topic of authenticity, as will be explained in great detail later in this sub-chapter, are strong indicators of the fans' wish to step into the fictional world of *Game of Thrones* and experience for themselves what they have spent so many hours watching on the television. This, together with the somewhat high occurrence of the push factor Self-actualisation as motivational factors in the *Game of Thrones* fans can be argued to be evidence of the fans' emotional connection to the TV-show and things related to it. This can be due to how visits to its' filming locations in Northern Ireland would be of great meaning to how the fans perceive themselves in general and perhaps especially within their fandom. Self-actualisation was not found to be significant among the followers, but Fandom and fantasy was. This can be interpreted as signs of hope among the followers of achieving a stronger emotional connection with the TV-show, especially while visiting one of its filming locations in Northern Ireland if that was to happen.

When considering the pull factor results they can generally be characterised by the word 'agreement' though followed by a big and interesting 'but'. This 'but' is found in how it is only when it comes to the pull factor Information on and off site that any significant change was found between the two groups but sometimes the lack of results can be a result in itself. It quickly became apparent during the early analysis that the *Game of Thrones* followers needed more, something extra, besides the lure of a *Game of Thrones* filming location thus, the category Exoticism and attractions were added. It was only among the *Game of Thrones* followers that the need for exoticism and additional attractions were present while it was never mentioned by one of the fans. This can be regarded as a strong indicator that a fan would feel motivated to travel

merely by the lure of experience something connected to the fandom which the fan was a part of which in respect to this thesis, is *Game of Thrones*, while a follower would need something else.

It is also evident from the above displayed results that both themed and human representation was found to be important to both groups, and while the reason of this is apparent concerning the *Game of Thrones* follows as they explained it could help them achieve a greater connection to the TV-show and the experience at the location, the same cannot be said about the fans. Only a guess can be made in this regard. One guess is that even a fan needs something to help trigger the imagination; something to take them into the world of the TV-show to get the optimal experience.

On the topic of authenticity of the location, the findings from the survey conducted with *Game of Thrones* fans is in somewhat accordance with Macionis' theory on the topic (2004: 92). *Game of Thrones* fans care less about authenticity when dealing with *Game of Thrones* filming locations compared to locations not used for any filming of a screen production at all. However, the importance of authenticity of *Game of Thrones* filming locations and filming locations for other screen productions was considered to be at the exact same level which suggests the fans does not consider authenticity to be that important when dealing with filming locations as their wish to recognise these locations and the subsequent screen productions which have taken center stage in this instance.

The interview findings from the interviews conducted with *Game of Thrones* followers were in great accordance with Macionis' theory (2004: 92). Both when dealing with *Game of Thrones* filming locations and other screen productions' filming locations the locations' authenticity matters more than the followers' ability to recognise the locations. The emphasis among the followers were not on the recognition of the locations as filming locations but rather on being able to see these locations in their unspoiled and original form.

A tourism organisation might experience difficulties with satisfying both target groups. To one group, the fans, seeing the filming locations in their original form has the potential of being a disappointment while to the other group, the followers, human and themed representation at the location might act as a turn off and equal disappointment. However, this contradicts the findings regarding the pull factors as both human and themed representation was considered to be of great importance to both groups and the followers saw it as possible tools which could add

positively to their experience. This strongly suggests that there are certain expectations when it comes to a screen-related location which does not co-exist well with the principles of authenticity.

4.2. Destination branding, its challenges and modern opinion leadership as a solution:

This second sub-chapter's first main section deals with the challenges connected to destination branding in relation to screen-induced tourism while the second is split in two which focus on the possibility of utilising modern opinion leaders as a way to combat these challenges as well as acting as a method of attracting tourists to a given location, for instance the Northern Irish *Game of Thrones* filming locations, based on the view of the *Game of Thrones* followers and fans and the tourism industry representatives.

4.2.1. Destination branding challenges through the eyes of industry representatives:

This main section is divided into two sub-sections for which the findings are derived from the interviews conducted with representatives from Visit Aalborg and Visit Denmark in the Netherlands. The first sub-section explores destination branding challenges in relation to screen-induced tourism while the second focuses on the question of whether or not a tourism organisation can work around these challenges on its own, or if outside help is needed.

4.2.1.1. Destination branding challenges in relation to screen-induced tourism:

Both representatives, Cathrine from Visit Aalborg and Maudy from Visit Denmark in the Netherlands, have worked with destination branding for several years. However, Maudy has not previously worked with destination branding in relation to screen-induced tourism but when pondering on the subject and the most immediate challenges which could occur she focuses on the possible difficulty of meeting the expectations of fans and other tourists as illustrated by the following statement:

“That is creating expectations which can be met; there cannot be a big gap between the expectations and what you get (..)” (Appendix 6, Maudy: Q DB5).

Cathrine, who has previously worked with destination branding in relation to screen-induced tourism both with the 2011 Christmas calendar, *Ludvig og Julemanden*, and with the 2016 animated film, *Trolls*, confirms Maudy's assumption regarding the importance of meeting the visiting tourists' expectations as she recounts how she could not do much in relation to the film *Trolls* due to the lack of locations related to the film (Appendix 6, Cathrine: Q DB5). A destination which, according to Cathrine has managed to create something unique which also meets the

tourists' expectations is New Zealand and their *Lord of the Rings* related locations (Appendix 6, Cathrine: Q DB5).

It is not only tourists' expectations which can present a challenge in this regard. When asked about special considerations to, for instance, certain buildings or ruins and whether or not this could present a challenge in relation to screen-induced tourism and destination branding, Cathrine gave a confirmative answer when she looks back on when she worked with *Ludvig og Julemanden*:

"(..) [the monastery] should make breakfasts where you could come in and eat as they do in the series and something like that, but the monastery was just not geared towards that. So, it's also about which facilities you have and which ideas come up, but you have to get along to get it together." (Appendix 6, Cathrine: Q DB5).

4.2.1.2. Can a tourism organisation work around these challenges or is outside help needed?

Maudy and Cathrine agree that meeting the tourists' expectations can be a very difficult job when dealing with locations which have been used for the filming of a screen production. A lot of people are involved in a screen production which raises the questions; can a tourism organisation make sure that such a location meets tourists' expectations on their own or do they need help from other actors? Maudy believes that a tourism organisation might be able to meet these expectations if they had more influence at the beginning and give an example involving *Game of Thrones*:

"I actually think we can if we if we had more influence at the beginning. Now with Game of Thrones, if Visit Ireland had been involved then they might easier find something they could build on. If they had been there at the beginning then they could have had a say in what they feel is magic or the place they feel have a special atmosphere and then, afterwards, they could offer that some feeling and I think if we were involved at the beginning then something could really be done." (Appendix 6, Maudy: Q DB5.1).

Cathrine goes in a different direction by suggesting that you as a tourism organisation have to be creative and make your own spin off of it, as it can be difficult to make those people working behind the screen production care about tourism issues (Appendix 6, Cathrine: Q DB5.1). Cathrine goes on explaining how she previously has been involved in screen-induced tourism and once

again puts emphasis on that it is a tourism organisation's job to find something they can do to spin off of a given screen production's success and strike while the iron is hot to make the most of it:

"(..) when there was a Christmas Calendar this is one of those easy to create something around and help say; 'here they are filming it, and now you'll see how Santa did it and that' you can do something spin-off on it, and it's important to strike while the iron is hot because when it will be January 5th, then bum! Then we are also finished with Christmas Calendar." (Appendix 6, Cathrine: Q DB6).

It seems when taking Maudy and Cathrine's answers into consideration on the topic of destination branding challenges in relation to screen-induced tourism there are indications that in some cases outside help are needed in order for a tourism organisation to fulfill the tourists' expectations. One example of outside help would be that of the film studio behind a given screen production who Maudy (Appendix 6: Q DB5.1/5.2) sees as an actor who might be better equipped at providing tourists with what they expect from a visit to a screen-related location as well as help triggering the tourists' imaginations. Cathrine, however, points out that it can be difficult to work with a film studio or a similar actor since their agenda does not generally involve tourism and that a tourism organisation has to find other ways of creating something out of a given screen production (Appendix 6, Cathrine: Q DB5.1).

4.2.1.3. Sub-conclusion:

When focusing on screen-induced tourism both representatives agree that the biggest challenge is meeting the tourists' expectations to the location as it at times can be very limited what a tourism organisation has the power to do at such locations. This limitation suggests a tourism organisation needs outside help to work around the challenges which can occur in relation to screen-induced tourism to which the two representatives partly agree. The representative from Visit Aalborg states the tourism organisation's job is to be creative and find its own spin off of the screen production as it can be very difficult to make a screen production team see things from a tourism organisation's point of view. The representative from Visit Denmark views it somewhat differently. She believes early collaboration between the given tourism organisation and screen production team can lessen certain challenges as the tourism organisation can gain influence over certain aspects of the screen production such as which locations should be used for filming. The same

representative also admits that a collaboration with a film studio can serve as a great help when it comes to triggering the imagination of the tourists' of which she believes help is often needed - a notion which is backed up by the results of the pull factors stating both the *Game of Thrones* followers and fans considers human and themed representation very important to their experience.

4.2.2. Modern opinion leadership - The forming of Game of Thrones followers' and fans' travel opinions and their attitude towards online content creators:

This first part of the second main section focuses on modern opinion leadership and how *Game of Thrones* followers and fans form their travel opinions as well as exploring their attitudes towards online content creators. This is done with the aim of investigating whether or not online content creators can be used to combat destination branding challenges and to attract tourists to a given destination. The findings on this topic are derived from the interviews conducted with the nine *Game of Thrones* followers and from a survey with 63 respondents, who can be characterised as *Game of Thrones* fans, which was conducted on several *Game of Thrones* fan sites.

4.2.2.1. Who influences the travel opinions of Game of Thrones followers and fans?

Travel ideas can come from anywhere, from Instagram, Pinterest, movies and books to one's friends and family. Getting travel ideas from one's friends and family has proved to be a popular option to the followers of *Game of Thrones* while some skepticism was held towards travel recommendations they could get online. This was also found to be the case among the fans, while their results were not as conclusive.

The *Game of Thrones* followers Emma, Victor and Steve all point to their friends and family as those they feel the most comfortable to get travel recommendations from (Appendix 3, Interview 1, Emma: Q OP1; Interview 1, Victor: Q OP2; Interview 7, Steve: Q OP1). While friends and family proved the most popular source of travel recommendation a few of them; Henrik (Appendix 3, Interview 8, Henrik: Q OP1), Anna (Appendix 3, Interview 4, Anna: Q OP1) and Sofie all mention online channels as places where they also get inspired to travel as illustrated here by Sofie:

"(..) I have a great curiosity for experiences in general so I will also actively seek information on it and not just be surprised at be like "oh, nice image of, uhm, Poland! I wanna go there!" I specifically follow certain people on Instagram, good photographers, Lonely Planet, National Geography because I wanna see what the world has to offer." (Appendix 3, Interview 5, Sofie: Q OP1).

The practice of seeking out travel recommendations and following them is something several of the *Game of Thrones* followers find very beneficial as it can both help them narrow down the list of possible destinations of this year's vacation and it can help them steer away from destinations

which might not have been to their liking (Appendix 3, Interview 7, Steve: Q OP2.2; Interview 6, Maria: Q OP2.2). However, even though the followers seem to agree on having a positive attitude towards sharing travel recommendations there is also a shared skepticism towards relying too much on other peoples' recommendations as illustrated here by Oscar:

"(..) I think it's fine that people can share what they've experienced, but if a lot of people have been there then it's all different things they have experienced, so I think you should be very careful and be careful that your vacation isn't based too much on their recommendation, so that you get to experience the place yourself." (Appendix 3, Interview 2, Oscar: Q OP2.2).

It is one thing to seek out and receive recommendations. It is another to have your inclination towards visiting a destination changed entirely by another person and to consider visiting destinations which had not previously entered your radar. This happened to Emma. Her and her husband had not previously considered visiting Sardinia before a colleague mentioned it:

"Well I hadn't even considered Sardinia before my colleague mentioned it and that it was cheap to go there and that it was a great place, and not too tourist'ee because it was a new destination with new departures there." (Appendix 3, Interview 1, Emma: Q OP3).

When asked if another person could change their inclination towards visiting a specific destination some of the followers gave confirmative answers; yes, if they heard something very bad about a destination and they were advised not to go then they might reconsider travelling there. Ida's and Anna's answers on the topic indicate it would take quite a lot to persuade them to reconsider travelling to a specific destination as both ultimately value their own opinions more (Appendix 3, Interview 3, Ida: Q OP3; Interview 4, Anna: Q OP3).

If looking outside themselves who would the followers find they were more inclined to listen to? It has already been stated that most of the followers seek out travel recommendations from their friends and family and when asked if people online might also be able to sway their opinions the answers were somewhat dismissive. Steve, backed up by Emma, Victor and Oscar, (Appendix 3, Interview 7, Steve: Q OP3.1; Interview 1, Victor and Emma: Q OP3.1; Interview 2, Oscar: Q OP3.1) finds it very unlikely due to the lack of transparency he feels exists online and states that he needs a connection with people, a statement which Maria very much agrees with but puts emphasis on

how the conditions need to be right; if the travel recommendations come from a person she has followed for some time and it feels like she knows this person she might trust that person's recommendations more (Appendix 3, Interview 6, Maria: Q OP3.1).

As made evident by the above presented results, the *Game of Thrones* followers prefer to get their travel recommendations from their friends and family while they carry a certain amount of skepticism towards the travel recommendations from online content creators. This was also found to be the case with the *Game of Thrones* fans, even though the results on this topic were not as conclusive. On a scale from 1 (not very likely) and 5 (very likely) the fans were asked to assess how likely they thought themselves to be influenced by people they know, other people and people they encounter online in regards to travelling.

The majority of fans considered themselves *likely* to be influenced by people they know while no one and the minority of respondents thought themselves *not likely at all* and *very likely*, respectively, to be influenced by people they know in regards to travelling (Appendix 8). Identical results were achieved when the fans were asked to assess how likely they considered themselves to be influenced by other people, meaning people they do not know intimately but are part of their social circle (Appendix 8).

Like with the followers, the fans showed less of an inclination to listen to travel recommendations from online content creators as the majority of the fans were divided between considering themselves to be *somewhat likely* and *likely* to be influenced by people online, while the minority were divided evenly between considering themselves *not likely at all* and *very likely* to be influenced by people they have encountered online in regards to travelling (Appendix 8).

4.2.2.2. Game of Thrones followers' and fans' attitude towards online content creators:

As illustrated by the above shown findings, there is an indication that the *Game of Thrones* followers have a low level of trust in people online largely due to a perceived lack of transparency in regards to their agenda and lack of knowledge about the person creating the content. As illustrated by Victor, a lack of knowledge about person creating the online content can make it difficult to know if it is a person you share any general views or opinions with:

"I would read it, but I don't know how much of it I'd follow. I think I will regard it very superficially, it's hard to know if you agree with anything that person has written, whether it's a recommendation or a review." (Appendix 3, Interview 1, Victor: Q OP3.1).

Victor goes on to elaborate that if this content was created by someone he had followed for some time and if he during that time had gained some knowledge about this person, his attitude towards that person's online content might be different (Appendix 3, Interview 1, Victor: Q OP3.1). To Anna, there is a clear preference in which online media she would use if she had to seek out travel recommendations online:

"It would depend. I mean, if it were a YouTube video, maybe because I was actually seeing the person on screen and see their emotions and they convinced me, but I don't think with a social media account that my mind could be changed. If it was a friend of mine, someone that I knew; yes. YouTube is as far as I go, but with social media, no." (Appendix 3, Interview 4, Anna: Q OP3.1).

Where Anna and Victor express openness towards getting travel recommendations from online content creators, Henrik is very dismissive towards the practice as he is very distrustful towards what is portrayed on social media:

"I doubt it. I don't spent much time on social media and don't really trust what people say and do since it is so easy to paint a pretty picture of things on social media." (Appendix 3, Interview 8, Henrik: Q OP3.1).

Only Sofie seems truly excited by the possibility of receiving input and travel ideas and recommendations from people online as she is very enthusiastic about the content the people she follow on Instagram are providing:

"Definitely! Uhm, because what is brilliant about photographers and especially the people I follow on Instagram who go to different places and seek out the good places in a city or a country; they'll show the best spots and find what is most beautiful (..)" (Appendix 3, Interview 5, Sofie: Q OP3.1).

When asked on their opinions about tourist agencies using online content creators to make customers aware of what they offer the interviewees were divided as Victor, Emma, Oscar, Steve and Henrik are skeptic towards the practice while Ida, Anna, Sofie and Maria are more positive

towards the idea. Victor (Appendix 3, Interview 1, Victor: Q OP 4) describes it as a possible slope as it can ruin the credibility of the online content creator and he could easily feel he was being deceived if the content creator is not forthright regarding the collaboration on which Oscar agrees:

"Then I'm more into commercials. I kinda feel that that people on YouTube or something like that, they don't like do it directly; they are not telling you "this product I can make money off by advertising it", they do it by testing different stuff and like that. Then I'd rather they come clean about it (..)" (Appendix 3, Interview 2, Oscar: Q OP3.1).

Emma (Appendix 3, Interview 1, Emma: Q OP4) agrees with Victor and Oscar on the feeling of being deceived by the content creator as she suspects a potential transfer of money can make the content creator paint a more positive image of the destination than what truly was the case. As opposed to the above shown findings where a somewhat dislike towards the practice of tourist agencies using online content creators is expressed, the next piece of finding is more categorical in its dismissal of it. Steve fears it would be a wrong direction to go in (Appendix 3, Interview 7, Steve: Q OP4), as he goes on to elaborate here:

"(..) I think it would devaluate both the person and the thing being advertised – people would be distrusting of the person because it would always be possible question the person's agenda." (Appendix 3, Interview 7, Steve: Q OP4.1).

Henrik appears to be neither for nor against the practice but mainly states that the parties involved should be careful of not making the content into a commercial as he finds that annoying on social media (Appendix 3, Interview 8, Henrik: Q OP4).

As mentioned, Ida, Anna, Sofie and Maria have a more positive idea towards the idea. Ida and Sofie think it is a good way for the tourist agencies to get their message out since they believe a lot of people today use various forms of social media everyday (Appendix 3, Interview 3, Ida: Q OP4; Interview 5, Sofie: Q OP4). Anna agrees and goes on to mention how a social media platform is currently being used by a Portuguese actor to showcase his travels all around the world which, from what she says, appears to be popular:

"I think it would be really useful, nevertheless, because you might like a blogger or someone who has a video blog, it's really useful and I would go with that. I know there's this Portuguese actor

who took off from acting and is travelling the world, and he's a video blogger and he has been making a lot of money due to that blog because he's travelling all around the world (..)" (Appendix 3, Interview 4, Anna: Q OP4).

Lastly, Maria sees this practice as a good idea as it could be a method of showcasing some of the world's lesser known destinations but she also emphasises how important the content creator's trustworthiness is in this regard:

"It could be a good idea to make people aware of places people often miss - like small hidden treasures, but it is also a grey area because these people need the trust of their follows which could easily be ruined because of too much commercial." (Appendix 3, Interview 6, Maria: Q OP4.1).

As already established by several of the above shown findings, the given content creator's trustworthiness is of great importance and when asked, the followers point to a few things which could prompt a greater level of trust. One of the things pointed to, which could elevate the content creator's trustworthiness would be if the content creator had a connection to the place he was promoting as illustrated by Victor here:

"(..)if there's a natural relation already in place; if he was born in the area, if he had recorded a whole series in the area then I might imagine there being a deeper connection compared to money simply changing hands; if you have lived there your whole life then you can, like; Come to Ireland, there's great here – I know because I have lived here for 50 years! That would make it more believable." (Appendix 3, Interview 1, Victor: Q OP5).

Another way this connection could be established would be, as Sofie suggests, by having the content creator show themselves being at the location so it seems less like a paid promotion and more like a place the content creator went to visit of own volition (Appendix 3, Interview 5, Sofie: Q OP5).

A second thing which could elevate the content creator's trustworthiness according to Emma was if you, as a reader, could read a complete review of a given destination; both the positive and negative aspects of the destination and experience as that paints a more realistic and believable picture of the experience as a whole (Appendix 3, Interview 1, Emma: Q OP5).

The last thing mentioned by the *Game of Thrones* followers that could possibly elevate the content creator's trustworthiness is something which has already been mentioned by Victor and Oscar earlier: the forthrightness of the content creator about the content being possibly sponsored or created in collaboration with a tourist agency. Being open and honest about how the content is created can, according to Oscar (Appendix 3, Interview 2, Oscar: Q OP5) and Maria, make the content creator more credible and can eliminate a reader's fear of being deceived and cheated into buying something:

"It really depends on how it is done. If they are upfront about it, then I don't mind it because they are not trying to hide the fact that they get payed or gets to keep the products they are talking about, but if they try to hide it then I've got no time for them. Then I feel like they are trying to cheat me into buying something." (Appendix 3, Interview 6, Maria: Q OP5).

When exploring through which online channels the *Game of Thrones* fans thought themselves most likely to be influenced by other people the majority of the fans were found to have picked YouTube to be the online channel through which they considered themselves most likely to be influenced by other people which was also seen with *Game of Thrones* follower Anna (Appendix 3, Interview 4, Anna: Q OP3.1) to be the case as it allows her to see the content creator's reactions. Many fans also picked Instagram which *Game of Thrones* follower Sofie pointed to as a favoured social media platform (Appendix 3, Interview 5, Sofie: Q OP3.1). Several picked Facebook and Fan Forums while the minority of the fans picked blogs and Tumblr as the online channels they thought themselves likely to be influenced through. As illustrated by the following comments given by fans Instagram appears to have an edge, even though YouTube were found to be the most popular, which appear to stem from the allure a great picture can create:

"I'm very visual and like pretty pictures" (Appendix 8).

"Pictures give a lot of inspiration" (Appendix 8).

As made evident from the analysis of *Game of Thrones* followers' attitudes towards sponsored content online, the opinions on this topic are divided which is also the case among the fans. The majority of fans are open towards sponsored content online by stating *that as long as it is not hidden, it's okay* as illustrated here:

"They should tell you what they are doing and most of them do otherwise I wont follow them."
(Appendix 8).

This result and the above displayed comment are in great accordance with the followers' attitude towards sponsored content. It is all about how a sponsorship or paid promotion is handled by the online content creator and openness and forthrightness are clearly the preferred methods among both the followers and the fans. It is one thing to say you are okay with sponsored online content as long as the sponsorship is not hidden, but how trustworthy do the fans actually find sponsored content online? The majority of them considered sponsored online content to be *somewhat trustworthy* which fits very well with the trust level held by the followers. None considered it *very trustworthy* and several fans, however, still considered it to be *trustworthy*. One comment was found to be reoccurring which explains the respondents varying opinions on the topic:

"It depends." (Appendix 8).

It can depend on many things; is people made aware of the sponsorship and how are they made aware are just two factors which can play into how trustworthy an online content creator's content is perceived to be.

4.2.2.3. Sub-conclusion:

Opinions and ideas on travelling have been proved to come from anywhere, as made evident from the conducted interviews with *Game of Thrones* followers. However, travel recommendations from friends and family are generally preferred and more trusted than those coming from online content creators. This, however, was not quite found to be the case among the fans as there was no clear indication that the fans thought themselves more likely to be influenced by people they know, other people or online content creators. However, where zero fans thought themselves *not likely at all* to be influenced by people they know and other people, six fans thought themselves *not likely at all* to be influenced by online content creators. These findings suggest that, even if only marginally, online content creators are considered less likely to be able to influence others and that people would be more likely to seek out travel recommendations, for instance, among friends, family and acquaintance.

The practice of seeking out recommendations are largely considered beneficial by the followers but it has also been pointed out by some of the followers that travel recommendations should at times be taken with a grain of salt. Many factors can play into peoples' overall travel experience such as bad weather which makes some of the followers ultimately value their own opinions more and deems it very unlikely that their opinions would be swayed by recommendations found online.

The followers' attitude towards online content creators was found to consist of a great general mistrust due to a perceived lack of transparency. However, it is believed by some of the followers that this mistrust would lessen if they already followed the specific content creator as they assume a higher degree of knowledge about the content creator would make them more likely to trust him/her. Among the *Game of Thrones* fans YouTube and Instagram were generally found to be the most popular online channels. This can suggest that videos and pictures are considered more appealing than text. This raises the question of 'why'? Is it because it is perceived to be easier to watch a video than read a text? Or is it because people tend to think they can see through lies in videos and pictures? The answer to this can be many, but what was found to be a dominant sentiment among the fans was that sponsored content online was not something they considered truly trustworthy as they have learned to accept it as long as it is not hidden from them. In fact, the majority of them considered sponsored content to be *somewhat trustworthy* which supports the findings regarding their attitude towards sponsored content as both findings strongly indicates that the trust level of sponsored content depends on certain factors which corresponds very well with the followers' attitude towards online content creators.

The practice of tourist agencies using online content creators to spread out their messages has divided the waters of the followers. Those against the practice especially points to a lack of transparency and an unknown agenda from the part of the content creator, while those for the practice sees it as great way to spread a message due to the popularity of social media.

Several things were pointed to as methods to lessen the aforementioned lack of transparency and mistrust which the followers have towards online content creators. One of the methods that had the most support among them is the use of disclaimers when paid promotion or sponsorship occurs and openness about the collaboration between content creator and tourist agency as this is

believed among several of the followers to foster a more trusting relationship between content creator and reader.

4.2.3. Visit Aalborg and Visit Denmark in the Netherlands and their use of online content creators as modern opinion leaders:

This final part of the second main section of the analysis focuses on the use of online content creators within the tourism industry and explores if they can be used, by the tourism industry, as modern opinion leaders and be a tool to combat destination branding challenges and as a method of attracting tourists. The findings displayed in this section are derived from the interviews conducted with representatives from Visit Aalborg and Visit Denmark in the Netherlands.

4.2.3.1. View and use of online content creator as modern opinion leaders:

Over the years, as several technological advances have been made a transition from paper to digital media has happened. This transition has meant a change in how a tourism organisation can brand a destination as they no longer need to be present at costly travel fairs but can spend their money elsewhere, such as on online content creators which might prove a smarter choice if a proper assessment has been made (Appendix 6, Cathrine: Q DB3).

Both Cathrine and Maudy have in their work with destination branding worked with online content creators and both mention picking the right person for their product as the most important part of that process as illustrated here by Cathrine:

“We tried it again this late summer where we had some bloggers from Sweden and they were just right for our target group and then you reach a lot, a lot of people by using these individuals you have invited and they talk about your destination.” (Appendix 6, Cathrine: Q OP1).

In addition to stating the importance of picking the right content creator, Maudy goes on to mention what it is an online content creator can that she, as an employee at a tourism organisation, has some difficulty doing which is telling a story about the destination:

“Yes! Yes, yes, we use that so much, (..) it becomes something completely different if I tell my personal story and experiences; that I went there on holiday with my children and a house by the water. All of a sudden, I’m telling a different story because it is based on my own experiences and I become another person to them.” (Appendix 6, Maudy: Q OP1).

There are some considerations which need to be made to ensure the picking of the right content creator. One of these things is the preservation of credibility both in relation to the product and its

senders. Cathrine refers to this preservation of credibility and explains how a certain development within social media in relation to a content creator's number of followers has changed some of the criteria on which they choose content creators; it is no longer about having the content creator with the highest number of followers, it is about having the right people to write about the product (Appendix 6, Cathrine: Q OP1). Once again, it comes down to being able to pick the right online content creator to collaborate with.

When picking the right content creator, Cathrine also emphasises that the smartest choice is not always to go with the biggest blogger in terms of number of readers. By picking lesser known online content creators a tourism organisation can create a very different reach and thereby reach people who do not usually receive their messages (Appendix 6, Cathrine: Q OP1).

4.2.3.2. The possibility of using online content creators to work around specific destination branding challenges:

Each destination has the possibility of presenting various challenges when it comes to branding the destination which can be very difficult to work around as outlined previously. When asked if online content creators could serve as a tool to work around these challenges Cathrine gave a confirmative answer as illustrated here:

"I certainly think so and they will be able to add something to the story besides a tourism organisation saying; "now, you must go here because it's the scenes form this and that. Then they will be able to add; "it was super cozy to go there and this restaurant and you need to experience this when you get there." (Appendix 6, Cathrine: Q OP5).

What Cathrine touches on here is how an online content creator can add something to a given destination in the form of a story, as Maudy did in one of the above shown findings. Maudy elaborates on the importance of providing the tourists with a story about the place they are visiting:

"(..) I'm so afraid that if you don't, if you go to Northern Ireland to a place where there's only nature and yes, that's nice, but now what? Is it boring? Yes, maybe, because if you don't know the story, then if we have a good storyteller who can tell the story then suddenly this area of nature comes alive and they can of course also do this in Denmark (..)" (Appendix 6, Maudy: Q OP5).

Much in line with the above expressed fear of tourists not being able to get in the right mood when visiting a screen-related location, Maudy mentions how a tourist's lack of imagination at times makes guides a necessary feature on such a location:

“They don’t have that [imagination] so they need some help along the way and, therefore, a guided tour is very important and then it all of a sudden becomes more interesting because you learn something about it, for instance, you can look at a painting but if you suddenly know the story behind it, then it becomes something different, and you look at it with different eyes and it's the same with screen-induced tourism.” (Appendix 6, Maudy: Q OP5).

It is one thing to establish that online content creators can in fact be utilised to combat certain destination branding challenges, it is another to establish that it is a good idea. Cathrine states that what it is that makes online content creators a good tool is ultimately the possibility of getting a good story:

“(..) it is all about that good story and finding the good stories in the city and bring those to the surface.” (Appendix 6, Cathrine: Q OP3).

4.2.3.3. Sub-conclusion

Working with online content creators is nothing new to both representatives as both have worked with bloggers several times on the topic of destination branding and from this experience both representatives agree that the best results are achieved when the best possible match between content creator and product is achieved. In relation to this, the representative from Visit Aalborg states that it is no longer about collaborating with the content creators with the most followers; it, first and foremost, is about achieving the best possible match.

To both representatives, the possibility of using online content creators to work around specific destination branding challenges is considered viable. One of the strengths of online content creators both representatives point to is the ability they have to tell their followers a story of their own experiences at a given location. These stories are considered so valuable because they are believed to be able to help put the tourists in the right mood and trigger their imagination while visiting the location and help the tourism organisations fulfill the tourists' expectations to a screen-related location.

4.2.4. Destination branding, its challenges and modern opinion leadership as a solution

conclusion:

Among all the possible branding challenges which can occur in relation to screen-induced tourism, the meeting of the tourists' expectations was pointed to as the biggest challenge, as well as being the most important task, by two representatives from Visit Aalborg and Visit Denmark in the Netherlands. This, however, can at times be difficult as there are limitations to what a tourism organisation can do at such locations. The representative a Visit Aalborg mentions creativity as an option and to find a way to create your own spin off of the given screen production. A way to do this could be by utilising the help of online content creators. Both representatives have previously worked with online content creators and believe working with them could be a viable way to combat various destination branding challenges in relation to screen-induced tourism due to their ability to tell stories. Stories of their own experiences at the locations is by the representative from Visit Denmark in the Netherlands considered very valuable as she believes they can help put the tourists in the right mood and trigger their imagination, as many may need help in that regard.

In theory, travel recommendations can come from anywhere, as made evident by the findings collected from the conducted interviews with *Game of Thrones* followers, but friends and family were generally found to be preferred and more trusted while online recommendations were largely considered unlikely to sway their opinions. This indicates mistrust towards online content creators which by some of the followers were attributed to be due to a lack of transparency.

The *Game of Thrones* fans, however, can be argued to have more trust in online content creators. This is due to there being no indications that they thought themselves more likely to be influenced by people they know or other people compared to people online, as was found to be the case with the *Game of Thrones* followers. Some of the fans did consider it *not likely at all* to be influenced by online content creators. However, this portion of the fans only makes up a margin of the total amount of respondents and is, therefore, in accordance with the survey results stating the majority of them were fine with sponsored content online as long as it was not hidden from them.

Openness regarding collaboration and the use of disclaimers when sponsorship occurs was the solution to elevate the trust level of online content creators which had the most support among the *Game of Thrones* followers. This is a strong indicator that, even though they generally were

found to have less trust in online content creators than the fans, they agree with them on how sponsorship should be handled which in turn suggests they may have more trust in online content creators if under the right circumstances. It can therefore be concluded that, if handled right and with openness regarding the collaboration, a tourist organisation can utilise the help of online content creators to combat certain destination branding challenges in relation to screen-induced tourism.

5. Conclusion:

Screen-induced tourism must be considered a niche within the larger tourism industry, but it is a niche with great potential both when it comes to tourism induced by big screen productions and that by the small screen. Most of the research done regarding screen induced tourism have focused on big screen productions meaning exploring the understanding of screen-induced tourism associated with small screen productions, such as television shows, has received relatively little sustained research. In an attempt to add to that pool of research, this thesis report has focused on the American TV-show *Game of Thrones* and what it would take for a destination to attract tourists to the locations used as filming locations for said TV-show. However, *Game of Thrones* uses locations all over Europe, from Iceland to Morocco, which are quite diverse. Therefore, one specific destination was chosen and a study of screen-induced travel motivation was created based on the following problem statement:

“How can a destination such as Northern Ireland attract followers and fans of HBO’s hit TV-show Game of Thrones to the numerous Northern Irish filming locations used in said TV-show?”

In order to provide the reader with a possible answer, what could be just one of many potential answers, the author of this thesis report applied the push and pull theory on motivational factors in accordance to the conceptual approach created by Macionis (2004), additionally the topic of destination branding challenges was looked into as well as that of opinion leadership which were explored as a possible method of combatting branding challenges related to screen-induced tourism along with attracting tourists. This led to the following concluding remarks:

When it comes to the push and pull factors and which were deemed the most important among the *Game of Thrones* followers and fans few differences appeared which, at first glance, may make it possible for destination to cater to one group without necessarily alienating the other. This result was somewhat surprising as a greater division between the two groups were expected due to their difference in level of involvement in *Game of Thrones*. However, the differences which were uncovered are considered to be of a significant character as they greatly illustrate the difference between being a follower and being a fan. These differences can also be what ultimately may force a destination to choose which group, followers or fans, they wish to cater to.

Among the push factors, the intrinsic and intangible motivations which may lead a person to travel to a specific destination, the followers and fans were largely in agreement regarding their significance. However, there were small differences in how some of the push factors were perceived which may be what ultimately makes it difficult for a destination to cater to both groups.

The prospect of sharing an experience with ones' friends and family was considered important by both *Game of Thrones* followers and fans which made the push factor Social interaction a strong motivational factor. The wish to escape from ones everyday life and to experience something more unique was also strong motivational factor among followers and fans both in regards to escaping from the bad weather of ones' home country and to achieve the feeling of escaping into another world. As it is impossible for a tourism organisation to control the weather, it could be deemed wise for a destination, such as Northern Ireland, to create activities or direct tourists towards locations where they can achieve this feeling of escape as this is identified as something that can attract both groups.

The educational aspects of visiting a screen-related location were also considered very important making Education a strong motivational factor by the *Game of Thrones* followers while it did not carry much weight among the fans. This clashes with the results regarding the pull factor Information on and off site, as the fans found this to be a factor of significance while it carried little weight among the followers. This indicates the two words 'education' and 'information' are perceived differently by the two groups making further investigation into these concepts something to be considered in order to get a clear view of what it actually is the two groups want and if those wants can be united.

The prospect of achieving the feeling of nostalgia can be a strong motivational factor. However, this was not the case when considering the results derived of the *Game of Thrones* followers and fans. This suggests that neither group has nostalgic feelings towards *Game of Thrones*, which may be attributed to it being a relatively new TV-show, thereby suggesting it would be unwise of Northern Ireland to focus on aspects connected to the push motive of Nostalgia in order to attract tourists.

Regarding the push factor Ego-enhancement both groups found the possibility of gaining other peoples' respect to be a significant motivational factor but where it among the fans centered on having exclusive *Game of Thrones* experiences it was different among the followers. The followers were found to achieve their sense of ego-enhancement through experiences which were not related to *Game of Thrones* but, for instance, by visiting unspoiled nature. This is one area where a destination may have to decide which group is their primary target audience as the concept of ego-enhancement is a strong motivational factor but ultimately perceived differently.

The want to realise one's full potential was not found to be a dominant motivational factor among the *Game of Thrones* followers, which was also the case among the fans. This is somewhat surprising as it suggests that the fans do not view visiting *Game of Thrones* related locations as something which are connected to the factor Self-actualisation and the fulfilling of their potential as a fan.

The results in relation to the last push factor, Fandom and fantasy, showed the *Game of Thrones* fans did, as was expected, consider the fandom and fantasy aspects to be of great importance. This can be seen as a fan's wish to step into the fictional world of *Game of Thrones* which can also be argued to be evidence of the fan's emotional connection to the TV-show. Surprisingly, Fandom and fantasy was also considered an important motivational factor among the TV-show's followers. Several of the followers were found to achieve the sense of belonging to a fandom through non-*Game of Thrones* related experiences such as visits to Harry Potter related locations which were compared to *Game of Thrones*. Thereby, the followers expressed what can be interpreted as a sign of wanting to achieve this sense of belonging and a stronger emotional connection with the TV-show but as made evident by the results in relation to the pull factors, the followers might need "something extra" in order to achieve this.

The need for something extra can be seen in how Themed representation and Human representations were found to be important pull factors to both groups. Concerning the followers, the reason of this is apparent, as they explained it could help them achieve a greater connection to the TV-show and the experience had at the location. The same cannot be said about the fans as their reason for valuing these pull motives are without explanation. One guess as to why themed and human representation was important among the fans is that even a fan needs something to

help trigger the imagination. This means, a destination such as Northern Ireland can, by fulfilling the wish of themed and human representation voiced by both groups, simultaneously comply with the followers' afore mentioned wish of achieving a sense of belonging and a stronger emotional connection with the TV-show and thereby make *Game of Thrones* related locations a possible strong point of attraction to tourists coming from both groups.

Among the remaining pull factors, the extrinsic and tangible motivational factors which can draw a person to a specific destination, there exists an overall agreement between the two groups in regards to the different factors' importance as where the case with the push factors. The only disagreements were found in the results regarding the factors Exoticism and attraction, and Information on and off site, as already mentioned.

The results regarding the pull factor Exoticism and attraction illustrates how the lack of results can be a result in itself. This pull factor centers on the need for something else which can be seen or additional experiences with no relation to *Game of Thrones*; a need only expressed by the TV-show's followers. This can be seen as a strong indicator that a *Game of Thrones* follower would need something else in order to feel motivated to make a visit while it simultaneously suggests a fan would feel motivated to visit merely by the lure of experiencing something connected to the fandom they are a part of. Even though the TV-show's fans expressed no need for the possibility of having non-*Game of Thrones* related experiences, it does not mean that a tourism organisation would alienate this group of tourists by embracing this need as voiced by the followers. It could therefore be argued that it could be a wise decision to make potential tourists aware of any other attractions or experiences a destination, such as Northern Ireland, can offer as these tourists may decide to visit a *Game of Thrones* related location since they are already at the destination.

The pull factor Convenience, which covers the comfort of having hotels, dining and shopping facilities in close proximity to the locations visited, as well as easy access to transportation and restroom facilities. These conveniences were considered a somewhat strong motivational factor among the followers while it carried a more significant weight to the fans – especially to have easy access to restroom facilities. A way for Northern Ireland to accommodate the wish for these conveniences could be through trips to the country's *Game of Thrones* related locations where the transport back and forth is arranged.

Regarding Macionis' (2004) three special motivational pull factors, Performance was found to be the most popular closely followed by Personality while Place received little attention by both groups. This suggests it could be deemed the wisest decision for a destination, such as Northern Ireland, to focus on what can be considered to fall under the performance aspects as a method of attracting tourists.

On the topic of authenticity, however, some significant differences were detected which can not only make it difficult for a tourism organisation to satisfy both groups but which also clashes with the findings regarding the pull factors Themed representation and Human representation.

Among the fans a tendency towards considering the matter of authenticity was detected. It was found that authenticity was considered to be of less importance when dealing with *Game of Thrones* filming locations and other screen-related locations compared to locations which have not been used for a screen production at all. This suggests the *Game of Thrones* fans did not consider authenticity to be that important when dealing with filming locations which may be attributed to their wish to recognize these locations and subsequent screen productions has taken center stage in this instance. It can thus be said to be not only a fan-thing, but a screen production-thing. To the followers, however, the results indicated both when dealing with *Game of Thrones* and other screen-related locations, the locations' authenticity matters more than the followers' ability to recognize the locations. The emphasis among the followers were not on the recognition of the locations as filming locations but rather on being able to see these locations in their unspoiled and original form.

This means, a tourism organisation may very well alienate one of the two groups as the fans wish to recognise the location as a screen-location while this may disappoint and repel the followers. As mentioned, this contradicts the results concerning the pull factors themed and human representation which was considered to be a strong motivational factor by both groups and even believed by some followers to be something which could add positively to their experience. This strongly suggests there are certain expectations regarding screen-related locations which do not co-exist well with the principles of authenticity.

These strong indications of a wish, from both the followers and the fans, for something which can help trigger their imagination and draw them into the experience while visiting a *Game of Thrones*,

are tied to the one of the biggest destination branding challenges pointed to by two tourism industry representatives. They believe this to be being able to meet the tourists' expectations connected to visiting a screen-related location. A way to do this could be by utilising the help of online content creators.

The supply side, represented by the two representatives from the tourism industry, believe working with online content creators could be a viable method of combatting various destination branding challenges in relations to screen-induced tourism based on their ability to tell stories. Their stories would be different from those a tourism organisation can provide as these would be stories of their own experiences which the representatives believe to be of great value as they might be able to trigger the tourists' imagination.

When considering the demand side, which for the sake of this thesis report is made up by *Game of Thrones* followers and fans, the general level of trust put in travel recommendations provided by online content creators left something to be desired. This mistrust towards online content creators, which was more pronounced among the follower than the fans, was attributed by both groups to be due to a lack of transparency as the general sentiment on the topic was that sponsored content online is okay, as long as it is not hidden from them.

Openness regarding potential collaborations between the tourism industry and online content creators was the solution to elevate the trustworthiness of online content creators which received the most support among both followers and fans. This is a strong indicator that if handled right and with openness, a tourism organisation can utilise the help of online content creator in an attempt to combat destination branding challenges in relation to screen-induced tourism and as a method of attracting tourists to a specific destination, such as Northern Ireland and its *Game of Thrones* related filming locations by making potential tourists aware of what they have to offer.

As made evident by this study, motivational factors have the potential to be diverse and many, and for a tourism organisation to have an understanding of those can be argued to have a positive effect when it comes to attracting tourists. It is all about understanding the market and understanding what one's customers want and, perhaps more importantly, do not want. One thing which was found to balance on the edge between 'want' and 'not want' in the mind of potential customers was for tourism organisations to use online content creators to make people

aware of what a destination can offer, how it can fulfill their intrinsic needs and extrinsic wants, which is a method only likely to be accepted if done right.

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Appendix 1- 8:

1. Appendix 1 – Interview guide for Game of Thrones followers

1. How often do you travel?
 - 1.1. When was the last you traveled?
 - 1.2. Where did you go?
2. Can you tell about what made you go there - What motivated you?
3. Have you ever been to Northern Ireland?
 - 3.1. If yes; why did you go there?
 - 3.2. If no; how come?
4. Have you ever visited a destination which had been used as a filming location for a film or a television production?
 - 4.1. If yes – for which film/television production?
 - 4.1.1. Why did you visit that/these location(s)?
 - 4.1.2. Did you visit them alone, or were you in a group?
 - 4.1.3. Where did the idea of visiting this place come from?
 - 4.1.4. What/how did this/these visit(s) make you feel?
5. As established before the start of this interview, you follow the TV-show *Game of Thrones*, correct?
 - 5.1. On what basis would you say you follow this TV-show? Would you identify yourself as a casual viewer or are you more of a fan?
 - 5.2. Did you know that several scenes have been filmed on location in Northern Ireland, such as Winterfell (the Stark family home) and Pike (family home of the Greyjoys)?
 - 5.3. How does this make you feel? Knowing you can visit the places featured in this TV-show - does it carry any sort of meaning to you?
6. Can you imagine yourself visiting one or more of the destinations used as filming locations for *Game of Thrones* found in Northern Ireland?
 - 6.1. If yes – why?
 - 6.2. If no – why not?

6.2.1. What would it take for you to go to such destinations—what would motivate you to visit these destinations?

6.2.1.1. What do you think that there should be at the locations, as a minimum?

6.2.1.2. What would you like to obtain, experience wise, from visiting such a destination?

7. Which aspect of *Game of Thrones* – Place, Performance and/or Personality (celebrities) – is the most appealing to you?

7.1. If Place – why?

7.2. If Performance – why?

7.3. If Personality – why?

8. Do you think you might visit these locations – knowingly/make a conscious decision - if you had not watched a single episode of *Game of Thrones*?

8.1. If yes – why?

8.2. If no – why not?

For further exploration of the interviewee's opinion on authenticity :

On the basis of what is answered in questions 6.2.1.1 and 6.2.1.2

1. Imagine yourself at a destination used as a filming location for *Game of Thrones*: can you go a bit more in depth with what you expect achieving and seeing at the location?

2. Is this or how is this different from what you expect to see at a destination which has not been used as a filming location for *Game of Thrones*, for instance?

Opinion leadership – for exploration of how the interviewee form opinions on travelling:

1. Where do your ideas to travel to certain destination usually come from?

2. Do you ever seek out travel recommendations?

2.1. Have you actually followed these recommendations?

2.2. What do you think of recommendations when it comes to travelling and picking destinations?

3. Do you find it possible that your inclination to visit these locations could be affected, or perhaps even changed, by other people (people you know, people online)?

- 3.1. Could a blogger, a YouTuber, an Instagram account or the like change your opinion in this regard (ex. take you from a "not going" to a "going" frame of mind, or maybe just make you reconsider it)?
4. Do you think it would be a good idea for tourist agencies to use bloggers, YouTubers and such to make people aware of what they offer – to sponsor the content of a video or a blogpost?
 - 4.1. If yes – why?
 - 4.2. If no – why not?
5. Would this sponsored content make the blogger or YouTuber in question seem less trustworthy to you?
 - 5.1. If yes – why?
 - 5.2. If no – why?
6. How about compared to actual commercials as those shown on the television?
7. Sooo, now what – depending on answers given, finish off the interview..

2. Appendix 2 –Interviews with Game of Thrones followers, in Danish

2.1. Interview 1, conducted in Danish

Duration: 00:27:47 – Face-to-face interview, conducted at interviewees' house.

The interview was originally conducted in Danish.

Interviewer: Okay, så kører vi! Mit første spørgsmål er; hvor ofte rejser I?

Victor: Det gør vi 2 gange om året.

Emma: Ja, 1 til 2 gange om året.

Interviewer: Hvornår var I sidst ude og rejse?

Victor: Det var vi i december 2016.

Interviewer: Hvor var I henne?

Victor: Vi var i London.

Interviewer: Kan I fortælle mig lidt om, hvorfor I tog derhen – hvad motiverede jer til at tage på den tur?

Victor: Jamen lige den tur, det var fordi vi havde lovet William (Victors søn) det. Der var ikke noget specielt sådan for vores vedkommende. Vi har været der flere gange, men William havde ikke været der, så vi havde lovet ham at vise ham byen.

Interviewer: Har I nogensinde været i Nord Irland?

Victor: Nej.

(Emma: Ryster på hovedet)

Interviewer: Hvordan kan det være?

Victor: Der er ikke nogen der har spurgt os!

(Begge: Griner)

Victor: Ej men nej, det synes jeg ikke sådan rigtig vi har haft oppe og vende.

Emma: Det har været mere sådan de europæiske hovedstæder...

Victor: hovedstæder, ja, og så turistmål.

Emma: Ja.

Interviewer: Så det er ikke noget specifikt? Det er ikke et specifikt valg at I ikke har været der, det er bare sådan mere; det er bare ikke kommet op?

Victor: Ja, vi har ikke fravalgt det, men vi har så heller ikke tilvalgt det.

Interviewer: Har I nogensinde besøgt en destination som har været brugt som film lokation til en film eller tv produktion?

Victor: Øh ja, det gjorde vi, hvor var det det var..? Det var Sardinien!

Emma: Ja.

Victor: Ja, så det har vi.

Interviewer: Har I været andre steder, eller er det det eneste sted? Sådan af hvad I ved.

Victor: Altså det har været det eneste sådan deciderede sted der har været lavet til film produktion, ellers så er der jo sådan nogle... Altså man optager jo film i London og New York, men det er ike derfor man besøger byen.

Interviewer: Hvorfor besøgte I det sted? Hvis vi tager Sardinien.

Victor: Det var egentlig, altså vi to ikke til Sardinien for at besøge stedet, men vi var på Sardinien og så fandt vi ud af der lå sådan en, en by som man brugte til at indspille spaghetti-westerns i og tænker, at det skulle vi da selvfølgelig se, når vi nu var på Sardinien.

Interviewer: Besøgte I stedet bare jer to, eller var det sådan, ligefrem sådan en bustur man tog på, eller hvordan.

Emma: Det var bare os to.

Interviewer: Hvor kom ideen fra til at besøge det her sted?

Victor: Åhh, jeg tror jeg googledede noget sådan lidt om seværdigheder på øen, og så dukkede den op.

Interviewer: Så det var bare sådan lidt 'hovsa'?

Victor: Ja det var helt tilfældigt, fuldstændigt.

Emma: Det var meget tilfældigt, ja.

Interviewer: Hvordan fik den her lokation jer til at føle? At I kunne være et sted der var blevet optaget film?

Victor: Jeg ved ikke om jeg følte noget specifikt. Den lokation der var sådan meget nede på jorden og sådan, øhh, det var ikke meget ekstravagant. Det var okay; jeg synes ikke der var så meget specielt ved det.

Emma: Det var også mere at det var sjovt at besøge et sted, altså at se det og forestille sig at der blev indspillet film der.

Victor: Jeg tror det havde været sjovere hvis vi f.eks. lige havde set en film der var indspillet der, så man kunne genkende nogle af stederne og ikke kun genkende det fra billederne. Det tror jeg kunne have været federe.

Interviewer: Hvordan tror I, eller tror I det vil være anderledes hvis det nu var en film I var helt vilde med, og I tog derhen specifikt for det? Tror I så de følelser I ville have for stedet ville være anderledes?

Victor: Det tror jeg, for mit vedkommende, ja.

Emma: Ja det tror jeg egentlig også, for så vil man bedre kunne genkende det og sige; amen det var også der hvor han stod herovre og sagde det her. Det tror jeg.

Victor: Vi har haft noget, f.eks. nu når vi har været i Rom et par gange og der har været forskellige seværdigheder, hvor jeg sådan har vidst at "når jamen det var der hvor hende fra 'Prinsessen holder fridag' (Roman Holiday) stikker armen ind i munden på den her figur, der.

Det kan man godt sige, at det kan man sådan relatere direkte til en scene i en film og det gør det lidt sjovere.

Interviewer: End sådan...?

Victor: Jaja, eller sådan står og skubbe den der vogn igennem, hvad hedder det, paron 9 3/4.

Interviewer: Som vi sådan lidt har fået slået fast inden starten af det her interview, så følger I begge to tv-serien Game of Thrones. Er det rigtigt forstået?

Emma: Det gør gør vi, ja.

Interviewer: På hvilket basis vil I sige I følger den her tv-serie? Vil I identificere jer som det man kan kalde en casual viewer eller synes I sådan I er en del af en fanbase?

Emma: Casual viewer.

Victor: Ja, jeg vil også sige vi begge 2 er causal viewer.

Interviewer: Vidste I så godt, at der er flere scener som er blevet filmet, det man kalder on location, i Nord Irland såsom Winterfell og Pike?

Victor: Nej det tror jeg ikke, jeg vidste. Hvad med ?

Emma: Nej, det var jeg heller ikke klar over.

Interviewer: Hvordan får det jer sådan til at føle? At vide man kan tage de her steder hen, er det noget der har nogen betydning for jer?

Victor: Ikke.. Jeg kunne ikke finde på at tage derhen bare for at se stedet, men jeg kunne nok finde på at se stedet hvis jeg var der.

Emma: Ja, jeg synes meget det samme.

Interviewer: Kunne I forestille jer at besøge en eller flere af de her lokationer i Nord Ireland som er blevet brugt til at filme Game of Thrones.

Victor: Altså du mener? Altså tager vi til nu for at besøge, eller? Vil det være formålet med rejsen?

Interviewer: Mere om I overhovedet kan se jer selv være nogle af de steder?

Emma: Fra Game of Thrones? Jamen det kan jeg godt forestille mig, men jeg vil ikke tage derover kun for det, det ville være hvis jeg alligevel var i Nord Irland, af en eller anden årsag.

Victor: Jeg kunne også sagtens forestille mig at skulle være på en af de lokationer.

Emma: Ja, det kunne da være sjovt.

Interviewer: Nu hvor I sådan har sagt, at I ikke vil tage derhen specifikt for at besøge de her steder, men hvad ville der skulle til for at I gjorde det. Hvad ville kunne motivere jer til at sige "nu tager vi derhen, på grund af den her serie og besøger de her steder" ?

Emma: Så tror jeg man skulle være mere grebet af det. Så tror jeg det skulle være, som du siger, en film man var fan af.

Victor: Ja, så er det her casual viewer ikke nok. Og jeg tror, for mit vedkommende, at vi skulle derover hvor det bliver en lidt mere klassisk serie, nu f.eks. Game of Thrones er helt oppe i tiden og meget hypet, så tror jeg jeg skulle over i en klassisk film eller en klassik serie.

Interviewer: Hvad kunne det være?

Victor: Det kunne være...sådan en specifik film eller en specifik serie?

Interviewer: Ja, hvis der er noget du sådan har i tankerne?

Victor: Åhhh, den var svær.... Så tror jeg det skulle være et par af de lokationer måske fra Godfather, der kunne være nogen fra de her, hvad hedder de...

Emma: Altså jeg sidder og tænker Ringenes Herre, fordi der er jo enormt flot natur og den blev jo filmet nede i New Zealand hvor, der kunne jeg godt forestille mig, at jeg tog til New Zealand fordi jeg havde set den.

Victor: Ja. Jamen det, jeg tror jeg vil hælde lidt mere til at man tager en lokation som den er og så bruger den som baggrund i stedet for at man tager lokationen og laver den om til noget man kan bruge som en baggrund. Jeg kunne godt tænke mig at se Hadrians mur, fordi jeg ved

den har været brugt som baggrund i nogle film, men jeg kunne ikke tænke mig at se Hadrians mur hvis den var blevet lavet til at være baggrund i en film.

Interviewer, henvendt til Victor: Så du er lidt imod det her Hobbiton de har lavet i New Zealand?

Victor: Meget, ja!. Jeg ville se det hvis jeg var der, helt sikkert! Men så vil jeg jo se det bare fordi jeg er vild med filmen og fordi jeg ikke er helt så casual med Ringenes Herre eller Tolkien, men det sådan at bygge det op... Det er lidt poppet.

Interviewer, henvendt til Emma: Det lød til at du havde det lidt anderledes der, eller?

Emma: Jamen det er lidt med naturen. Altså når man nu har kigget på Ringenes Herre synes jeg det er en meget flot natur der er der, og det har jeg også hørt at der er i New Zealand, så det kunne være en af grundene til at jeg tog derned.

Interviewer: Så du er heller ikke vild med alt det der konstrueret ?

Emma: Nej.

Interviewer: Hvis vi nu forestille os Nord Irland, og de her lokationer de har brugt til at filme Game of Thrones; hvad vil I sige der skal være på de her lokationer som et minimum for jer?

Emma: Altså det er lidt blandet, for nu har vi ikke set så meget af de her Game of Thrones, så der tænker jeg der jo godt må være et eller andet, en guide, der fortæller; det var her den her scene blev indspillet, men stadigvæk har jeg også, jeg synes da vi var på Sardinien at der ikke var det her guidede, at man ikke kunne købe souvenirs og der ikke var busture arrangeret dertil, kunne jeg godt lide ved det. Så jeg er sådan lidt blandet i hvad der skulle være. Altså sådan med toiletforhold og sådan, så bliver det lidt for... for kommielt.

Victor: Ja når man lige pludselig kan stå og købe slik og sodavand, og du skal betale for at få taget et billede sammen med et eller andet, så er det det... den der ægthed forsvinder lidt. Øhm, men det er den der balance, men jeg synes på den anden side også godt at det kunne være rart nok med en eller anden visuel guide der fortæller sådan; at det her, det du ser i

virkligheden her, det er brugt sådan her i filmen. Altså en eller anden form for perspektivering, sådan så man kan relatere til det.

Interviewer: Hvis vi nu tager på oplevelses siden, hvad kunne I så godt tænke jer at opnå ved sådan et besøg?

Emma: Det er jo at genkalde de her forskellige scener i en eller anden film. Sådan; det var her hun gik ned igennem det her stræde...

Victor: Ja!

Emma: Ligesom at genkalde filmen.

Victor: Ja, altså man kunne måske også forestille sig en eller anden form for re-enactment, det kunne da godt være okay at se.

Interviewer: Så noget der ligesom kan være med til at drage jer ind i det univers der nu er i serien?

Begge: Ja!

Interviewer: Hvis vi nu kigger på Game of Thrones serien sådan som helhed, hvilke af de følgende 3 aspekter er det der appellerer mest til jer, hvor det første er; Place som lige som er landskaberne og hele den atmosfæriske baggrund, eller Performance som indbefatter storyline og plot og så den sidste; Personality som referer både til karakterne, de fiktive karaktere i tv-serien og så skuespillerne og skuespillerinderne som spiller de her karaktere.

Hvilken af de tre af det der fanger jeg ved serien?

Victor: Jeg tror, for mit vedkommende der er det nok mest historien. Jeg kan godt lige fantasy og jeg synes Game of Thrones har et lidt sjovt twist på den måde, og på den måde de laver kontinuiteten på, eller manglen på samme, ved ligesom at hakke hovedet af dem alle sammen i den sidste episode. Jeg kan, jeg kan godt lide historien, i hvert fald i Game of Thrones. Og det er klart nok at personskildringen også er en del af historien fordi intrigerne spiller meget ind i det.

Emma: Jeg tænker mere det er personerne jeg følger. For det er en, for mig, meget langtrukket og meget lange pauser i så jeg kan godt have lidt svært ved at følge med i hvad det lige er historien går ud på, så det er mere personlighederne jeg ser det for.

Interviewer: Så det vil være forskellige ting der evt. vil kunne trække jer afsted til sådan en lokation, hvis man tænker på de her 3 aspekter?

Victor: Ja, det tror jeg det ville.

Interviewer: Tror I, I ville tage en bevidst beslutning om at besøge nogle af de her lokationer, hvis I aldrig havde set et afsnit af Game of Thrones?

Victor: Nej, for så tror jeg ikke vi ville vide at det var der. Så vidt jeg ved er der ikke nogle store og kendte lokationer der er blevet brugt, altså det er jo ikke sådan de har brugt Tower (læs: Tower of London) f.eks. så jeg tror måske, nu spekulerer jeg lidt, at de ruiner de har brugt det er nogen der måske ikke man vil valfarte ud for at se, og det er jo klart nok, at hvis man ikke har set Game of Thrones, så ville du heller ikke vide at de havde figureret deri.

Interviewer: Hvis vi nu forestille os, at I tog afsted som en del af en større gruppe med nogle venner eller noget familie, og hvis der var nogen der der gerne ville ud og se det, kunne I så tage med, og måske endda nyde oplevelsen selvom I ikke havde set et afsnit.

Victor: Ja det tror jeg godt.

(Emma nikker).

Victor: Det tror jeg godt.

Emma: Også fordi, mange gange hvis man rejser sammen med andre, så har de en eller anden historie til...

Victor: Ja så kommer der nogle historier der.

Interviewer: Og så kunne det være man blev fanget ind på den måde?

Begge nikker: Mmmhmm.

Interviewer: De spørgsmål her de referer lidt tilbage til noget af de vi har snakket om tidligere, men hvis I forestiller jer selv på en af de lokationer der er blevet brugt til at filme Game of Thrones; kan I så gå lidt mere i dybe med hensyn til hvad I ville forvente at opleve og hvad I ville forvente at se.

Victor: Jamen altså udover det som vi har nævnt med visualiseringen og måske en eller anden form for re-enactment, så kunne jeg måske også godt forestille mig at der stadig skulle være en eller anden reference til det originale sted, altså; sådan her er det originale steds historie og det har vi så gjort det her ved. Sådan så man stadig for af vide; hvad er det egentlig vi står og ser på. Er det en ruin fra nogle keltere eller er det noget der er fuldstændig ligegyldigt, som bare er taget og brugt i Game of Thrones. Jeg kunne godt tænke mig at den oprindelige historie stadig var en del af oplevelsen, sådan så man får det med også.

Emma: Mmmhmm, og måske også historien om hvorfor de lige har valgt det, hvorfor det lige passede ind...

Victor: Lige nøjagtig! Er det bare fordi det er indenfor en times kørsel fra studiet eller....

Emma: Eller var der noget specielt ved sceneriet, der gjorde de valgte det her sted.

Interviewer: Hvordan er det forskelligt fra hvad I ville forvente at se på en lokation som ikke er blevet brugt til filmoptagelse for Game of Thrones, f.eks.?

Emma: Der tror jeg ikke er nogen forskel. Jeg tror, når vi tager ud af rejser så er det for at høre historien om 'hvad er det her for en bygning', 'hvad er det her for en borg' eller 'hvad er det her for et sted'.

Victor: Ja historien er hele pointen. Det er den der er i fokus.

Emma: Ja.

Interviewer: Så det man vil kunne sige var forskellen er, at på en lokation der er ikke er blevet brugt som film lokation, der vil der bare ikke være film eller tv-serie aspektet inde over?

Victor: Nej, det vil ikke være der.

Interviewer: Af gode grunde, kan man jo sige...

Begge: Ja (griner).

Interviewer: De næste spørgsmål jeg har her er omkring hvad der påvirker jeres beslutningstagen.

Hvor får I typisk jeres rejse ideer fra, når I skal vælge specifikke destinationer?

Emma: Jeg vil sige, jeg kan i hvert fald nævne to gange, hvor vi er blevet påvirket af vores venner eller af vores bekendtskabskreds, der enten har været afsted eller har kunne fortælle noget om stedet, eller som havde lyst til at rejse derhen og så valgte vi at tage dertil. Ikke sammen med vores venner men så var man blevet anbefalet at tage derhen.

Victor: Ja og jeg tænker også, jeg sidder tit også og kigger artikler, rejsebeskrivelser og '100 steder du skal besøge inden du dør', og den slags.

Interviewer: Opsøger I nogensinde aktivt rejseanbefalinger, nu har I nævnt at I har fået nogle stykker som I også har fulgt, men er det nogen som I aktivt opsøgte eller dumpede de lidt ned i turbannen?

Victor: Jeg tror vi aktivt spørger ind, hvis vi hører nogen har været afsted for jeg tror vi altid sådan mere eller mindre ubevidst leder efter rejsedestinationer, så hvis nogen fortæller de har været et eller andet sted henne, så er jeg i hvert fald meget interesseret i at høre om hvor de har været, og så er det man sætter et kryds i hjernen og skal undersøge nærmere næste gang vi skal afsted.

Interviewer: Hvad synes I sådan generelt om den her praksis med at give anbefalinger af rejse og valg af destinationer.

Victor: Mener du i bekendtskabskredsen eller på internettet?

Interviewer: Sådan i det hele taget; bare det at give og opsøge anbefalinger.

Victor: Jamen det synes jeg da er fint nok. Det synes jeg er okay. Hvis det er i omgangskredsen, så har man en eller anden ide om hvad det er de folk godt kan lide og hvad det er de fokuserer på og så ved du også, om det er noget du selv kunne være interesseret i. Det er jo lidt mere

åbent, hvis man læser en artikel på nettet, for den kan jo være mere eller mindre subjektiv og farve noget rosenrødt, så den skal man tage lidt med en gran salt.

Interviewer: Ser I det som en mulighed at jeres lyst til at besøge en specifik lokation den kan blive påvirket eller måske endda ændret, af andre mennesker?

Emma: Jeg vil sige, at hvis der er nogen af mine venner der har været i Tyrkiet og de ikke anbefalede Tyrkiet, fordi der er et eller andet ved kulturen, eller noget, så tror jeg godt jeg kunne finde på ikke at tage afsted, det kunne godt få mig til at vælge det fra.

Victor: Det kunne godt få det rykket langt ned på listen.

Emma: Ja! Det var en dårlig oplevelse i lufthavnen og der var ikke særlig god service på hotellet og i det hele taget kulturen, så ville jeg rykke det længere ned på listen.

Interviewer: Hvad med den anden vej omkring? Hvis der var nogen der virkelig talte en destination op, som I måske ikke havde overvejet, kunne det så rykke den længere op på listen?

Victor: Ja det tror jeg godt.

Emma: Altså jeg havde jo slet ikke overvejet Sardinien før der var en af mine kollegaer der nævnte det, at man kunne rejse billigt derned og at det var et fedt sted, og at det ikke var alt for turistet, fordi det var et nyt rejsemål og det var helt nye flyafgange derned. Så skulle vi da prøve det, og det havde været en fed tur min kollega havde været på, så så skulle vi da derned.

Interviewer: Vi har været lidt inde på det, men hvad nu hvis de her anbefalinger de kom fra folk på nettet? Hvordan ville I så stille jer overfor det?

Victor: Jeg ville læse det, men jeg ved ikke hvor meget jeg ville følge det. Jeg tror jeg vil tage det meget overfladisk, det er jo svært at vide om man er enig med noget som helst med den person som nu har skrevet det, hvad enten det er en anbefaling eller en anmeldelse. Man kan sige, at hvis mængden af samlede anmeldelser er positive, så kan det jo selvfølgelig godt hjælpe, men jeg tror ikke det ville kunne få mig til at finde en helt ny rejsedestination, men det kunne nok få mig til at fokusere lidt mere på en jeg allerede havde i tankerne.

Emma: Mmmhhmm!

Interviewer: Nu nævner du det med, at man måske ikke ved 100% hvad det er for en person de her anbefaling kommer fra, men hvis det nu er en social media personality som du følger og på den måde måske har fået et kendskab til, vil det?

Victor: Ja så vil det kunne påvirke det, jamen det vil det helt sikkert, for så har man en eller anden form for kendskab til den person, så ved man, at personen står for nogle ting og de ting kan man så relatere til, hvad han nu skriver om en destination. Det tror jeg sagtens. Man er lidt mere tryk når det en man kender, i situationstegn.

Emma: Ja, er meget enig.

Interviewer: Synes I det ville være en god ide hvis turist bearuer begyndte at benytte sig af de her social media personalities til at gøre deres kunder opmærksomme på hvad de tilbyder. F.eks. sponsorer indholdet på en blogpost eller i en YouTube video?

Victor: Det kan godt være lidt af et skråplan, for hvis det er sådan at jeg følger en person som det er jeg føler jeg identificerer mig med på et eller andet plan, og så personen bliver sponsoreret af en virksomhed eller et turistråd eller noget, så er det måske ikke hans egne anbefalinger han kommer med, men nogle anbefalinger han kommer med, fordi han bliver betalt for det og så tror jeg nok jeg vil føle mig ført lidt bag lyset, medmindre det bliver gjort klart at 'det her er noget jeg gør og får en form for betaling for'.

Emma: Ja, for i det du bliver betalt for det, så er der en risiko for at man ikke kan være helt ærlig og man ikke får hele historien om hvordan forholdene var og hvilken standard hotellet var på eller...

Victor: Ja, og der er også en forskel på at sponsoreret af nogle ting og så endorse nogle ting ved ligesom at sige 'jeg går ind for det her', eller 'jeg synes det her er et fedt sted'. Det kan jeg måske godt købe, lidt. Stadigvæk lidt med et gran salt. Men det med at sige 'nu får du 10.000 kr for at sælge den her destination' det bryder jeg mig ikke så meget om, så er det bare sådan en reklamesøjle, synes jeg.

Interviewer: Så I vil sige, at det her sponsoreret indhold får den her blogger eller YouTuber til at virke mindre troværdig.

Victor: Ja, det kunne være udfaldet i hvert fald. Det synes jeg. Det er en risiko.

Interviewer: Vil der være en måde hvorpå den her, hvis vi nu tager en blogger, vil kunne levere sponsoreret indhold men stadigvæk bevare troværdigheden.

Victor: Ja, hvis der findes en naturlig relation i forvejen; hvis det er sådan at vedkommende er født i området, har indspillet en hel serie i området så kan jeg godt forestille mig at så er det måske et lidt dybere kendskab end bare lige den der check der ryger over skranken; hvis man har boet der hele sit liv så kan man; kom til Irland, her er fedt - jeg ved det, for jeg har boet her i 50 år! Så ville jeg da udmiddelbart synes det var okay.

Emma: Men også hvis man kan læse, hvis ikke det hele bliver malet rosenrødt, men at der også er plads til hvis der har været et eller andet dårligt ved turen, eller ved stedet, at det så også står der. Det virker et eller andet sted mere troværdigt.

Interviewer: Hvordan vil det tillidsniveau den her blogger vil ligge på, hvordan vil det kunne sammenlignes med det tillidsniveau en helt almindelig reklame fra fjernsynet vil ligge på.

Victor: Altså jeg tror stadigvæk jeg vil have mere tillid til bloggeren, hvis det er en jeg følger i forvejen. Hvis det bare er en der kommer ind uden jeg har nogen relation til vedkommende, så vil det var fuldstændig ens. Er bloggeren en som jeg har relation til, så vil det, indtil han deevaluerer sit budskab så meget, så synes jeg det vil have lidt mere vægt.

Emma: Mmmhmmm, ja.

Interviewer: Jamen det var sådan set egentlig de spørgsmål jeg havde; så har jeg lige her afslutningsvis, lige ville høre, nu hvor vi har snakket om Nord Irland og Game of Thrones om det sådan er noget der har kunne hive det lidt op?

Victor: Ja altså nu vidste vi jo ikke rigtig at den var blevet indspillet der i forvejen; så vil jeg da nok sige, stadigvæk, hvis vi snakker 'hvor skal vi tage hen' så er det da klart nok at nu ligger Nord Irland lidt højere oppe, for nu er det sådan frist i vores bevidsthed, og så kunne det da

godt være man skulle kigge, der er noget med nogle bryggerier derovre og hvad er der er andre ting man skulle se. Så jo mere Nord Irland dukker op i mediaer, benævnelser og samtaler jo mere opmærksom er man da på det, det synes jeg da. Så det her interview det virker jo også sådan, nåh ja, så er det lidt højere oppe på listen.

Emma: Fra slet ikke at have været på listen over rejsemål, så kunne det godt rykke op og blive en man kunne overveje.

Interviewer: Goodie, jamen så vil jeg sige.....

Victor: Jeg har lige øvet sådan en lille sang, må jeg have lov til at fremføre den?

Interviewer: (Griner), Nej du må ej.

Men jeg vil gerne sige tak at I ville svare på mine spørgsmål, i hvert fald.

Victor: Selv tak!

2.2. Interview 2, conducted in Danish

Duration: 00:17:50 – Face-to-face interview, conducted at interviewer's house.

The interview was originally conducted in Danish.

Interviewer: Så kører vi. Øhm, hvor ofte rejser du?

Oscar: Det er forskelligt. Det kan variere fra en til to gange om året.

Interviewer: Hvornår var du sidst ude og rejse?

Oscar: Øhm det må være i efterårsferien, der var jeg i Sverige.

Interviewer: Kan du fortælle lidt om, hvad der motiverede dig til at tage derhen?

Oscar: Det var fordi vi i min familie har en tradition om at vi en gang om året, så tager vi hele familien afsted og min mormor og morfar giver turen, så det siger vi jo ikke 'nej tak' til.

Interviewer: Nej gratis ferie det... Har du nogensinde været i Nord Irland?

Oscar: Aldrig i livet.

Interviewer: Hvordan kan det være?

Oscar: Øhm, det er ikke lige sådan en destination vi plejer at rejse til. Det er mere Sverige og syd på om sommeren, du ved, charter ferier.

Interviewer: Så du vil ikke sige Nord Irland er en destination du bevidst har valgt fra, den har bare ikke...

Oscar: Den har bare ikke lige været oppe og vende.

Interviewer: Har du nogensinde besøgt en destination, som har været brugt som filming location for en film eller en tv-serie?

Oscar: Altså jeg har været der ved den der julekaldender der blev filmet i Danmark, ved det der kloster der.

Interviewer: Øhm, ja Børglum.

Oscar: Ja, men det var mest på grund af min kæreste gerne ville derhen, så jeg tog bare med.

Interviewer: Så det var... Ved du hvor hun fik ideen fra med at besøge det sted?

Oscar: Det var fordi vi var i sommerhus med hendes familie, og så så hun et skilt da vi kørte forbi om at man kunne komme derind og så kom hun i tanke om julekaldenderen har været og hun er sådan virkelig julekalender-fanatiker, så hun gik helt amok og så blev familien lige nødt til at køre derind omkring så vi kunne se det.

Interviewer: Hvordan vil du så ligesom sige det sådan føles at besøge det sted der havde relation til en...

Oscar: Altså det var lidt sjovt at se et sted hvor der er blevet filmet og du ved der har gået skuespillere rundt og sådan noget, men lige med julekaldenderen det er ikke sådan lige min interesse, rammer så voldsomt men...

Interviewer: Så det var ikke sådan det helt vilde, men det var lidt?

Oscar: Ja det var lidt sjovt, og de få afsnit jeg fik set.

Interviewer: Og som vi ligesom har fået established før starten af det her interview, så følger du med i tv-serien Game of Thrones, er det?

Oscar: Yes! Den er fed!

Interviewer: På hvilket basis vil du sige du følger den her tv-serie; vil du karakteriserer dig selv som det man kan kalde en casual viewer eller vil du sige du er en fan?

Oscar: Altså jeg vil kalde mig lidt mere sådan fan, altså jeg ser den sidste sæson før sådan en uge før den nye sæson kommer så jeg kan huske hvad der er sket i den og hvis jeg føler det er mere sløret så tager jeg lige et par sæsoner mere; så mange jeg nu kan nå.

Interviewer: Så du er up to date med det hele.

Oscar: Ja.

Interviewer: Så, vidste du så godt at flere af scenerne er blevet filmet det man kalder on location i Nord Irland, såsom Winterfell som er Stark familiens hus eller højsæde og Pike, som hvor Greyjoy familien holder til?

Oscar: Jeg vidste ikke lige at det var i Nord Irland, men jeg vidste at det sådan var ovre i England, Wales, ovre i den del af det.

Interviewer: Også at det var optaget på steder der..

Oscar: Ja.

Interviewer:... findes og ikke lavet i et studie.

Oscar: Ja. Og så er der nogle locations hvor der er noget CGI bagved for at lave det lidt om, ja det.

Interviewer: Hvad tænker du sådan om det; hvis man kan sige, hvad før det dig til at føle at vide du rent faktisk kan besøge de her steder?

Oscar: Altså det er en af de ting som jeg virkelig godt kunne tænke mig at komme ud og se, i hvert fald, sådan for at se stederne og for at se hvor meget der er rigtigt og hvor meget de sådan har proppet på med computereffekter og sådan noget bagefter.

Interviewer: Sådan for at sammenligne?

Oscar: Ja.

Interviewer: Øhm, kan du forestille dig selv besøge nogle af de her destinationer der er blevet brugt til at filme.

Oscar: Ja det kunne jeg sagtens, det kunne jeg sagtens.

Interviewer: Øhm, hvad vil du mene der sådan som minimum skal være til stede på de her lokationer?

Oscar: Jamen altså der skal være sådan et hotel i nærheden, det skal ikke være sådan jeg skal ligge og køre i flere timer for at komme ud til lokationen og så må der også godt være de der helt

obligatoriske turist ting som souvenirs og du kan købe et eller andet fra tv-serien der er speciel for det sted her, så man kan sidde og sige; jeg har det her der fra, og tage med hjem og sådan noget.

Interviewer: Ville du forvente der var en eller anden form for visuel representation, for eksempel hvor de har filmet Winterfell, ville du så forvente der var et slotsbanner eller et eller andet hvor man sådan helt tydeligt kunne se relationen.

Oscar: Ja, altså jeg vil have det sådan at der står en eller anden form for skulptur eller sådan en mand, carboard, jeg ved ikke lige hvad det hedder; pap! Der står, sådan måske af Jon Snow eller.

Interviewer: Så sådan helt håndgribeligt eksempler?

Oscar: Ja, så man ikke skal, sådan for folk der måske ikke ser serien så de ikke bare tænker; der er meget flot her, de skal ligesom kunne se relationen, sådan hvis man ikke er en hardcore fan.

Interviewer: Hvad vil du sige du sådan på oplevelsessiden, hvad vil du så forvente der, ved sådan et besøg?

Oscar: Jamen så, for mig hvis jeg sådan tager på ferie er det sådan for en uge, og man kan jo sagtens få en dag til at gå med at tage ud og se film steder, så lige med Nord Irland der tager du jo ikke hen fordi det er det gode vejr du kan opleve de resterende dage, så der må gerne være noget andet i nærheden der man kan.

Interviewer: Er der andet der sådan der kunne hvor du tænker; det er satme et must at få det ud af det?

Oscar: Altså det ville være fed hvis man kunne få det timet med at de filmede på stedet, så man kunne få lov til at være en stille seer på det, men der plejer de at lukke stederne af så man ikke er der for det er også meget hemmeligt, hvad der sker med serien.

Interviewer: Det kan det i hvert fald være. Hvis vi nu kigger på serien sådan som helhed hvilket af de følgende tre aspekter er du mest interesseret ved den; vil du sige det er det der hedder Place, altså landskaberne og hele atmosfæren der er i serien, eller er det Performance, som inkluderer plot og storyline og teamerne eller Personality som både inkluderer karakterne i showet og også de skuespillere og skuespillerinder der spiller med. Hvilke af de aspekter er mest?

Oscar: Jeg vil sige det er mest, må være en blanding af karaktere og plot fordi jeg synes de følges ad; altså landskabet og der er rigtig flot, med den måde de har gjort det på, men jeg synes helt klart det vigtigste er måden det hele kører frem på og man har den der shock-fornemmelse, for med Game of Thrones ens helt dør, agtig.

Interviewer: Ja de har det med at falde som fluer.

Oscar: Ja man skal passe på med at få en yndlings...

Interviewer: Ja for så dør vedkommende i næste afsnit. Øhm, tror du du ville tage en bevidst beslutning om at besøge de her steder hvis du aldrig nogensinde havde set et eneste afsnit af Game of Thrones.

Oscar: Nej, så tror jeg vil være sådan lidt, sådan lidt som jeg havde det med julekaldenderen; det er da meget fint men ehe, så var det heller ikke vildere, agtig.

Interviewer: Så man kan måske sige, hvis du var i samme situation at din kæreste eller dine venner var afsted med, var helt oppe og køre over det, så kunne du tage med?

Oscar: Jaja, så ville jeg gerne tage med derhen, så kunne jeg ikke se noget problem med, hvis det var for deres oplevelse så vil jeg gerne dele det med dem, men hvis jeg sådan stod alene i Nord Irland og ikke havde set serien eller andet, så tror jeg ikke jeg var taget af sted for at se det.

Interviewer: Hvordan kan det være at du tænker, at det så ikke ville have nogen interesse?

Oscar: For så ville det ikke være en decideret interesse for mig, men med mine venner ville man ligesom kunne få en oplevelse ud af kunne gå og tænke; det er vildt, og de kunne forklare og sådan.

Interviewer: Yeah. Øhm, hvis vi går lidt tilbage til nogle af de ting vi allerede har snakket om, hvis du nu forestiller dig selv på sådan en lokation der er brugt til at optage Game of Thrones; kan du så gå lidt mere i dybe med hvad du helt konkret forventer og opnår og se de her steder.

Oscar: Altså jeg vil forvente, hvis vi tager Winterfell, at se slottet og man kan se her hvor Jon Snow er blevet stukket og man kan se der hvor kan bliver genoplivet og kommer ind i rummet og prøver at opleve atmosfæren ved at stå derinde og om man selv får følelsen ved det

Interviewer: Sådan lidt at der skal være der kan drage dig med ind i....

Oscar: Ja.

Interviewer:.... Så man nærmest føler man bliver en del af...

Oscar: Ja præcis.

Interviewer: Er det på nogen måde forskelligt fra hvad du vil forvente at opleve hvis du var ude og besøge nogle lignende steder, men som ikke var blevet brugt til film optagelse?

Oscar: Ja, hvis jeg var ude og besøge lignende steder så ville det bare være for at se det, hvordan det ser ud omkring det med naturen eller fordi det her er et gammelt slot, eller sådan noget i den stil. Jeg ville ikke forvente jeg ville blive draget ind på samme måde, som hvis jeg var ude og se et sted der var blevet filmet, som en tv-serie eller en film.

Interviewer: Nu kommer vi så til de spørgsmål der handler om hvad der ligesom påvirker dig til tage forskellige beslutninger.

Hvor får du typisk dine ideer til at rejse og til at vælge nogle destinationer frem for andre?

Oscar: Øhm, der er nogle få gange hvor det har været venner, eller så plejer det normalt bare at være mine forældre, eller farmor og farfar der spørger om jeg vil være med til at rejse et eller andet sted hen, og så siger man jo ikke nej tak til det

Interviewer: Så du gør ikke så meget i det der med aktivt at sætte dig ned...

Oscar: Nej, så er det kun hvis de spørger om man har ideer til hvor man skal hen, så har man jo altid. Jeg kan godt lige at kigge med mine forældre, sådan hvor de vil hen og så man har en ide om hvor man skal hen før man kommer der, agtig. Men ellers er det ikke noget jeg aktivt går og kigger efter.

Interviewer: Opsøger du nogensinde anbefalinger fra folk?

Oscar: Jeg blev anbefalet den gang vi tog til Alanya, der blev vi anbefalet det og det synes jeg var meget godt. Det er det eneste jeg sådan har overvejet, med en destination som andre har fortalt mig om. Jeg opsøger ikke sådan det andre anbefaler.

Interviewer: Så du vil sige at det ikke som sådan er en typisk ting for dig at følge folks rejseanbefalinger?

Oscar: Nej, jeg vil hellere derhen, hvor jeg selv synes at det kunne jeg godt tænke mig at prøve.

Interviewer: Men hvad synes du sådan generelt om anbefalinger når det kommer til at vælge forskellige destinationer frem for andre?

Oscar: Jamen altså jeg synes det er fint for så kan folk dele hvad de har oplevet, men hvis mange har været der, så er det jo forskelligt hvad de kan have oplevet, så derfor mener jeg man skal være meget forbeholdende overfor hvad de har oplevet og passe på at din ferie ikke bliver efter hvad de der har anbefalet stedet har prøvet, men at du får lov til at lave din egen oplevelse ud af det.

Interviewer: Vil du sige det er muligt at din, øhm, beslutning om at tage et specifikt sted hen kan blive påvirket eller måske endda ændret af folk du kender.

Oscar: Ja altså det kan den godt. Jeg har ret sikker på, at hvis nogen virkelig har oplevet en skidt ting at så kunne min beslutning ændres ved det men jeg plejer bare at; det kunne være du var uheldig eller bare, så prøver man og hvis det så ikke var en god ferie, så ved man det og kan prøve noget andet bagefter.

Interviewer: Hvad med den anden vej omkring? Hvis du nu har besluttet dig for et sted det, du tænker at det altså ikke har nogen interesse, men hvis du så hører nogle positive historier, kunne det overbevise dig til så måske at tage afsted?

Oscar: Ja sagtens. Altså hvis de har haft en rigtig god oplevelse, så kunne jeg sagtens tænke at det kunne også være rigtig fedt for mig at opleve det her, og så gøre det samme.

Interviewer: Hvad med hvis nu de her folk der prøver på at overbevise dig ikke er nogen du kender men måske, hvad man kunne opfatte som tilfældige mennesker online?

Oscar: Ja det er jeg ikke sikker på, så tror jeg jeg har nemmere ved at blive påvirket af reklamer, til gengæld, hvor det hele bliver sådan lidt shinet op, og jeg tror jeg er rigtig modtagelig overfor sådan noget, så det tror jeg sgu jeg vil have nemmere ved end med nogen tilfældige på nettet.

Interviewer: Det plejer folk ikke at være så glade for at indrømme. Vil du vurdere at det man sådan kan kalde social media personalities såsom bloggere, YouTuber eller en Instagram account, tror du det vil være noget der kunne påvirke din mening og få dig til og ændre synspunkt

Oscar: Så vil jeg hellere det med reklamer, jeg føler lidt at når folk på YouTube og sådan noget, når de reklamere, så gør de det ikke sådan direkte; de fortæller ikke "det her er et produkt jeg kan tjene penge ved at", de gør det sådan ved at teste forskellige ting og sådan. Så vil jeg hellere man bare er clean med det og siger; jeg har det her produkt og jeg synes det kunne være en god ide du prøver det fordi du får det og det ud af det. Så vil jeg hellere have det sådan meget firkantet sat op.

Interviewer: Det vender vi faktisk lidt tilbage til, her om ikke så lang tid. Men synes du det vil være en god forretningside, forretningsmetode for turistbearbejder hvis det er de sætter et samarbejde op med en blogger eller en YouTuber, til ligesom at, så de kan hjælpe med at gøre folk opmærksomme op hvad de tilbyder sådan på en blogpost eller i en video?

Oscar: Så skal det være en form for, sådan en reaktionsvideo, hvor de sådan er ude og prøve det og de har fået af vide at det ikke behøver være positivt; de må fortælle lige hvad de vil så man kan få en decideret holdning, så man kan se hvordan han synes det er i stedet for at de overspiller og overreagerer, og det virker helt unaturligt. Det synes jeg ikke er god reklame for nogen, for så er det bare sat op.

Interviewer: Så det her sponsoreret indhold, hvor at de enten bliver betalt eller får lov til at beholde produkterne, vil det gøre at den her blogger vil synes at være mindre troværdig i dine øjne?

Oscar: Altså det vil jeg mene, i hvert fald, altså de skal jo selvfølgelig tjene penge og en god måde, når de har så mange følgere, jeg mener bare at man skal være mere åben overfor det som YouTuber eller blogger at det her er et produkt jeg har fået af den her person til at fortælle hvad jeg synes om det, i stedet for man lurpasser. Det er ikke så godt.

Interviewer: Jeg fornemmer lidt du synes det er lidt en gråzone?

Oscar: Ja den er svær. Det afhænger af hvordan man gør det.

Interviewer: Så hvis man nu gør opmærksom på det og starter med en form for disclaimer. De skal gøre op front opmærksom på det?

Oscar: Ja.

Interviewer: Hvordan vil det så påvirke deres troværdighed?

Oscar: Altså hvis de siger fra starten af at det er betalt, så vil jeg mene de får mere troværdighed, fordi de har et åbent forhold til det og de lyver ikke overfor deres seere, som jo egentlig tjener pengene for dem i form af views.

Interviewer: Hvad nu hvis du sammenligner det tillidsniveau du synes de her social media personalities de kan ligge på, hvis du sammenligner med det tillidsniveau du har til en reklame?

Oscar: Jeg vil hellere lytte til reklamen, sådan set, for det er sat lidt bedre op og jeg føler det er mere professionelt bag det, sådan både med hvordan man bliver påvirket; de har jo de der forskellige påvirkningsmetoder sådan til dig som kunde, og de andre vi er rejst på ferie efter en reklame så har det levet op til det vi har set i reklamen så jeg føler ikke jeg er blevet løjet for på noget tidspunkt.

Interviewer: Er det fordi du føler formålet med en reklame er lettere at gennemskue?

Oscar: Ja, for med en reklame er det sådan; vi har det her produkt, det skal sælges. Med nogle bloggere kan det godt være sådan lidt tvetydig sådan "jeg vil prøve det her, for det kan være en sjov video" eller "jeg vil prøve det her, for måske at få dig til også at gøre det her" og ikke sådan "jeg har det produkt, og jeg vil gerne hjælpe det her firma med at sælge produktet. Det er mere firkantet med reklamer og nemmere at gå til.

Interviewer: Det var egentlig de spørgsmål jeg havde; sådan lige her afslutningsvis vil jeg godt lige spørge dig, nu når vi sådan har snakket om Game of Thrones og sådan med at tage til Nord Irland; så virkede det ikke til at Nord Irland sådan være øverst på din liste..

Oscar: Nej jeg vil gerne ned hvor der er lidt varmere i hvert fald.

Interviewer: Men tror du, at hvis der nu virkelig blev gjort opmærksom på de her steder og lokationer ville det så være noget der kunne få Nord Irland til at virke som en mere attraktiv destination?

Oscar: Jo det tror jeg, men så er det fordi de skal sælge Nord Irland med det, sådan som New Zealand gjorde med Lord of the Rings, det kunne man jo sagtens gøre med Nord Irland, og så have alle de er forskellige lokationer man kan komme og se; så vil jeg helt klart være meget mere åben, for så ved jeg også hvor de forskellige ting er, så jeg ikke skal ud og lede efter det. Man kan have sådan en tour-pakke hvor man kan tage rundt og se alle de der forskellige lokationer på en uge. Det vil jeg være meget åben for.

Interviewer: Jamen så tror jeg rent faktisk vi nåede til vejs ende, så. Men tak fordi du ville være med!

Oscar: Det var så lidt.

2.3. Interview 3, conducted in Danish

Duration: 00:24:23 – Face-to-face interview, conducted at interviewer's house.

The interview was originally conducted in Danish.

Interviewer: Okay, så kører vi! Uhm, my first questions is; how often do you travel?

Ida: Uha, jeg rejser nok en gang eller to om året, sådan ca. Ja, det er ikke så meget, men jeg nyder det, den ene eller to gange jeg rejser om året. Det er dejligt afslappende med noget ferie.

Interviewer: When did you travel last?

Ida: Sidste gang, uha.. Jeg tror det var da jeg var afsted i Spanien med min familie her sidste sommer. Var en uges ferie med dem, bare stille og rolig.

Interviewer: Can you tell something about what made you go there? If you can do that since it was a family trip?

Ida: Mine forældre inviterede mig! Så ja, jeg ville gerne afsted og jeg har ikke været så tit i Spanien, jeg synes det var et dejligt sted; det er hyggeligt, og, ja..

Interviewer: Gratis ferie er heller ikke noget man....

Ida: Nej gratis ferie er altid lækkert!

Interviewer: Uhm, have you ever been to Northern Ireland?

Ida: Nej.

Interviewer: How come? Is it a conscious decision not to go there or is it just circumstances?

Ida: Jeg har bare aldrig sådan følt det var et sted jeg behøvede, eller jo jeg vil da gerne rejse, men det er ikke lige et af de steder jeg aller helst vil besøge lige i øjeblikket, tænker jeg. Måske en dag.

Interviewer: Have you ever visited a destination which had been used as a filming location for a film or a television production?

Ida: Udmiddelbart så tror jeg det ikke, altså ikke sådan lige hvad jeg kan komme i tanke om. Altså det kan godt være jeg har været et eller andet sted uden at have tænkt over det. Jeg ved, nu har jeg været i Rom, og det er da blevet brugt af og til i film og tv og så videre, så jeg har måske besøgt nogle af de steder der har været, men det var ikke på grund af film eller serier at jeg er rejst derhen, det er bare sjovt at de også lige har været der.

Interviewer: Så hvis du nu har besøgt nogle lokationer der er blevet brugt i film eller andre film lignende produktioner, så har det været et tilfælde at du har været der?

Ida: Ja, altså jeg har også været i London og det er selvfølgelig også blevet brugt, så jeg har været nogle, men det er ikke på grund af der er blevet filmet, det er bare, og det er storbyer, så ja. Det er mere derfor jeg har været der.

Interviewer: Så de her destinationer, er det nogen du har besøgt alene, eller er det nogen du har besøgt i en gruppe?

Ida: Jeg tror aldrig rigtigt jeg har rejst alene, det har altid været med familie eller med venner eller med noget. Det er i hvert fald sjældent jeg rejser alene, lad os bare sige det sådan.

Interviewer: Where did the idea of visiting these places come from?

Ida: Hmmm, jamen.. Godt spørgsmål.

Interviewer: Tak (Griner).

Ida: Tit er jeg bare blevet inviteret med, altså for eksemple på familieferie eller sådan noget og så er det dem der har forslået det og så er jeg jo kommet med, men storbyer har jeg også haft en eller anden ide om at jeg ville besøge, jeg ved ikke helt hvorfor. London har jeg besøgt et par gange og Rom, det er måske fordi man har set det, måske, på film på et tidspunkt, måske ja, man er lige blevet inspireret til at tage afsted, men ja. Jeg har bare haft lyst til at tage afsted; set billeder, set videoer om det og synes det var et interessant sted at komme hen, tror jeg.

Interviewer: Nu nævner du, at man måske kunne have set de her steder, de her byer på film eller på fjernsyn. Tror det er noget der er udslagsgivende for dig, at du ser de her steder i film eller tv-serier, og man i det underbevidste har siddet og tænkt "det var sgu..."?

Ida: Ja, det tror jeg faktisk det er. Nu kan jeg jo ikke helt huske tilbage, men jeg har helt sikkert set nogle film der, har set som barn og tænkt "det her! Det er et sted jeg vil besøge en dag", ja i underbevidstheden når jeg har været der senere hen, ja. Men ja, jeg er nok bare blevet påvirket af andre der også har været der og har taget billeder og videoer og så videre, og så har jeg fået lyst til at tage derhen og se det, ja.

Interviewer: As established before the start of this interview, you follow the TV-show *Game of Thrones*, correct?

Ida: Ja.

Interviewer: On what basis would you say you follow this TV-show? Would you identify yourself as a casual viewer or are you more of a dedicated fan?

Ida: Jeg er meget casual, vil jeg sige, altså jeg har set de første sæsoner, i hvert fald, men jeg har ikke lige set den sidste sæson. Jeg faldt lidt af på den, så jeg er ikke sådan hardcore fan på nogen måde, jeg har bare set den lidt, også fordi jeg, man hørte så meget om den der i starten og alle snakkede om den, så jeg skulle også lige følge med, men jeg er lidt faldet af efterhånden. Den har ikke interesseret mig helt så meget de sidste par sæsoner.

Interviewer: Did you know that several scenes have been filmed on location in Northern Ireland, such as Winterfell, which is the Stark family home and Pike, which is the family home of the Greyjoys?

Ida: Nej, det var jeg faktisk ikke klar over, før nu. Jeg har ikke sådan tænkt, eller jo, det er nogle flotte steder der er med deri, men jeg har ikke tænkt over hvor de var og om jeg skulle hen og se dem, det er ikke sådan noget jeg lige har...

Interviewers: Så det... Du har det sådan lidt mere "det er fint de er der", men du føler ikke du har en trang til at skulle derhen?

Ida: Nej, ikke som sådan, eller jo. Nej, jeg skal ikke sige, at jeg aldrig kunne tage af sted men det er ikke sådan noget jeg lige tænker "nu skal jeg afsted lige om lidt, eller indenfor de næste par år" det er sådan, nej. Så er der måske noget andet der jeg også ville se. Det var ikke kun på grund af det her, at jeg skulle derhen.

Interview: Så der skulle være noget andet der trak dig?

Ida: Ja præcis! Det er ikke nok bare lige "film locations" og sådan noget, nej jeg tror ikke det er nok for at få mig derhen.

Interviewer: Så ville du sige det var noget der kunne være en sjov lille bonus?

Ida: Ja, det kunne det vel.

Interviewer: Can you imagine yourself visiting one or more of the destinations used as filming locations for *Game of Thrones* in Northern Ireland?

Ida: Altså ikke sådan lige her i den nærmeste fremtid tænker jeg ikke, altså jeg ved ikke. Måske kommer jeg til Nord Irland på et tidspunkt, hvem ved, og så kunne det da godt være jeg smutter forbi et af stederne, men øh. Nej, det er ikke lige planen, sådan lige.

Interviewer: Øhm, vi har lidt været inde på det men; what would it, concrete examples, what would it take for you to go to such a destination.

Ida: Der skal være noget mere. Nogle attraktioner jeg gerne ville se mens jeg er der, tænker jeg, et eller andet der lige kan få skubbet mig derhen. Et eller andet der tiltrækker mere end det her film locations, altså der skal være mere. Måske også noget andre har set og så snakket om hvor fedt det var at se og så kunne det være "hey det skal jeg se", og så kunne det være jeg så nogle af Game of Thrones stederne samtidig.

Interviewer: If you had to name a couple of things that you think should be at these locations like, as a minimum, what would that be?

Ida: Altså i forhold til hvad jeg har set eller?

Interviewer: Det kan være alt. Det kan være forskellige faciliteter, andre aktiviteter.

Ida: Selvfølgelig hvis jeg skal derhen så skal der vel være nogle steder at bo, nogle steder at spise og måske nogle ting at se, nogle seværdigheder, et eller andet der får mig til at komme ud over det (læs: film locations). Ja det må godt være sådan lidt, der må godt være nogle ting man kan se som turist, der kan få en som turist til at komme derhen. Ja.. Jeg har ikke sådan specifikke tanker om hvad det lige kunne være, men der må være et eller andet de kan lokke med, tænker jeg, som jeg ikke kender til i forvejen.

Interviewer: Og du har ikke nogle krav?

Ida: Neeeeej, ikke sådan som sådan. Et eller andet spændende og anderledes, som man ikke oplever hver dag eller laver andre steder. Noget der kan gøre det mere specielt at komme derhen, tænker jeg.

Interviewer: What would you like to obtain, experience wise, from visiting such a destination?

Ida: Uhmhhh, jamen altså.. Godt spørgsmål... Jeg ved ikke rigtig; jeg vil gerne have en god oplevelse som jeg vil huske, jeg vil gerne se et smukt sted, smukke seværdigheder, have en god oplevelse, være sammen med nogle andre end mig selv; altså tage nogle venner med, noget familie med, et eller andet. Have en oplevelse sammen med andre, som man kunne huske og mindeværdigt. Have det godt, hygge mig mens jeg var der. Ja, lære noget nyt, opleve noget nyt.

Interviewer: Which aspect of Game of Thrones is the most appealing to you, out of the following three: Place which means landscapes and the scenery, or Performance which is the storyline, the plot, themes of the TV-show or the Personality, which means like the characters on the show and the celebrities; the actors and actresses portraying these characters on the show?

Ida: Det er nok historien, jeg synes der har fanget mig fra starten og så karakterne, selvfølgelig også været vigtige. Men ja, steder er bare sådan et plus, at det har været, ja, nogle fede steder de har filmet og så videre, men ja helt sikkert så er det historien der har fanget mig ved Game of Thrones og det var den gang jeg læste om den og tænkte "det da godt lige kunne være interessant og finde ud af, om det var en god serie". Så ja, udmiddelbart ville jeg sige det.

Interviewer: Do you think you might visit one or more of these locations; make a conscious decision to go there if you hadn't watched a single episode of *Game of Thrones*?

Ida: Det ved jeg ikke. Jeg har jo heller ikke overlevet det selvom jeg har set det, men ja, jeg går der udfra der er nogle hardcore fans der tænker "der skal vi hen" fordi de lige har set det, men nej. Så skulle de igen have noget andet at tilbyde, et eller andet så man have hørt om dem på en eller anden måde, men hvis det er den eneste måde man sådan forbindet det med noget turist, så tror jeg da ikke folk vil, som sådan. Går jeg ud fra.

Interviewer: This kinda referes back to some of the other questions; if you imagine yourself at a destination, a location used and featured in *Game of Thrones*: can you then go a bit more in depth with what you expect to achieve from the visit and what you expect seeing there?

Ida: Altså fra det jeg kan huske at have set, så har det været flotte omgivelser og sådan noget naturmæssigt, ja. Så ja, det vil jeg da regne med at kunne se. Jeg ved ikke hvor høje forventninger jeg ville have, men ja, jeg tænker da, at der kunne være noget flot natur og så videre, de har brugt til at filme derovre, men ja.

Interviewer: Forventer du sådan at se stederne sådan som de rent faktisk er, eller ville du forvente at se en eller anden form for visuel representation af serien?

Ida: Altså jeg tror mange gerne ville have sådan en, at det var sat op som i serien så man virkelig kunne genkende, men jeg ville nok have det fint med, at det bare står som det er, altså, jeg behøver ikke, jeg er ikke hardcore fan der har brug for at se stedet taget lige ud af filmen. Jeg har det fint bare med at se natur og sådan, i forhold til det. Men ja, der er da helt sikkert nok nogen der gerne vil have en kopi af stedet i forhold til filmene.

Interviewer: How is this different from what you expect to see at a destination which has not been used as a filming location for *Game of Thrones*, for instance?

Ida: Altså, her der vil jeg jo have nogle forventninger efter at have set serien, tænker jeg, hvorimod – medmindre man har set dem et andet sted på film eller - hvis man ikke har set noget så tænker jeg man ikke har de samme forventninger til stedet og så videre og ja.

Interviewer: Så hvis du bare skulle ud og, hvis vi nu siger du var i Nord Irland, og du skulle ud og set et eller andet slot og tænke; det har du ikke sådan hørt om har været brugt til nogen speciel film eller tv-produktion. Ville du så bare forvente at komme ud og se et slot, eller?

Ida: Ja, altså, hvis jeg ikke har hørt noget om det så har jeg nok ikke så store forventninger; hvis jeg ikke har set noget om det... Så ved jeg jo så heller ikke om jeg ville tage ud og se det, medmindre jeg havde hørt noget om det, men ja, det er bare noget lidt andet. Man har nogle andre forventninger, tænker jeg, når man har set det og hørt om det, og så videre. Og ja, så kan man blive skuffet hvis det ikke lever op til ens forventninger.

Interview: Yeah. These next couple of questions is about what influences you to make certain decisions; Where do your ideas to travel to certain destination usually come from?

Ida: Det ved jeg ikke. Det er som regel fordi jeg har set eller hørt om det på den ene eller den anden måde; fra venner eller familie, på tv, reklamer, hvad som helst altså et eller andet hvor jeg har set billeder og tænkt; det her sted, det vil jeg gerne se på et tidspunkt. Altså det er som regel det der lige fanger på en eller anden; har set, hørt, læst om stedet og tænkt; det vil jeg gerne se på et tidspunkt. Det er som regel det der fanger mig.

Interviewer: Do you ever, actively, seek out travel recommendations?

Ida: Nej, ikke sådan aktivt; jo hvis jeg kender nogen der har været et sted, så hører jeg dem selvfølgelig ad det har været for en oplevelse, men ikke sådan, eller jo jeg kigger nogle gange TripAdvisor og sådan noget, men det er ikke noget jeg aktivt søger, jeg kigger bare sådan hvad der er derude, nogle gange, og lige hører hvad andre har haft af oplevelser. Lidt aktivt, så.

Interviewer: Have you then ever actually followed one of these recommendations?

Ida: Det har jeg nok, ja. Det har jeg da garanteret på den ene eller den anden måde, tror jeg da; jeg har hørt fra den ene eller den anden at det her var et godt sted, og så er jeg taget afsted, eller at min forældre tænkte; det her er et godt sted, skal I med, ja, hvis de har været der før.

Interviewer: What do you think of recommendations when it comes to travelling and picking destinations?

Ida: Jeg synes det er en god ide at have, altså jeg er da glad for at jeg kan høre hvordan andre har haft deres oplevelser, hvordan det har været, og det er smart at man kan det. Det er meget nemt i dag at finde ud af hvordan, øh, andres oplevelser lige har været. Så ja, det er dejligt at vide hvordan det har været, og kunne gå ind og kigge hvordan de forskellige steder har været og selvfølgelig hvordan vi har forskellige oplevelser de forskellige steder, og lige kunne gå ind og kigge hvordan de bedømmer stedet, ja.

Interviewer: Do you find it possible that your inclination to visit a film location could be affected, or even changed, by other people?

Ida: Altså hvis folk siger til mig; det var en dårlig oplevelse, lad vær med at tage af sted, så kan det da godt være at jeg lige tænker over det en ekstra gang inden jeg tager afsted, men hvis jeg virkelig har lyst til at tage afsted, så tænker jeg da at jeg vil tage afsted alligevel og så, ja, så ville andres meninger nok ikke påvirke mig som sådan. Men jo, hvis jeg sådan er lidt "skal jeg, eller skal jeg ikke" tage afsted og så hører en masse dårligt om det og at jeg skal lade vær med at tage afsted, så tager jeg nok ikke afsted.

Interviewer: Hvad med den anden vej omkring? Hvis du havde besluttet dig for der var et sted, nu for eksempel med Nord Irland, som du ikke virker så hug på hvis du så hørte, at der var nogen der bare virkelige talte det op, kunne det så ændre din mening? Kunne det så...

Ida: Det kan godt være, hvis det var, ja, hvis de lige ramte mig på de rigtige punkter og overbevidste mig, så kunne det da godt være jeg havde lyst til at tage af sted, men ja, så skulle den jo have andre ting end de her film locations.

Interviewer: Ville du sige der var forskel på om du, om den her indflydelse kom fra folk du kender eller folk på nettet?

Ida: Altså, jeg vil sige man altså lytter mere til ens familie og venner fordi man kender dem bedre end en eller anden tilfældig man har set på nettet, men ja det er selvfølgelig også fint og se hvis der er rigtig mange på nettet der siger en ting er dårlig, som ens familie siger er et godt sted, ja det er sådan lidt. Begge påvirker en, men ja, man lytter nok mere til ens familie og venner end man vil lytte til dem man finder på nettet, tænker jeg.

Interviewer: Do you think it would be a good idea for tourist agencies to use, like, social media personalities such as bloggers, YouTubers or and Instagram account or something like that to make people aware of what they offer, like to sponsor the content of a blogpost or a video?

Ida: Ja, det synes jeg kunne være en fin ide at få det ud på. Det er der garanteret også nogen der allerede bruger rundt omkring, tænker jeg. Så ja, det tænker jeg er en god måde og sociale medier er helt sikkert en god ide i dag og ja, mange vil se det, så ja.

Interviewer: Would this sponsored content make the blogger or YouTuber in question seem less trustworthy to you?

Ida: Ja, det vil jeg tænke, ja. Sådan tænker jeg med de fleste bloggere, at de bliver betalt for at reklamere for et eller andet så ja, man skal lige tænke en ekstra gang inden man lytter til dem her, men ja det kan jo også godt være de oprigtigt mener det her de skriver, men ja, de kan selvfølgelig også bare blive betalt for at skrive det ene eller det andet.

Interviewer: If you had to compare, like the level of trust you have in like YouTubers and bloggers with sponsored content and then an actual commercial you see on television, how do they like, compare?

Ida: Jeg synes de er meget lige, altså det er jo reklamer de laver selv og så betaler de andre for at reklamere for dem. Det er sådan meget lige, jeg vil ikke sige der sådan er en stor forskel, de har jo valgt at lave det her hvor de bliver betalt og penge er inkluderet i begge dele, så jeg er sådan. Jeg ved ikke om jeg har tiltro mere til den eller til den anden, det er sådan lidt samme niveau.

Interviewer: Det gør ikke den store forskel for dig, hvem der er afsender?

Ida: Jeg vil jo sige det er den samme der er afstender i begge dele, såe.

Interviewer: Det kan man jo godt sige det er. Det var sådan set egentlig de spørgsmål jeg havde og gerne ville igenem, så lige her som afslutning; om det her interview, om det har fået Irland (Læs: Nord Irland) til at virke lidt mere spændende, eller om det stadig er nederst på listen?

Ida: Altså jeg tror jeg skulle høre en del mere om Irland, før, øhm, Nord Irland før jeg sådan vil blive overtalt til at tage af sted. Det er sådan, jeg kender ikke så meget til Nord Irland, der er sikkert en masse spændende ting og se, men øhm, som sådan er det ikke sådan fået mig til at tænke at Nord Irland er det næste sted jeg skal hen, men øh, som sagt; man ved aldrig om man en dag lige pludselig får lyst til at tage derhen om der kommer noget nyt, spændende eller nogen der påvirker en til at tage afsted, hvis en ven for eksempel kommer og siger; skal vi ikke tage til Nord Irland, så kunne det da godt være at jeg kunne overveje det, det skal jeg da ikke kunne sige. Måske!

Interviewer: Måske! Men det var i hvert fald alt for mig, og så vil jeg sige tak at du ville deltage i mit interview.

Ida: Det var så lidt!

3. Appendix 3 – With translated interviews with Game of Thrones followers

3.1. Interview 1:

Interview, 5th of April 2017 – Victor and Emma

Duration: 00:27:47 – Face-to-face interview, conducted at interviewees' house.

The interview was originally conducted in Danish.

Interviewer: Okay, here we go. My first question is; how often do you travel?

Victor: We do that twice a year.

Emma: Yes, once or twice a year.

Interviewer: When was the last time you traveled?

Victor: That was December 2016.

Interviewer: Where did you go?

Victor: We went to London.

Interviewer: Can you tell about what made you go there? What motivated you to go on that trip?

Victor: Well, with this particular trip we had promised William (Victor's son). There wasn't anything special about it for us. We have been there several time, but William hadn't so we promised to show him the city.

Interviewer: Have you ever been to Northern Ireland?

Victor: No.

(Emma: Shakes her head)

Interviewer: How come?

Victor: No one has asked us!

(Both: Laughs)

Victor: No, but you know, I just don't believe it's something we've ever discussed.

Emma: It's mostly been, like, the European capitals.

Victor: Capitals, yeah, and tourist destinations.

Emma: Yes.

Interviewer: So nothing specific? It's not a specific choice that you haven't been there, it's more like; it just hasn't come up?

Victor: Yes, it's not something we've opted up of, but it's also not something we've actually chosen.

Interviewer: Have you ever visited a destination which had been used as a filming location for a film or a television production?

Victor: Uhm, yes we did, where was it..? It was at Sardinia!

Emma: Yes.

Victor: Yes, so yes, we have.

Interviewer: Have you been to other places or it that the only place? That you know of.

Victor: Well, it is been the only definite place that has been made for film production otherwise there are those... You know, you shoot films in London and New York, but that's not why you visit the city.

Interviewer: Why did you visit this place, if we take Sardinia?

Victor: It was actually, well we didn't go to Sardinia to visit this place, but we were at Sardinia and then we discovered there was this, this town which was used for filming spaghetti-westerns and decided to go and see if, while being at Sardinia.

Interviewer: Did you visit the place just the two of you or was it like a bus tour you went on, or how?

Emma: It was just the two of us.

Interviewer: Where did the idea of visiting this place come from?

Victor: Ahh, I think I googled something about tourists attractions on the island and then it popped up.

Interviewer: So it was just kinda "whoops"?

Victor: Yes it was a complete coincidence.

Emma: Yes it was very much a coincidence.

Interviewer: How did this location make you feel? That you could visit a place where a film was shot?

Victor: I don't know if I felt anything specific. That location was very down to earth and there was nothing extravagant. It was okay. I don't think there was so much special about it.

Emma: It was also more because it was fun to visit a place, you know to see it and imagine films being shot there.

Victor: I think it would have been more special if we, for instance, had just seen a film which had been shot there, so that you could recognize the places and not just recognize it from pictures. I think that would have made it better.

Interviewer: How do you think, or do you think it would be different if it was a film you really liked and you went specifically because of that? Do you then think the feelings you would experience at the place would be different?

Victor: I think, at least for me, yeah.

Emma: Yes, I actually think so too, because then you would be able to recognize it and say; Oh and it was over there he stood and said that. I think so.

Victor: We have had something, for instance, we have been to Rome a couple of times and there has been a few attractions where I've known at "Oh well, this was where the girl from 'Roman Holiday' puts her arm into the mouth of that figure". You can say that it's more fun when you are able to relate more directly to a scene in a film

Interviewer: Than like?

Victor: Yeah yeah, or standing there, pushing that cart through, what's it called, platform 9 ¾.

Interviewer: As established before the start of this interview, you follow the TV-show *Game of Thrones*, correct?

Emma: We do, yes.

Interviewer: On what basis would you say you follow this TV-show? Would you identify yourself as a casual viewer or are you more of a fan?

Emma: Casual viewer.

Victor: Yeah I'd say that, too, that we are both casual viewers.

Interviewer: Did you know that several scenes have been filmed on location in Northern Ireland, such as Winterfell which is the Stark family home and Pike, the family home of the Greyjoys?

Victor: No I don't think I knew that. How about?

Emma: No, I didn't know the neither.

Interviewer: How does this make you feel? Knowing you can visit the places featured in this TV-show - does it carry any sort of meaning to you?

Victor: Not... I wouldn't go there to just see the place, but I think I would see the place if I was already there.

Emma: Yes, I think the same thing.

Interviewer: Can you imagine yourself visiting one or more of the destinations used as filming locations for *Game of Thrones* found in Northern Ireland?

Victor: You mean? Like are we visiting now or? Would that be the purpose of the trip?

Interviewer: More if you could actually see yourself visiting any of those places?

Emma: From Game of Thrones? Well, I can imagine that, but I wouldn't go there (read: Northern Ireland) just for that, but if I already were in Northern Ireland, for some reason.

Victor: I could also imagine myself at one of those locations, easily.

Emma: Yeah, it could be fun.

Interviewer: Now, you've said that you wouldn't go there specifically to visit these places, but what would it take for you to actually do that? What would motivate you to say "now we're going there, because of this TV-show and visit these places"?

Emma: Then I think you would need to be more drawn in by it. Then I'd say if had to be a film where you were a fan.

Victor: Yeah, then this casual viewer thing isn't enough. And I think, for my part, we'd need to look at a more classic series, for instance, Game of Thrones is very new and hyped, so I think I'd be more into a classic film or a classic TV-series.

Interviewer: What would that be?

Victor: That could be.... like a specific film or a specific series?

Interviewer: Yes, if you have something in mind?

Victor: Uhhh, that's a tough one... Then I think it should be a few of the locations from Godfather, there could be some from those, what are they called...

Emma: I sitting and thinking of the Lord of Rings, because it's such beautiful nature and it was filmed down in New Zealand where, I could imagine going to New Zealand, because I have seen those.

Victor: Yeah. Then I think I would be more into taking a location as it is and then use it as a background instead of taking a location and change it so you can use it as a background. I'd like to see Hadrian's wall, because I know it's been used as background in a few films, but I wouldn't want to see Hadrian's wall if it had been made to be the background in a film.

Interviewer, directed at Victor: So you are kinda against what they've done in New Zealand, with Hobbiton?

Victor: Yes, a lot! I would see it if I were there, definitely. But then I'd only see it because I love the film and because I'm not just casual about Lord of the Rings or Tolkien, but to build it like that.. It's a bit too 'pop'.

Interviewer, directed at Emma: It sounded like you felt differently about it?

Emma: Well, that was more about the nature. You know, when you've watched Lord of the Rings, I just think the nature is so beautiful there, and I've also heard that about New Zealand in general, so that could be one of the reasons for going there.

Interviewer: So you also don't like this constructed...?

Emma: No

Interviewer: If we go back to Northern Ireland and the locations used there for filming Game of Thrones; can you then tell something about what do you think that there should be at the locations, as a minimum?

Emma: Well, it's a bit of a mix, because it's not like we have seen so much of these Game of Thrones places, so I think it would be great if there were a guide telling you; this was there where that scene was shot", but still I also feel like, like when we were at Sardinia and there was no guide, you couldn't buy souvenirs and that there wasn't these bus trips and I really liked that. So I feel kinda mixed about it. You know with toilet facilities and such, it can get a bit too.... Commercial.

Victor: Yeah, when you are suddenly standing there buying candy and sodas, and then you pay to get your photo taken with something. Then the authenticity kinda disappears. Uhm, there has to be this balance, because I also think it can be nice to have a some visualization or a guide there can tell you; what you are seeing here, it used like this in the film. You know, to give it all a perspective, so that you can relate.

Interviewer: What would you like to obtain, experience wise, from visiting such a destination?

Emma: That would be to recognize and remember the different scenes from some film. Like; this was where she was walking down the street...

Victor: Yes!

Emma: Like to recall the film.

Victor: Yeah, you could also imagine there being some sort of re-enactment, I guess that could be great to see.

Interviewer: So something which could really draw you into the universe of the TV-series?

Both: Yes!

Interviewer: If you look at the show as a whole, which of the following three aspects to you find the most interesting; would you say it was what's called Place, which is the landscapes and the whole atmosphere in the show, or is it Performance, which includes plot and storyline and the themes or Personality which includes both the characters on the show and the actors and actresses on the show. Which aspect are you more into?

Victor: I think, for my part it's mostly the storyline. I really like fantasy and I think Game of Thrones have a fun way of twisting it around and with the way it deals with continuity, or lack of, by chopping the head of everyone by the end of the episode. I really like the storyline in Game of Thrones. Of course the characters are also an important part of the story because the intrigues play a big part in the story.

Emma: I think I'm more into following the characters. I think it can get kinda drawn out and with long pauses I find it difficult to follow the story so it's more because of the characters that I watch.

Interviewer: So it's different things that would make you go to such a destination, if you consider these three aspects?

Victor: Yes, I think it would.

Interviewer: Do you think you might visit these locations, like make a conscious decision to go, if you had not watched a single episode of *Game of Thrones*?

Victor: No because then I don't think we would know it was there. As far as I know no big and famous locations have been used, you know it's not like they've used Tower (read: Tower of London) for instance, so I think, I'm only speculating there, that the ruins they've used are not like something people go to see, so of course, if you haven't watched Game of Thrones then you wouldn't know that these places had been used.

Interviewer: What if we imagined I went there as part of a bigger group with some friends and family and they really wanted to go and see it, would you then go and maybe even enjoy the experience even if you hadn't watched a single episode?

Victor: Yeah, I think so.

(Emma nods).

Victor: I think so.

Emma: Also because if you travel with other people, then they might have a story about it.

Victor: Yeah, then there come some stories from them.

Interviewer: And then you could be drawn in through that?

Both nodding: Mmmhmm.

Interviewer: These next questions kinda refers back to some of the things we've already talked about earlier; but can you imagine yourself at a destination used as a filming location for *Game of Thrones*: can you go a bit more in depth with what you expect achieving and seeing at the location?

Victor: Well, besides what we've already mentioned with the visualization and maybe some form of re-enactment, then I might imagine that there would still be some sort of reference to the original place, you know; this is the original place's history and this is what we've done with it. So that you'd still get to know; what is it actually we're looking at. Is it a ruin from some Celts or is it just something totally unimportant which happens to have been used in Game of Thrones. I would like to still have the original history of the place to be a part of the experience.

Emma: Mmmhmm, and maybe also be told why they picked this specific place, why it fitted in...

Victor: Exactly! Is it just because it's within an hour's drive from the studio or...

Emma: Or was there something special about the scenery which made them pick that place.

Interviewer: Is this or how is this different from what you expect to see at a destination which has not been used as a filming location for *Game of Thrones*, for instance?

Emma: I don't think there would be any difference. I think that when we travel it is because we want to hear the story about "what is this kind of building", "what is it with this castle" or "what is this place".

Victor: Yes, the story is the whole point. That's what in focus.

Emma: Yes..

Interviewer: So you can say that the only difference is that with a location which has not been used as a film location would just be the location without the film or TV-show aspect to it?

Victor: No, there wouldn't be

Interviewer: And with good reason, you can say...

Both: Yes (laughing).

Interviewer: These next couple of questions about what influences your decision making process. Where do your ideas to travel to certain destination usually come from?

Emma: I'd say, I can name at least two times where we've been influenced by our friends that has either been someplace or have been able to tell us about the place, or have been wanted to go there and then we went there. Not with our friends, but you had been recommended to go there.

Victor: Yeah and I also think I sit around looking at articles, travel descriptions and "100 places you need to see before you die" and that stuff.

Interviewer: Do you ever seek out travel recommendations? Now that you've mentioned that you've actually followed some, but were that something you actually had to actively seek out or did it just happen?

Victor: I think we actively ask if we hear someone has been somewhere, I think we always, more or less unconsciously look for travel recommendations so if someone says they've been somewhere, then I'm very interested in hearing where they've been and then you make a mental note about it and look it up the next time we're going somewhere

Interviewer: What do you think of recommendations when it comes to travelling and picking destinations?

Victor: Do you mean like in our circle of acquaintances or online?

Interviewer: Like in general; just the practice of giving and seeking recommendations.

Victor: Well, I think it's just fine. I think it's okay. If it's in our circle of acquaintances and friends then I have this idea of what people like and what they focus on, and then you know if it's something I would be interested in. It's more open if you read an article online, because that can be more or less subjective and paint something all rose red, so you'd need to take it with a grain of salt.

Interviewer: So you see it as a possibility that your wish to visit specific locations can be affected or even changed by other people?

Emma: I'd say, if some of my friends had been to Turkey and they didn't recommend Turkey, because there was something with the culture or something, then I might decide not to go there.

Victor: That could make it lower on the list.

Emma: Yes! If there had been a bad experience at the airport or if the service at the hotel wasn't good and if the culture was all, like, then it might make it lower on the list.

Interviewer: How about the other way around? If someone really talked a destination up which you hadn't considered, could that then make it higher up on the list?

Victor: Yeah, I think so.

Emma: Well I hadn't even considered Sardinia before my colleague mentioned it and that it was cheap to go there and that it was a great place, and not too touristy because it was a new destination with new departures there. Then we had to go there and my colleague had a great trip there, so of course we had to go, too.

Interviewer: We've already briefly touched upon it; but what if these recommendations came from people online? How would you feel about that?

Victor: I would read it, but I don't know how much of it I'd follow. I think I will regard it very superficially, it's hard to know if you agree with anything that person has written, whether it's a recommendation or a review. You can say that if the total amount of reviews are positive, then it can of course be a help but I do not think it could make me discover a brand new travel destination, but it might make focus more on a destination I already had in mind.

Emma: Mmmhmm!

Interviewer: Now that you mention you might not 100% know what kind of person these recommendations come from, but what if it was a social media personality you follow and in a way have gotten to know?

Victor: Yeah, that could affect it, it definitely would because then you'd have some sort of knowledge about the person and you know what the person stands for which you might relate to. You'd feel safer if it's someone "you know".

Emma: Yes, I agree.

Interviewer: Do you think it would be a good idea for tourist agencies to use bloggers, YouTubers and such to make people aware of what they offer, by sponsoring the content of a video or a blogpost?

Victor: That might be a bit of a slope, because if I follow someone which I feel I can identify with on some level, and then that person is sponsored by a company of some tourist council or something then it might not actually be his own recommendations but just some

recommendations he's giving because he gets paid for it and then I think I'll feel a little deceived unless it's made very clear that this is something he is doing because he's getting paid.

Emma: Yes, because if you get paid then there's the risk that you are not entirely honest and that you don't tell the whole story about how it actually was and what the standards were like, or...

Victor: Yes, and there's also a difference between being sponsored by someone and then endorsing something by saying "I stand by this", or "I think it was a great place". I might buy that. But you'd still need to take it with a grain of salt. But saying "you'll get 10.000kr if you can sell this destination" is a practice that I don't like. That's just advertisement, I think.

Interviewer: Would this sponsored content make the blogger or YouTuber in question seem less trustworthy to you?

Victor: Yes that might be the result. I think so. That's a risk.

Interviewer: Would there be a way where this, let's say blogger, would be able to deliver sponsored content but still preserve your trust.

Victor: Yes if there's a natural relation already in place; if he was born in the area, if he had recorded a whole series in the area then I might imagine there being a deeper connection compared to money simply changing hands; if you have lived there your whole life then you can, like; Come to Ireland, there's great here – I know because I have lived here for 50 years! That would make it more believable.

Emma: But also if you can read.. like if it's not painted all rose red, but there's room for mentioning something negative about the trip or the place. That would also make it seem more believable.

Interviewer: How about compared to actual commercials as those shown on the television?

Victor: Well, I think I would have more trust in the blogger, then, if it was one I was already following. If it just kinda comes in from the left and I have no connection to the person, then it would be on level with the television. If the blogger is someone I have a connection to, then it would be better, until he starts to devalue his message too much.

Emma: Mmmhmmm, yes.

Interviewer: Well, that was all my questions but before we end this interview I'd like to ask you if, after having talked about Game of Thrones and going to Northern Ireland; has this interview made it all more interesting?

Victor: Yes, well, before the interview we didn't know they had filmed there; so I'd say, if we talk about "where are we going" then of course Northern Ireland is more on our radar so it might be we'd have to look more closely into it. I believe there are some breweries there and other stuff to see. The more Northern Ireland shows up in the media and conversations the more you become aware of it being somewhere you need to go.

Emma: From not even being on the list of possibilities, this interview might have gotten it onto the list.

Interviewer: Great, then I'll say..

Victor: I have this little song prepared, can I present it now?

Interviewer: (Laughs), No you can't.

But I'd like to thank you for answering my questions!

Victor: You're welcome!

3.2. Interview 2:

Interview, 5th of April 2017 – Oscar

Duration: 00:17:50 – Face-to-face interview, conducted at interviewer's house.

The interview was originally conducted in Danish.

Interviewer: Okay, here we go. Uhm, how often do you travel?

Oscar: It varies. It can vary from one to two times a year.

Interviewer: When was the last time you traveled?

Oscar: Uhm that must have been during the autumn holiday, when I went to Sweden.

Interviewer: Can you tell me about what motivated you to go there?

Oscar: We have this tradition in my family where we, once a year goes to Sweden and my grandparents are paying and that's not something you say 'no, thank you' to.

Interviewer: No, free vacation, that's.... Have you ever been to Northern Ireland?

Oscar: Never in my life.

Interviewer: How come?

Oscar: Uhm, it's not really our go-to-destination. That's mainly Sweden and in the South in the summer, you know, on charter vacations.

Interviewer: So you wouldn't say Northern Ireland is a destination which you've consciously avoided, it's just not...

Oscar: It's just not been on the table.

Interviewer: Have you ever visited a destination which had been used as a filming location for a film or a television production?

Oscar: Well, I've been at that place where that Christmas Calendar was shot in Denmark, at that church thing.

Interviewer: Uhm, yeah Børglum!

Oscar: Yes, but it was mostly because my girlfriend wanted to go there, so I just tagged along.

Interviewer: So it was.. Do you know where she got the idea of visiting the place?

Oscar: It was because we were at this summer cottage, and then she saw this sign when we drove by and then she started thinking about the Christmas Calendar and she's really like this Christmas Calendar fanatic so she just went crazy so the whole family had to go there, so we could see it.

Interviewer: How would you then say it felt like visiting a place that has relation to...

Oscar: Well, it was a bit fun to see a place where they filmed and knowing there was actors walking around and such, but with the Christmas Calendar which is not really an interest of mine, it doesn't really hit me, but

Interviewer: So it was not really that big a deal, but just a little?

Oscar: Yeah it was a bit fun and with the few episodes I got to see.

Interviewer: And as established before the start of this interview, you follow the TV-show *Game of Thrones*, correct?

Oscar: Yes! It's awesome!

Interviewer: On what basis would you say you follow this TV-show? Would you identify yourself as a casual viewer or are you more of a fan?

Oscar: Well, I'd say I'm a bit of a fan, you know I see the previous season a week before a new one airs so I can remember what has happened and if I can't remember probably then I might go back a couple more seasons; as many as I have time for.

Interviewer: So that you are up to date with it all.

Oscar: Yes.

Interviewer: Did you know that several scenes have been filmed on location in Northern Ireland, such as Winterfell which is the Stark family home and Pike, the family home of the Greyjoys?

Oscar: I didn't know it was in Northern Ireland, but I knew there was something in England, Wales and in that area.

Interviewer: Also that it was shot at places that...

Oscar: Yes.

Interviewer:... can be found and has made be made in a studio.

Oscar: Yes. And that there are some locations where there is some CGI in the background to change it a bit.

Interviewer: How does this make you feel? Knowing you can visit the places featured in this TV-show - does it carry any sort of meaning to you?

Oscar: Well, it's one of those things that I would really like to see, to see the places and to see how much is real and how much they have changed with computer effects and something like that.

Interviewer: So that you can compare?

Oscar: Yes.

Interviewer: Can you imagine yourself visiting one or more of the destinations used as filming locations for *Game of Thrones* found in Northern Ireland?

Oscar: Yeah, of course I can, I can easily.

Interviewer: What do you think that there should be at the locations, as a minimum?

Oscar: Well, there would have to be a hotel nearby, so I wouldn't have to spend a lot of time on transportation and then I'd like there to be these obligatory tourist things like souvenirs and that you can buy something from the TV-show that's special to that place so that you'd be able to look at it and say; I have this from that place, and take it home.

Interviewer: Would you expect there to be some sort of visual representation, for instance where they had filmed Winterfell, would you then expect to see a castle banner or something where you could see the relation very clearly.

Oscar: Yeah, well I want there to be some sort of statue or like a cardboard man like maybe of Jon Snow, or..

Interviewer: So like a very tangible example?

Oscar: Yeah, so that you wouldn't have, like for people who hadn't seen the series so that they wouldn't think; that's very nice here, they have to see the connection, if you are not a hardcore fan.

Interviewer: What would you like to obtain, experience wise, from visiting such a destination?

Oscar: Well, if I go on a vacation it's for like a week and you could easily spend a whole day going out and visiting these places, and with Northern Ireland which isn't exactly a place where you go because of the great weather which you can enjoy for the remaining days, so it would be great if there was something else you could see close by.

Interviewer: Is there something else which makes you think; this is a must, to have this experience.

Oscar: Well, it would be great if it could be timed with them actually filming at the place so that you could be, kind of a silent watcher, but they tend to close the places off so that you can't see it because it's very secretive, what happens in the series.

Interviewer: If you look at the show as a whole, which of the following three aspects to you find the most interesting; would you say it was what's called Place, which is the landscapes and the whole atmosphere in the show, or is it Performance, which includes plot and storyline and the themes or Personality which includes both the characters on the show and the actors and actresses on the show. Which aspect are you more into?

Oscar: I'd say it's a combination between characters and plot because I think they go together; of course, the landscapes and everything is very beautiful with the way they have done it all, but I definitely think the most important thing is the way it goes forward and you get this chock-feeling when your hero dies.

Interviewer: Yeah, they are dropping like flies.

Oscar: Yeah you have to be careful about getting a favourite...

Interviewer: Yeah because then that person is going to die in the next episode. Uhm, do you think you might make a conscious decision to visit these locations if you had not watched a single episode of *Game of Thrones*?

Oscar: No, then I think it would be kinda, kinda like I had with the Christmas Calendar; it's fine and all that, but then that's pretty much it.

Interviewer: So you could say, if you were in the same situation with your girlfriend or your friends and they really wanted to see it, could you then go there with them?

Oscar: Yeah, then of course I would go, then there wouldn't be a problem if it was for their sake and I'd like to share that with them, but if I was in Northern Ireland alone and hadn't seen the series then I don't think I would go

Interviewer: How is it that you don't think it would be interesting?

Oscar: Because it wouldn't really be an interest of mine, but with my friends you could get this experience and they could tell you about it and such.

Interviewer: Yeah, uhm if we go back to some of the things we've already talked about; can you imagine yourself at a destination used as a filming location for *Game of Thrones*: can you go a bit more in depth with what you expect achieving and seeing at the location?

Oscar: Well, I'd expect, if we take Winterfell, to see the castle and to see where Jon Snow was stabbed and see where he was resurrected and see the room and try to experience the whole atmosphere by being there so you could get the feeling of it.

Interviewer: So there would be something which could draw you in...

Oscar: Yes.

Interviewer:.... So you almost get the feeling of being a part of....

Oscar: Yes, exactly.

Interviewer: Is this or how is this different from what you expect to see at a destination which has not been used as a filming location for *Game of Thrones*, for instance?

Oscar: Yeah, if I was out visiting any similar places then it would just be to see it, how it looks with the nature or if it was an old castle or something like that. I wouldn't expect I would be drawn in in the same way, as if I visited a place which had been used for filming a TV-series or a movie.

Interviewer: Now we've reached some questions on what influences you to take certain decisions. Where do your ideas to travel to certain destination usually come from?

Oscar: Uhm, there has been times where it has been friends, mostly it's just been my parents, or grandparents that ask if I'd like to go somewhere with them, which you of course accept.

Interviewer: Do you ever actively seek out travel recommendations?

Oscar: I had Alanya recommended before going there and I liked it. That's the only time I've considered going somewhere after people had told me about it. I don't really seek out what people recommend.

Interviewer: So you'd say it's not really a typical thing for you to follow peoples' travel recommendations?

Oscar: No, I'd rather go where I'd like to.

Interviewer: But what do you think of recommendations when it comes to travelling and picking destinations?

Oscar: Well, I think it's fine that people can share what they've experienced, but if a lot of people have been there then it's all different things they have experienced, so I think you should be very careful and be careful that your vacation isn't based too much on their recommendation, so that you get to experience the place yourself.

Interviewer: Do you find it possible that your inclination to visit these locations could be affected, or perhaps even changed, by other people?

Oscar: Yeah well, it can. I'm pretty sure that if someone had experienced something really bad then my decision could change because of it, but I'm usually like; you might just have been unlucky and then you try it and if it wasn't a good vacation, then you know and try something else next time.

Interviewer: What about the other way around? If you had decided a place holds no interest for you but you heard some really positive stories about it, could that then convince you to go?

Oscar: Yeah sure. If they have had a really good experience, then I might end up thinking it could be really great for me to go there, and then do it.

Interviewer: What if those who were trying to convince you weren't someone you knew but someone you might refer to as a random person online?

Oscar: Yeah, then I'm not so sure. I think I'm more easily influenced by commercials, actually, where everything is shined up, I think I'm really receptive of those things, I think it would be a lot easier than by using random people online.

Interviewer: That's not really something people usually like to admit. Do you think a blogger, a YouTuber, an Instagram account or the like change your opinion in this regard?

Oscar: Then I'm more into commercials. I kinda feel that that people on YouTube something like that, they don't like do it directly; they are not telling you "this product I can make money off by advertising it", they do it by testing different stuff and like that. Then I'd rather they come clean about it and say; I have this product and I think it could be a great idea for you to try it because I'll get this and that. I rather have it more like that.

Interviewer: We're actually going to get back to that in a little while. Do you think it would be a good idea for tourist agencies to use bloggers, YouTubers and such to make people aware of what they offer to like sponsor the content of a video or a blogpost?

Oscar: Then it would have to some form of reaction video, where they are I are trying the stuff out and that they've been told it doesn't have to be all positive; they can tell whatever they want so you really get to know that they think, so that you can see how he actually feels about it instead of overselling it and acting all unnatural. I don't that's good advertisement for anybody.

Interviewer: Would this sponsored content make the blogger or YouTuber in question seem less trustworthy to you?

Oscar: Yeah, I'd think so, well I know they have to make money and it's a good way if they have a lot of followers but I just think that should be more about it as a YouTuber or a blogger that this product is something they've gotten from someone to talk about instead of trying to cheat people. That's not good.

Interviewer: I get the feeling you think it's kinda a grey area.

Oscar: Yeah it's a difficult one. It depends on how it is done.

Interviewer: So if you make people aware of it and start with a kind of disclaimer. They have to do it up front?

Oscar: Yes.

Interviewer: How would this affect their credibility?

Oscar: If they tell you from the start that they are getting paid, then I'll think that makes them more credible because they are open about it and not trying to lie to their followers.

Interviewer: So what if you compare the level of credibility you think these social media personalities have, compared to that of an actual commercial?

Oscar: I'd rather listen to the commercial, because it just look better and I feels it's more professional with how it influences you; they have all these methods to you as a customer and the times I've travelled because of a commercial it has lived up to the expectations so I don't feel like I've been lied to at any time.

Interviewer: Is that because you feel a commercial is easier to see through?

Oscar: Yes, because with a commercial it more like; we have this product, it needs to be sold. With some blogger it might be very unclear; "I want to try this, because it can be a funny video" or "I want to try this, maybe to get you to do this too" and not so "I have this product and I would like to help this company sell this product". It's more straightforward with advertisements and easier to go to

Interviewer: That was all my questions but before we end this interview I'd like to ask you if, after having talked about Game of Thrones and going to Northern Ireland; it didn't seem like Northern Ireland was at the top of your list.

Oscar: No I'd like to go where there's a bit warmer, at least.

Interviewer: But to you think, if made aware of the places and location would it then be something which could make Northern Ireland seem like a more attractive destination?

Oscar: Yeah, I think so, but they'd have to sell Northern Ireland like New Zealand did with Lord of the Rings, they could easily do that with Northern Ireland and have all these different destinations you could go and see; then I'd actually be more open about it and then I'd know where the different places are and wouldn't have to look for it. They could have like a tour-pack where you could go around and see all the different locations in a week. I'd be very open to that.

Interviewer: Well, with that I think we've reached the end, so thank you very much for participating!

Oscar: You're welcome.

3.3. Interview 3:

Interview, 5th of April 2017 – Ida

Duration: 00:24:23 – Face-to-face interview, conducted at interviewer's house.

The interview was originally conducted in Danish.

Interviewer: Okay, here we go! Uhm, my first questions is; how often do you travel?

Ida: Uhh, I think I travel once or twice a year, approximately. I know it's not much but I enjoy it whenever I get to travel. It's so relaxing with some vacation.

Interviewer: When did you travel last?

Ida: Last time? Uhh... I think that was when I went to Spain with my family last summer. I had a week's holiday, just peace and quiet.

Interviewer: Can you tell something about what made you go there? If you can do that since it was a family trip?

Ida: My parents invited me! So yeah, I wanted to go and I haven't been to Spain that often, I thought it was a lovely place; it was cozy, and, yeah...

Interviewer: Free vacation is not something you...

Ida: No, free vacation is always nice.

Interviewer: Uhm, have you ever been to Northern Ireland?

Ida: No.

Interviewer: How come? Is it a conscious decision not to go there or is it just circumstances?

Ida: I've just never felt like that was a place I need to visit, or yeah, I want to travel, but it's not one of the places I want to visit the most at the moment, I think. Maybe one day.

Interviewer: Have you ever visited a destination which had been used as a filming location for a film or a television production?

Ida: I don't think so, or nothing really comes to mind. You know, I might have been to one of these places without knowing. I know, now that I've been to Rome, which has been used often in film and series and so on, I might have visited some places, but it wasn't because of a film or a series that I went there, it was just fun that they had been there too.

Interviewer: So if you have visited some locations which have been used in movies or other movie like productions, it was just a coincidence that you were there?

Ida: Yeah, you know, I've also been to London which has also been used, so I have been to some locations, but not because a film was filmed there, it was just, and it's big cities, so yeah. That was more of a reason to go.

Interviewer: So these destinations are these places you have visited alone, or did you go in a group?

Ida: I don't think I've ever travelled alone. It has always been with family or with friends or something. It is rare that a travel alone, let's put it like that.

Interviewer: Where did the idea of visiting these places come from?

Ida: Hmmmm, well.. Good question.

Interviewer: Thanks (Laughs).

Ida: I've often just been invited along, you for instance on family vacations or something like that and then there are those who suggested going somewhere and I just went along, but with big cities I always had this idea that I wanted to visit them, I'm not really sure why. I've visited London a couple of times and Rome. Maybe it's because it's something you've seen in a film once, yeah maybe, you just got inspired to go, but yeah. I've just wanted to go; seen pictures, seen videos about it and thought it was an interesting place to go, I think.

Interviewer: Now you mention, you might have seen these places, these cities on film or on television. Do you think this is something which could affect your decision, that you had seen these places in film or in TV-series, and that you in your subconscious mind might think "that was..."?

Ida: Yes I actually think so. Now, I cant remember, but I have certainly seen some film there, seen as a kid and thought "this! It's a place I want to visit one day ", yes, in the subconscious mind when I've been there later. Yes. But yes, I've probably just been influenced by others who have also been there and have taken pictures and videos and so forth, And then I have wanted to go there and see it, yes.

Interviewer: As established before the start of this interview, you follow the TV-show *Game of Thrones*, correct?

Ida: Yes.

Interviewer: On what basis would you say you follow this TV-show? Would you identify yourself as a casual viewer or are you more of a dedicated fan?

Ida: I'm very casual, I'll say. I've seen the first couple of seasons, at least, but I haven't seen the last season. I fell a bit of it, so I'm not such a hardcore fan in any way, I've just seen it a little because I heard so much about it at the beginning and everyone talked about it, so I'd just followed but I have fallen off a little. It hasn't been that interesting these last couple of seasons.

Interviewer: Did you know that several scenes have been filmed on location in Northern Ireland, such as Winterfell, which is the Stark family home and Pike, which is the family home of the Greyjoys?

Ida: No, I didn't know actually, before now. I haven't thought much about it, but yeah, it's some beautiful places in the TV-show, but I haven't thought much about where they were or if I wanted to see them, that's not something I've thought about.

Interviewers: Sooo.. you just think "it's nice that they are there", but you haven't felt like going there.

Ida: No, not really, or yes. No, I won't say that I'll never go there but it's not like I'm thinking "I have to go now, or in a couple of years". Then there's, perhaps, something else there that I'd like to see, too. I wouldn't go there only because of that.

Interviewer: So there needs to be something more to draw you in?

Ida: Yes, exactly! It's not enough that they are film location or something like that; no, I don't think that would be enough for me to go there.

Interviewer: So, would you say it could be some kind of fun, little bonus?

Ida: Yes, I guess it could.

Interviewer: Can you imagine yourself visiting one or more of the destinations used as filming locations for *Game of Thrones* in Northern Ireland?

Ida: Wel, not really in like the nearest future, I think, but I don't know. Maybe I'll go to Northern Ireland at some point, who knows, and then it might be that I dropped by some of those place, but uhm. No, it's not really something I plan on, right now.

Interviewer: Uhm, I've already talked a bit about it, but; what would it, concrete examples, what would it take for you to go to such a destination.

Ida: There needs to be something more. Some attractions I'd like to see while I was there, something which could just push me to go there. Something which attracts more than these film locations, you know, there needs to be more. Maybe something other people have seen and talked about how cool it was to see and then say "hey, you need to see this", and then I might see some of the Game of Thrones places, too.

Interviewer: If you had to name a couple of things that you think should be at these locations like, as a minimum, what would that be?

Ida: Like in comparison to what I've seen.

Interviewer: It can be anything. Like different facilities, activities.

Ida: Of course if I go there then there should be some places to stay , some places to eat and maybe some things to see, some sights, something that makes me come across it (read: movie locations). Yes, it may be a little, there may be some things you can see as a tourist who can

get one as a tourist to get there. Yes. I do not have such specific thoughts about what it might be, but there may be something they can lure on, I think, as I do not know before.

Interviewer: And you don't have any demands?

Ida: Nooo, not really. Something exciting and different that you don't experience every day or do other places. Something that can make it more special to go there, I think.

Interviewer: What would you like to obtain, experience wise, from visiting such a destination?

Ida: Uhmmm, well.. Good question! I don't know really; I'd like to have a good experience which I would remember, I want to see a beautiful place, beautiful sites, have a great experience, be with someone; you know, bring some friends, some family or something like that. Have an experience with other people which you could think back on. Feel good, have a good time while I was there. Yeah, learn something new, experience something new.

Interviewer: Which aspect of Game of Thrones is the most appealing to you, out of the following three: Place which means landscapes and the scenery, or Performance which is the storyline, the plot, themes of the TV-show or the Personality, which means like the characters on the show and the celebrities; the actors and actresses portraying these characters on the show?

Ida: That's probably the story, I think it caught me from the start and the character, too, of course, has also been important. But yes, places are just such a plus, yes, some cool places they've filmed and so on, but it really it the story that caught me with Game of Thrones and back when I read about it I thought "that might well be interesting and find out if it was a good series". So yes, I would say that, I think.

Interviewer: Do you think you might visit one or more of these locations; make a conscious decision to go there if you hadn't watched a single episode of *Game of Thrones*?

Ida: I don't know. I haven't experienced it even though I've seen it, but yes, I assume there are some hardcore fans who thinks "we're going" because they've seen it, but no. Then again, they'd need to have something else to offer, something you've heard about somehow, but if

that's the only way they connect it to something tourist, then I do not think people will, as such, I think.

Interviewer: This kinda referes back to some of the other questions; if you imagine yourself at a destination, a location used and featured in *Game of Thrones*: can you then go a bit more in depth with what you expect to achieve from the visit and what you expect seeing there?

Ida: Well, from what I can remember to have seen on the show, it has beautiful and natural settings, yeah. So yeah, I would like to see that. I do not know how high expectations I would have, but yes, I think that there could be some nice nature and so on, which they used for filming there, but yes.

Interviewer: Do you expect to see such places like the actually are, or would you expect to see some sort of visual representation there from the series.

Ida: Well, I think many people would like such a set up as in the series so you could really recognize it, but I would like it to be just as it is, you know, I don't need it, I'm not a hardcore fan who needs to the place straight from the film. I'm just fine watching nature and such. But yeah, there is definitely someone who wants a copy of the place in relation to the movies.

Interviewer: How is this different from what you expect to see at a destination which has not been used as a filming location for *Game of Thrones*, for instance?

Ida: Well, I'd have some expectations after having seen the series, I think, whereas - unless you had seen it in another film or - is you hadn't seen something then I don't think I would have had the same expectations about the places and so on, yeah.

Interviewer: So if you were going to, let's say Northern Ireland, and you were going to see some castle and thought; you hadn't really heard about it being in a film or television production. Would you expect to go seeing just a castle, or?

Ida: Yeah, well, if I haven't heard anything about it I don't think I would have that big expectations; if I haven't seen anything about it... Then I actually doubt I would go and see it, unless I had heard something about it, but yeah, it's just something else. You have some other

expectations, I think once you've seen it and heard about it, and so on. And yes, one can be disappointed if it does not live up to one's expectations.

Interview: Yeah. These next couple of questions is about what influences you to make certain decisions; Where do your ideas to travel to certain destination usually come from?

Ida: I don't know. Usually it's because I've seen or heard of it in one way or another; from friends or family, on television, advertising, anything, something where I've seen pictures and thought; This place I would like to see at some point. You know, it's mostly just about what catches your interest; have seen, heard read about the place and thought; I would like to see it at some point. That's usually what catches me.

Interviewer: Do you ever, actively, seek out travel recommendations?

Ida: No, not like actively; yeah, well, if I know someone who has been to a place, then I of course ask what kind of experience it was like, but not like, or well sometimes I look at TripAdvisor and something like that, but it's but something I actively look seek out, I just look what's out there and sometimes I ask about peoples' experiences. A bit actively, I guess.

Interviewer: Have you then ever actually followed one of these recommendations?

Ida: Yeah, I think I have. I bet I have in one way or another, I think so; I have heard from someone that it was a good place and then I went or my parents thought; this is a good place to go, you should come with us, you know, if they have been there before.

Interviewer: What do you think of recommendations when it comes to travelling and picking destinations?

Ida: I think it's a good idea, you know, I'm glad I can get to hear about other peoples' experiences, how it was, it's a good thing that you can do that. Today, it's easy to figure out how other peoples' experiences were. So yeah, it's nice to know how it was, and to go and look up different places and of course, we all have different experiences at different places and to see how other people rate a destination, yeah.

Interviewer: Do you find it possible that your inclination to visit a film location could be affected, or even changed, by other people?

Ida: Well, if people tell me; it was a bad experience, don't go there, than I might think twice about going, but if I really wanted to go, then I think I would still go, so yeah, other people's opinions would probably not affect that much. But if I'm like "should I, or shouldn't I" go, and I then hear a lot of bad stuff and that I shouldn't go, then I might not go.

Interviewer: What about the other way around? If you had decided there was a place, for instance Northern Ireland, which you don't seem too keen on, but then you heard someone who really talked the place up, could that then chance your mind?

Ida: It might, yeah, if it just hit me at the right spots and I really got convinced, then I might feel like going, but yeah, then there would need to be more things to do besides these film locations.

Interviewer: Would you say there's a difference between this influence coming from people you actually know or coming from people online?

Ida: Well, I'd say I listen to my friends and family more, because I know them compared to some random person online, but yeah, it's of course also fine to see if a lot of people says its bad, which you family says is great, then yeah. It influences you, but yeah, I think you listen more to your friends and family compared to people online, I think.

Interviewer: Do you think it would be a good idea for tourist agencies to use, like, social media personalities such as bloggers, YouTubers or and Instagram account or something like that to make people aware of what they offer, like to sponsor the content of a blogpost or a video?

Ida: Yeah, I think that would be a fine way to get their message out. I bet it is a method which is already used. So yeah, I think it's a good idea and with social media it is sure to be a good idea, yeah, lots of people would see it, so yeah.

Interviewer: Would this sponsored content make the blogger or YouTuber in question seem less trustworthy to you?

Ida: Yeah, I think it would, yeah. I think most bloggers' gets paid to advertise for something or another, so yeah, you have to think twice about it before you listen to them, but yeah, they can also be sincere about what they right, but yeah, they can of course also be paid to write certain things

Interviewer: If you had to compare, like the level of trust you have in like YouTubers and bloggers with sponsored content and then an actual commercial you see on television, how do they like, compare?

Ida: I think they are kinda at a tie, you know, they are doing some advertisement themselves and paying other people to do advertisement for them. They are very much at a tie, I won't say there's that big a difference, in both cases they have chosen to do this where they get paid. I don't know if I have more faith in one more than the either, it's pretty much the same level.

Interviewer: It doesn't make a big difference who's the sender?

Ida: I'd say it's the same sender in both cases.

Interviewer: I guess you could say that. Well, that was everything from me, but I just have one question before we end this; has this interview made Northern Ireland seem a bit more exciting, or is it still at the bottom of the list?

Ida: Well, I think I should hear a lot more about Ireland before, uhm, Northern Ireland, before I'll be convinced to go there. I don't know that much about Northern Ireland, and there's probably a lot of exciting things to see, but uhm, as such it did not make me think that Northern Ireland is the next place I'm going to go but uhm, as I said; You never know if one day you suddenly want to go there if something new, exciting or somebody influences you to go, if a friend comes and says; Should we not go to Northern Ireland, then I might be able to consider it, I can't say. Perhaps!

Interviewer: Maybe! But that was everything from me, so I'd like to thank you for participating in my interview.

Ida: You're welcome!

3.4. Interview 4:

Interview, 4th of April 2017 – Anna

Duration: 00:35:04 – Skype interview

Interviewer: Okay! So, before we start I would just like to thank you for participating.

Anna: Thank you!

Interviewer: And my first question is; how often do you travel?

Anna: Well, so far until now, I usually travel once a year, more or less. Sometimes more than once, but in these recent times; only once a year.

Interviewer: When did you travel last?

Anna: Uhm, actually Denmark! But before that, because I went to Denmark for my Master's degree, I may presume I was in Italy or Scotland, I can't remember which.

Interviewer: So if you take, for instance, Scotland or the other place you went; can you tell me about what made you go there; what motivated you?

Anna: Well, first of all with Scotland, I mean, I went to Scotland – it was the second time I had been there – and the first time it was because of the magnificent views, the landscapes, the history and the culture of the country and the people, they're really nice. And I really loved being in Scotland, it's like you enter into this kind of magic fairytale, you know? When you see the landscapes and the SHEEP! And the parks and the lakes; everything in Scotland is like magical and then you have lots of castles and for me, because I'm a very imaginative person, I like to dream a lot Scotland is like my second favourite country in the world. For Italy I went to visit a friend who lives there.

Interviewer: Okay! So now, since I can hear you are so smitten with Scotland, have you then ever been to Northern Ireland?

Anna: No, actually no, but I've been to the republic of Ireland. I've been to Dublin and to this small city. I went there because it's in a film called Ps. I Love You, and went there because it

was the film, so I just went there; to the republic of Ireland. But still, I would like to go to Northern Ireland, because of the views, and it's like.. magical. All the leprechauns and stuff.

Interviewer: So the reason you haven't been to Northern Ireland yet is just circumstances?

Anna: Yeah, it's just circumstantial. I mean, I plan on going there but I just haven't planned it yet. But I want to go. It's the only bit of the British Isles I haven't been to, well.. That and Wales, but still.

Interviewer: Alright! You've kinda already answered my next question which is if you have visited a destination which had been used as a filming location for a film or a television production? You mentioned Ps. I Love You.

Anna: Yes! I've also been to Alnwick Castle which is a castle near the border to Scotland, between England and Scotland. Alnwick Castle was used as Hogwarts Castle (for the Harry Potter movies) so I've been there, and I've been to a couple of other castles in Scotland that were used in Braveheart and stuff like that. Let me think. I've probably also visited a few other movie locations, without even realizing it, but if we keep talking I might recall.

Interviewer: If you come up with anything, just say so. But why did you visit these locations? It sounds like you very specifically visited these places? Because they were used in these productions.

Anna: Yeah, the one in Ireland was because of the film. I didn't see any specific places but I went there to see the city. With the castles I went there, yeah, because I wanted to visit Hogwarts Castle and Harry Potter world. Yeah! I've been on this Harry Potter tour, so I've been to Alnwick Castle, to the bridge where the train passes and some other, uhm, there is this statue in Scotland near the bridge the train, the Hogwarts train passes that is also, uhm, portrayed in a film called Maid of Honour, I believe, and there is this scene where the guy passes on a horse, passes by the statue. But basically I went there because Scotland is one of my favourite countries and all the magic within. It's enough reason for me to, nevertheless, those locations I really wanted to see because of the films, although sometimes, uhm, it just happened and I'm too lost in my fairy world to actually even realize it.

Interviewer: So did you visit these places alone or did you go in a group?

Anna: Well, I went to Scotland for the first time with my mother and the second time with a group of friends, but those locations I visited either with my friends, my ex-boyfriend or with my mother; of course, with my mother we went on these guided tours, these minibus tours. We went on this Harry Potter themed tour, yeah.

Interviewer: Okay, so where did you get the idea of visiting these places?

Anna: Where did I get the idea? I don't know, maybe the internet, online? For instance, with Scotland we went to this ticket office and they had this tour selling and I saw "uhh, Harry Potter tour! Okay I want to do this one!" But the other castles it was just, well, some were just passing by and some were in purpose by internet, so yeah.

Interviewer: What did you feel, or how did you feel like visiting these places?

Anna: Ecstatic. Thrilled. Amazed. I really enjoyed them. It like, again, it's like a dream come true, you know, you want to enter this fantasy world, you know, with everything set together, the landscape, the castle.. I don't know, the movie set, you almost see the actors passing by so, in that precise spot the actors have been, so you kinda feel ecstatic. I mean, films are shot there, but to me it was more than that, it was my own fairy tale world because of the castles and landscapes and stuff.

Interviewer: Okay, so as established before the start of this interview, you follow the TV-show Game of Thrones, correct?

Anna: Yes!

Interviewer: So, on what basis would you say you follow this TV-show? Would you identify yourself as a casual viewer or are you more of a fan?

Anna: Well, the first term. I've only watched the series. I haven't read any book. I plan to! When I have time, when I finish my Master's thesis, I would probably have time to read the Game of Thrones books. But I'm that kind of fan that watches each episode each week and

discusses it with friends and freaks out when Jon Snow dies and comes back alive, yeah. I'm that kind of fan, but still not a hardcore fan, as I am with Harry Potter, so.

Interviewer: Did you know that several scenes have been filmed on location in Northern Ireland, such as Winterfell, which is the Stark family home, and Pike, the family home of the Greyjoys?

Anna: Yeah, I know they'll been filming in Northern Ireland, Croatia, Iceland and, uhm, Spain and some other locations. Yeah, I know.

Interviewer: How does this make you feel? Knowing you can visit the places featured in this TV-show - does it carry any sort of meaning to you?

Anna: Yeah, like again, it would be like entering a fantasy world and you'll on the same spot as those actors have been as those characters and it's really thrilling. I think, speaking in a more realistic kind of sense I think it's amazing that this crew have actually managed to build all those sets and do all that and be able to visit all of them. It's a great job, great job guys! So it's really good to actually be there and feel, and it's like, messing with your head! It's emotionally thrilling, so it's nice!

Interviewer: So can you, I'm guessing you can, but can you imagine yourself visiting one or more of the destinations used as filming locations?

Anna: Yes I can, imagine myself, pretty much.

Interviewer: So what would it really take for you to go to such a destination, like what would really motivate you?

Anna: Having money and free time to go. Uhm, but actually it would motivate me to go to know it was this location were close to the airport and the eventual place where I would stay, like some kind of bed and breakfast, so like with Scotland, have a tour that goes around to all those places. If I had a tour that would go through all those places, that would be great for me; it's a really good marketing option for them and it's economic for me, so everyone wins.

Interviewer: Yeah sure! What do you think should be at these locations, as a minimum?

Anna: Like at the locations? Like props, or?

Interviewer: Like, if you imagine yourself at a location which has been used for filming a scene in Game of Thrones, what do you think, as a minimum, should be there?

Anna: Yeah, uhm, I think some kind of resemblance with the original set, I mean, I know for a fact that whenever they shot a scene they usually take everything of when they are finished so at least some kind of prop or some kind of likelihood with the original, with the scenes from the film, that would be important to me. I don't know. Props! Some similarities, maybe some kind of a sign saying "oh, this is here where that thing was shot" so, take a picture! That happened to me when I was at the Alnwick Castle, I went there in May so it was still not high season and they still didn't have actors portraying the main characters like Dumbledore and Hagrid and so, they only had like this sign that said "Take here your first flying lesson" so, everyone could take a picture with it, but that was it. I was expecting a bit more, especially because a lot of fans go to the Alnwick Castle because of Harry Potter, so. Of course, it's also important to know the history of the place; the battles that took place there but nowadays most people only go, unfortunately because of the films. So I think it would be nice to have something verifying that the movie was shot there.

Interviewer: So like, a clear visual representation?

Anna: Yeah, for instance.

Interviewer: What would you like to obtain, like experience wise, from visiting such a destination?

Anna: Knowledge. Cultural knowledge, filming knowledge. A good memory, uhm, a good time, basically. Basically a good memory, because that would make people come back and I wish I could go back to Scotland, to those same places because unfortunately I've lost almost all the pictures I took from that day, so I would like to go back again.

Interviewer: Yeah, I can understand that! So, if we look more directly at Game of Thrones, which aspect of that TV-show is the most appealing to you if we take, Place; landscapes and

scenery. Performance; the themes and the plot of the TV-show and Personality; meaning the celebrities and the characters on the TV-show; which aspect is the most appealing to you?

Anna: Of those three?

Interviewer: Yeah.

Anna: The landscapes, the places. I mean, of course.. not the celebrities and characters, I mean they are of course important for the story but the main thing that would actually drive me there would be the landscapes and the places because, even though I would like to see how they shot the scenes in Iceland; okay, I wouldn't go there in the winter time, I would go there in the summer time, I mean, still probably the landscapes and props, the everything.

Interviewer: So you are more drawn in by the visual aspect of the TV-show?

Anna: I'm more drawn in by the visual, but I mean also the history, but I like more the fantasy/historical part. The fact that it's kinda a medieval time and I would like to see, about the characters you mentioned, I would like to see and be around stuff that would be medieval such as their clothes, their houses, their castles, I mean, where they live and so... Winterfell Castle, you know, I would like to just go in and see the props and all the clothes and how people would live in that time, if it was real.

Interviewer: So kinda combining the historical facts of what we know about medieval times and with a Game of Thrones twist to it?

Anna: Yes, yes. The medieval times and the fantasy. Definitely.

Interviewer: Do you think you might visit these locations, like make a conscious decision to visit these locations if you had not watched a single episode of *Game of Thrones*?

Anna: If I hadn't watched? No, I don't think so. Because.. Nowadays I actually know that people travel to these locations because of the films or series they watch and I know it would be really sad, but I wouldn't know about them if not for the series and by being there I can visit that scene and maybe something that wasn't actually portrayed in the scene but is good for

the country visiting it and I'm giving them my money so yeah, but definitely because of the series.

Interviewer: So you feel like you need that connection that, like that emotional connection with the TV-show to actually go and visit.

Anna: Yeah. I think so.

Interviewer: So, if you can just imagine yourself at a destination used as a filming location for Game of Thrones: can you go a bit more in depth with what you expect achieving and seeing at the location?

Anna: I would expect to see some similarities with the show, to see, again, mentions that the show was filmed there and would expect to feel ecstatic and joyful. Uhm, and to have a good experience there, that would be the most important things, I guess. If I was there I would like to see how things were made, like some kind of back office work like the cameras and some curiosity on how they did the scenes and because, again, it's not just about the historic about the place but also about Game of Thrones series.

Interviewer: Is this or how is this different from what you expect to see at a destination which has not been used as a filming location for Game of Thrones?

Anna: I think there is an expectation that needs to be met, when people are travelling to these kinds of locations they are always waiting for their expectations to be met, to be satisfied because of that expectation. Whenever you go to some place new that wasn't portrayed in a movie and you go there for the very first time, of course you can have expectations from other people, like word-of-mouth given by friends, but still the expectations wouldn't be that high because in the film you've already how the thing is, more or less, but when you go to a location that wasn't used in a film you want to feel like, amazed but you don't have any kind of expectations, so I think it's about that; satisfying expectations.

Interviewer: Alright, these next couple of questions is about what influences you. So where do your ideas to travelling to certain destination usually come from? What inspires you to go certain places?

Anna: What inspires me.... Books, series, films, mainly that. I must admit that all the countries I've been to, with one exception, I've been to because of things I had heard of or seen, uhm. The only time, well two exceptions, when I went to Belgium because I was visiting family and Italy because I was visiting a friend. All the other countries that I went to was because I had certain expectations due to, uhm, my background because I've been studying culture a lot, a lot; it's my bachelor, so I chased these kind of countries because of their cultural background and history. For instance, Denmark; I wanted to go to Denmark to, not only see the contrast of the culture nowadays but also with the Viking era, and it was good to see some kind of difference but also kind of sad because I was expectation to see walking Vikings in the middle of the roads, so damn it (making fun). But mainly because of my background as a culture major, and books, and series, and films that I've watched.

Interviewer: Do you ever seek out travel recommendations?

Anna: Uhm, not necessarily, I mean before I went to Scotland I checked because I didn't know if I'd rather go to Scotland or Ireland for the very first time, but I gave my mother the choice and she choose Scotland because "Oh, which one has more castles?", "I believe Scotland", "Okay! Let's go to Scotland!" – Yeah my mother is not the best advisor.

Interviewer: Do you find it possible that your inclination to visit these locations could be affected, or perhaps even changed, by other people?

*Repeating question.

Anna: I'm trying to remember. I guess not. Uhm, because other peoples' perceptions and constructions of reality are different than yours, but I have this maxima in my life that is I have to try before I can say that I don't like it, so I like to try new things and then I can say afterwards that I didn't like it. So I don't think, I mean, unless someone said "Oh, don't go to this country because it's really awful and oh my god, you'll be robbed or killed, or whatever", I might follow advise like that.

Interviewer: What about the other way around? If there's a place you've decided not to go to, could another person then convince you to go?

Anna: I think so. I have this problem with Russia (laughs). No seriously, it's mainly because I don't like the sound of the language but I'm pretty sure the country must be beautiful, but I have this thing with the language and the culture is a bit tricky for me, but if I hear really nice things I might go, but again, it's not on my priority list, but if I had money and time I would give it the benefit of the doubt.

Interviewer: So, if we use Russia as an example, could then a person like a blogger, a YouTuber, an Instagram account change your opinion in this regard?

Anna: Social media people, uhm. It would depend. I mean, if it were a YouTube video, maybe because I was actually seeing the person on screen and see their emotions and they convinced me, but I don't think with a social media account that my mind could be changed. If it was a friend of mine, someone that I knew; yes. YouTube is as far as I go, but with social media, no. There might be a picture of something really pretty in the middle of Russia, but it would not be enough for me to go.

Interviewer: You need a bit more?

Anna: Yes, I need some reassurance of a good experience. Proof! I need some proof.

Interviewer: Do you think it would be a good idea for tourist agencies to use bloggers and YouTubers to make people aware of what they offer, like to sponsor the content of a video or a blogpost?

Anna: I think it would be really useful, nevertheless, because you might like a blogger or someone who has a video blog, it's really useful and I would go with that. I know there's this Portuguese actor who took off from acting and is travelling the world, and he's a video blogger and he has been making a lot of money due to that blog because he's travelling all around the world; saying the good things and the bad things, showing pictures and I believe tourism to those places have been raising, ever since he started doing it, or at least people have shown interest in going to those places because he was there. So I think it would be a good idea, yes.

Interviewer: So you think it would be a good business-move for the tourist agencies?

Anna: Yeah, it would. Definitely for them, like marketing all over the place yeah like, robbing peoples' money (laughing).

Interviewer: So, would this sponsored content make the blogger or YouTuber in question seem less trustworthy to you?

Anna: No, not necessarily. I don't know if it is due to my childhood, background or the world I live in, but nowadays social media and peoples' opinions are all around you and the proximity people have to you and it might be "oh, you're a video blogger and you've been to this place and it looks really great" but still. It depends on the person, really, if you are too gullible and you can chase anything and if you are not you want some more proof.

Interviewer: So if we look at this level of trustworthiness these blogger and YouTubers have, how do you compare that to the level of trust you have in actual commercials, like the ones shown on television.

Anna: I think I would put more trust in the YouTubers and the bloggers than the commercials, because the commercials only show the good parts and never the bad. Everything is always so fantastic and the bloggers, I mean, unless they are being paid to make some kind of publicity and in that way they would not say anything bad, but if they are not they are actually saying the truth so they are going to say the good things and the bad, so in that I would trust YouTubers and bloggers more than a commercial.

Interviewer: So if we say tomorrow you are just surfing around on YouTube; just killing a few minutes and you come across a video of someone walking around showing of Northern Ireland, would you then perhaps make visiting Northern Ireland and visiting these places more of a priority?

Anna: Yes it would. Definitely and with all this conversation we've been having, definitely. Especially because Northern Ireland is a place I already want to visit and it would maybe work better than a commercial, but yes, definitely.

Interviewer: Sounds great! That was actually all my questions, so once again, thank you very much for participating.

Anna: Thank you, thank you. You're so kind. Bye!

3.5. Interview 5:

Interview, 5th of April 2017 – Sofie

Duration: 00:37:12 – Skype interview

Interviewer: Alright! I'll just like to thank you for participating in this interview, um, and for my first question I want to know; how often do you travel?

Sofie: As often as possible. Travel is a huge part of my everyday life, it's what I use most of my saving money on because I find it really enriches, not only myself but also my perspective on the world and other cultures. So I love going on new endeavours, exploring new places, it's really important to me.

Interviewer: So, when did you travel last? Like perhaps for a longer trip.

Sofie: What is a longer trip, then? Are we talking a week or?

Interviewer: Yeah, both duration but also distance.

Sofie: Well, I went to Scotland last year. That was for 6 weeks and for educational purposes, mostly. Um, but it was a great way for me to, to really get to see the area. Also I went to Ireland, in connection with that, because I wanted to combine seeing different places in a short amount of time, at least I would think that 6 weeks is also enough for you to get into a culture, get to know the people, at least you get to see different perspectives of the country as well, and the countries in this case.

Interviewer: So, can you tell me a bit about what motivated you to go to these specific countries?

Sofie: I've also been fascinated by the Scottish nature, uhm, I've heard a lot about it; it was really rough and raw in terms of... it's a very natural country, very unspoiled if you can say so. It's not been modified or anything to, for example to touristic purposes and you can go to a lot of places which seems to be untouched by man and that appealed a lot to me and also, it gives you a feeling that your further from civilization and you get that peace and quiet at the same time as you get to explore new places.

Interviewer: Great! Now that you mention Scotland, have you then ever been to Northern Ireland? It's fairly close.

Sofie: Yeah, I went to Belfast. I went to Ireland for 5 days while I was in Scotland and, also the goal here was to see as much as possible in those 5 days; so I started in Dublin and went to Galway, and then up to Belfast so I sort of did a triangle. And you can definitely tell that Northern Ireland is also different from the rest of Ireland so you can see the historical differences there with the religion and it is much more modern, I would say, in Northern Ireland, um. More of a metropole, sort of. It's more, uhm, western. I don't know have to explain it better, but you have more that "uhhhh, Irish nature and culture" in Ireland; more quiet and more focused on the nature experiences where in Northern Ireland you get more culture and you see more of the people and the traditions up there.

Interviewer: So was that so of your motivations for going to Northern Ireland; to experience this or?

Sofie: For Northern Ireland; actually not so much. I was greatly inspired by my Lonely Planet book. That's my bible when I travel and I saw that Belfast was, uhm, was really a popular destination like; if you had a short time, you should definitely go to Belfast. And I was also lucky, because on the same day there was the Pride, the Pride parade, so the city was alive with people from all over the world and music and dancing in the street, so that really enriched my experience that there was a lot of good spirit in the city. Uhm, and you can tell also that it's in general very multicultural; like it's a place people meet and there's a lot of things to do, cultural wise, also. So I was happily surprised when I got there because I actually didn't know what to expect but it was a very, very positive encounter.

Interviewer: Yeah, uhm, have you ever visited a destination which had been used as a filming location for a film or a television production?

Sofie: Yes! I went to New Zealand, which was in the Hobbit movie as well as Lord of the Rings, and I went to, uhm, yeah okay also Scotland and Ireland have been used in filming. I didn't see any filming locations in, respectively, Scotland and Ireland, but I went to a lot of parks which,

uhm, what do you call those; National Parks, in New Zealand where “oh, they filmed all the fights and, uhm, battles and stuff” so, but it’s not something that I thought about because the movie-stuff were not super important to me, I was more focused on the nature but then again you get that included as, sort of, an extra thing which is of course only a plus!

Interviewer: So that was kinda a happy accident that you actually visited...

Sofie: Yeah! ‘Cause it was a happy coincidence that I bumped into it, because it was not something I researched on before going, uhm. But I think that, also, it tells a lot about what I think of the movies, for example I've seen the movies but it's not like I'm a super fan so “oh I wanna see where it was made”, uhm, then I’d rather go somewhere where they filmed Harry Potter. But yeah, it was not a priority to me, at least 'cause I had such a short time and I just valued other things above it.

Interviewer: Uhm, if we take, for instance, your trip to New Zealand; did you then visit these locations alone or did you go in a group?

Sofie: No, I always went by myself, and that’s because I feel more free when I travel that way. I can decide and chose when I want to go and how long I want to stay there. If you're in a group it usually like; "yeah we have half an hour here and then its on the bus to the next place", and that doesn't appeal to me at all! I like the freedom in choosing when I wish to travel and the places I want to see I also want to pick my own route, sort of. It gives a lot of freedom and, yeah, that's really important to me.

Interviewer: As you said, it was kinda of a happy accident that you came across this film location, but can you tell something about where the idea of visiting these locations came from?

Sofie: Well in case of New Zealand it was, uhm, it’s what everybody talk about and it’s what you read about in the travel books and online, uhm, mouth-to-mouth, uhm, recommendations; “go see the nature, go see the open spaces; you’ve never seen anything like it; we don’t have it at home, or as far as I know, anywhere in Europe. Uhm, you have to look for those places that are, uhm, spectacular and New Zealand has a lot of those and especially in the nature. So that was my number 1 priority; for example, if you know Millfort

Town as well, on the south island; really unique to the country and in the world so that was my... I focused on these things on my bucket list, uhm, that I had to find those spots that were unspoiled as far as possible and, uhm, that you couldn't find anywhere else and these nature places were definitely, uhm, on the top 10.

Interviewer: Uhm, how did these visits make you feel?

Sofie: Uhm, completely happy! It's uhm, no it's if you see something beautiful and you see something you never could imagine could exist it's, uhm, it's really indescribable. Sometimes you say to yourself; "is this really real, can such places exist and how is it that man has not spoiled it yet?" Especially we, I, I went on one tour, with a bus, because that was the only way to get there, uhm, and we stopped by this massive lake where there was open fields all around it and the mountains in the back, and you were told; yeah, a lot of different films had been coming here and taping and also nature guides, and it was used for multiple purposes, uhm, but it was still so open and there was growing flowers, corn, grass. You couldn't tell that a lot of people had been there because it was still so naturalistic, so you felt so significant and so lucky that you get to experience this and that I had the possibility of going there, that we were allowed to go there. A lot of places you are also not allowed to go, uhm, so in that way it was really special, uhm and really, when you look at the photos again even after you've come home you think "oh my god, yeah it was really that amazing!".

Interviewer: As we kinda established before the start of this interview, I understand you follow the TV-show Game of Thrones, is that correct?

Sofie: Yes!

Interviewer: On what basis would you say you follow this TV-show? Like would you identify yourself as a casual viewer or are you, like, part of a fanbase?

Sofie: I don't look for spoilers, let's say that! No, I would probably say a casual, casual viewer because I don't keep up with news online. It will come to me, maybe, it normally runs in April so I would be "oh, isn't that supposed to start now" or "is it coming?", but I don't follow up on it. It will be if someone tells me "Ohhh, have you seen the latest episode" and I'll think "Uhhh, I

have to watch it!" But it's not a series that I, like, HAVE to follow up on. I can also watch it as time goes on.

Interviewer: Did you know that several scenes have been filmed on location in Northern Ireland, such as Winterfell, which is the Stark family home and Pike, the family home of the Greyjoys?

Sofie: I know that a lot of it was filmed in Ireland, not a specific location that I know of. There's a scene with Brienne and her squire where they walk along a path with horses; that's in Ireland, I believe. That's because I saw a photo of it online, by accident, not because I was looking for it. You catch pieces of information that you, if you search for info on touristic things to do.

Interviewer: So does it carry any sort of meaning to you? Like knowing you can visit these places?

Sofie: In this situation I don't think so; at least it did not influence my trip to Ireland but I think it's a great idea that you have the option, especially for the huge fanbases that are for many tv-series these days, uhm, because it gives that, at least a more authentic experience that you are a part of the series. For example, in New Zealand, I wanted to go to Hobbiton where they have this small village which is also unique and they made it so real, and I would have like to have seen it, but it was a time priority. Uhm, but yeah, I think it's great that they do these things and create those places. Of course, there's also the selling of culture, I would say, to some extent, or you're selling something that's supposed to be something else, uhm, but sure! It has a great advantage and you get to experience something close up that you otherwise would have to admire from a distance.

Interviewer: So, can you imagine yourself visiting one of these destinations in Northern Ireland which have been used as filming locations for Game of Thrones?

Sofie: Uhm, no... And that has to do with the fact that I don't feel the need to go back to Northern Ireland. At least not for now, because I came to see Belfast, and I saw Belfast so in that way I feel satisfied, uhm, and I would not travel to see something from Game of Thrones

because it's simply not that important to me, I would rather go to other destinations where I could see something else, but maybe if a location that I liked in general also had that option, then I would definitely consider it.

Interviewer: So if you are trying to imagine someone really trying to convince you to go, what would it then take for you to go to this destination?

Sofie: Uhm, in general where they had a filming location?

Interviewer: Yeah, one of the destinations which has been used as a filming location

Sofie: Uhm, that there's also something else to see in the area that appeals to my interests. Uhm, I would not sit in a bus for 3 hours to go to a graveyard that has been used for filming; it has to have an appeal to me either with the nature or some kind of attraction, uhm, or a concert or something we could also do in the area like; in a city or close to a big city and that it's also easy to reach with transportation that's really important as well, that it's not in the middle of nowhere that's difficult to get to and it's expensive. It has to be easy and manageable financially.

Interviewer: You've kinda already answered my next question, which is, if you could perhaps elaborate a little bit on it, but what do you think that should be at these locations, as a minimum, for you to go there?

Sofie: Hmm, as a minimum. Uhm, a level of entertainment, let's call it that. Of course, entertainment is broad, but for me personally, the nature because that is in general also what I travel for, something spectacular; if you had a filming site, then if that filming site is in itself also a really beautiful place, or uhm, there are shops around it or close to it. People also, that you can have a cultural experience also at the same site. There has to be life. Yeah, of course, you can also go in the middle of nowhere and it be nice, but I would also like that other people feel the same; that it's worth going for. So that it's something people talk about.

Interviewer: Uhm, you mention that there needs to be some type of entertainment there, does this include some type of, for instance, visual representation of the TV-show or?

Sofie: I would definitely say that that could enhance the experience at the site that maybe you could engage with some VR (virtual reality) glasses or some actors would be revisiting or you can relive some of the scenes. I think that would definitely intrigue me more, at least, to know they've made an effort to really create the right atmosphere at the site. Especially with different events which you probably cannot do all the time, but have it like special occasions where you think "OH! I really have to go because this doesn't happen often". That would intrigue me. Think of it as a concert or something, that's more right here, right now, you have to go. Yeah, for sure! I think that would be a positive benefit.

Interviewer: So, what would.. if you have to pinpoint a few things, what would you like to obtain, experience wise, from visiting one of these locations?

Sofie: Uhm.. I think I would really like to see if the atmosphere was really like how I imagined it to be like when I saw it on TV. Uhm, because when you watch something, with the music and the audio gives you a certain feeling of the atmosphere and the mood of what is happening on the site. When I would be there, I would also think "do you feel the same? Does it give me the same impressions as I had when I watched it on TV or did they modify it visually, is it all graphics and computer techniques, or is it actually looking the same in real life. So I would like to see if the impressions were the same. To have, sort of, a confirmation of the experience I already had on TV. Yeah.

Interviewer: If we could back to look a bit more on Game of Thrones, the TV-show, which aspect is the most appealing to you, if we take Place: like the landscapes and scenery portrayed in the TV-show; Performance: the storyline and the plots or the Personality, which means the celebrities and the characters on the TV-show. Which of the three really draws you in about this TV-show?

Sofie: I would definitely say the performance. Uhm, the performance and storyline, if they are part of the same thing, because if the storyline isn't exciting, it can still take place in the most beautiful place, but if it's not mentally intriguing then it doesn't catch me, if it's not exciting to follow, also you don't know what's gonna happen in the next episode, but if there's no drama or fighting that can surprise you. That's really important to me.

Interviewer: Do you think you might visit one of these locations, like make a conscious decision to go there, if you had not watched a single episode of Game of Thrones?

Sofie: No! Because I would not have any idea of what I was visiting, I would not the whole concept of the story or the series in itself. If you are specifically deciding to go to a film location, it also makes sense, at least for me, to actually know something about the film because otherwise why are you going? You do it, sort of, in a fan-mode, because you admire the series and because you are entertained by it and you want to see it in real life, to get closer to the series, if you can say so. Yeah.

Interviewer: If you imagine yourself at a destination which has been used as a filming destination for Game of Thrones; can you then go a bit more in depth with what you expect achieving and seeing at the location?

Sofie: I would at least expect to see some set-ups, now I'm thinking about the castles, especially. I don't even know now what the scenes look like in real life but if a were to go visit Winterfell or some of the, yeah, King's Landing or some of these small villages that they (red: characters on the show) encounter I would expect to see examples of the series, also that it's not build from scratch but there is evidence of people being there, action happening, yeah that it's still alive even without the show. So it's not just an empty place and you can actually see that things have taken place here.

Interviewer: So if we take Winterfell, for instance, to see the Stark banner on the castle or?

Sofie: Yeah that would be great! Because then you also get to feel the atmosphere of the castle itself like "oh yeah, this is this family and you remember the battles and who died, and who is still alive " and these things. Yeah definitely, also that the castle is not half build. You want to go there and see "oh people were sitting here at this table in this and this episode". I want to see things that trigger my memory and what I saw already.

Interviewer: Is this, or how is this different from what you expect to see at a destination which has not been used as a filming location for any production?

Sofie: Well then it's completely out of your mind. I would also call that a completely different experience because when you decide to go for a film location, that's a very determined decision like "you are gonna go here" and you know kinda what to expect if you've seen photos already or if you've seen the series you know what it's gonna look like but when I otherwise travel I don't always know what to expect and that's what I like about it. That you travel into something unknown and you are most likely to be surprised and usually happily surprised. I think that's the main difference that comes to my mind.

Interviewer: Alright! Now I have some questions on how you are influenced and kinda your decision making process. Where do your ideas to travelling to certain destination usually come from?

Sofie: I'm greatly inspired by imagines I see and other peoples' experiences like friends and family, if I see certain blogpost or via social media. Also, I have a great curiosity for experiences in general so I will also actively seek information on it and not just be surprised at be like "oh, nice image of, uhm, Poland! I wanna go there!" I specifically follow certain people on Instagram, good photographers, Lonely Planet, National Geography because I wanna see what the world has to offer. So that way I can be inspired to go, like "I have to remember this park if I ever go here". So, yeah.

Interviewer: Do you ever seek out, like actively, travel recommendations?

Sofie: Yes! Also in general, TripAdvisor is brilliant because it's really important to me what other people think; not in terms of "oh if they thought it was nice I'll have to go". I'm generated by my own motivation but if it's supported by other people saying "yeah is was really beautiful and it was no just a bench and a park, it was actually magnificent" or "the service in this museum was fantastic!" You take that into consideration when you go, yeah.

Interviewer: So have you actually ever followed these recommendations?

Sofie: Yes, but... uhm, I really have to remember now. But yeah, especially on city-trips! I would go on TripAdvisor, for example, for museums. If you're only there, especially, if you're there for a short time and you wanna see "okay, what are the highlights", then it's an easy way to search for the best possibilities, or my Lonely Planet books, they'll also have the highlights

and also with restaurants, eating; so you know "okay, I'm sure to go to a good place and spend my time wisely". That's important for me as well.

Interviewer: What do you think, we've already kinda covered this.. What do you think of recommendations when it comes to travelling and picking destinations?

Sofie: Can you repeat that, one more time?

Interviewer: What do you think of recommendations when it comes to travelling and you picking a destination over another destination?

Sofie: That is supports my own decision. Or, at least that is supports my own motivation. Because it just gives more comfort that you know other people have been there and they had a good time, then you're more positive towards, like "okay I'll also have a good time there".

Interviewer: Yeah also, we've already touched on these areas but that's fine. Do you find it possible that your inclination to visit a certain location could be affected, or perhaps even changed, by other people?

Sofie: Definitely! It then depends on the amount of people. If a destination or a site has an average score of 3 (red: on TripAdvisor) or is like an average I would think, okay I'll still go because people are different and it's based on people's expectations which can be very different, like if you had bad weather that day. That can also affect, like, you can have a lot of factors which play in, but then I would just read the comments to say "okay, what have the first 5 people said about this" and sort of give myself an idea of what could be a problem and I would take that into consideration knowing that could happen when I was there.

Interviewer: You talk a lot about, like TripAdvisor and your opinions being influenced by people online. Do you distinguish between people you actually know and people online? Do you kinda rate their recommendations differently or is it just the same to you?

Sofie: I think you unconsciously, or that I unconsciously value my friends' and family's opinions more, because you already have a trust with these people. You trust their experiences and maybe they have already shown you photos and can tell you "oh yeah, we went on this tour and it was great. In that way maybe you can also be surprised that they visited something you

didn't even consider or you didn't even see online, something unknown to you, or not in the magazines or travel books, uhm, definitely yes!

Interviewer: If you think of a destination you've decided not to go to for some reason, could then a blogger, a YouTuber, an Instagram account change your opinion?

Sofie: Definitely! Uhm, because what is brilliant about photographers and especially the people I follow on Instagram who go to different places and seek out the good places in a city or a country; they'll show the best spots and find what is most beautiful and not just take a picture of an alley a night on a Monday, so, do you know what I mean? They are also trying to sell what they are taking photos of, so in that way, I could be intrigued and be like "Oh, I didn't know it was this beautiful. I'll consider it the next time I go and put it on my to-do-list. It depends on what I see. I'm very visually intrigued so it will definitely depend on colours and motifs to inspire me.

Interviewer: Do you think it would be a good idea for tourist agencies to use bloggers, YouTubers and I guess what you could call social media personalities to make people aware of what they offer – for a tourist agency to sponsor the content of a video or a blogpost?

Sofie: Definitely! Uhm, everyone is on social media now, everyone follows people, everyone reads blogs, I would guess, uhm, different kind of blogs. The more attention you create around a certain place, for sure it's gonna be noticed and it's all about finding a blogger or specific character that can appeal to your audience, your target group that you are seeking out for this place. I mean, just with my instagrammers, I follow them because it appeals to my interests and they inspire to seek out the new places they find, with their imagines. For sure, I would think that's only benefitting and it's going to go that way as well. This is the development, that everyone will be more online and seeking inspiration online

Interviewer: Would this sponsored content make the blogger or YouTuber in question seem less trustworthy to you?

Sofie: I would say that if I saw that in the end I would definitely think "okay, this is only about selling. It's only about selling this destination through this famous person", but if they go there themselves and they already have a lot of followers, yeah, because then you think it's on their

own, of their own will they're going and because they themselves want to visit this place and so it seems more honest because you can think "okay, are they being paid to say what they are saying, is he having a good time", see what I mean?

Interviewer: Yeah. So if you compare, like, compare the level of trust you would have in the sponsored content on YouTube how does this compare to the level of trust you have to an actual commercial you see on television?

Sofie: Uhm, I would actually say that I would be more appealed by an actual commercial, because using someone else to sell your message? It just seems so, uhm, I wanna say dishonest and forced. It's like you're trying to put your destination on a person "because that person has a lot of followers, she creates interesting content, she can spread our message really fast" instead of "Okay, we put out commercial into general media and people who catch it, will catch it". I would say that would be more, at least trustworthy, because they were not using someone else, so it's less forced.

Interview: So if you kinda look back on this whole interview and the areas we've discussed about, do Northern Ireland and these Game of Thrones locations, do they seem more appealing to you, or is it just kinda, "well... they'll be there tomorrow."

Sofie: I still think they'll be there tomorrow. But my view on the places have not changed; it was a really great experience and it was a nice place, I would definitely recommend people to go, but I would not recommend it because those film locations were there. I would recommend them to go because I had a nice time; met some great people; had nice weather, beautiful cities and gorgeous nature; I would tell about what I valued to other people but I'm thinking "I need a new place to go I haven't seen yet". That's always my mentality, yes.

Interviewer: That was everything from me, so once again; thank you so much for participating.

Sofie: Yeah! You're welcome! It was a pleasure!

3.6. Interview 6:

Interview, Maria

Mail-interview, questions send out on 15th of April and answers received on 18th of April.

Questions were sent and answered in English.

9. How often do you travel?

I aim for at least 1 time per year, I think that's ideal.

9.1. When was the last you traveled?

Last spring, I think it was.

9.2. Where did you go?

I went to Malaga, on a family trip.

10. Can you tell about what made you go there - What motivated you?

For that specific trip I was invited so the lure of a free trip was a big motivational factor, but it was also a family trip. That also served as a strong motivational factor since I don't get to spend that much time with my family due to everyday life and so on.

11. Have you ever been to Northern Ireland?

Yes, but that was many years ago.

11.1. If yes; why did you go there?

I was on a studytrip back in high school (gymnasiet), where we went to Ireland and Northern Ireland – the focus of the trip in Northern Ireland was on The Troubles and we visited Belfast and saw all these murals and talked to all these Protestants and Catholics about The Troubles.

12. Have you ever visited a destination which had been used as a filming location for a film or a television production?

Yes, I believed I've visited several, actually.

12.1. If yes – for which film/television production?

I've been to Rome where I followed the route of Robert Langdon from the movie "Angles and Demons", I've been to the Millennium Bridge in London which was used in the 6th Harry Potter movie when he is chased by the Death Eaters and I've been to Kings Cross and had my picture

taken with the cart through the wall the Platform 9 3/4. Those are the ones I remember right now, but there is probably more.

12.1.1. Why did you visit that/these location(s)?

With Rome and "Angles and Demons" was because I loved the book and the movie; the mystery and religious questions raised really fascinated my – the religion vs. science was great! And Rome is a beautiful city in general and there's so much to see, so I thought "I need to start somewhere" so I started with the places Robert Langdon goes to.

With the Harry Potter locations.. they were just a must-see for me, especially considering how easy they are to get to! I just love Harry Potter, and they played a huge part of my youth and both the books and movies are amazing! It's just an amazing story and an amazing world I wish where real - I mean, every Harry Potter fan are probably still waiting for their Hogwarts Letter..

12.1.2. Did you visit them alone, or were you in a group?

I visited Rome with my father as he wanted to show me the city and shared my love and fascination for "Angles and Demons", and I visited the Harry Potter locations with my boyfriend.

12.1.3. Where did the idea of visiting this place come from?

With Rome it felt almost given – My dad and I were going to one of the cities in the world with the most attractions and so, and we had to start somewhere and we really liked "Angles and Demons" so it seemed like the right thing to do.

And with the Harry Potter sites.. I just had to go, there was really no way around it.

12.1.4. What/how did this/these visit(s) make you feel?

In Rome I was in constant awe - all the sites were amazing and often breathtaking but they were so in their own; without the movie, but the movie put it in an interesting context.

The Harry Potter sites were amazing and just left me wanting to see more.

13. As established before the start of this interview, you follow the TV-show *Game of Thrones*, correct?

Yes.

13.1. On what basis would you say you follow this TV-show? Would you identify yourself as a casual viewer or are you more of a fan?

Casual viewer, I think. I really like the TV-show, and talk about it with my friends and boyfriend, but that's pretty much it.

13.2. Did you know that several scenes have been filmed on location in Northern Ireland, such as Winterfell (the Stark family home) and Pike (family home of the Greyjoys)?

I knew they were shooting in Northern Ireland, but not which scenes. I guess you could guess it based on the landscapes and such.

13.3. How does this make you feel? Knowing you can visit the places featured in this TV-show - does it carry any sort of meaning to you?

I really like it. It gives viewers and fans the possibility of getting the feeling of going to that world. Almost like escaping into a fantasy world. It means a lot to me in the case of Harry Potter, and if I were a bigger fan of Game of Thrones, it would also mean more than it does now - right now I just think it's great.

14. Can you imagine yourself visiting one or more of the destinations used as filming locations for *Game of Thrones* found in Northern Ireland?

Yes, some of the big and more significant ones, I can.

14.1. If yes – why?

Even though I'm only a casual viewer, I've still watched 6 seasons of the show and it would be really great and a bit surreal to see, for instance, Winterfell! That would really be something special, especially because I have a soft spot for the Starks. Those still left.

14.1.1.1. What do you think that there should be at the locations, as a minimum?

Hmm, something like a guide might be great. That it's close to the place I'm staying so I won't have to travel too much. I don't really need much there. I don't like it when everything seems staged.

14.1.1.2. What would you like to obtain, experience wise, from visiting such a destination?

To get the feeling of fantasy – to get that small feeling of being in that world. I think that's the most important think about visiting such destinations.

15. Which aspect of *Game of Thrones* – Place (landscapes and scenery, Performance (storyline and plot) and/or Personality (celebrities and characters) – is the most appealing to you?

I think a combination of performance and personality, since I find it difficult to separate the two in this series - Game of Thrones is very character-driven.

15.1. If Performance – why?

The story is amazing and so full of surprises. It really keeps its audiences on their seats because no one is safe, which is very atypical in TV-shows – usually the main character is safe.

15.2. If Personality – why?

There are so many! There is no good or bad, it's all a grey area - some character might done something horrible, but given the situation the TV-show almost makes you understand, like with a character like Cersei; she is horrible and has done so many horrible things, but mostly it seems to be because she wanted to protect her children and what mother wouldn't do everything she could to protect her children?

16. Do you think you might visit these locations – knowingly/make a conscious decision - if you had not watched a single episode of *Game of Thrones*?

No.

16.1. If no – why not?

I would lack the connection to the place.

If it was an interesting place in itself I might go, but I would not go to see it in the Game of Thrones context if I hadn't watched the show, because I wouldn't understand that context.

On the basis of what is answered in questions 6.2.1.1 and 6.2.1.2

3. Imagine yourself at a destination used as a filming location for *Game of Thrones*: can you go a bit more in depth with what you expect achieving and seeing at the location?

I would expect to see some spectacular sites; beautiful ruins, castles and some amazing landscapes and I would expect all of this to help draw me into the fantasy world of Game of Thrones. If the place cant do that, then I would be disapointed.

4. Is this or how is this different from what you expect to see at a destination which has not been used as a filming location for *Game of Thrones*, for instance?

To some degree; if I go see a historical place I also hope to be drawn into the time this place is from and to get a sense of what it was like living in that time - that's pretty close to what I expect with Game of Thrones, the difference being Game of Thrones is set in a fantasy world. But I guess with Game of Thrones you might see something Game of Thrones themed at those sites, which I of course wouldn't see at places with no connection to Game of Thrones, so in that case it is different.

Opinion leadership:

These next questions centers on the topic of influence and where this influence comes from:

8. Where do your ideas to travel to certain destination usually come from?

They can come from everywhere; Instagram, Pineterest, the television, magazines, TV-show and movies and books. Everything can be an inspiration.

9. Do you ever seek out travel recommendations?

If I'm considering going somewhere, and I know someone who's been there, then I ask them about their experience and if there are some specific sites they can recommend but otherwise no, not in general.

- 9.1. Have you actually followed these recommendations?

Yes. I went to Turkey once, and had been recommended trying a Turkish bath, which I did. I don't think I would have, if it hadn't come recommended.

9.2. What do you think of recommendations when it comes to travelling and picking destinations?

I think it's a good way of dodging a possible bullet, but it might also rob you of what could have been an amazing experience. You have to keep in mind that every experience is different and everything is subjective.

10. Do you find it possible that your inclination to visit these locations could be affected, or perhaps even changed, by other people (people you know, people online)?

Yes. I believe in being open and trying as many things as possible.

10.1. Could a blogger, a YouTuber, an Instagram account or the like change your opinion in this regard (ex. take you from a "not going" to a "going" frame of mind, or maybe just make you reconsider it)?

Perhaps if it was someone I followed and felt like I knew – I think I would need some sort of connection to the person to be able to put their recommendation into a context. I often take book recommendations from people online but books are not as expensive or time consuming as travelling so I think I would need more context and connection with someone recommending travel destinations as compared to someone recommending a book.

11. Do you think it would be a good idea for tourist agencies to use bloggers, YouTubers and such to make people aware of what they offer – to sponsor the content of a video or a blogpost?

I think so... Not really sure about my feelings on this one.

11.1. If yes – why?

It could be a good idea to make people aware of places people often miss - like small hidden treasures, but it is also a grey area because these people need the trust of their follows which could easily be ruined because of too much commercial.

12. Would this sponsored content make the blogger or YouTuber in question seem less trustworthy to you?

It really depends on how it is done. If they are upfront about it, then I don't mind it because they are not trying to hide the fact that they get paid or gets to keep the products they are

talking about, but if they try to hide it then I've got no time for them. Then I feel like they are trying to cheat me into buying something.

13. How about compared to actual commercials as those shown on the television?

I guess I would trust a blogger more, because there might be a lot of different factors playing into her or him writing or showcasing a different product while a commercial only has one job; to get my money.

14. Any closing remarks? Has this interview made Northern Ireland and Game of Thrones seem more attractive to you?

It's made me more aware of Northern Ireland offering more than mural and The Troubles which I think heavily dominates the public image of Northern Ireland.

3.7. Interview 7:

Interview, Steve

Mail-interview, questions send out on 15th of April and answers received on 17th of April.

17. How often do you travel?

I think about 1 or 2 times a year.

17.1. When was the last you traveled?

In the autumn, last year.

17.2. Where did you go?

To Barcelona, on long weekend.

18. Can you tell about what made you go there - What motivated you?

I went with my family and just need a break from the Danish autumn. We usually go somewhere warmer around that time to get a bit of warmth and sun before the long and dark Danish winter starts.

19. Have you ever been to Northern Ireland?

No.

19.1. If no; how come?

Its never really been a priority... The only thing I really now about Northern Ireland is all the fights they have had, because of religion. When I grew up it was really bad and it didn't feel like a safe place to go. I don't know what the situation is like now, but I don't think I've heard anything for a long time.

20. Have you ever visited a destination which had been used as a filming location for a film or a television production?

I don't know. I've been to New York and London, and I know those cities have been used a lot, but I don't think I've visited anything on purpose.

20.1. If yes – for which film/television production?

Well, there's that big end of the world movie, "The Day After Tomorrow", which I believe is set in New York, and then that new one where London gets ruined. I can't remember what it's called

20.1.1. Why did you visit that/these location(s)?

I can't really remember. Both are just big cities I wanted to see, I think

20.1.2. Did you visit them alone, or were you in a group?

I've been to London several times over the years, sometimes alone and sometimes with my girlfriend and family.

New York was a family trip a few years ago with the kids, my girlfriend and her parents.

20.1.3. Where did the idea of visiting this place come from?

I can't really remember. They are not really places you don't know about so I think it was just places that had always been on my top 10. I really like big cities and city life so maybe that was it.

20.1.4. What/how did this/these visit(s) make you feel?

I don't think I felt much in relation to movies, but I felt the rush of the big cities and the awe of history both cities have.

21. As established before the start of this interview, you follow the TV-show *Game of Thrones*, correct?

Yes, I do

21.1. On what basis would you say you follow this TV-show? Would you identify yourself as a casual viewer or are you more of a fan?

Casual viewer. I think you need to be more involved to be a fan, which I don't really have time for.

21.2. Did you know that several scenes have been filmed on location in Northern Ireland, such as Winterfell (the Stark family home) and Pike (family home of the Greyjoys)?

No, I didn't. I thought most of it was done in a studio.

21.3. How does this make you feel? Knowing you can visit the places featured in this TV-show - does it carry any sort of meaning to you?

I think its okay.. I'm sure the fans would love it, but I'm just not that involved in the TV-show to get the big emotions by thinking of it. I'm more into the big cities and walking around on a field to see a castle is not really my cup of tea. I think I would be more interested in visiting a studio, actually.

22. Can you imagine yourself visiting one or more of the destinations used as filming locations for *Game of Thrones* found in Northern Ireland?

Not really, I think

22.1. If no – why not?

I'm just not interested in nature and castles and all that stuff, and Northern Ireland, I imagine, is a very raw, cold and windy; if it was in a warmer place, I might be more interested but I think I would like to see a film studio, where they have filmed something. That might be fun.

22.1.1. What would it take for you to go to such destinations—what would motivate you to visit these destinations?

Warmer weather and the comforts of the city. I don't want to spend a lot of time to find a place to eat or spend a lot of time to get to the different places; I'm on holiday so it would have to be easy.

22.1.1.1. What do you think that there should be at the locations, as a minimum?

Restrooms and a place to get something to eat. Not too far from the city. And of course some information about the place – if I've actually traveled to one of these locations, I need to know what I'm looking at.

22.1.1.2. What would you like to obtain, experience wise, from visiting such a destination?

To be entertained and to see something exciting and out of the ordinary. When I go and see something I want it to be special. I want to see the wonders of the world, and sometimes it is the smaller wonders, but it still needs to be something out of the ordinary.

23. Which aspect of *Game of Thrones* – Place (landscapes and scenery, Performance (storyline and plot) and/or Personality (celebrities and characters) – is the most appealing to you?

Definitely the Performance. Game of Thrones have a very complex story and it keeps surprising you as a viewer

23.1. If Performance – why?

It's so full of surprises and almost untraditional in the way they are killing off all the big characters so you as a viewer always feels like you have to be on your toes because the whole situation can change in 2 minutes.

24. Do you think you might visit these locations – knowingly/make a conscious decision - if you had not watched a single episode of *Game of Thrones*?

No.

24.1. If no – why not?

I just don't see why? I wouldn't know it and wouldn't be able to put into much of a context.

On the basis of what is answered in questions 6.2.1.1 and 6.2.1.2

5. Imagine yourself at a destination used as a filming location for *Game of Thrones*: can you go a bit more in depth with what you expect achieving and seeing at the location?

I would expect to see something out of the ordinary, something that would make a great picture and to expect being entertained – I need to be entertained.

6. Is this or how is this different from what you expect to see at a destination which has not been used as a filming location for *Game of Thrones*, for instance?

I assumed it would be different in the way that it wouldn't be connected to Game of Thrones..

Opinion leadership:

These next questions centers on the topic of influence and where this influence comes from:

15. Where do your ideas to travel to certain destination usually come from?

They usually come from conversations with friends and family.

16. Do you ever seek out travel recommendations?

Yes it is usually through recommendations my family and I pick which places to go.

16.1. Have you actually followed these recommendations?

Yes, I have several times.

16.2. What do you think of recommendations when it comes to travelling and picking destinations?

I think it's a good way of narrowing down the field of possible travelling destinations because sometimes there are so many destinations on the topic that you need help to pick the right one.

17. Do you find it possible that your inclination to visit these locations could be affected, or perhaps even changed, by other people (people you know, people online)?

By people I know, for sure. I'm not so sure about people online, since they might have an agenda I don't know about.

17.1. Could a blogger, a YouTuber, an Instagram account or the like change your opinion in this regard (ex. take you from a "not going" to a "going" frame of mind, or maybe just make you reconsider it)?

I seriously doubt that. I don't know their agenda or know what they stand for and such things. I feel I need more of a connection with those I take recommendations from which is way I mainly use close friends or family

18. Do you think it would be a good idea for tourist agencies to use bloggers, YouTubers and such to make people aware of what they offer – to sponsor the content of a video or a blogpost?

I fear that would be a wrong direction to go in. It might be popular at first, but I have a feeling that the hype of social media is in rapid decline and people have grown a bit tired of it.

18.1. If no – why not?

Because I think it would devalue both the person and the thing being advertised – people would be distrusting of the person because it would always be possible question the person's agenda.

19. Would this sponsored content make the blogger or YouTuber in question seem less trustworthy to you?

Yes. It's a commercial trying to disguise being a commercial. I don't like it when companies try to cheat its customers like that.

20. How about compared to actual commercials as those shown on the television?

I like commercials better because you know what the agenda is and even though they might be a bit over the top and try to manipulate you, you know that's what they are trying to do. That's the job of a commercial.

21. Any closing remarks? Has this interview made Northern Ireland and Game of Thrones seem more attractive to you?

It's made me consider that Northern Ireland might be more than religious fights, but I'm not sure about the Game of Thrones part. I might look it up.

3.8. Interview 8:

Interview, Henrik

Mail-interview, questions send out on 15th of April and answers received on 20th of April.

Questions were sent and answered in English.

25. How often do you travel?

As often as I can. Mostly just 1 longer trip a year and perhaps a few smaller ones, like weekend breaks.

25.1. When was the last you traveled? And where did you go?

That was last summer. I went with my family on a week's vacation to Crete.

26. Can you tell about what made you go there - What motivated you?

I guess it was to get that classic summer vacation; we skipped it the year before and I think the whole family needed to get away from the everyday life, to get a small break and Crete wasn't that expensive and kids-friendly.

27. Have you ever been to Northern Ireland?

No.

27.1. If no; how come?

It just haven't come up, I think. I think Northern Ireland is one of those countries or destinations you tend to forget when you plan your vacation because it's only known for all it's religious problems and lack of good weather. I also can't name anything to see in Northern Ireland from the top of my head.

28. Have you ever visited a destination which had been used as a filming location for a film or a television production?

In a way. I was to New Zealand many years ago, before they did the Lord of the Rings movies and I visited some of the nature site which I've found they later chose to use in the movies.

~~28.1. — If yes — for which film/television production?~~

28.1.1. Why did you visit that/these location(s)?

I went to Australia and New Zealand when I was younger in that classic attempt to go out and see the world. I travelled with 2 friends and we wanted to get as far away from Denmark as possible, and Australia and New Zealand was what we came up with, I think.

28.1.2. Did you visit them alone, or were you in a group?

I travelled with 2 friends.

28.1.3. Where did the idea of visiting this place come from?

I can't remember. I think we just wanted to travel far away.

28.1.4. What/how did this/these visit(s) make you feel?

I just remember all the mountains, fields and sheep! Looking back on it, it seemed like an otherworldly experience and I've never seen nature like they had there and it is of course funny to watch the Lord of the Rings now, and briefly recognize some of the places. My son was very impressed, when I told I had been there which also added something to the experience now, looking back on it.

29. As established before the start of this interview, you follow the TV-show *Game of Thrones*, correct?

Yes.

29.1. On what basis would you say you follow this TV-show? Would you identify yourself as a casual viewer or are you more of a fan?

Casual viewer, I'd say.

29.2. Did you know that several scenes have been filmed on location in Northern Ireland, such as Winterfell (the Stark family home) and Pike (family home of the Greyjoys)?

It sounds familiar. I think I knew Game of Thrones were connected in some way to Northern Ireland, but I didn't know that those specific things were filmed there.

29.3. How does this make you feel? Knowing you can visit the places featured in this TV-show - does it carry any sort of meaning to you?

Not much, I think. It might be fun to see and I'm sure fans really love to have the opportunity but now it doesn't give me any great emotions or makes me feel anything out of the ordinary.

30. Can you imagine yourself visiting one or more of the destinations used as filming locations for *Game of Thrones* found in Northern Ireland?

It would really depend on which specific location it was, but for some of the bigger ones I think I can imagine myself there.

~~30.1. If yes – why?~~

~~30.2. If no – why not?~~

30.2.1. What would it take for you to go to such destinations—what would motivate you to visit these destinations?

The promise of something extra – like the opportunity of seeing it while they film or something like that.

30.2.1.1. What do you think that there should be at the locations, as a minimum?

Someone like a guide to tell me about the place and it's relation to the TV-show would be great and something to show that it was used, something from the TV-show, perhaps. But not too much. I don't like it when something gets too touristic and staged.

30.2.1.2. What would you like to obtain, experience wise, from visiting such a destination?

Just to see some great sites, some beautiful nature and to learn something new.

31. Which aspect of *Game of Thrones* – Place (landscapes and scenery, Performance (storyline and plot) and/or Personality (celebrities and characters – is the most appealing to you?

The story and the plot! Definitely.

31.1. If Performance – why?

It's unpredictable and has all these twists so you never know what to expect. There seems to be no rules; anyone can die and just when you think someone is winning, some crazy and completely unexpected happens.

32. Do you think you might visit these locations – knowingly/make a conscious decision - if you had not watched a single episode of *Game of Thrones*?

Probably not.

32.1. If no – why not?

Why visit the filming locations of something you haven't seen? I might if I was travelling with someone who wanted to go, but I can't see myself going there only without the TV-show.

On the basis of what is answered in questions 6.2.1.1 and 6.2.1.2

7. Imagine yourself at a destination used as a filming location for *Game of Thrones*: can you go a bit more in depth with what you expect achieving and seeing at the location?

I don't really expect to achieve or see much; just a great site and have a good and entertaining experience.

8. Is this or how is this different from what you expect to see at a destination which has not been used as a filming location for *Game of Thrones*, for instance?

I don't think it would that much different; I'd expect something or someone to give me some information about the place; the Game of Thrones sites might be very staged, which I wouldn't expect a more neutral place to be. I would want it to just be as it is.

Opinion leadership:

These next questions centers on the topic of influence and where this influence comes from:

22. Where do your ideas to travel to certain destination usually come from?

I don't really know. I think I get ideas everywhere; commercials, the internet, films and TV-shows and magazines. And sometimes friends and family recommend certain places.

23. Do you ever seek out travel recommendations?

Only if I'm in doubt about 2 or 3 specific places, then it might be great to get some help to make the final decision.

23.1. Have you actually followed these recommendations?

I'm sure I have at some point, but I can't remember right now.

23.2. What do you think of recommendations when it comes to travelling and picking destinations?

I think it can be a good idea if you are uncertain about where to go, and if you are an indecisive person but I think you should be careful with recommendations as a lot of things contribute to a person's perception of a vacation; perhaps the weather was bad, which makes the place seem worse than it was.

24. Do you find it possible that your inclination to visit these locations could be affected, or perhaps even changed, by other people (people you know, people online)?

It depends on my own feelings towards the place. There are some places I think it would be difficult to talk me into going to, and not to go to. That person would have to be very persuasive in those cases.

24.1. Could a blogger, a YouTuber, an Instagram account or the like change your opinion in this regard (ex. take you from a "not going" to a "going" frame of mind, or maybe just make you reconsider it)?

I doubt it. I don't spent much time on social media and don't really trust what people say and do since it is so easy to paint a pretty picture of things on social media.

25. Do you think it would be a good idea for tourist agencies to use bloggers, YouTubers and such to make people aware of what they offer – to sponsor the content of a video or a blogpost?

That depends on how it is done. They should be careful about not making into too much of a commercial because that can be very annoying on social media.

~~25.1. If yes why?~~

~~25.2. If no why not?~~

26. Would this sponsored content make the blogger or YouTuber in question seem less trustworthy to you?

Again, it depends on how it is done; if people tell the content is sponsored I guess it could work, but I wouldn't like it if they tried to hide it.

~~26.1. — If yes — why?~~

~~26.2. — If no — why?~~

27. How about compared to actual commercials as those shown on the television?

I like commercials more, because I know what the point with them are while the agenda of people on social media can be very difficult to figure out.

28. Sooo, now what – depending on answers given, finish off the interview..

4. Appendix 4 – Interview guide for interviews with representatives from the tourism industry

On the topic of destination branding and its challenges in relation to screen-induced tourism

1. I want to focus on challenges connected to destination branding; is that alright?
2. How long have you worked with destination branding?
3. What are your experiences from your work? What stands out the most?
4. What are/is the most common challenge(s) you encounter in your work with destination branding?
 - 4.1. How do you work around that/these?
 - 4.2. Do you think this is the best solution to the challenge?
 - 4.2.1. If yes – please explain why?
 - 4.2.2. If no – please explain why not?
5. If you think of screen-induced tourism - tourism induced by the watching of screen productions such as films and TV-series - what are the most immediate challenges in relation to destination branding of a destination used as a filming location which comes to your mind?
 - 5.1. How solvable do you consider these challenges? Are they within your power as a tourist organisation to solve or do you need help from the other parties such as those involved in the given screen production?
 - 5.2. If yes – please explain why and who?
 - 5.3. If no – please explain why not?
6. Have you in your work with destination branding worked with destinations which have been used as filming locations for one or more screen productions?
 - 6.1. Can you please tell me about this work; what considerations had to be made, what challenges did you encounter, how did you solve these challenges

Opinion Leadership:

(Opinion leadership and opinion leaders are defined as those individuals within each group or community that can influence your opinions. These individuals often have a type of expert knowledge within a certain area which is what makes them able to sway your opinions; you see them as an easily available expert on this specific topic.)

1. What are your thoughts on opinion leaders (as people who can influence customers' decisions)?
2. Today, we live in a very digital world and social media has become a big part of many peoples' daily lives and during these past 10 years several people have become what you can call social media personalities who make a living of their presence on social media; do you think these social media personalities can be considered modern day opinion leaders?
 - 2.1. If yes – please explain why.
 - 2.2. If no – please explain why not.
3. Do you think it could be possible to use these social media personalities to help further certain destinations in their destination branding?
 - 3.1. If yes – please explain in which ways you can imagine them being used?
 - 3.2. If no – please explain why not.
4. Have you actually worked with social media personalities in your work with destination branding?
 - 4.1. If yes – can you please elaborate on your thoughts on this collaboration, both positive and negative aspects?
5. Do you think it would be possible, by using social media personalities to help or perhaps even solves some of the destinations branding challenges we talked about earlier?
 - 5.1. If yes - please explain how you imagine this being done.
 - 5.2. If not – please explain why not.

5. Appendix 5 - Interviews with representatives from the tourism industry, in Danish

5.1. Interview with Cathrine Billund Kallehauge:

Ferieturismechef at Visit Aalborg

Duration: 00:36:21 – Face-to-face interview, conducted at interviewee's office.

The interview was originally conducted in Danish.

Interviewer: Ja, så! Så mit første spørgsmål er; hvor lang tid du har arbejdet med destination branding?

Cathrine: Jamen det har jeg jo sådan set, her hos Visit Aalborg har jeg været i snart 11 år her til sommer, og så har jeg også, før det, været koplet på FDM og selv været ude som rejseguide med Spies. Ja egentlig altid solgt oplevelser helt tilbage da jeg gik i gymnasiet, der var jeg ved et færgeselskab hvor jeg sad i booking og check-in så. Men hos Visit Aalborg har jeg været i 11 år.

Interviewer: Hvad er din, sådan hvis man kan sige, erfaring eller dine oplevelser fra dit arbejde her?

Cathrine: I forhold til at arbejde med destination eller oplevelser, eller?

Interviewer: Mere sådan branding af destinationer.

Cathrine: Ja. Det er klart, det har jo været sådan en forvandling over tid der har det jo været sådan en med alt det her teknik der kommer ind, alle de teknologiske muligheder og online ting, hvad man nu kan og sådan. Så hele den transformation har jo gjort meget ved måden at tænke markedsføring på, at tænke branding på. Før i tiden var det jo meget sådan annonce-præget og sådan, øhhh, ja nu siger jeg gammeldags, men det var det jo ikke på den tid, men øhm, men meget mere print og meget mere; man tog ud på en messe og tog ud og mødte gæsterne face-to-face, altså, der er stadigvæk nogle få rejselivsmesser tilbage i dag, men altså. Det er så dyrt at være på en messe, i forhold til hvad du kan få online for de samme penge; du har hurtigt brugt 100.000 på en messe og det kan du få rigtig meget for online, så det er også hele tiden en vurdering af, om man bruger sit krudt rigtigt.

Interviewer: Vil du så sige, at det er den overgang fra print til det digitale der måske er det der har været det der, sådan har stået mest ud?

Cathrine: Ja, det er den største forandring, sådan, synes jeg. Så hele måden man sådan måler på, med sine følgere, sin målgruppe; den måde man identificerer sin målgruppe på er jo også.. Vi er jo blevet meget klogere, kan man sige, og kan, øhh, stadigvæk endda have svært ved at sige; hvad er det så der virker. Og det er jo sådan hele essensen i at man ligesom kan, kan måle på det man laver og man vil jo gerne kunne skabe nogle resultater også; man kan jo sige, at når man brander en by, så har man jo ikke et decideret produkt. Jeg skal ikke, jeg bliver ikke målt på, øhm, hvor mange hotelværelser eller hvor mange cirkelture eller hvor mange, øhm. Altså selvfølgelig bliver vi målt overordnet set på at der kommer nogle gæster til byen og at vi har nogle overnattende gæster i byen, men det er ikke min bundlinje, om vi sælger mange eller få af det ene eller det andet, så på den måde er jeg et skidt væk fra produktet; det endelige produkt. Altså, jeg har jo ikke flere produkter, end byen har at tilbyde, kan man sige. Så kan vi være med til at udvikle nogle produkter, vi kan være med til at sætte nogle ting i søen og bakke op om noget og sætte nogle personer sammen, så der sker nogle udviklingsting, nogle nye ting til byen men vi kan ikke; det er ikke mig, der bygger et nyt hotel, det er ikke mig der bygger en ny zoologisk have eller synes at nu skal der være et eller andet spændende event, altså. Det er ikke mig der er primusmotor for det, så det er jo om at kigge på, hvad paletten så har at tilbyde og så få det præsenteret.

Interviewer: Øhm, hvad vil du sådan sige er de mest, øhm, almindelige udfordringer man sådan møder i arbejdet med at skulle brand'e en destination?

Cathrine: Altså det er meget det med at skille sig ud, og få lavet noget indhold der er, er relevant for modtageren og man ligesom, æhhh. Hvis vi ser på en kampagne i Tyskland vi laver sammen med vores kollegaer i Danmark, jamen så skal vi jo virkelig kigge på, hvilke billeder vi vælger, fordi det er jo dejlig strand ved østkyst og lavt vand og ikke så mange bølger og nogle børn der hygger sig og; der skal man jo virkelig sige, hvordan er det så man får betalt historien og skiller sig ud på den måde når mange produkter jo egentlig er ens så hvordan er det så man får lavet en smart fortælling og hele det her indhold, content, er jo virkelig up-to-date, for nogle år siden hed det jo storytelling og derfor hed det noget andet og nu hedder det altså

content lige i en periode, og det hedder jo noget forskelligt sådan over tid men det der med hvordan man sådan trækker personligheder frem og hvordan man får en god historie bag det; altså viser folkene bag de forskellige produkter er noget vi er begyndt at arbejde mere og mere med.

Interviewer: Øhm, hvad er sådan, vil du sige, har du oplevet er den bedste løsning, hvis man kan bruge det ord, på de har problemer, altså hvordan får man, altså hvis vi tager Aalborg og de destinationer du arbejder med?

Cathrine: Får sat sig selv i spil?

Interviewer: Ja, ja hvordan man sådan får dem til at 'stand out'?

Cathrine: Ja, altså det handler jo meget om, hvem man skal tale til og det er også en afregning af om man selv skal være afsender eller om det er med andre. F.eks. i Norge laver vi en kampagne sammen med ColorLine, hvor de hoteller der samarbejder med ColorLine i Aalborg de er med i kampagnen, og det er så via ColorLines kanaler vi går ud og fortæller om Aalborg eller fortæller de nyheder der er og i det tilfælde giver det rigtig god mening fordi der er det ColorLine der bliver afsender og de kan gå ind og se helt upfront om de sælger nogle færgebilletter eller bookinger på baggrund af det, så det er noget af det mest målbare vi laver, faktisk, og de går ind og sætter nogle cookies og noget teknik på, sådan at man kan sige, jamen 28 dage efter kampagnen har kørt der kan vi se, jamen er der noget der kommer i booking som effekt på kampagnen, så det der med mere og mere at overveje om man selv er afsender eller om man skal ud på nogle andre platforme; lige pludselig er det måske ikke så vigtigt om vi har voldsomt mange besøgstal på vores hjemmeside, måske er det vigtigere at vi er godt repræsenteret på Expedia, på TripAdvisor, på de forskellige kanaler som sælger byen. Så det er noget vi sidder med nu og siger; hvordan skal vores fokus være, hvor skal vi levere indhold til og det der med det er vigtigt at præsentationen på Aalborg på ColorLines side den også er opdateret, eller på StenaLines side, fordi der går mange ind også og læser om vores by. Så det med sådan at afveje hvem skal være afsender og hvordan kan vi skabe noget indhold, som andre også kan bruge.

Interviewer: Men det er vel også noget med, altså de her samarbejdspartnere I så har, hvordan det kører, hvordan man kan spare med dem?

Cathrine: Ja, helt sikkert! Og det er jo med at få etableret de der nære relations så at man kan sende et fif om at nu sker der det og det i byen og jo tættere vi er på, rent markedsfølsomt, jo lettere er det at fortælle om en nyhed. Altså Norge tager jo imod mange ting, fordi de kender os jo allerede, på det engelske marked går vi lidt mere op i helikopteren og brand'er sammen med Nordjylland, fordi Danmark er så lille for englændere så det giver ingen mening at vi siger, man skal være en uge eller 4 dage i Aalborg; der skal man ud og se Skagen, og man skal til Råbjerg Knude og man skal til Århus, måske og, så der skal man lige gå et skidt op, det skal vi blive bedre til i turisme, til at tage det skridt op når vi er et lille land ligeså snart man kommer udenfor vores grænser.

Interviewer: Hvis du nu tænker på film turisme, som jeg i forhold til min opgave definerer som turisme der er, øhm, startet eller, det er forkert at bruge ordet 'provokeret', men du tager et sted hen fordi du har set det i en film eller en tv-serie. Hvad er så de første umiddelbare udfordringer du tænker der kunne være med destination branding når man sætter det i relation til film turisme?

Cathrine: Jamen for det første skal man jo være klar til at løfte de forventninger som dem der så har set den film de måtte have; jeg har klart eksempler på Trolls, som kørte sidste år, med Gøl Trolde eller udsprøget af Gøl Trolde og hvor man havde sådan "uuha, vil I ikke være med i en stor kampagne og så kan man komme til Nordjylland og så kan man se..", men vi har jo ikke noget sted, når man kommer her, der er relateret sig til den film. Hvis vi nu havde et besøgscenter med Gøl Trolde der bare var totalt tematiseret omkring det, så var det fint at vise og historierne blev fortalt der. Men det har vi ikke. Vi har et lille sted ude på Gøl, som fortæller lidt om trolde, men eller så kan man jo ikke komme som turist og se, heller ikke scenerne for det er jo en tegnefilm, ikke, men der er ikke noget. Og derfor er det vigtigt, at man ligesom kan løfte de forventninger der må være, for hvis man kommer, altså folk der jo er taget til New Zealand for at se Ringenes Herre områderne dernede, altså så vil man jo også se deres sletter og de steder det er ptaget på, så der skal man i hvert fald være troværdig mod de forventninger der må være.

Interviewer: Øhm, nu nævner du der med Trolls, at det er lidt svært når der ikke er nogle steder, men hvad er din holdning til så at lave det. Hvis man siger, der er muligvis et marked for det, vil det så måske være lidt for 'poppet' eller for Hollywood agtigt....

Cathrine: Det vil i hvert fald kræve, at der var nogen der ville investere i det og kunne se at det var en vej. Det var noget andet; Min Søsters Børn Vælter Nordjylland har været optaget i Nordjylland og der har de været i Fårup Sommerland, og der tror jeg bedre man kan sige; 'ej, Fårup Sommerland, det så da fedt ud' og så kan man tage til Fårup Sommerland når man har set den film, ikke. Men hvis man skal lave noget, så skal det virkelig være et koncept der har noget kvalitet og nogen der vil investere i det.

Interviewer: Øhm, nu skal jeg lige.... Så synes du så det er indenfor jeres sådan som turistorganisation, det tænker jeg det kan man vel godt kalde Visit Aalborg..

Cathrine: Jaja!

Interviewer: ... Er det så indenfor jeres område eller er det noget I er i stand til at kunne, helt håndgribeligt, løse de her udfordringer så? Eller bliver det meget?

Cathrine: Jamen det kommer igen an på sammenhængen og hvor stor filmen er, og hvad det er. Vi havde en julekalender der blev optaget for nogle år siden; Tvillingerne og Julemanden, eller Ludwig og Julemanden, og Lars Hjortshøj....

Interviewer: Ja der på Børglum?

Cathrine: Ja lige præcis, og hvor de var inde i midtbyen her og skulle lave nogle optagelser i byen her også, og boede ude i, der base var ligesom i Klarup hvor de havde den har Klarupgård som var omdrejningspunkt for hele historien og det fik Klarupgård kæmpe effekt af, altså der var simpelthen så mange der ville ud og se kulisserne fra optagelserne og de holdt jo i kø derude hele december måned, altså virkelig blev løbet over ende at folk der ville opleve kulisserne bad Ludwig og Julemanden, eller Tvillingerne og Julemanden eller hvad den nu hed. Men så er det jo fedt, at man kan få noget ud af det, og det er jo det der med; hvordan får man noget ud af sådan en film eller sådan en serie. Århus har jo også gået meget ind, i forhold til

Dicte der er blevet optaget i Århus, og har brugt det men jo alligevel også kun der hvor det peaker, og så flyder det ud igen, kan man sige, ikke.

Interviewer: Har du nogensinde oplevet, for at få realiseret de her forskellige projekter man kan have med hensyn til film turism, at man har brug for hjælp udefra?

Cathrine: Til hvad, tænker du?

Interviewer: Jamen det kan være til at promovere det, skabe opmærksomhed omkring det?

Cathrine: Altså det er jo klart, at når TV2 rykker ind og vil lave deres julekaldender, de er jo kun interesseret i at der skal være rigtig mange seerer til sådan en julekalender og de har jo et kæmpe apparat der bare ruller ud og inviterer skuespillerne ind i deres morgen tv og har en masse kanal de selv kommer med i sådan en sammenhæng, og der handler det bare om at spille med og være kreativ i processen og sige; 'hvordan kan vi tænke os ind i det'. Man kan også tage en event som melodi grand prix. Vi har jo flere gange været vært for dansk melodi grand prix i Aalborg og når sådan noget kommer til byen så bliver der lavet grand prix kager, grand prix blomster og det er sådan meget her og nu og op til kan man søsætte nogle ting op; Jørgen De Mylius kan komme og lave et eller andet, man kan lave drinks i Gaden, grand prix drinks, altså så bliver der poppet alle mulige ting op som øhm, hvor man så løfter i folk for ligesom at sige; 'nu er der altså fest her'! Og så giver det god mening at arbejde sammen på kryds og på tværs. Det er også dyrt, at være vært for sådan nogle film selskaber og produktioner hvis man som destination skal ind i det og meget ofte er det ikke lige her de der produktionsfolk, kamerafolk de bor, de bor gerne lidt længere væk ovre i København eller derovre omkring så sådan økonomisk kan det også være, hvis de kommer et filmhold på 30 der lige skal være her i 3 måneder; hvor er det lige man kan sørge for at de kan bo til billige penge og kan hjælpe dem, så de har så lavt mulig omkostninger ved selve produktionen, og det er så der vi kommer ind over; selve det der med at finde locations, finde de rigtige folk der kan hjælpe med at finde... Jeg kan huske, jeg gik rundt en hel dag med Erik Peitersen til den der julekaldender, og han skulle bygge kulisser og han skulle se; hvad har vi allerede i byen, jeg skal bruge det, og jeg skal finde en gammel kone der kan og en gammel dør, og så vadede vi jo op og ned af hemmelige gange, trapper og kældre og det er sådan, det kan han ikke selv for han

kender ikke byen og det er jo sådan noget som destination som vi jo så kan gå ind og hjælpe med, også.

Interviewer: Det lyder da som en lidt sjovere...

Cathrine: Det er rigtig sjovt! Det var helt sikkert sjovt! Og det er jo nogle sjove krav de også kommer med, altså ting de lige skal bruge og lige skal bygge og lave, og igen der der med kulisser de kan jo fandme lave så meget på film, så når man ser det ægte så er man; 'når er det bare, er det bare det?!' Ja, så de havde da nogle fine kulisser i forbindelse med julekalenderen, som man kunne se sig selv i.

Interviewer: Jeg skulle til at sige, nu har du sådan set svaret på mine næste spørgsmål; om du har arbejdet med destination branding i forbindelse med film turisme. Øhm, øhm og at, alle de her, hvad hedder det, øhm, ting der ligesom skal tages med i overvejelsen omkring det; er der noget der du vil tilføje, sådan omkring det?

Cathrine: Øhm, altså det er ikke sådan, altså vi har bakket op, når de har ringet og sagt 'vi kommer og vil lave det og det', så har vi jo selvfølgelig bakket op om det og vil gerne hjælpe dem. Det er ikke sådan vi har været ude og lavet store kampagner efterfølgende, øhm, sådan har vi ikke været involveret i filmproduktionerne heroppe, men selvfølgelig har vi jo, altså da der var julekalender heroppe det er jo en af dem der er let at bygge noget op omkring og være med til at sige; 'her optager de det, og nu skal du se hvor julemanden gjorde det og det' så kan man sådan lave noget spin-off på det, og der er det jo vigtigt at smede mens jernet er varmt, fordi når det bliver 5. januar, så bum! så er vi også færdig med julekalender..

Interviewer: Så er folk videre igen.

Cathrine: .. Så skal man gøre sig nogle tanker om hvordan kan vi spille der videre ind i det nye år. Aalborg zoo gjorde der, den gang med julekalenderen at der var sådan en hule der blev bygget hvor der var et par isbjørne udenpå, og ja den tog de op til sig, den hule som man så kunne komme ind i. Der var mange børn der synes det var fedt at komme ind i den, og så brugte de den ind i vinterferien og så kan man spille lidt på den. Jeg tror faktisk stadig den står oppe ved siden af aberne, sådan lidt ovre i et hjørne, måske.

Interviewer: Øhm, jeg tænkte på, om jeg måtte stille dig nogle ekstra spørgsmål, som jeg godt nok ikke har med i min guide?

Cathrine: Ja, selvfølgelig!

Interviewer: Øhm, kender du den her tv-serie, Game of Thrones?

Cathrine: Jeg har ikke selv set den...

Interviewer: Men du har hørt om?

Cathrine:... men jeg har hørt om den, ja! Jeg har en kusine der er meget dedikeret, ja!

Interviewer: Nu de optager, det er jo selvfølgelig en meget stor produktion og optager i mange forskellige lande, og heriblandt også i Nord Irland. Nu hvis du sådan ser på, med din erfaring med at arbejde med det her, er der så måske nogle umiddelbare udfordringer ved en serie sådan af betydelig størrelse, som man jo kan sige er noget større end en julekalender?

Cathrine: Men det er jo fantastisk når der er så stor en serie som er så populær. Man kunne jo se med Sara Lunds sweater, ikke, hvordan den også kørte i England og alle lige pludselig skulle strikke sweatre og have sådan en sweater, og det er jo bare Danmark generelt, det var jo ikke kun København, hvor den er optaget, det var sådan Danmark generelt. Og Borgen har gjort det godt og Forbrydelsen, altså de der større serier, som er kommet fra Danmark, det er jo sådan noget som Visti Danmark bruger, eller har brugt i forhold til deres markedsføring, ligesådan med Trolls, altså hele happiness begrebet det var jo bare kæmpe stort og vi var på messe i London i november og der var det jo Trolls der kom forbi og hilste på standen og The Little Book About Happiness (læs: Hygge) var der og der var det ligesom mere overført, men netop den der indstillingen til tingene, som jo er dansk man kunne spille på. Og det er klart, med Game of Thrones jamen der har man da store muligheder for og lave noget spin-off på det, det kan man da kun med alle de fans den har fået. Har du selv været af sted?

Interviewer: Nej, det har jeg ikke, men jeg får da lyst til det når jeg sidder og arbejder med det her, men nu har jeg også haft en masse interviews med folk der følger den her tv-serie og jeg har også spørgeskema i gang med folk som definerer sig selv som fans, og en ting jeg ligesom har oplevet der går igen det er det her med at de forventer der er en form for visuel

repræsentation på stedet fra tv-serien, noget der ligesom kan hjælpe dem med at komme ind i det her, hvor jeg tænker; det da umiddelbart må være et ret stort problem med sådan en tv-serie, hvor man som turistorganisation, man har jo ikke rettighederne til, altså logoer eller andre visuelle udtryk der bliver brugt. Kan det så ikke være svært og egentlig måske at give turisterne det de forventer når de kommer sådan et sted hen fordi man simpelthen ikke kan?

Cathrine: Jo helt sikkert, altså man skal jo spille det over i et andet univers hvis man slet ikke kan få lov til at bruge noget som helst. Altså jeg kan godt huske hvor hård TV2 var i forhold til at bruge logoer og det ene og det andet, der var virkelig rettigheder hele vejen igennem, og sådan skal det være. Men det er klart, at hvis man skal lave noget spin-off på det, så skal man køre det over i et univers hvor man ligesom kan bygge det op og kan bruge det overfor turismen og det er jo også det jeg siger, bare i lille skala med julekalenderen og Min Søsters Børn, at der er det altså vigtigt når man kommer som gæst at man så oplever noget af det man har set. Harry Potter er jo et godt eksempel i London, hvordan de har fået lavet et center derovre, ikke, og folk står i kø og betaler mange penge for at komme ind med deres børn for at opleve Harry Potter land derovre, det skulle være helt fantastisk, og så giver det jo mening, så får man jo det der univers man så kan opleve i virkeligheden også, ikke. Men det kræver nogle investeringer og nogle investorer og have det som back-up.

Interviewer: Jeg tænker også det må kræve et ret godt samarbejde med dem der nu sidder med rettighederne, både forfatterer til de respektive bogserier og så de kreative mennesker der sidder med rettigheder til tv-serien; kan det ikke være svært, måske, at få sådan nogle til at, det lyder forkert at sige 'makke ret'...

Cathrine: Det kan være svært at få dem til at se vores.. altså nu som turistorganisation vil man jo have nogle turister ud af det, det er jo der man sige; 'hov, hvordan kan man ligesom spille på det her og hvordan kan vi gøre noget ud af det' i den ene eller den anden skala, og det er jo ikke sikkert at det overhovedet af intentionen for ham der har skrevet historien, det er det højst sandsynligt ikke. Og så er det jo med at finde de der snifler eller hvor man kan sige; 'kan vi få lov til at spille på det og kan vi, kan man lave nogle events hvor folkene er præsenteret. Altså Disney har jo også været dygtig til det, hvor der så kommer figurene bag en tegnefilm. Frost har jo været sindssyg populær og så laver de lige nogle is-shows rundt omkring, ikke, og

børnene kunne komme og møde deres, øhm, de her figurer og så kan du sjovt nok også købe alt det der man så skal have for at ligne en af de der figurer...

Interviewer: Ja, små kjoler..

Cathrine: Ja, lige præcis, og så hænger det jo sammen og så giver det jo mening. Men det er Disney som, altså der har de jo et koncept som de bare kan rulle ud på alle fronter, ikke. Så det er med at finde de der snifler og sige; 'okay, det er jeres gode historie, men vi kunne faktisk godt tage nogle af de gode historier..' og nu med julekalenderen blev der jo kørt meget med Stygge Krumpen, så var der lige pludselig Stygge Krumpen øl alle steder og så var der Stygge Krumpen dit og dat, og lige pludselig kendte man navnet bag Stygge Krumpen men folk fandt måske ikke ud af hvem han egentlig var i Nordjylland, men så var det jo sådan en man greb nogle historier omkring.

Interviewer: Jeg tænker også lidt, f.eks. med byer eller ruiner af forskellige slotte eller sådan noget, der kan der jo godt være en eller anden form for, for folk der bor i området føler måske de kan have en form for identitet bundet op i de her stedet eller en arv, eller noget. Kan det så måske ikke også være svært, hvis man så ruller ud sådan en turisme apparat, kan man så ikke møde nogle clashes der?

Cathrine: Jo, helt sikkert! Og det skal man jo igen arbejde ind med i byen, altså øhm, sådan et sted nede på klosteret i Aalborg hvor, som også var en del af det her Ludvig og Julemanden, jamen der havde vi jo syntes at de skulle lave frokoster hvor man kunne komme ind og spise som de gør i serien og sådan noget, men det var klostret bare slet ikke gearet til, vel. Så det er også lidt om hvad er det for nogle faciliteter man har og hvad er det for nogle ideer der kommer op, men man skal ligesom mødes der på kryds og tværs for at få det til at passe sammen.

Interviewer: Så har jeg også lige mine sidste par spørgsmål, som, kan man sige jeg håber på kan munde ud i at blive mit bud på, hvordan omgås de har problemer. Og det er igennem et begreb der hedder opinion leadership; som sådan ligesom handler om at der er, man mener der i små grupper eller samfund, kan man kalde det, at der er et enkelt eller en gruppe individer som har en nærmest ekspert lignende viden på et område. Det kan være meget niche

præget, men at det simpelthen er dem folk går til for at få råd eller hjælp eller... De har bare et eller andet der gør, at de kan rykke ved folks meninger på nogle områder. Og så vil jeg lige starte med at høre, hvad er egentlig dine tanker omkring det her begreb, altså at man kan have de her mennesker der måske kan have invirkning på folks kundebeslutninger?

Cathrine: Jamen det er jo hele tankegangen omkring influencers og det har vi arbejdet med i et par år. Sidste år prøvede vi at lave sådan en blog camp, hvor vi inviterede en masse bloggere og så kom de her til og vi viste dem rundt i byen og så kunne de jo gå hjem og skrive om det. Vi havde så et firma til at hjælpe med at caste dem og nogle af dem var meget, meget unge og det blev ikke helt den rigtige målgruppe, men det lærer man jo af sådan noget, så blev vi klogere på det. Så prøvede vi igen i sensommeren hvor vi havde nogle svenske bloggere afsted og de var mere i forhold til vores målgruppe og så når man jo ud til rigtig, rigtig mange mennesker via de her enkelte mennesker som man så har inviteret og de fortæller om ens destination. Det nye der så kommer op, det er det her med at få identificeret de her micro influencers og faktisk så kunne jeg foreslå dig at tage fat Brand Heroes, hvis du ikke allerede kender dem, og spørge om du må interviewe dem, øhm, fordi det de har fundet på, det er at de ligger en, de har en API i Instagram; så kan de gå ind og sige, vi skal lave en kampagne for, jamen; tage på ture, Game of Thrones, og det kan også være et helt konkret produkt, så kan de gå ind og finde 20 indfyldelsesrige personer der har interesse for det produkt i en by, og så kan man sige; du får den her føntørre, vil du skrive nogle historier om den i løbet af den næste månedstid, og så har de måske 20 der hver har 400 følgere som de så når ud til den vej og så får du en anden måde at få fortalt historien på. Der er meget en diskussion om troværdighed, når du har en af de store, betalte bloggere; du kan hurtigt købe dig til nogle følgere og så bor de måske i Indien, eller så er det sådan et eller andet fiktivt, som man ikke giver så meget for så faktisk lige nu er det meget oppe i tiden af man ikke er så hug på hvor mange følgere der er, men at det er de rigtige man får til at skrive om sit produkt.

Interviewer: Okay.

Cathrine: Så det er lidt den der, om det er store influencers, bloggere; betalte bloggere, du bruger 25.000 på, eller bruger du 5000 på at kontakte 20 personer så når du et helt andet

reach med dem også. Og hvis du læser, om din veninde der har fået ny føntørre og den bare er super god, jamen så er det også den du overvejer at købe næste gang du skal have en føntørre.

Interviewer: Det er jo det med, så har man jo en anbefaling ved hånden.

Cathrine: Ja, lige præcis. Så det er meget sådan en ny, sjov måde at tænke over tingene på, at man egentlig kan gå med helt og definere; hvad er det du interesserer dig for, hvor er det du køber din mad henne og er det efter du har været i træningscenter og så kan man gå ind og.. Brand Heroes, hedder de. Du kan skrive til Rasmus.

Interviewer: Rasmus?

Cathrine: Ja, ham har vi koblet på herinde.

Interviewer: Okay, cool! Så har jeg også, som du også nævner, at man, jeg tror jeg har læst mig frem til at i løbet af de sidste 10 år, der har det her koncept med Social Media, altså man skal post alting; alt hvad man spiser, hver gang man er i træningscentret. Altså er den her ide om, at man kan bruge de her, der er jo flere unge mennesker der nærmest gør en karriere ud af at have en channel på YouTube eller en Instagram profil; hvad synes du sådan om, altså synes du de her social media personalities at man kan betragte dem som moderne opinion leaders? Altså man tager den traditionelle person i en gruppe og nu bare placerer vedkommende online som så kan nå ud til...

Cathrine: Jamen altså det er jo.. Vi ved jo, at hvis du skal til Berlin, så skriver du inde på Facebook; jeg skal til Berlin, er der nogen der kender en god restaurant i Berlin, og så er det sådan du får dit tip, og det er jo også det vi sidder med, som turistorganisation; skal vi bliver ved med at have vores hjemmeside, skal vi blive ved med at lave hjemmeside traditionelt som vi gør eller skal vi arbejde sammen med nogen, som alligevel giver de her informationer, øhm hvor gæsterne.. Altså går du på Google, så får du først; hvor er restauranterne henne og hvordan er de rated, iøvrigt, og hvad er de andres kommentarer omkring de her restauranter, så hele den der... Der bliver rykket ved nogle ting i forhold til hvem man får sit budskab ud igennem.

Interviewer: Synes du så også det er en god ide at bruge de her mennesker til at hjælpe med destination branding?

Cathrine: Ja, ja det kan jeg sagtens. I den sammenhæng giver det rigtig god mening, og vi må også bare sige, at det er den måde det virker på lige nu. Der er mange der er; nå, jeg læste om hende. Hun havde været afsted med sin familie og det var sjovt, skal vi ikke prøve det? Altså, og så er der et rejsebureau der har betalt en bloggers ferie i en uge sammen med familien, ikke. Og det er den måde en forbruger gerne vil have sin viden lige nu, det ved at få de her input fra andre og få de her gode tips og, altså du slår ikke bare og sige; 'nå, der er hotel. Så vil jeg vide; hvem har boet der, hvorfor er det fedt, giv mig nu nogle særlige fif om det sted, har der været en eller anden speciel kok der, hvorfor er det lige der ser sådan ud på de værelser, eller hvad nu'. Altså, man vil gerne have de der små unikke ting hele vejen igennem der gør du føler; 'nå, så er jeg her! - så har jeg booket her, fordi jeg får den her historie med, det er noget jeg kan identificerer mig med'.

Interviewer: Det er nærmest som om folk gerne vil have en historie ud af det, så reklamerne de er sådan. Det er også det jeg har fundet ud af gennem min undersøgelser her at selvom der ikke er den der helt 100% tillid til de her social media personalities, for folk ved godt, at de får penge for det eller får lov til at beholde produkterne..

Cathrine: Jaja, så er de jo ligeglade med om det var fedt at være i Aalborg; så havde de inviteret til Hamburg.

Interviewer: Ja, men hvis man så spørger dem, sammenlignet med en reklame så stoler de mere på, eller der er tendens til de stoler mere på de andre.

Cathrine: Ja, og du får jo noget mere viden, når du en redaktionel, altså vi har arbejdet med det i mange år med almindelige journalister, hvor vi har inviteret journalister - og gør det jo stadigvæk - vi har lige haft SAS's inflight journalist på besøg, og viste hende rundt i byen og så skal hun skrive en artikel til deres magasin, og vi har Jyllandsposten og vi har Berlingske og Politiken der kommer til byen, så dem har vi heldigvis stadigvæk. Og det er jo den der gode fortælling og så er det om at finde de gode fortællinger i byen og bringe dem frem der. Men det er klart med alle de her online muligheder; du kan se med sådan et medie som Mig og

Aalborg, hvordan de buldrer frem og fortæller alle de gode historier mens de er lynende varme, og det er det folk vil have: den gode historie, og nu åbner der en ny restaurant og kokken, han har også været på Søllerød Kro og er iøvrigt herfra, og nu er han kommet hjem og ej, så må vi hellere komme derind og spise. For så får du noget viden og noget tilhørsforhold. Og det er jo så udfordringen, at få den fortalt og få vist, altså, at det godt må være lidt noget du kan røre ved og det ikke bare er sådan nogle flød billeder det hele, som man siger, at du kommer lidt indunder huden på tingene du kan opleve.

Interviewer: Hvis vi nu går lidt tilbage til nogle af de udfordringer, vi har snakket lidt om, blandet andet det her med at det kan være nogle lidt tunge aktører at danse, som produktionsselskaber eller andre kreative mennesker; tror du så de her social media mennesker de kan være med til at komme udenom det, for så kan må jo skabe opmærksomhed omkring en destination og måske også give folk det de mener de gerne vil have ud af oplevelsen, uden at man måske skal gå alt for meget ind i den, hvad jeg kunne forestille mig kunne blive en tung dans, med de her aktører?

Cathrine: Jamen det tror jeg da helt sikkert, og de vil kunne tilføje noget andet til historien end at en turistorganisation siger; nu skal du komme hertil for det er scenerne fra det og det. Så vil de jo kunne tilføje; det er også super hyggeligt at tage på den og den restaurant og du skal også opleve det når du er der. Altså sådan at du får helhedsbilledet, der er det vigtigt at man.. og der kan man jo bruge dem til at præsentere det, så det synes jeg absolut sagtens man kan tænke det sammen.

Interviewer: Så man nærmest kan få dem til at 'designer' en dag?

Cathrine: Ja og hvor, og så kan det jo godt være at nede på den lokale et eller andet, der har de lavet en menu som passer til det du synes er fedt i forhold til den serie du ser, eller hvad nu, ikke. Det er jo muligt at lave noget spin-off på det, og så kan de tippe om det i byen.

Interviewer: Ja! Jamen det var faktisk egentlig de spørgsmål, og lidt ekstra, jeg havde..

Cathrine: Ja!

Interviewer: Så skal lige se om jeg kan finde ud af den her...

Cathrine: Så håber jeg du fik noget ud af det du kan bruge?

Interviewer: Ja, jamen det gjorde jeg!

5.2. Interview with Maudy van der Zweekhorst:

Marketing Manager at Visit Denmark in the Netherlands.

Duration: 00:37:44 – Face-to-face interview, conducted at interviewee's office.

The interview was originally conducted in Danish.

Interviewer: Så er den i gang! Jamen til at starte med vil jeg lige først spørge dig om, hvor lang tid du har arbejdet med destination branding?

Maudy: Jeg har arbejdet for Visit Denmark i 22 år nu, og så startede jeg som konsulentbetjeneste, så de sidste 15 år, tror jeg. Men jeg tror faktisk også, når man starter med konsulent information eller, så får man rigtig gode billeder af hvad konsumenter spørger, hvad de har for nogle spørgsmål og hvad de savner eller de ikke har kendskab til. Så jeg synes faktisk det giver en god viden om destination marketing for så ved du også basis, hvad de har behov for. Så betyder det ikke bare hvad regeringen synes eller vores strategi synes, men hvad kunderne har brug for; at vi kan se begge veje og finde den rigtige løsning mellem hvad kunden har brug for og hvad destinationen vil være kendt om.

Interviewer: Hvad vil du sådan sige er de mest, altså af de oplevelser du har haft igennem dit arbejde, hvad står så mest ud for dig?

Maudy: Den sværeste tror jeg faktisk er at kendskab er så lavt og at man har så mange fordomme at det er næsten umuligt at, at bare... Hvis de først er i ens hoved, så kan man næsten ikke få et andet billede, så det er rigtig svært at give dem et andet billede. Lige et hurtigt eksempel er, vi har Facebook hvor vi ligger et billede af en alderen kvinde fordi det er målrettet mod par 50+, og så siger vi bare at man kan fejre mere ferie i Danmark fordi vi har mere plads og mere ting til en dejlig ferie; så får vi svar fra en om at "der er koldt, der regner altid og hvorfor tager man til Danmark", det er altid den fordom man har og heldigvis er der rigtig mange som svarer; "nå for søren, hvorfor er du så negativ? Vi har et helt andet billede og erfaring" og så videre, men jeg tror faktisk med de penge vi har og den kendskab vi har – vi har kun 2 % af alle hollændere som kender noget om Danmark, og det er ingenting og hvis du kigger på budgettet vi har, så kan vi ikke gøre noget og, hvad siger man, vi ikke nok penge til at sætte tryk på til at ændre den 2% til måske 5%. Så det er den største udfordring, tror jeg; for

lidt kendskab og hvis man har kendskab er det måske den forkerte kendskab man har; forstår du lidt hvad jeg mener?

Interviewer: Ja ja, det gør jeg!

Maudy: Det er den største udfordring, tror jeg.. Ja, det er det lavkendskabsniveau.

Interviewer: Hvordan vil du sige at enten dig personligt eller din arbejdsplads, hvordan arbejder I typisk omkring de her problemer?

Maudy: Jamen de udfordringer giver selvfølgelig også nogle muligheder, for hvis kun 2% har kendskab, så betyder det at 98% stadig er meget åben overfor det budskab man har så det betyder også man kan sætte Danmark på billeder som du gerne vil eller som du synes Danmark er og hvad der er behov for, så lige nu er det vigtigt man siger til familier med børn at man har kvalitetstid, ikke for meget noget andet men bare at være sammen; hvis vi kan byde på ingredienser som et feriehus og en dejlig strand uden for mange mennesker og ikke så mange aktiviteter som man skal gøre. Det betyder, at man er meget åbent mod at få det budskab; man kender ikke den anden. Så jeg tror faktisk ikke det kun er en ulempe at vi kun har 2% kendskab for det byder os til at skabe det helt rigtige billede og det rigtige materiale med den social influence, som vi kommer ind på senere. Jeg kan mærke, at dem som har været på ferie i Danmark, de er tæt på dem som kommer og spørger noget om Danmark fordi vi ved selvfølgelig rigtig mange ting, men dem som har været der og erfaret det på den måde... Det er også derfor jeg bruger meget tid på at tage til Danmark med min familie så jeg selv erfarer de ting, så det er ikke nok bare at arbejde for Visit Denmark og kender strategien og alle de ting vi skal kommunikere, men hvis jeg er der så erfarer jeg det med familie højde, i børne højde og hvad min mand synes om det og det synes jeg er meget vigtigt. Øhm, nu ved jeg ikke hvad dit spørgsmål var, men...

Interviewer: Det er helt fint!

Maudy: det synes jeg er vigtigt, at opleve det på den måde du gerne vil kommunikere det.

Interviewer: Hvis du nu tænker på det jeg kalder screen-induced tourism, som jeg definerer som turisme der er... turisme der sker som resultat af man har set en film eller en tv-serie;

hvad vil sådan være de mest umiddelbare udfordringer, sådan som du ser det i forbindelse med den har form for turisme når det kommer til destination branding?

Maudy: Det er at skabe en forventning som passer; der må ikke være et stort gap mellem forventninger og hvad man får i Danmark, eller på en anden side, ikke. Der er altid en certain setting og der skal ske noget, som du synes er imponerende som med Game of Thrones og ikke kun landskab, men hele atmosfæren. Det er altid lidt, når man er der er det ikke too sexy og det har lost its magic, når man er der i virkeligheden så ser man bare en bygning; "nå.. nå er det det? Hva nu?" Så det er lidt svært at holde fast i og leve op til forventningerne, hvis man har set filmen. Så jeg synes det er rigtig svært at få fat i den følelse man har til sådan et sted og beholde den samme entusiasme når man er det. Man er lidt bange for de bare siger; "nå, var det det?"

Interviewer: Vil du så mene at det er noget, nu i din funktion som medarbejder for en turistorganisation, er det problem her så noget som I faktisk kan gøre noget ved? Er det noget I ville kunne gøre noget ved, eller ville I skulle have hjælp fra andre aktører?

Maudy: Jeg tror faktisk vi kan hvis vi havde lidt mere indflydelse i starten. Hvis nu med Game of Thrones, hvis nu Visit Ireland var involveret, for så kunne de bedre finde noget bagefter at bygge videre på. Hvis de havde været der fra starten så kunne de liiiiige have lidt mere indflydelse med hvad de synes er magic eller det sted de synes giver den specielle atmosfære og så bagefter kunne byde på den samme følelse, og jeg tror, hvis vi var involveret fra starten så kunne det virkelig give noget. Vi havde noget med Trolls at sætte Danmark med. Og det lykkes selvfølgelig, fordi det var super godt og vi var den eneste destination som havde det link med Trolls, men vi er ikke en stor nok partner til at de kommer til os og spørger "kan vi lave noget med jer", vi er så lille en spiller i den store filmindustri at det næsten er umuligt at få andet ud af det end de tror Trolls kommer fra Danmark. Men på den side tror jeg Forbrydelsen, The Killing, med Sarah Lund og Borgen de har virkelig skabt noget andet fordi pludselig, den var sådan med den dansk humor eller den danske dark....

Interviewer: Sådan med sarkasme?

Maudy: Ja! Som hollænderne pludselig synes: "nå jamen det er noget nyt, det er noget unikt" fordi det har ikke den der Hollywood perfect ending så de skabte noget forbavsningsfuldt, synes jeg faktisk sådan "okay, hvad er det? Det er rigtig god og rigtig spændende!" Og vores egen hollandske filmindustri er altid lidt "mmm, ja hvis vi har nok sex så sælger det", sådan på det plan, altså det er ikke så godt, men pludselig får man den danske kvalitet med serier og når man søger på det med Sarah Lunds tøj og sådan; den atmosfære kan vi godt fange i København for hvis de går rundt de forskellige steder så begynder det at leve og ja, de er der og det fanger det liv, det danske liv, og det er også den virkelig man godt kan opleve i København. Så på den måde med Trolls, er det bare for langt væk, så hvis man kunne være med fra starten og virkelig lave noget sammen og det tror jeg faktisk også gælder for Ireland, for de får rigtig mange, eller med Harry Potter, velsagtens, og jeg tror faktisk det giver en god atmosfære der med slottet og de har jo selvfølgelig også Harry Potter Studios som add-on, så. Men jeg kan virkelig mærke at Forbrydelsen virkelig har hjulpet os til et andet kendskab af Danmark og pludselig starter man en snak om den danske serie, og det giver noget andet kendskab som er virkelig et positivt kendskab fordi man kan lide det og det giver noget andet for så er det ikke bare et område man skal markedsføre; det er et område forbundet med kvalitet og en del af Danmark, som man aldrig havde forestillet sig.

Interviewer: Øhm, nu nævnte du selv det her med... Øhm, nu har jeg lidt mistet tråden. Men hvis vi tager med Game of Thrones og store filmproduktioner og du nævnte med Harry Potter, at de jo har studierne at der kan man jo sige at der er et form for samarbejde; der virker det jo til at filmstudiet og forfatteren er med inde og lave en oplevelse for deres fans...

Maudy: Ja, præcis.

Interviewer:... vil det så sige det kan være et problem at skulle sælge nogle, altså filmturisme hvis man ikke har et filmstudie med i ryggen til at hjælpe en, for jeg tænker, man kan vel ikke bruge, f.eks. når turisterne kommer ud og forventer at se noget fra serien

Maudy: Ja netop, og det er det med forventnings gappet igen, for hvis man har sådan et filstudio så bliver det mere, så føler man mere den film igen, så oplever man filmen selv og hvis man ikke har det, så kan det være rigtig svært og sige; "nå ja, det er en skov, ja det var den spændende troldeskov, ja" – Hvor er historien? Rigtig mange mennesker har brug for hjælp til at

finde frem til sin fantasy, så de skal hjælpes på vej. Hvis man har sådan nogle studios som Harry Potter så er man i en Harry Potter scene, ikke, og nu er London helt vild med Harry Potter, og hele England, ikke, og så får man også de der "jeg tager på en Harry Potter ferie" og så kan man sagtens finde nogle steder og hvis man tager på en trolde ferie... Ja, vi har prøvet det i Nordjylland og finde noget troldekov og det er selvfølgelig spændende men det kræver lidt mere aktivt, ja det kræver lidt mere studios og lidt mere entertainment.

Interviewer: Ja, der skal til hjælp til udefra

Maudy: Ja, præcis, hvis man vil have sådan en copying. Og der vil jeg sige forskellen er med Forbrydelsen og Borgen, for det giver noget andet kemi, noget kulturagtigt og det siger noget om jer som danskere.

Interviewer: Okay!

Maudy: Som hjælper os med at lave en historie, hvor det andet bare er et område; et fairy tale agtigt ting hvor du selv skal, og det er to forskellige ting som filmturisme skaber som er virkelighed, ikke som Forbrydelsen og så er der en der er en fairy tale, som man gerne vil tro på, så det er to forskellige ting, synes jeg.

Interviewer: Har du nogensinde arbejde med, i dit arbejde med destination branding, har du så nogensinde arbejde med destination som har været brugt som film lokationer?

Maudy: Jeg at vi, øhm, nej altså vi har fået nogle foredrag omkring Ireland har gjort det og Australien gør det selvfølgelig også godt og de er selvfølgelig vores store eksempler for hvordan vi gerne vil have det. Jeg tror også det har noget med luck at gøre, for nu bliver Game of Thrones jo virkelig populært ikke?

Interviewer: Jo, det blev et stort hit.

Maudy: Ja! Og med masser af penge! Og den kombination skal man bare have, tror jeg. Nogle gange er det så simpelt. Nogle gange prøver vi på at gøre noget som med Danish Girl og Trolls, men det er svært, og nogle gange kan vi bare ikke.

Interviewer: Jeg tænkte på, hvis vi så går videre til de sidste par spørgsmål jeg har her handler meget omkring det her opinion leadership, hvis du kender det udtryk?

Maudy: Ja! Ja ja, jamen det bruger vi også rigtig meget, men jeg synes 'opinion' det lyder så stort og som om det er dem med den store, men ja vi har arbejdet med det på micro niveau og macro niveau. Det jeg tror der er svært er, at finde den rigtige som virkelig passer til dit produkt men som også har den rigtige fanbase, som man gerne vil have fat i. Som sagt bruger vi det på microniveau f.eks. camping ambassadører som har taget på camping mange gange i Danmark så de kan fortælle noget man ikke ved og de har selvfølgelig også en indflydelse, for hvis de siger den har campingplads er super god og du skal tage hened, så tager folk hen på den campingplads. Så enkelt er det! Jeg synes bare de er et...øhm, hvis man stoler på en og ikke selv har kendskab man en anden har og man kan genkende sig i den person, man har måske samme autocamper eller campingvogn eller hvad ved jeg, eller du elsker også at cykle f.eks., ikke, så tænker man pludselig; "nå okay, det kan godt være en god ide og det lyder rigtig godt". Hvis jeg siger det, så tror de; "hun arbejder for Visit Denmark" og det bliver noget helt andet når jeg så fortæller min historie og min erfaring; at jeg var på ferie med min børnefamilie og hus ved vandt. Pludselig fortæller jeg noget helt andet i historien, fordi det kommer fra mine egne erfaringer og så bliver jeg en anden person for dem. Vi gør det med bloggere men vi gør det også med store magasiner som NVP, det er hollandske FDM, sådan automobilklub og vi har over 3 million medlemmer, og NVP er også kendt for sin information om ferie og som automobilklub er de en stor influence person eller organisation og hvis de fortæller en historie omkring Danmark så giver de os så meget mere, fordi de fortæller historien fordi de har været på presserejse og de har besøgt Danmark, men sine egne øjne igen, og så får du så meget mere ud af det end bare en annonce og jeg kan se med influencers online, der skaber de selvfølgelig den samme følelse; de ser Danmark med deres øjne og deres muligheder for at lave gode billeder, lækre billeder og pludselig ser det helt anderledes ud og man kan sige, at når vi snakker marketing, så er det meget mere skræddersyet omkring hvad er Danmark for os og vi skriver en tekst som vi virkelig tror at vi fanger dem, og det gør vi selvfølgelig også på en stor destinations marketing omkring hvad Danmark er for os og hvis vi har skabt det billede så skal vi finde den enkelte, den enkelte influencer som kan fortælle historien på sin egen måde og med sine egne ord, og det gør vi som sagt på små og på større.

Den eneste skam ved det synes jeg, at det bliver så, hvordan siger man det, det bliver så kommercialt at det skal vi passe på med, for hvis det bliver så kommercialt at den enkelte influencer siger det fordi de tjener penge på det, så pludselig er det ikke så troværdigt længere.

Interviewer: Så mister det måske lidt sin værdi, ja.

Maudy: Ja det er det, så det betyder at man skal ikke altid kigge på rækkevidde, for så skal man vælge de store magasiner, men at man skal vælge dem der virkelig er interesseret og det giver måske ikke så meget i første omgang men der er dem der fortæller historien videre og mund-til-mund er stadigvæk den helt store social influencer, mund-til-mund reklame, så det er virkelig virkelig vigtigt så vi er rigtig glade for at få mulighed for at arbejde med folk er villige til at rejse rundt i Danmark og vise Danmark som de gerne vil vise Danmark. Så det er rigtig vigtigt!

Interviewer: Jeg skulle til at sige, du har egentlig svaret på mine næste spørgsmål, så jeg går egentlig bare videre.

Maudy: Ja, det er fint!

Interviewer: Men synes du så at det er en mulighed at bruge de her social media personer til at hjælpe med at promovere destinationer?

Maudy: Ja, helt sikkert! Og som sagt, det er vigtigt hvad vi som organisation skal definere vores USB og hvor vi står mellem vores konkurrenter, f.eks. er vi meget familie orienteret og vi vil gerne være et stærk familie-land, at man tænkte; "nå, jeg har en familie, hvor er det bedste sted at tage hen, okay; Danmark! Fordi de er børnevenlige og der er masser af plads og ro, og virkelig har tid for sig selv også skal vi finde de influencers, og det gør vi også, vi har rigtig mange familiebloggers eller momma-bloggers. Lige nu, er der ferie i Holland så der promoverer vi Danmark meget som et billigt land fordi I har lavsæson, ja, så vi har rigtig mange bloggers lige nu med egne familier, så nu må de gerne finde ud af hvad de synes og hvordan de kan lide Danmark og så komme tilbage og så skriver de blogs om det og billeder og så videre, så ja, det er rigtig rigtig vigtigt og vi gør det på alle mulige niveau. Det er meget bedre til at ramme den specifikke, seriøse bloggers som ikke gør det er kommercielle grunde, selvom de

selvfølgelig gerne vil tjene lidt, men det er et drømmescenarie for rigtig mange men udfordringen er, at vi er filter; hvilke blogger synes vi passer rigtig godt med det Danmark, med det billede som vi gerne vil fortælle videre, eller vise. Det er vigtigst. Det er den største udfordring vi har; at sende de rigtige folk til Danmark

Interviewer: Når I så skal vælge de her bloggere, som du nævner, der lyder det lidt til at I prøver bevidst at styre udenom nogen som måske kan have den der; "jeg er lidt villig gøre hvad det er, når jeg bliver betalt for det".

Maudy: Ja, præcis, ja og det er fordi der der tager til Danmark ikke bliver betalt; altså selvfølgelig arrangerer vi noget aktivitet til dem, de bliver behandlet som en presserejse og indtil nu har vi ikke købt bloggers bare for at, for så bliver det ikke det vi vil have. Det vigtige er at det bliver autentisk, det er det vigtigste og de blogger som kan holde fast i den autentiske del dem vil vi gerne arbejde med; det giver mening og de giver nogle gode billeder. Det er det sammen med hygge; hvad er hygge? Det er helt personligt, så hvad er hygge for mig er måske helt noget andet end hvad er hygge for dig og hvis vi nu har nogle folk der kan finde ud af, hvad er hygge i Danmark; vis det til jeres bagland, hvad deres definition af hygge er, så er det sandsynligt at deres definition af hygge passer med deres bagland.

Interviewer: Jeg tænkte på, lige med mit sidste spørgsmål her: hvis vi nu går tilbage til de her udfordringer vi har snakket om der kan være med filmturism hvis man ikke har filmstudiernes, hvis man ikke har dem i ryggen, tror du så at de her social media personer kan hjælpe med at opveje for de udfordringer, hvis man ikke har filmstudiet med?

Maudy: Ja.. Uhm, ja fordi de her social media person kan fortælle historien eller skabe en historie og hvis de virkelig kan fange følelsen i et rigtig fedt billede, og hver social influencer har virkelig sine egne kreative aspekter og de tager billeder du vil have hængende på væggen, så ja, de kan fortælle historien. Men igen skal der være genkendelighed, og hvis en tager til det sted skal de have mulighed for, de skal erfare de samme følelser i det momentum det foto bliver taget. Jeg er så bange for, at hvis man ikke, hvis man taget til Irland til et sted hvor der kun er natur og ja, det er fedt, men hvad så? Er det kedeligt? Jo måske, for hvis du ikke kender historien, så hvis vi har en god historiefortæller med som kan fortælle historien og pludselig bliver det her naturområde til noget, det bliver levende, og de kan de selvfølgelig også i

Danmark, eller på en anden destination, hvis vi har en fed film om Danmark så kommer der en og henter dig og fortæller dig historien så bliver det levende og så er det måske ikke studierne man har brug for, men man skal have noget, som får liv i historien om det er en der fortæller historien, eller det kan være en film eller et billede med tekst, men det skal være understøttet, man kan ikke bare sige "her har du et slot", fordi der er så mange folk som ikke har den imagination.

Interviewer: Ja, fantasi.

Maudy: Det har de ikke, de skal hjælpes på vej, og derfor er en guidetour så vigtig for så pludselig bliver det mere interessant fordi du lærer noget om det, f.eks. du kan kigge på et maleri men hvis du pludselig kender historien bag, så bliver det noget helt andet, og du ser på det med helt andre øjne og det er det samme med filmturism. Man skal komme med en historie, fordi det er det der er interessant for de besøgende.

Interviewer: Øhm, jamen det var sådan set egentlig de spørgsmål jeg havde.

Maudy: Ja? Godt! Det har været hyggeligt!

Interviewer: Så jeg vil takke dig meget for du vil hjælpe.

Maudy: Ja, du må ringe engang til, hvis du har flere spørgsmål!

Interviewer: Super! Mange tak!

6. Appendix 6 – Translated Interviews with representatives from the tourism industry

6.1. Interview with Cathrine Billund Kallehauge:

Interview, 21th of April 2017 – Cathrine Billund Kallehauge

Ferieturismechef at Visit Aalborg

Duration: 00:36:21 – Face-to-face interview, conducted at interviewee's office.

The interview was originally conducted in Danish.

Interviewer: Right! So my first question is; how long have you worked with destination branding?

Cathrine: Well, I have been here at Visit Aalborg in almost 11 years this summer and then I've also, before that, been working with FMD and been a travel guide with Spies. Yeah, I pretty much always have been selling experiences since high school when I was working at a ferry where I was handling booking and check-in. But I've been with Visit Aalborg for 11 years.

Interviewer: What are your experiences from your work here?

Cathrine: In relation to working with destinations or experiences, or?

Interviewer: More like the branding of destinations.

Cathrine: Yes. Obviously there has been such a transformation over time there has been such a thing with all this technology that comes in, all the technological possibilities and online things, with what you can do and so. So the whole transformation has done much in the way you think about marketing and branding. In the past, it was very much advert-ish and so, uhm, yes, I say old fashioned, but it was not at that time, but uhm, but much more print and much more; you went to a fair and went out and met the guests face-to-face, so there are still a few travel life fairs back today, but so. It's so expensive to be at a booth in comparison to what you can get online for the same money; you have quickly spend 100,000 at a travel fair and you can get a lot for your money online, so it's also always an assessment of whether you're using your money correctly.

Interviewer: Would you say it was this transition from print to digital which stands out the most?

Cathrine: Yes, that's the biggest change, I think. Like with the whole way you measure it, with its followers, its target audience; The way you identify your target audience is also. We have become much smarter, you can say and can, uhm, still have difficulty saying; what is it that works? And that's the whole essence of being able to measure what you're doing and you'd like to make some results as well; you can say that when you brand a city, you do not have a definite product. I do not, I will not be measured by, uhm, how many hotel rooms or how many cycling trips or how many, uhm. So, of course, we are measured on the basis that there are some guests in the city and that we have some overnight guests in the city, but it is not my bottom line whether we sell many or get one or the other so in that way I'm a step from the product; the final product. So, I do not have more products than the city has to offer, one can say. Then we can help develop some products, we can help put some things in the lake and back up something and put some people together, so there's some development, some new things to the city, but we cannot; I'm not building a new hotel, it's not me who is building a new zoo or thinking that there's going to be some exciting event. It's not me that's a prime engine for it, so it's about looking at what the palette has to offer and get it presented.

Interviewer: Uhm, what would you say is the most common challenges you encounter with destination branding?

Cathrine: So it is very much about standing out and make some content that is relevant to the recipient and you like, uhm. If we are looking at a campaign in Germany we are doing together with our colleagues in Denmark, well, we really have to look at which pictures we choose because it is a beautiful beach on the east coast and low water and not so many waves and some children who are enjoying themselves and; that's what you really have to say, how is it that you get the story told and stand out like that when many products are actually the same, so how to make a smart story and all of this content is really up-to-date, some years ago it was called storytelling and before that it was called something else and now it's called content for a time, and it's called something different over time, but it revolves around drawing in

personalities and how you get a good story behind it; showing the people behind the different products is something we have started to work more and more with.

Interviewer: Uhm, what would you say you've experienced is the best solution, if you can use that word, to the challenges, if you take Aalborg and the destinations you work with?

Cathrine: Get the in the game?

Interviewer: Yeah, yeah, how you get them to stand out?

Cathrine: Yes, so it's a lot about who to talk to and it's also a settlement of whether you should be the sender or it's with others. For instance, in Norway, we are doing a campaign together with ColorLine, where the hotels collaborate with ColorLine in Aalborg they participate in the campaign, and so through ColorLine's channels we go out and tell about Aalborg or tell the news that is and in that case it really makes sense because it is ColorLine who's the sender and and they can go in and look upfront if they sell some ferry tickets or bookings based on it so it's something of the most measurable we are doing and they go in set up some cookies and some technique on, so you can say, even 28 days after the campaign has run there we can see, there is something that comes into booking as an effect on the campaign, so it's more and more about considering if you yourself are the sender or if you are going to some other platforms; suddenly it may not be important if we have a lot of visitor numbers on our website, maybe it is more important that we are well represented on Expedia, on TripAdvisor, on the different channels that sell the city. So that's something we're talking about now and saying; how should our focus be, where should we deliver content and what is important to the presentation at Aalborg on ColorLine's web, or on StenaLine's website because many people go in and read about our city. So how to weigh who should be the sender and how can we create some content that others can use.

Interviewer: But I guess it is about, like with the collaborators you have how it works and how you work with them?

Cathrine: Yes, definitely! And it's about establishing close relations so that one can send a tip that now it is happening and in town and the closer we are on, purely market-wise, the easier it is to tell about the news. So Norway is taking on many things because they already know us,

and regarding the English markets we go a little more up in the helicopter and brand alongside with Northern Jutland because Denmark is so small for the Englishmen so it makes no sense we say, you must spend a week or 4 days in Aalborg; then you have to visit Skagen and you go to Råbjerg Knude and you are going to Aarhus, maybe, and so you have to take a step upward, and we need to be better at that in tourism.

Interviewer: If you think of screen-induced tourism - tourism induced by the watching of screen productions such as films and TV-series - what are the most immediate challenges in relation to destination branding of a destination used as a filming location which comes to your mind?

Cathrine: First of all, you must be ready to lift the expectations of those who have seen the film; I have an example with Trolls which came out last year with Gøl Trolde or based on Gøl Trolde and where they were "uuha, would you like to participate in a big campaign and tourists can come to Northern Jutland and you can see. . ", but we do not have a place when you come here that relates to that movie. If we had a visitor center with Gøl Trolde, there was just a lot of thematic about it, then that would be nice to show and the stories were told there, but we don't have that. We have a small place on Gøl, who tells a little about the trolls, but you cannot come as a tourist and see, neither the scenes because the movie is a cartoon, but there is nothing. And so it's important that you can lift expectations as well, because if you come, that's why people have gone to New Zealand to see the Lord of the Rings down there, so you will also want to see the plains and places where they were filming, so it needs to be believable to the expectations there may be.

Interviewer: Uhm, now that you mention Trolls that it can be difficult when you don't have any locations, but what is your attitude towards creating that? If you say there might be a market for it, would it then be a bit too Hollywood-ish?

Cathrine: At least, it would require someone to invest in it and see that there was a way. It was different wit; Min Søsters Børn Vælter Nordjylland was filmed in Northern Jutland and they went to Fårup Sommerland, and I think it's easier to say; Fårup Sommerland, that's so cool' and then you can go to Fårup Sommerland when you have seen that movie right. But if you

have to do something then it really should be a concept that has some quality and someone who will invest in it.

Interviewer: Uhm, I just need to... How solvable do you consider these challenges? Are they within your power as a tourist organisation to solve or do you need help from the other parties such as those involved in the given screen production?

Cathrine: Well, once again, it depends on the context and how big the movie is, and what it is. We had this Christmas Calendar which was filmed a few years ago; Tvillingerne og Julemanden, or Ludvig og Julemanden, and Lars Hjortshøj....

Interviewer: Yeah, at Børglum?

Cathrine: Yes exactly, and they were in the city center here and had to make some footage in the city here too, and lived out in their camp at Klarup where they had it, at Klarupgård which was the focal point for the whole story and Klarupgård experienced a massive effect, so there were simply so many who wanted to see the scenes from the filming and they held in line out there all throughout December, so it was really swarmed with people who wanted to experience the scenes behind bad Ludvig og Julemanden, or Tvillingerne og Julemanden, or what it was called. But then it's so great that you can get something out of it, and that's what it means; how do you get something out of such a movie or such a series. Aarhus has also done a lot in relation to Dicte, who has been filmed in Aarhus, and has used it but still only when it peaks, and then it flows out again, you can say.

Interviewer: Have you ever experienced, in order to get different screen-induced tourism projects realised that you needed outside help?

Cathrine: For what?

Interviewer: Well, for promotion and creating attention around it?

Cathrine: So it is clear that when TV2 moves in and wants to make their Christmas Calendar, they are only interested in the fact that there are a lot of people watching such a Christmas Calendar and they have a huge device just rolling out and inviting the actors into their morning tv and have a lot of channels they themselves come up with in such a context, and it's just

about playing along and being creative in the process and saying; 'How can we imagine it'. You can also take an event like the Song Contest. We have been hosted by the Danish Song Contest in Aalborg several times, and when something comes to the city, Song Contest cakes, Song Contest flowers are made and there are so much here and now and you can pick up some things. Jørgen De Mylius can come and do something you can do Song Contest drink in Gaden and all these things pop up like oohm; "now there's a party here!" And then it makes sense to work together. It's also expensive to host such film companies and productions if you're going to a destination and very often it's not like the production people, the camera people they live, they live a little further away like in Copenhagen or over there so economically it can also become, if they get a movie team of 30 who just should be here for 3 months; where is it that you can make sure that they can live for cheap and how can you help them so that they have as low cost of production as possible, and that's where we come into the picture, the whole thing about finding locations, find the right people to help find ... I remember I spend for a full day with Erik Peitersen for that Christmas Calendar, and he was going to build the scenery and he need to see; what do we already have in the city, I need this and that, and I'll have to find an old wife who can and an old door, and so we walked up and down secret passages, stairs and basements and that's something he can't do on his own because he doesn't know the city and as a destination that's something we as a destination can help with.

Interviewer: That sounds like a more fun...

Cathrine: It was lots of fun! It was definitely fun! And it's some fun requirements they come with, that's what they just need and just have to build and make, and again there are scenes, they can make so damn much film, so when you see it in real life; 'was that it?' Yes, so they had some nice scenes in connection with the Christmas Calendar, as you could see in yourself.

Interviewer: I was just about to say, you have kinda also answered my next couple of questions; if you have worked with destination branding in relation to screen-induced tourism. Is there something you want to add in this respect?

Cathrine: Uhm, so it's not so, of course we have backed up when they have called and said 'we'll and will do this and that', of course we have backed up about it and would like to help them. It's not like we've been out and made big campaigns afterwards, uhm, so we have not

been involved in the film productions on top of this, but of course we have, so when there was a Christmas Calendar this is one of those easy to create something around and help say; 'here they are filming it, and now you'll see how Santa did it and that' you can do something spin-off on it, and it's important to strike while the iron is hot because when it will be January 5th, then bum! Then we are also finished with Christmas Calendar ..

Interviewer: People have kinda moved on.

Cathrine: .. Then you have to think about how can we play that further into the new year? Aalborg zoo did that, with the Christmas Calendar, there was this cave built where there were a few polar bears outside, and yeah they really embraced it. There were many children there who thought it was nice to get into it, and then they used it in the winter holidays and you can play it on it. I still think it's standing next to the monkeys, maybe a bit in a corner, maybe.

Interviewer: Uhm, I was wondering if I could ask you some extra questions which are not featured in my guide?

Cathrine: Yes, of course!

Interviewer: Uhm, do you know the TV-series, Game of Thrones?

Cathrine: I haven't seen it myself...

Interviewer: But you have heard about it?

Cathrine:... but I've heard about it, yes! I have a cousin who is very dedicated, yes!

Interviewer: They are filming, it is a very big production and they are filming in many different countries and among those, Northern Ireland. Now, if you look at it with the experience you have what would then say are the most immediate challenges connected to a series of this since, which I guess you can say is somewhat bigger than a Christmas Calendar?

Cathrine: But it's amazing when such so big a series gets that popular. You could see it with Sara Lund's sweater, right, how it travelled to England and everyone was suddenly knitting sweaters and own such a sweater and that was Denmark in general, it was not just Copenhagen where it was filmed, it was Denmark in general. And Borgen did very well and The

Killing, you know, the bigger series that came from Denmark, is something Visit Denmark can use or has used in relation to their marketing, like Trolls with the whole happiness concept was huge and we were at a fair in London in November and then Trolls dropped by and greeted us at the boot and The Little Book About Happiness (read: Hygge) was there and it was just sorta transferred and just that attitude towards things which is Danish which you could play on. And, of course, with Game of Thrones, you have great opportunities to do some spin-off on it with all the fans it has got. Have you been there?

Interviewer: No, I haven't but I really want to now that I'm working with this, I've also had a lot of interviews with people following this TV series and I also have a questionnaire with people who defines themselves as fans and one thing I've experienced is a recurring theme, it is that they expect there is some form of visual representation at the location from the TV series, something that, like, can help them get into it and this is where I think; that has to be a fairly big problem with such a TV series, where you as a tourist organization, you do not have the rights to, for instance logos or other visual expressions that are used. Can it not be difficult to give tourists what they expect when they visit such a location?

Cathrine: Yes, definitely, you have to play it into another universe if you cannot get permission to use anything at all. I can remember how difficult TV2 was in terms of using logos and there were nothing but copyrights throughout, and that's how it should be. But it's obvious that if you have to do something spin-off on it, you have to drive it into another universe where you can build it up and use it for tourism and that's what I say, just in small scale with the Christmas Calendar and Min Søsters Børn, it is really important when you come as a guest to experience something of what you have seen. Harry Potter is a good example in London, how they've built a center over there and people are queued and pay a lot of money to come in with their children to experience Harry Potter land over there, it should be absolutely amazing and that's when it makes sense, then you get this universe which you can actually experience, too. But it requires some investments and some investors and has it as backup.

Interviewer: I'm thinking this also requires a really good collaboration with those who hold the rights, both the authors of the respective book series and the creative people who hold the rights to the tv-series; can it not be difficult to work with these people?

Cathrine: It can be difficult to get them to see our... Now, as a tourist organization, you want some tourists out of it, that's what you say; "how can you play something of this and how can we make something out of it?" on one scale or another, and it's not certain that that was then intention, at all, of him who wrote the story, it most likely isn't. And then it's about finding those who sniff or where to say; 'can we be allowed to play on it and can we do some events where the people are presented". Like, Disney has also been good at it where the characters behind a cartoon are present. Frozen was crazy popular and they have been doing some ice shows around, right, and the kids can come and meet their, uhm, these characters and you can also buy everything you need to look like one of those figures ...

Interviewer: Yeah, the small costume dresses.

Cathrine: Yes, precisely, and then it's all together and that makes sense. But it's Disney, so they have this concept that they just roll out on all fronts, right. So it is about finding those who sniff and say; "okay, it's your good story, but we could actually take some of the good stories .." and now with the Christmas Calendar there was a lot of fun with the Stygge Krumpen, so suddenly there was a Stygge Krumpen beer everywhere and then there was Stygge Krumpen this and that, and suddenly you knew the name behind Stygge Krumpen, but people might not have found out who he really was in Northern Jutland, but then it was the way someone grabbed some stories.

Interviewer: I'm also thinking, for instance, with cities and ruins of different castles or something like that I guess there might be some sort of, like for people who live in the area might feel they have some sort of identity tied into these places or some heritage, or something. Can that not be difficult to work around as a tourism organisation - can you not encounter some clashes on that account?

Cathrine: Yes, definitely! And that's what you have to work alongside the city with, uhm, somewhere down in the monastery in Aalborg where, which was also used in Ludvig og Julemanden we thought that they should make breakfasts where you could come in and eat as they do in the series and something like that, but the monastery was just not geared towards that. So, it's also about which facilities you have and which ideas come up, but you have to get along to get it together.

Interviewer: Then I just have my last couple of questions, which I guess you can say will form my suggestion as to how to work around these challenges. And that is through the concept of opinion leadership: those individuals within each group or community that can influence your opinions. These individuals often have a type of expert knowledge within a certain area which is what makes them able to sway your opinions; you see them as an easily available expert on this specific topic.

And then I'd just like to start by asking you what your thoughts are on this concept; that you can have these people who can influence peoples' customer decisions?

Cathrine: Well, that's the whole idea behind influencers and we have worked with this for a couple of years. Last year, we tried to have this blogger camp where we invited a lot of bloggers and then they came here and we showed them around the city and then they could go home and write about it. We had this company help us with casting these bloggers and some of them were very, very young and it was really the right target group, but that is something you learn from. We tried it again this late summer where we had some bloggers from Sweden and they were just right for our target group and then you reach a lot, a lot of people by using these individuals you have invited and they talk about your destination. The new thing now is how to identify these micro influencers and, in fact, I could suggest you contact Brand Heroes if you do not already know them and ask if you have to interview them, uhm because what they found out, they are located one, they have an Instagram API; then they can go in and say we're going to make a campaign, take for instance; Go for a walk, Game of Thrones, and it can also be a very specific product, so they can go in and find 20 influential people who are interested in that product in a city, and then you can say; you get this blow-dryer, can you write some stories about it during the next month, and maybe they have 20 each with 400 followers you reach through this channel and you get another way to tell the story on. There is this discussion on credibility when you have these huge, paid bloggers; you can easily buy a lot of followers and then they might live in India, or it is something fictitious, so right now it's not so much about the number of followers but about having the right people write about your product.

Interviewer: Okay.

Cathrine: Then there is this thing with the big influencers, bloggers; paid bloggers you might spend 25.000 on, or are you spending 5000 on contacting 20 people, then you get a completely different reach with them. And if you read about your friend who has a new blow-dryer and that is just great, then that will also be that blow-dryer you consider buying when you need a new one.

Interviewer: It's all about having something come recommended.

Cathrine: Yes, exactly! So it's this new, fun way of thinking about things where you can define; what are your interests, where are you buying your food and is it after you've been at the gym... Brand Heores, they are called. You can contact Rasmus.

Interviewer: Rasmus?

Cathrine: Yes, we have worked with him.

Interviewer: Okay, cool! As you mention that you, I think I've read that in the course of the past 10 years, this concept of Social Media where you have to post everything; everything you eat and every time you are going to the gym. The idea that you can use these, I mean, several young people today get a carrier out of having a YouTube Channel or an Instagram account; what do you think about, like, do you think these social media personalities can be viewed as the modern day opinion leaders? You know, taking the traditional person in a group and then placing that person online who then can reach...

Cathrine: Well, you know that's... We know that if you are going to Berlin then you write an update on Facebook; I'm going to Berlin, does anyone know a good restaurant in Berlin and then that's how you get your tip and that is also what we are working on, as a tourism organisation; should we keep our website, should we keep on making a traditional website like we do or should we collaborate with someone who also gives this information, uhm, where the guests.... Like, if you go on Google the first thing you get is; where are the restaurants and how are they rated and what are other people's comments about these restaurants... Something has shifted in the way you get your message across.

Interviewer: Do you then think it's a good idea to use these people help with destination branding?

Cathrine: Yes, yes I easily can. In that connection it makes sense and then we just have to say; that's how things are right now. A lot of people have this; "well, I read about her. She's been there with her family and it was fun, should we try that?" I mean, then a travel agency has paid this blogger's holiday with her family, right. And that's the way consumers want to gain their knowledge right now, through input from other people and receive those great tips and, I mean, you just don't look it up and go; "oh, there's a hotel.." Then I want to know; "who's lived there, why was it great, give me some special tips about this place, has some special chef visited, why does the rooms look the way they do, or". You know, you want those little unique things all the way through which makes you feel; "now I've been here! – I've booked a room here because I get this story with which I can identify".

Interviewer: It's also as if people want to get a story. That's also what I've found through my investigations that even though they don't have complete trust in these social media personalities, because people are well aware that they get paid and get to keep the products...

Cathrine: Yes yes, and then they don't care about how great Aalborg is; then they would have gone to Hamburg.

Interviewer: Yes, but if you ask them, compared to an actual commercial, then they have more trust, there's a tendency towards having more trust in the others.

Cathrine: Yes, and you get more knowledge when you are editorial, you know, for many years we have worked with normal journalists where we have invited journalists - and we still do - we have just had the inflight journalist from SAS on a visit, shown her around in the city and then she'll be writing an article about the city. And it is all about that good story and finding the good stories in the city and bring those to the surface. But that's obvious with all those online possibilities; just take a media like Mig & Aalborg and how they are moving forward and are telling all the good stories while they are hot and that's what people want; the good story and now this new restaurant is opening and the chef has been at Søllerød Kro and is from this area, and now he is coming home and, wow, then we have to go there and have dinner. Then

you get some knowledge and a sense of belonging. And then that's the challenge, to tell and show.

Interviewer: If we now go back to some of the challenges we have talked about, mixed this with the fact that there may be some slightly heavy actors, as production companies or other creative people; do you think these social media people that they can help to get around it, because maybe they can draw attention to a destination and maybe also give people what they think they want out of the experience without having to go too much into what I could imagine could be a heavy dance with those actors?

Cathrine: I certainly think so and they will be able to add something to the story besides a tourism organisation saying; "now, you must go here because it's the scenes from this and that. Then they will be able to add; "it was super cozy to go there and this restaurant and you need to experience this when you get there. So, you get the whole picture, it's important to be... and there you can use them to present it, so I think it's quite easy to think it together.

Interviewer: Like getting them to 'design' a day?

Cathrine: Yes and where, and then there might be this down at the local something, which has made a menu which fits into what you think is cool about the series you watch or something, right. It's possible to do some spin-off on it which they can give you tips about in the city.

Interviewer: Yes! Well, that was actually all the questions, and some extra, I had..

Cathrine: Yes!

Interviewer: Then I just need to see if I can get this thing to work..

Cathrine: Then I hope you've got something you can use?

Interviewer: Yeah, I sure did!

6.2. Interview with Maudy van der Zweekhorst:

Interview, 24th of April 2017 – Maudy van der Zweekhorst

Marketing Manager at Visit Denmark in the Netherlands.

Duration: 00:37:44 – Face-to-face interview, conducted at interviewee's office.

The interview was originally conducted in Danish.

Interviewer: Here we go! For starters I just want to ask you how long have you worked with destination branding?

Maudy: I have worked for Visit Denmark for 22 years now, and I started as consumer service, so for the last 15 years, I think. But I actually think when you start as consumer information or, then you get a really good picture of what the consumers ask, what type of questions they have and what they miss or doesn't know about. So I actually think it gives you a good knowledge about destination marketing because then you know the basis, what they need. So it's not only about what the government think or what our strategies says, but what the customers need; that we can see both ways and find the best solution between what the customer needs and what the destination wants to be known for.

Interviewer: What would you say are the most looking at the experiences you have had through your work what then stands out the most to you?

Maudy: I actually think the most difficult is the lack of knowledge and that you have so many prejudices that it's almost impossible to just.... If they have first entered your head then it's almost impossible to create another picture. Just a quick example we have a picture on our Facebook showing a woman of a particular age because it targets couples over 50 years of age and we say that you can spend your holiday in Denmark because there are lots of room and a lot of other things for a lovely holiday; then we get answers from someone about "It's always cold, it's always raining and why do you go to Denmark?", that is always the prejudice you have and luckily a lot of people answered "well, why are you so negative? We have a completely different opinion" and so on, but I actually think with the money we have and the knowledge we have – only 2% of the Dutch people have some knowledge about Denmark and that is nothing and if you look at our budgets then there's not really much we can do and, what do you say, we don't have enough money to focus on changing those 2% to perhaps 5%. So

that's the biggest challenge, I think; lack of knowledge and if you do have any knowledge, it might be wrong; do you get what I mean?

Interviewer: Yeah, yeah I do!

Maudy: That's the biggest challenges, I think... Yes, that's the lack of knowledge.

Interviewer: How would you say either you personally or your place of work typically tries to handle these problems?

Maudy: Well, those challenges also presents some opportunities because if it's only 2% who have knowledge about Denmark, then that means that 98% are still very open towards your message which means you can create the picture of Denmark you'd like all those people to have or what you think of Denmark or what is needed, like it's important you tell families with children that you have quality time; if we can serve the ingredients like a holiday cottage and a lovely beach without too many people and without a lot of things you need to do. That means you are open towards getting that message; you don't know any other. So I actually don't think it's only a downside that we just have 2% knowledge because that makes it possible for us to create a message and material that is just right with the social influence, which we will talk about later on. I can feel that those who have been on holiday in Denmark that they are close to those who come and ask questions about Denmark because, of course we know a lot of thing, but those who've actually been there and experienced it.. That is also why I spend a lot of time by going to Denmark with my family so I get those experiences myself, so it's not just enough to work with Visit Denmark and know the strategy and all those things which we need to communicate but if I'm there and experiencing it with my family, with my children and my husband, I think that's very important! Uhm, now I'm not sure what your questions was, but...

Interviewer: It's alright!

Maudy: I think it's important to experience it in the way you want to communicate it.

Interviewer: If you think about what I call screen-induced tourism, which I define as tourism which is.. tourism which occurs as a result of watching a film or a TV-series; what would be the

most immediate challenges in relation to destination branding of a destination used as a filming location which comes to your mind

Maudy: That is creating expectations which can be met; there cannot be a bit gap between the expectations and what you get in Denmark, or in another place. There is always a certain setting and something needs to happen which you find impressive like with Game of Thrones and not just the landscape but the whole atmosphere. There's always this, like when you are there it's not too sexy and it has lost its magic and when you are there in reality then you just see this building; "well.. well, is that it? Now what?" So it's a bit difficult to meet those expectations. I think it is very difficult to get that feeling you have in such a place and keep the some enthusiasm when you are there. You fear they'll just say; "Is that all?"

Interviewer: Do you then think this is something in your position as employee at a tourism organization that this problem is something which you can actually do something about? Is it something you would be able to do something about or would you need help from other actors?

Maudy: I actually think we can if we if we had more influence at the beginning. Now with Game of Thrones, if Visit Ireland had been involved then they might easier find something they could build on. If they had been there at the beginning then they could have had a say in what they feel is magic or the place they feel have a special atmosphere and then, afterwards, they could offer that some feeling and I think if we were involved at the beginning then something could really be done. We had something with Trolls and Denmark. And it succeed, of course, because it was super great and we were the only destination which had a link with Trolls but we don't have a big enough partner to come to us and ask "can we do something with you?", then we are a little player in the big film industry that it's almost impossible to get anything out of it other than Trolls being from Denmark. But I think The Killing with Sarah Lund and Borgen have really created something different because all of a sudden there was this Danish humor or the Danish dark...

Interviewer: Like with sarcasm?

Maudy: Yes! And the Dutch all of a sudden through; "Well, this is new, this is unique" because it didn't have that Hollywood perfect ending so they really shocked people like; "Okay, what is this? This is really good and really exciting!" And our own Dutch film industry is a bit "mmm, yeah if we have enough sex then it'll sell", like on that level, you know, not very good, but all of a sudden you get this Danish quality with series and when you look up Sarah Lund's clothing and like; that atmosphere we can catch in Copenhagen because if they go to these different places then it gets life and they get a taste of that life, the Danish life which you can really experience that in Copenhagen. And in that way Trolls is very far away, so if you had been involved at the beginning and created something together and I also think that applies to Ireland, because they have a lot, or with Harry Potter, then I think there could be a good atmosphere there with the castles and they of course have the Harry Potter Studios as a add-on. But I really think that The Killing helped us creating another message about Denmark and then people start talking about this Danish tv-series and it creates a really positive message because you like it and it gives you something else because then it is not just simply this area you have to sell; it is an area connected with quality and a part of Denmark which you had never imagined.

Interviewer: Uhm, now that you mention it.. Uhm, I just lost it. But if we take Game of Thrones and big film productions and you mentioned Harry Potter that they have the studios and you can say, some sort of collaboration; it seems like the studios and the author are involved and create an experience for their fans...

Maudy: Yes, exactly.

Interviewer:... does that mean that it can be a problem with screen—induced tourism if you don't have a film studio backing you up, because I think, you can't use like when tourists go and expect to see something from the show.

Maudy: Yes exactly and that's the thing with the expectations gap again, because if you have a film studio then it gets more like you feel that film again and you experience the film yourself and if you don't have that then it can be real difficult to say; "well yeah, this is a forest, yeah that's an exciting troll forest, yeah" – where's the story? A lot of people need help finding their imagination and they need some help along the way. If you have some studios like Harry

Potter then you emerges into a Harry Potter scene, right, and now London is mad about Harry Potter and, the whole of England, right, so you get that "I'm going on a Harry Potter holiday!" and then you can easily find some places and if you go on a Trolls holiday.. Yeah, we tried in Northern Jutland and found some troll forests and it was really exciting but it demands you being a bit more active, yeah it needs a bit more studios and more entertainment.

Interviewer: Yes, you need some help.

Maudy: Yes, exactly, if you want some sort of copy. And I'd say the difference with The Killing and Borgen, because it creates another chemistry, something cultural and tells about you as Danes.

Interviewer: Okay!

Maudy: Which helps us creae a story where it becomes something more than simply just an area; a fairy tale thing where you yourself, and it is two different things which the film studios create which becomes reality, right, like with The Killing and then there are this fairy tale that you want to believe, so it's two different things, I think.

Interviewer: Have you ever worked, in your work with destination branding, have you then ever worked with a destination which had been used as a filming location?

Maudy: Uhm, no, well we've been to some lectures about how Ireland has done it and how Australia does it very well and they have become our great examples of how we want it. I also think it has to do with luck, because now, Game of Thrones have become with popular, right?

Interviewer: Yes, it has become a great hit.

Maudy: Yes! And with a lot of money! And that a combination you need, I think. Sometimes it is that simple. Sometimes we try to make something like with Danish Girl and Troll, but it is difficult and sometimes it just doesn't work.

Interviewer: I'm thinking, if we move forward to some of the closing questions I have here is much about the concept of opinion leadership, if you know this concept?

Maudy: Yes! Yes, yes, we use that so much, but I think opinion' sound so big, but yes we have worked with it on both micro and macro level. What I think is difficult is finding the right person which fits your product but who also have the right phase of fanbase which you want to reach. As mentioned before, we use it for example at the micro level. Camping ambassadors who have been camping many times in Denmark so they can tell something people do not know and they have of course also an influence because if they say there's a campsite which is very good and you have to go there, then people go to the campsite. It is that simple! If you trust someone and don't have much knowledge but someone else have and you can recognise yourself in that person, maybe you have the same auto camper or what do I know, or if you love to ride a bike, for instance, then you think; "alright, that might be a good idea and sound really great". If I say it then you think; "well, she works for Visit Denmark" and it becomes something completely different if I tell my personal story and experiences; that I went there on holiday with my children and a house by the water. All of a sudden, I'm telling a different story because it is based on my own experiences and I become another person to them. We do it with bloggers but we also do it with the big magazines like NVP, the Dutch FDM, like automobile club and we have over 3 million members, and NVP is well-known for its information on holidays and as an automobile club they are a big influence person or organisation and if they tell a story about Denmark then they give me so much more by telling about the Denmark they have experienced with their own eyes and you get more out of that compared with an advert and I can see that with the online influencers that they create the same feeling; they go and see Denmark with their own eyes and with their possibilities of creating great pictures, beautiful pictures and all of a sudden it looks completely different and you can say, when we talk marketing, it is much more tailored around what Denmark is it us and we write a text which we really think will catch people and we of course also do this with big destination marketing about what Denmark is to us and we have created a picture and then we find the right influencer to tell the story in their own way with their own words. The only shame about it, I think, is that it becomes so commercial and we have to be careful with that, because if it becomes so commercial that an influencer only says things because then want to make money of it, and then it's not very believable anymore.

Interviewer: I kinda loses its value, yeah.

Maudy: Yes, that means you don't always have to look at the scope, because then you have to choose the big magazines, but you have to choose those who are really interested and maybe not it does not give that much at first but there are those who pass on the story and mouth-to-mouth is still a huge social influencer, mouth-to-mouth advertising, so it's really really important so we are really excited to get the chance to work with people who are willing to travel around Denmark and show Denmark as they want to show off Denmark. So that's really important!

Interviewer: I was about to say, you have already kinda answered my next questions, so I just move on.

Maudy: Yes, that's fine!

Interviewer: But do you then think it's a possibility to use these social media people to help promote destinations?

Maudy: Yes, definitely! And as I said, it's important what we as an organization defines as our UBS and where we stand among our competitors, for instance, we are very family oriented and we want to be strong family country so that you think; "well, I have a family, where's the best place to go, okay; Denmark!" Because it is very child-friendly and there are lots of room and quiet, and really have time to be yourself and then we need to find those influencers and we do, we have a lot of family-bloggers or momma-bloggers. Right now, there's a holiday in the Netherlands so we promote Denmark as a very cheap country because you are out of season, yes, so we have a lot of bloggers right now with their own families, so now they can figure out what they think and how they like Denmark, and then come back and write the blogs and the pictures and all that, so yeah, it's really really important and we do it at all levels. It is much better to target the specific, serious blogger who does do it out of commercial reasons, even though they want to make a bit of money, but it is a dream scenario to a lot of people but the challenge is; which bloggers do we think fits very well with Denmark with the picture we want to tell or show. That's the most important. That's the biggest challenge we have; to send the right people to Denmark.

Interviewer: When you are picking these bloggers, as you mention, it kinda sounds like you try to avoid those who might be willing to do whatever, as long as they get paid.

Maudy: Yes, exactly, yes and that is because those who do to Denmark doesn't get paid; I mean, we of course arrange some activities for them and they are treated as if they are on a press trip and until now we haven't bought bloggers because then it won't turn out the way we want. It's important that it becomes authentic, that's the most important and those bloggers which can hold onto the authentic part we'd love to work with those; that makes sense and they create such pretty pictures. It's the same thing with hygge; what is hygge? It's completely personal and what is hygge to me might be completely different from what is hygge to you and if we have some people who can go and find out what hygge is in Denmark; show it to your followers, what is hygge to them.

Interviewer: I was thinking, with my last question here; if we go back to the challenges we talked about which can be connected to screen-induced tourism if you aren't backed up by film studios, do you then think these social media persons can help compensate for these challenges, if you don't have the studio by your side?

Maudy: Yes.. Uhm, yes because these social media persons can tell the story or create a story and if they really catch this feeling it a really cool picture and each social influencer has their own creative aspects and they take pictures you'd want to have on your wall, so yes, they can tell the story. But again, there needs to be this recognition and if you go to a site there needs to be the possibility of experiencing the same feelings. I'm so afraid that if you don't, if you go to Northern Ireland to a place where there's only nature and yes, that's nice, but now what? Is it boring? Yes, maybe, because if you don't know the story, then if we have a good storyteller who can tell the story then suddenly this area of nature comes alive and they can of course also do this in Denmark, or at some other destination, if we have a great film about Denmark then someone comes and picks you up and tells you the story so that it all comes alive and then you might not need the studios, but just something that makes the story comes to live, or it could be a film or a picture with text but it needs to be supported. You can't just say "this is a castle", because there are lots of people who don't have that imagination.

Interviewer: Yes, imagination.

Maudy: They don't have that so they need some help along the way and, therefore, a guided tour is very important and then it all of a sudden becomes more interesting because you learn something about it, for instance, you can look at a painting but if you suddenly know the story behind it, then it becomes something different, and you look at it with different eyes and it's the same with screen-induced tourism. You need to give them a story because it makes it more interesting.

Interviewer: Uhm, well that was all the questions I had.

Maudy: Yes? Great! It has been nice!

Interviewer: I'd like to thank you very much for your help.

Maudy: Yes, and feel free to call if you have further questions!

Interviewer: Great! Thanks a lot!

7. Appendix 7 – Survey questions for Game of Thrones fans

Hello!

My name is Maja Nielsen and I'm a Master's student in Tourism at Aalborg University, Denmark. I'm currently working on my final thesis and I hope very much you will answer this survey and thereby help me finishing my thesis. You will be anonymous and your answers will only be used in this study.

The topic of this survey is travel motivation and screen-induced tourism. For this study, screen-induced tourism is defined as tourism and touristic activities which have been induced by the watching of film and television productions.

It will only take you 10 minutes to answer the survey, click 'næste' (next) to go to the next page and remember to click "færdig" (finish) at the end!

Now, good luck!

Gender

- (1) ☐ Male
- (2) ☐ Female

Age

- (1) ☐ 18 or younger
- (2) ☐ 19- 25 years old
- (3) ☐ 26- 30 years old
- (4) ☐ 31- 35 years old
- (5) ☐ 36 or older

How often do you travel?

- (1) ☐ 1- 2 times a year
- (2) ☐ 3- 4 times a year
- (3) ☐ 5 times or more

Have you ever been to Northern Ireland?

- (1) ☐ Yes!
- (2) ☐ No...

Do you consider yourself a fan of HBO's series Game of Thrones? Fan is defined as an active participant within a fandom which is perceived as a social, cultural and interpretive community

- (1) ☐ Yes!
- (2) ☐ No..
- (3) ☐ To some degree

Have you read the books, A Song of Ice and Fire, by George R. R. Martin which the tv-series are based on?

- (1) ☐ Yes!
- (2) ☐ No..
- (3) ☐ Some, but not all of them
- (4) ☐ I own them, but have not read them yet

Did you know that several scenes have been filmed on location in Northern Ireland, such as those in Winterfell and Pike?

- (1) ☐ Yes!
- (2) ☐ I had an idea about it..
- (3) ☐ No

Have you previously visited one or more of these locations in Northern Ireland, which has been used for the filming of Game of Thrones?

- (1) ☐ Yes!
- (2) ☐ No...
- (3) ☐ No, but I really want to!

The following questions will be on your personal motivations to travel to Northern Ireland and to visit the filming locations of Game of Thrones

On a scale from 1 to 5 (1=not very excited, 5=very excited)

- (2) ☐ 1
- (3) ☐ 2
- (4) ☐ 3
- (5) ☐ 4
- (6) ☐ 5

How likely do you think you are to be motivated to visit one or more destinations used as filming locations for Game of Thrones in Northern Ireland, by the following factors:

On a scale from 1 to 5 (1=not very likely, 5=very likely) or 0
when not applicable

	0	1	2	3	4	5
Social interaction	(2) <input type="checkbox"/>	(7) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>	(6) <input type="checkbox"/>
Novelty	(2) <input type="checkbox"/>	(7) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>	(6) <input type="checkbox"/>
Education	(2) <input type="checkbox"/>	(7) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>	(6) <input type="checkbox"/>
Nostalgia	(2) <input type="checkbox"/>	(7) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>	(6) <input type="checkbox"/>
Self-actualisation	(2) <input type="checkbox"/>	(7) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>	(6) <input type="checkbox"/>
Sense of pilgrimage	(2) <input type="checkbox"/>	(7) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>	(6) <input type="checkbox"/>

On a scale from 1 to 5 (1=not very likely, 5=very likely) or 0
when not applicable

	0	1	2	3	4	5
Self-identity	(2) <input type="checkbox"/>	(7) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>	(6) <input type="checkbox"/>
Fantasy	(2) <input type="checkbox"/>	(7) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>	(6) <input type="checkbox"/>
Fandom	(2) <input type="checkbox"/>	(7) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>	(6) <input type="checkbox"/>

What do you think that there should be at the locations, as a minimum?

On a scale from 1 to 5 (1=Not important at all, 5=extremely
important) or 0 when not applicable

	0	1	2	3	4	5
Restrooms	(2) <input type="checkbox"/>	(7) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>	(6) <input type="checkbox"/>
Eating/drinking facilities and areas	(2) <input type="checkbox"/>	(7) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>	(6) <input type="checkbox"/>
Human representation - guides	(2) <input type="checkbox"/>	(7) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>	(6) <input type="checkbox"/>
Information on site	(2) <input type="checkbox"/>	(7) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>	(6) <input type="checkbox"/>
Information off site	(2) <input type="checkbox"/>	(7) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>	(6) <input type="checkbox"/>
Shopping facilities - souvenirs	(2) <input type="checkbox"/>	(7) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>	(6) <input type="checkbox"/>
Themed visual representation	(2) <input type="checkbox"/>	(7) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>	(6) <input type="checkbox"/>

Anything to add?

What would you like to obtain, experience wise, from visiting such a destination?

On a scale of 1 to 5 (1=Not important at all, 5=Very important) or 0 when not applicable

	0	1	2	3	4	5
To relax	(2) <input type="checkbox"/>	(7) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>	(6) <input type="checkbox"/>
To gain other's respect	(2) <input type="checkbox"/>	(7) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>	(6) <input type="checkbox"/>
To gain a feeling of belonging	(2) <input type="checkbox"/>	(7) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>	(6) <input type="checkbox"/>
To gain new knowledge	(2) <input type="checkbox"/>	(7) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>	(6) <input type="checkbox"/>
To go in the footsteps of my idols	(2) <input type="checkbox"/>	(7) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>	(6) <input type="checkbox"/>
To recognize the location	(2) <input type="checkbox"/>	(7) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>	(6) <input type="checkbox"/>
To get the sense of escaping into another world	(2) <input type="checkbox"/>	(7) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>	(6) <input type="checkbox"/>
To achieve the sense of adventure	(2) <input type="checkbox"/>	(7) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>	(6) <input type="checkbox"/>

Anything to add?

Which aspect of Game of Thrones – Place (landscapes and scenery), Performance (storylines, plot and themes) and/or Personality (characters and celebrities) – is the most appealing to you?

- (1) ☐ Place
- (2) ☐ Performance
- (3) ☐ Personality

Please explain your pick

These next questions will be on the topic of authenticity.

Authenticity is defined as a tourist's desire to experience the real life of the visited destination. As the raw, original version of the destination.

Finish the sentence - How much does the authenticity matter to you of a destination which

On a scale from 1 to 5 (1=does not matter, 5=matters very much)

1 2 3 4 5

.. which has not been used as
a filming location?

(2) ☐ (3) ☐ (4) ☐ (5) ☐ (6) ☐

.. which has been used as a
filming location for other
screen productions?

(2) ☐ (3) ☐ (4) ☐ (5) ☐ (6) ☐

.. which has been used as a
filming location for Game of
Thrones

(2) ☐ (3) ☐ (4) ☐ (5) ☐ (6) ☐

Anything to add?

1. Opinion leadership:

Opinion leadership and opinion leaders are defined as those individuals within each group or community that can influence your opinions. These individuals often have a type of expert knowledge within a certain area which is what makes them able to sway your opinions; you see them as an easily available expert on this specific topic.

Finish the sentence - How like would you say you are to be influenced by....

On a scale from 1 to 5 (1=not likely at all, 5=very likely)

	1	2	3	4	5
.. other people in general in regards to travelling?	(1) <input type="checkbox"/>	(2) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>
.. people you know in regards to travelling?	(1) <input type="checkbox"/>	(2) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>
.. people online in regards to travelling?	(1) <input type="checkbox"/>	(2) <input type="checkbox"/>	(3) <input type="checkbox"/>	(4) <input type="checkbox"/>	(5) <input type="checkbox"/>

Through which online channel would you think you are most likely to be influenced by other people?

- (1) ☐ Facebook
- (2) ☐ Blogs
- (3) ☐ YouTube
- (4) ☐ Instagram
- (5) ☐ Fan Forums
- (6) ☐ Tumblr

Anything to add?

What are your feelings towards sponsored content - by companies - on any of these online channels

- (1) ☐ I do not trust it and do not like it
- (2) ☐ I'm somewhat indifferent about it
- (3) ☐ As long as it is not hidden, it's okay
- (4) ☐ I'm completely fine with it

Anything you to add?

Level of trustworthiness - How trustworthy do you find sponsored content online

On a scale from 1 to 5 (1=Very untrustworthy, 5=Very trustworthy)

(1) ☐ 1

(2) ☐ 2

(3) ☐ 3

(4) ☐ 4

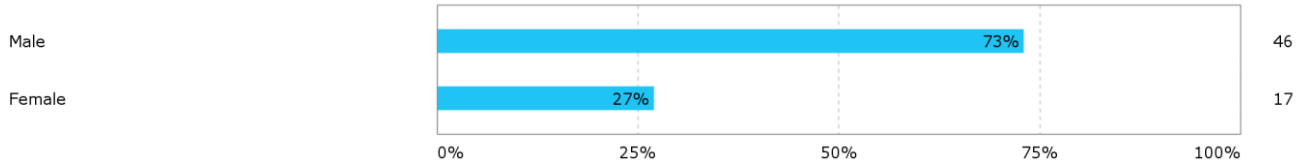
(5) ☐ 5

Anything to add?

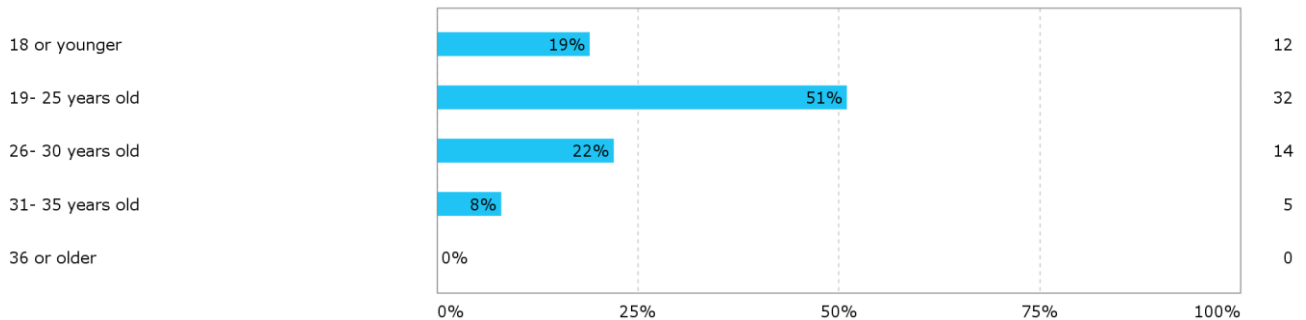
Thank you very much for your participation! You have helped me tremendously!

8. Appendix 8 – Survey results

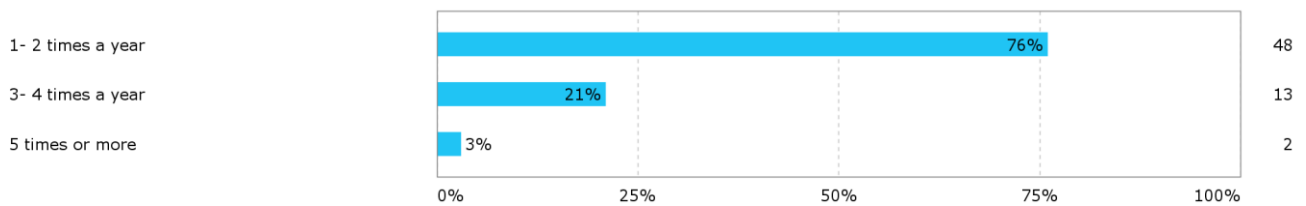
Gender



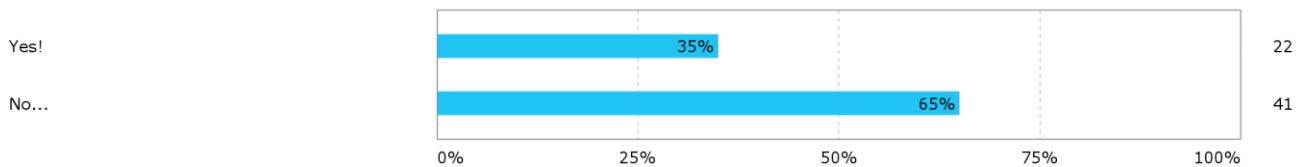
Age



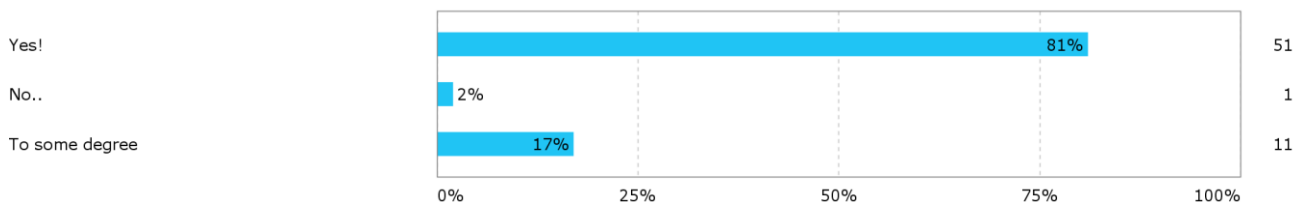
How often do you travel?



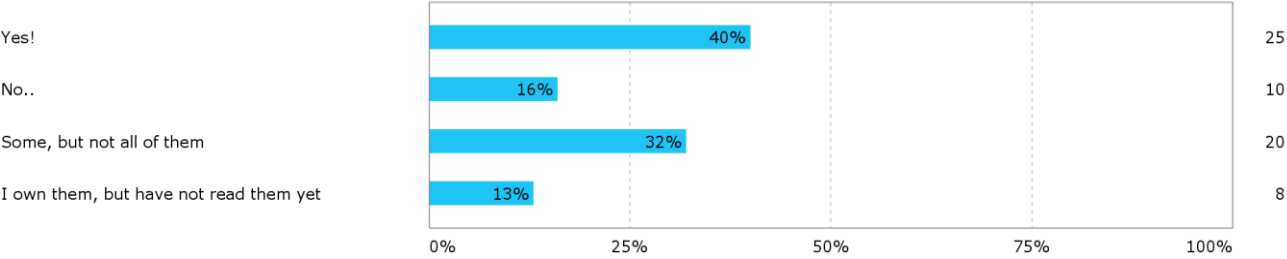
Have you ever been to Northern Ireland?



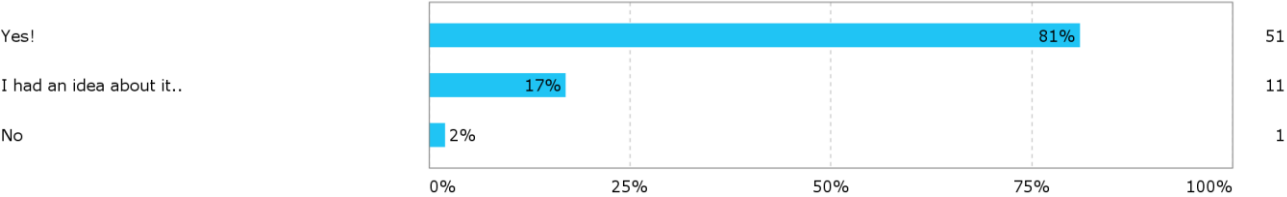
Do you consider yourself a fan of HBO's series Game of Thrones? Fan is defined as an active participant within a fandom which is perceived as a social, cultural and interpretive community



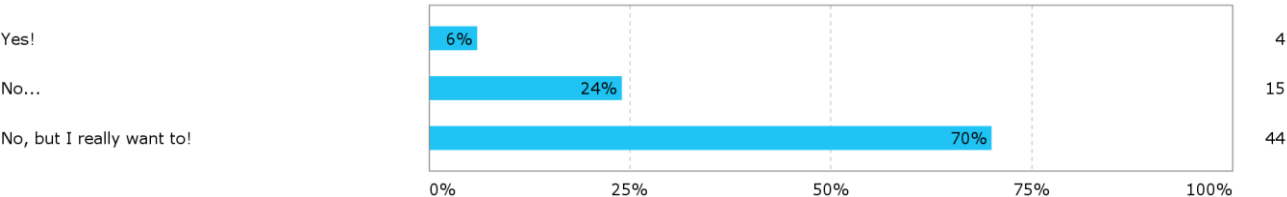
Have you read the books, A Song of Ice and Fire, by George R. R. Martin which the tv-series are based on?



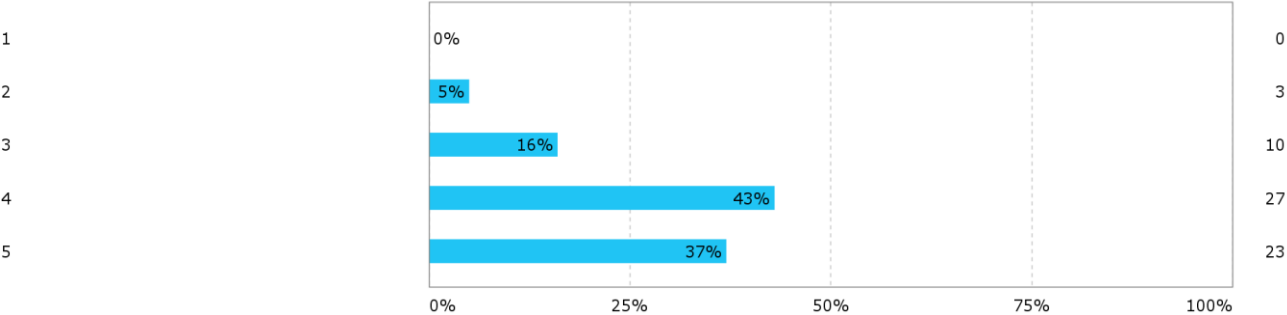
Did you know that several scenes have been filmed on location in Northern Ireland, such as those in Winterfell and Pike?



Have you previously visited one or more of these locations in Northern Ireland, which has been used for the filming of Game of Thrones?



The following questions will be on your personal motivations to travel to Northern Ireland and to visit the filming locations of Game of Thrones - How does it make you feel, knowing that you can visit these places? - On a scale from 1 to 5 (1=not very excited, 5=very excited)



How likely do you think you are to be motivated to visit one or more destinations used as filming locations for Game of Thrones in Northern Ireland...

How likely do you think you are to be motivated to visit one or more destinations used as filming locations for Game of Thrones in Northern Ireland...

How likely do you think you are to be motivated to visit one or more destinations used as filming locations for Game of Thrones in Northern Ireland...

How likely do you think you are to be motivated to visit one or more destinations used as filming locations for Game of Thrones in Northern Ireland...

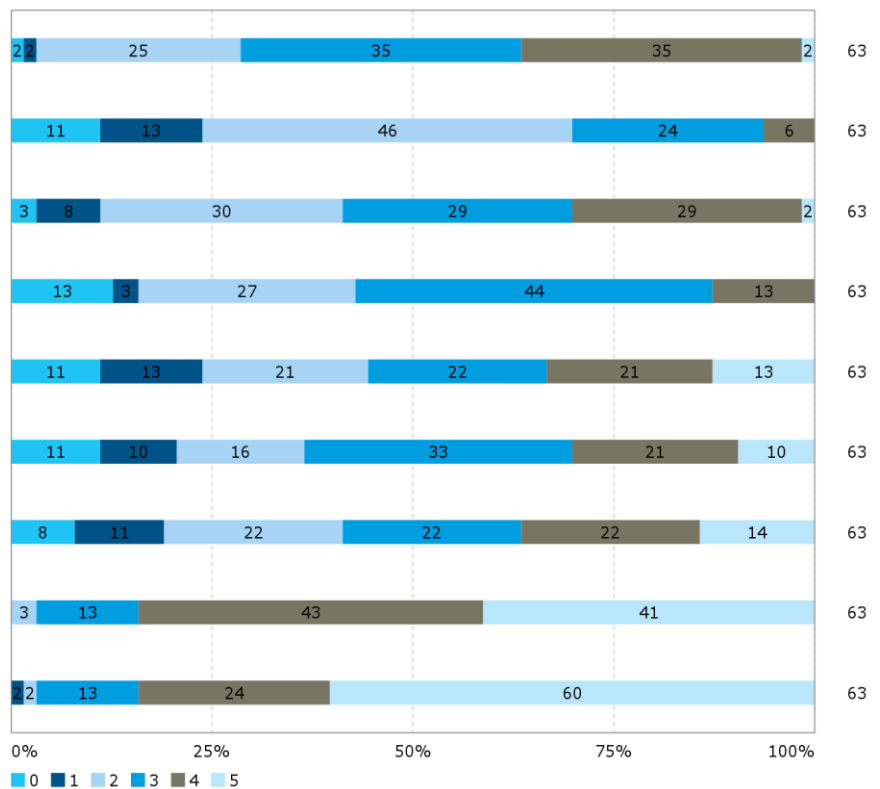
How likely do you think you are to be motivated to visit one or more destinations used as filming locations for Game of Thrones in Northern Ireland...

How likely do you think you are to be motivated to visit one or more destinations used as filming locations for Game of Thrones in Northern Ireland...

How likely do you think you are to be motivated to visit one or more destinations used as filming locations for Game of Thrones in Northern Ireland...

How likely do you think you are to be motivated to visit one or more destinations used as filming locations for Game of Thrones in Northern Ireland...

How likely do you think you are to be motivated to visit one or more destinations used as filming locations for Game of Thrones in Northern Ireland...



What do you think that there should be at the locations, as a minimum? - Restrooms - On a scale from 1 to 5 (1=Not important at all, 5=extreme...

What do you think that there should be at the locations, as a minimum? - Eating/drinking facilities and areas - On a scale from 1 to 5 (1=Not importa...

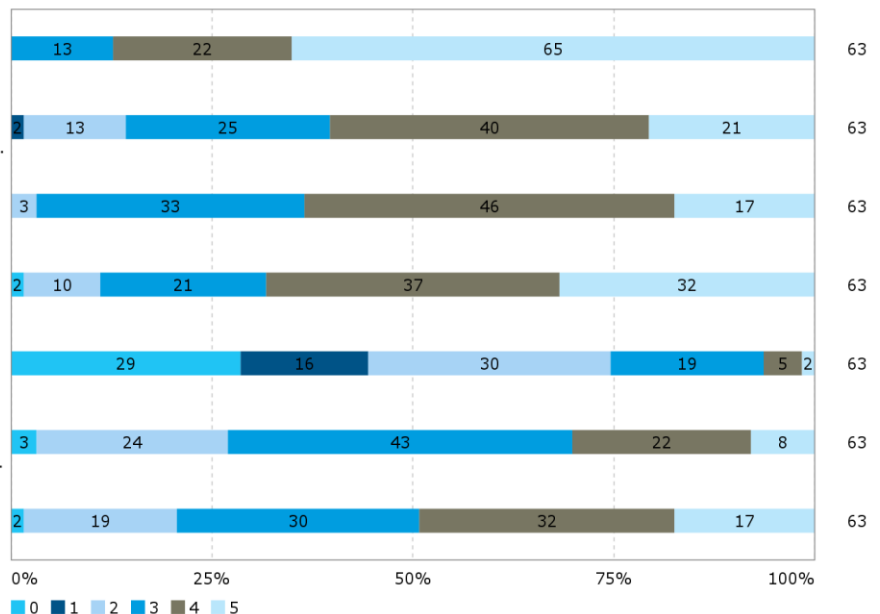
What do you think that there should be at the locations, as a minimum? - Human representation - guides - On a scale from 1 to 5 (1=Not important ...

What do you think that there should be at the locations, as a minimum? - Information on site - On a scale from 1 to 5 (1=Not important at al...

What do you think that there should be at the locations, as a minimum? - Information off site - On a scale from 1 to 5 (1=Not important at al...

What do you think that there should be at the locations, as a minimum? - Shopping facilities - souvenirs - On a scale from 1 to 5 (1=Not importa...

What do you think that there should be at the locations, as a minimum? - Themed visual representation - On a scale from 1 to 5 (1=N...



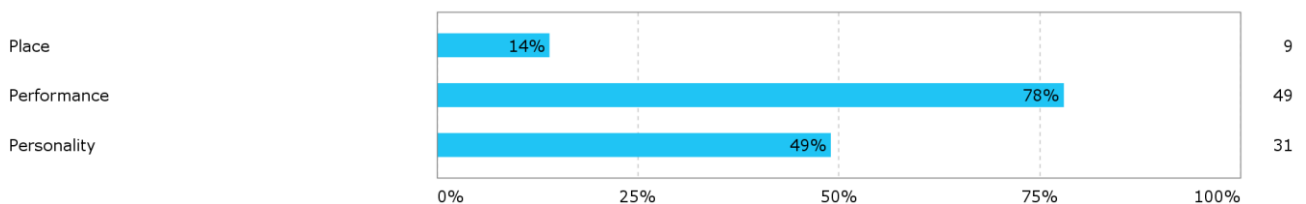
Anything to add?

- as
- No
- No
- ..
- ...
- ...
- ..

- .
- -
- /
- /
- -
- .
- .
- .
- .
- I want to learn something
- No
- .
- .
- .
- To see them filming!
- To be there while they film
- .
- see them filming
- .
- It would be great to see something there from the show
- I have been to some in Croatia
- .
- I'd love to see something from the show!
- Seeing the actors or people dressed up would be great
- Not sure what novelty means..
- .
- A guide would be great and props from the show
- I dont want too much there but I still want to recall it all
- Toilets would be nice
- .
- -
- .
- .
- /
- /
- kj
-
- ...
- I travel to learn new things and try myself
- ..
- ///
- --
- ..
- --
- -
- --
- ...
- I travel because of a wish to actualise myself
- I dont like all that tourist-ee stuff
- Something one-of-a-kind!
- This could be my Camino!
- .
- .
- /
- /
- /
- .
- .

- I want to feel it!
- It could be a fun and different experience
- .
- -
- ,
- .
- asd
- /
- ...
- I love to travel and to experience new things!
- Learning something new!
- ...
- ..
- --
- --
- --
- ---
- ---
- ...
- .
- ''
- ..
- I can relax later! I would be in fan-girl mode!
- ..
- .
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- .
- .
- .

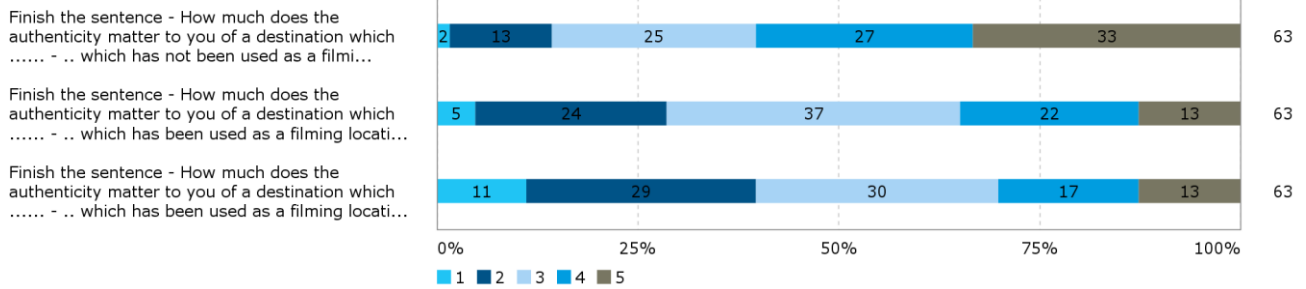
Which aspect of Game of Thrones – Place (landscapes and scenery), Performance (storylines, plot and themes) and/or Personality (characters and celebrities) – is the most appealing to you?



Please explain your pick

- adsa
- The plot is amazing and so complex! You never know what's about to happen
- They drive the show forward
- They go together and it's awesome!
- It is so suprising and everybody is dying all the time
- the characters are amazingly complex
- The sites are and cities are so amazing! The world is beautiful
- It has it all
- It's awesome
- .
- ''
- Everythting
- .
- .
- It's just great

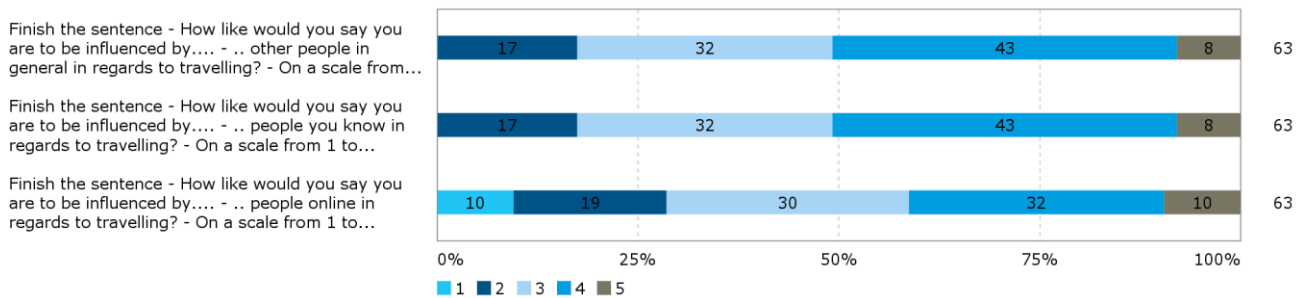
- It's so multilayered and how it explores the spector of good and evil
- They are great!
- the plot wouldn't been so great with other characters
- It's all a part of making it amazing!
- -
- They are so great
- Everything
- the places are not so important
- The Starks!
- ..
- The women are amazing and so powerful! They rule now!
- The plot is amazing!
- The story would be nothing without the characters
- The people are so awesome!
- I love the characters and are def. rooting for Tyrion!
- It all goes into it!
- I don't think you can have one without the other
- the places are amazing, the storyline is amazing and the characters are amazing!
- The story because you never know what will happen and everyone can die
- The women can manage themselves - they dont need to be saved
- .
- .
- They are all so complex
- And all the action!
- asd
- ,n
- That plot!!
- They go together
- ..
- everything!!
- ..
- The story is amazing
- --
- -
- --
- --
- The story is unusual
- You cant have one without the other I think and both are amazing
- .
- .
- Everything is needed to make the show amazing
- ---
- .
- .
- ..
- .
- It takes these two to get that perfect result
-
- .



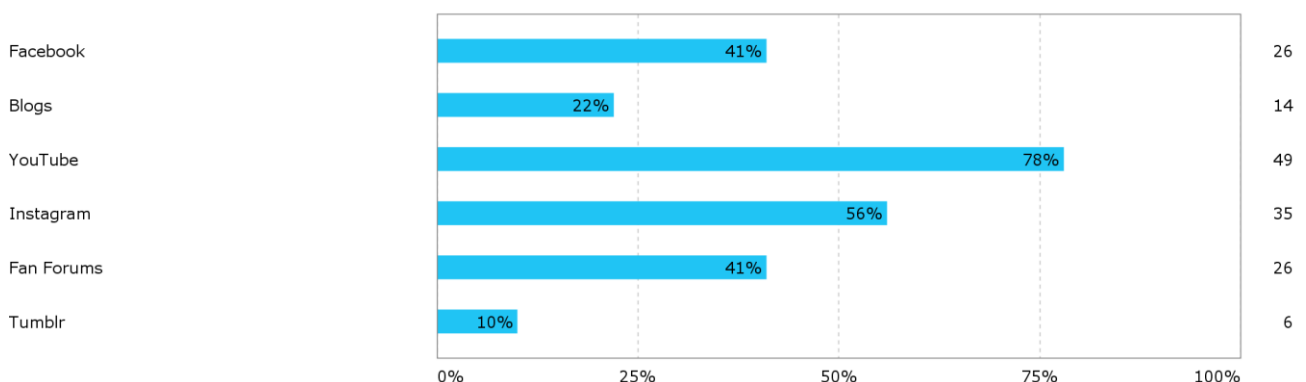
Anything to add?

- ads
- I'd like to see something from Game of Thrones so I can recall it
- No
- ..
- If I go to a GoT location, then I want to see GoT
- ...
- ...
- .
- .
- .
- ''
- -
- -
- I want to se the place as it is
- .
- I want to see the original place
- .
- It does not really matter
- I want to see the real place but also something from GoT
- I don't like it when everything is staged
- I'm not sure what that means
- I dont know
- When I go to a GoT place, I want to see GoT
- ?
- I dont like when its all fake and done
- I generally don't like it when it's all staged, but I'd also like to see something from the show. If done tastefully it can look great
- I want to see something so I can recall it all and the scenes
- I don't like it much when it is all arranged
- I dont care
- If I go to see Game of Thrones, then that's my reason for being there; not to see a random road or something
- Not sure..
- .
- I want to recognize it, but the place shouldnt be destroyed
- nope
- I dont like it when it gets all american and hollywood..
- .
- .
- ,
- .
- asd
- k
- Its important for me to see the actual place!
- Authenticity is important, but I guess 100% isn't that needed when its GoT

- i want to see the world as it is
- ..
- ...
- ---
- ---
- --
- --
- --
- I dont think I would care much
- I dont want a place to be something it is not, but I guess something extra could be nice
- I dont care what type of place it is, I just want it as it is
- I want to see GoT!
- I'd expect to see GoT, clearly!
- ..
- .
- /
- .
- .
- .
- .



Through which online channel would you think you are most likely to be influenced by other people?

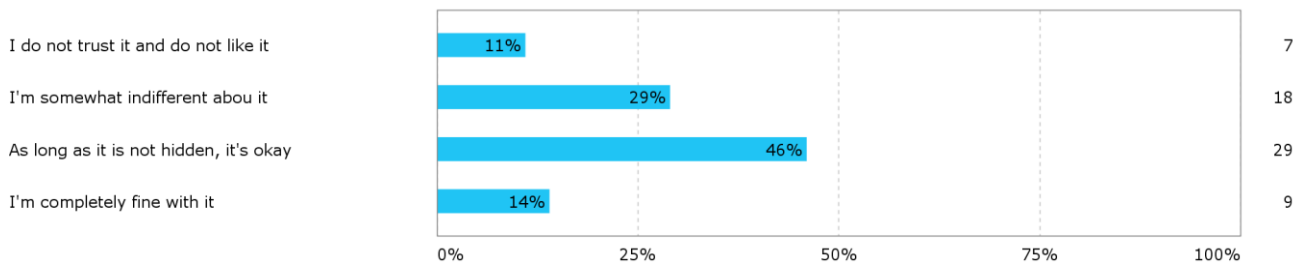


Anything to add?

- asd
- No
- No
- ..
- .
- ...

- ...
- .
- .
- .
- .
- -
- .
- .
- .
- .
- I'm not much into social media
- .
- .
- I like instagram!
- I mostly use facebook
- Other fans often know more than I do
- To travel it's mostly from pictures
- .
- I see a lot of videos on youtube
- I have my own ideas
- I'm very visuel and like pretty pictures
- Pictures can affect me very much,
- .
- Picture and vidoes can give you great ideas
- Debates on fanforum can change my opinion on fan theories and characters. sometimes
- I watch a lot of youtube, but I don't know if they influence me
- I use fb and yt the most..
- Im a lot of time online..
- FF does not influence travelling, but on fantheories because I haven't read the books so they know more than I do
- I'm pretty much only on instagram and it gives me good ideas but im sure if they come to something
- .
- .
- I follow several blogs, instagrammers and youtubers - a lot of the same - and I believe the influence me
- I dont really like social media - taking a break
- qa
- h
- I spend waaaay too much time online
- Not sure.. haven't thought about it
- pictures give a lot of inspiration
- ..
- ..
- --
- -
- but that's very little
- I pretty much only use insta, so I guess that one
- --
- I think i'd listen more to people I know, but I also spend a lot of time online
- I'm only on Facebook
- ..
- and twitter!
- that's were I put most of my energy
- .
- .
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- .
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- -
- -

What are your feelings towards sponsored content - by companies - on any of these online channels

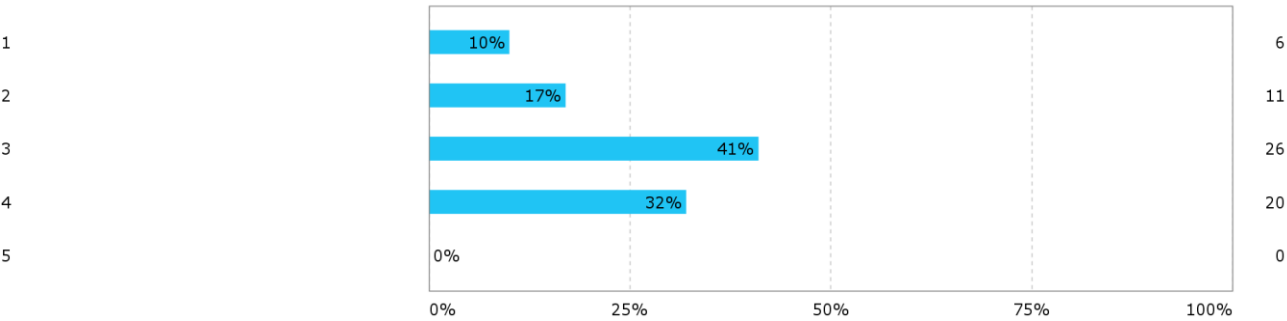


Anything you to add?

- ad
- No
- No
- ..
- As long as they tell you I see no problem with it
- ..
- .
- .
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- .
- .
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- .
- As long as they tell me about it it's fine
- I expect it.
- I does not really matter to me
- I'm not sure it's always a good idea
- I should not be hidden. then it's like advertisement
- It doesnt matter
- I dont care
- .
- I'm not really for it
- Pictures can affect me but they can cheat
- I know a picture can lie, but not that much
- .
- They should tell if they get money to talk about something
- Ive got used to it
- .
- I dont really care
- Everyone do it, so it's fine
- .
- They need to tell me, and then its mostly fine
- -
- -
- They should tell you what they are doing and most of them do otherwise I wont follow them
- .
- qa
- hu
- I've grown so used to it
- ..

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Level of trustworthiness - How trustworthy do you find sponsored content online - On a scale from 1 to 5 (1=Very untrustworthy, 5=Very trustworthy)



Anything to add?

- asd
- People need to be made aware of it
- no
- ...
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- .
- I'm a bit mhe about it
- .
- It depends

- ''''
- it depends
- .
- .
- Depends on how its done
- .
- .
- ,
- no
- I like youtube more than advertisement...
- .
- I dont know if I trust it all, but maybe some
- I dont expect people to lie
- no
- -
- -
- .
- .
- qa
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Samlet status

Ny

0%

0

Distribueret

30%

27

Nogen svar

0%

0

Gennemført

70%

63

Frafaldet

0%

0

0% 25% 50% 75% 100%

