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The Brand Identity and Brand Image of Gothenburg

- A Case Study of Way out West

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Abstract

Background A brand consists of two parts, the identity and the image. These two can have great similarities or differences. The identity and image of a brand can be analysed through the *brand identity prism* developed by Jean-Noël Kapferer (2008). Through events a destination can link its identity to the image of the visitors and different communication tools can also be used to strengthen their relationship. This study has examined how Göteborg & Co wants to communicate the identity of Gothenburg through Way out West, and what image that is actually perceived by the visitors of the festival.

Purpose The purpose of this thesis is to describe and analyse any possible differences between the identity of Gothenburg that is communicated by Göteborg & Co through Way out West and the image of Gothenburg that is perceived by the visitors based on the event.

Method This study was performed as a case study. The method used was both descriptive and exploratory. It was conducted in a deductive way. An interview and a focus group were held to gather data about the identity and image of Gothenburg through Way out West.

Conclusion Gothenburg's identity prism was found to be fairly strong, as was the image prism. However there are a few differences between the two, and therefore it was concluded that the linkage is rather weak.

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1. Background

A brand can be a product or service but also a person or a place. Consumers create personal values of a brand by experiences and received information (Ghodeswar, 2008). According to Jago (2003) marketing a place as a brand, destination branding, has the purpose of creating positive awareness and thereby creating a unique brand for the destination. The importance of destination branding has increased during the last decades, and this development has occurred in order to enlarge the popularity, awareness and image of destinations towards the local residences, regional visitors and tourists (Jago, 2003). In the city of Gothenburg it is the company Göteborg & Co that has the responsibility of marketing the destination. Henrik Jutbring, who works at the department of research and development at Göteborg & Co, explains the importance of the marketing of Gothenburg:

“Göteborg & Co has existed since 1991 and is responsible for the destination development in the city, which means that we work with marketing Gothenburg as a tourist city but we also look to the residents of Gothenburg and companies that can come here and establish themselves. It is very important that Gothenburg is an internationally attractive city.” (Jutbring, 2011)

An event is a happening that occurs during a finite period of time (Getz, 1997). It can be used in marketing the host destination and can thereby have different roles and impact on the destination (Mossberg, 2008) including media exposure, tourism magnetism, status and image making. Furthermore economic, social and cultural benefits can be formed (Getz, 1997). By organizing an event an increased level of awareness and interest of the host destination can be transmitted to both tourists and the local population. One purpose of organizing an event is to be able to create a positive image of the destination in the mind of the visitors but also to show the characteristics of the destination, its identity (Mossberg, 2008). Göteborg & Co works regularly with events to market Gothenburg as a destination. Events have become a contributing factor that helps destinations such as Gothenburg, to reach increased popularity, attractiveness, and image. Furthermore, events help differentiate destinations from other destinations. It is important that the destination marketers choose a destination marketing strategy that suits the overall destination personality, including its values and characteristics (Jago, 2003). If the chosen strategy does not suit the destination, the result can have a negative effect on the brand. Therefore the destination branding through events has to strive for adding value to the destination and its residents but also their visitors (Jago, 2003).

According to Kim, Kim, Ruetzler and Taylor (2010) events are important for both the visitors of a destination and the community itself in experience building. Events give a positive effect to the community by creating a wider relationship, image, attractiveness and record.

Getz (1997) explains the importance of understanding the signification of special events. Special events are planned occurrences that take place one time or seldom and are situated outside a person's everyday life and experiences. The main focus in this thesis is the music festival as an event, which is included in the term special events (Mossberg, 2008). The visitors of festivals want their visit to generate satisfaction and result in received benefits (Prentice & Vivien, 2003). A person's image of a destination is individual and depends on personal experiences, information and knowledge. A visit is more likely when a person has a positive image of the destination (Leisen, 2001). Special events and festivals can therefore be successful marketing tools by being able to accomplish a positive image of a destination in visitors' mind. (Kim, Kim et al., 2010) One risk with hosting an event is however that the event might not represent the personality of the destination, and thereby it could harm the image and the reputation of the destination (Moscardo, 2007). A visitor to the event could thereby form a negative image of the destination brand, and be a part of negative word-of-mouth forming. This could result in visitors choosing to go elsewhere instead of Gothenburg, and thereby lead to a loss for the city.

Way out West is a music festival that takes place in Gothenburg through collaboration between Göteborg & Co and the company Luger. It is a three-day summer city festival, which took place for the first time in August 2007 (Go:teborg, 2011). Since then, the festival has been sold out completely every year (Way out West, 2010) even though the number of tickets has increased since the starting year (Way out West, 2008). Way out West has been listed twice as one of the 20 best music festivals in Europe by the newspaper The Times (The Times, 2009) and by Time Out it was listed as the third hottest festival in Europe (Time Out, 2011). The response from the community, visitors and media has been mainly positive.

This thesis will examine the identity of Gothenburg, as communicated through Way out West by Göteborg & Co, and the image of Gothenburg as perceived by the visitors of the festival and the link between them both. A weak relationship would suggest that there are differences between the identity and the image of the brand Gothenburg, making them fail to correspond, whereas a strong relationship would suggest a great accordance. This will show whether Way out West benefits Gothenburg as an event in the ways described above.

1.1 Problem discussion

Every brand has an identity, which is the vision of the organization about what they want the brand to stand for and be seen as (Aaker, 1996). Furthermore, every brand has an image, which is how the consumers perceive the brand. If these two do not correspond

with each other, the link between them can be considered weak (Mårtensson, 2009), which can indicate that it has to be strengthened somehow.

When a city is organizing an event it is important that the event creates a positive relationship between the visitors and the host destination. In order to create a strong link between the image and identity of the brand, and to differentiate the destination from other destinations events can be used (Jago, 2003). Due to the fact that a person's image of a brand is individual and depends on personal experiences, information and knowledge (Leisen, 2001) it is important that suitable communication is used between the sender and the recipient, since it can have a great affect of strengthening the image of the brand to the perceived identity of the brand (Riezebos, 2003). A weak link between the identity of the brand and the image can be a result of the organizers investing in events that do not represent the desired identity or what people desire and think the brand is representing.

In the vision of Göteborg & Co it is stated that Gothenburg should be known as a leading event city, and therefore the company organizes a number of events each year. As mentioned in the background, Göteborg & Co organizes the outdoor music festival Way out West in the city every year. It is important that the festival represents the wanted values and identity of the city, otherwise the image and the identity of the brand will not correspond and the mentioned risks of events might affect Gothenburg negatively to a greater extent. Therefore it is interesting to examine if the two parts, the identity and image of Gothenburg through Way out West correspond or not. If the two have a weak link, Göteborg & Co might have to consider how to make the identity imbue the event and thereby linking the image to the identity in a stronger way.

1.2 Research questions

1. What identity of Gothenburg does Göteborg & Co want Way out West to communicate?
2. What image of Gothenburg is actually perceived by the festival visitors through the arrangement of Way out West?
3. What are the differences between the perceived image and the identity communicated by Göteborg & Co through Way out West?

1.3 Purpose

The purpose of this thesis is to describe and analyse any possible differences between the identity of Gothenburg that is communicated by Göteborg & Co through Way out West and the image of Gothenburg that is perceived by the visitors based on the event.

1.4 Limitations

The thesis is limited to the visitors of Way out West and the company Göteborg & Co, therefore the data used in this study will only represent this particular case and cannot be generalized. The reason for this limitation is because we want to measure the effect of the whole experience of the brand identity that Göteborg & Co wants to communicate. Therefore the focus group will be with visitors since they have both experienced the marketing communications before the festival and Way out West itself. Due to the time limit the focus group will concentrate on people in Gothenburg.

2. Literature review

The term branding has a prime relevance as a strategy tool in marketing, and branding a destination is not different from branding goods and services (Cardwell & Freire, 2004). Jago (2003) states the importance of destination branding and how events have had an increased and contributed part in the development of destination awareness and destination image. It is essential that events, by increasing residents' and visitors' beliefs, attitudes and impressions positively, add value to the image of the destination (Baloglu & McCleary, 1999). To create a positive relationship between consumers and a brand, emotional experiences like events and festivals, are applicable tools. In destination marketing, emotional benefits rather than functional, have shown to have a greater impact on consumers and their image creation of a brand (Whelan & Wohlfeil, 2006).

2.1 Identity

According to Aaker (1996) the identity of a brand is the way a company wants to be perceived by its target audience. The identity of a brand is something that the company actively aspires to, and it is what they want their brand to stand for (Aaker & Joachimsthaler, 2000). This corresponds to the theories of Mårtensson (2009) where she defines the identity of a brand as the vision of how the brand wants to be viewed by its target audience and the theories of Kapferer (2008) where he states that the identity of a brand consists of the brand's key belief and core values, which can be summed up as the vision of the brand. Furthermore, Mårtensson (2009) states that a brand should have a strong and clear brand identity, as it is the base for all communication activities.

2.1.1 Core identity / Extended identity

According to Aaker (1996) the identity of a brand consists of two parts, the core identity and the extended identity, where core identity are the central values of the brand that most likely always will stay the same and extended identity are the elements that will provide the brand with texture and depth. The core identity represents the essence of the brand that never changes; it is central to the success and the meaning of the brand. The values of the organization are often closely related to the core identity. The extended identity fills in after the core; it is the elements that provide the brand with texture and details that gives the brand a personality.

2.1.2 Kapferer's brand identity prism

The theories of brand identity and brand image are the base of this thesis. The main focus will be on Kapferer's *brand identity prism* (2008). Kapferer discusses the fact that a strong identity will create a brand with advocates and loyal consumers and even perhaps a cult around it. The concept of brand identity is something relatively new that was first discussed in Europe and then slowly gained recognition in the whole world. Today the identity of a brand is a widely researched and used concept, and is often seen as the thing that differentiates one company from another. A widely spread misconception is that the identity of a brand consists in the graphic design material used by the brand, for example the logo, when in fact the graphics of a brand is based upon the identity. Therefore the graphic material should not exist before the identity of the brand is clearly defined. According to Kapferer (2008) the identity of a brand should be represented by a hexagonal prism, which he calls the *brand identity prism*. The prism consists of six facets that make the brand different from other brands, and they determine what always has to stay in the brand and what can be changed throughout time.

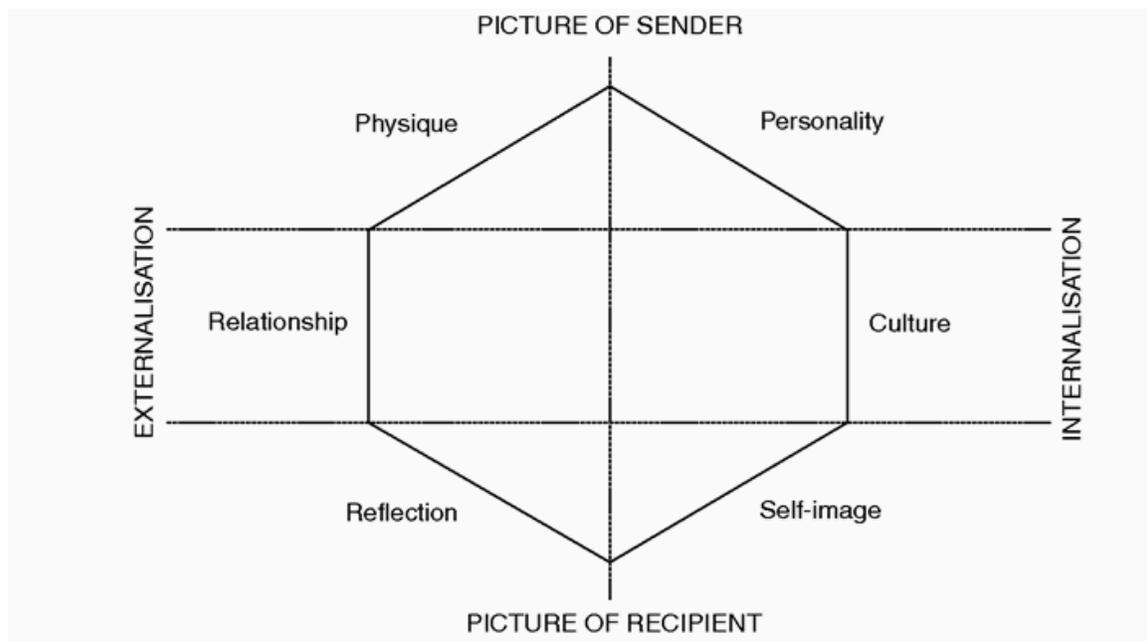


Figure 1: Brand identity prism (Kapferer, 2008, p.183)

The prism consists of the following six facets:

Physique - The physique is the prominent feature of the brand. What the brand does, the part of the brand that you can actually see and touch. The physique of a brand is both the backbone of the brand and its tangible values. It consists of the key products, the

attributes and benefits of the brand. For many brands the physique is a weak point, as it often only consists of either a tangible product or an intangible value. For a brand to be strong it needs to be based upon both tangible and intangible components.

Personality - The personality facet describes what kind of person the brand would be if it were a human being. It is the way that the brand builds up its own character by communicating with its consumers. The personality of a brand has according to Kapferer (2008) been the main focus of brand advertising since the 70's, and back then the easiest way to build up a personality was to use an already known person as the spokesperson of the brand. This method is still widely used, often by for example perfume manufacturers using a celebrity to promote a new perfume.

Culture - The culture of a brand is the values the brand stands for. It is the basic principles the company and brand follow. Its country of origin often affects the culture of the brand. All the products of a brand should derive from the culture of the brand, which should be a clear set of values that the brand uses to feed its inspiration. A strong and clearly communicated culture may produce a cult around the brand. The culture is also an important part in differentiating the brand and it should clearly describe how the ethos of the brand is.

Relationship - The relationship describes the way that the brand acts towards its target audience, what kind of relationship is formed with the target audience. The relationship facet is the one that defines the mode of conduct that identifies the brand the most. It also represents the way the brand contributes to the consumer's experiences and feelings. The brand Nike has for example, a provocative relationship with its consumers that encourage them to "Just do it".

Reflection - The reflection represents how the target audience wants to be; it is not the way that the target audience actually is but how they want to be perceived. Reflection is the image of the consumers that the brand shows in for example commercials. It tells us how the consumer wants to be perceived when using the brand in question, for example a luxury-clothing brand will in its commercials show wealthy, sophisticated persons. A brand aiming towards youth might in their commercials show typical heroes that young people can relate to and someone they might aspire to be.

Self-image - The self-image characterizes how the brand makes you feel about yourself. When a consumer uses a certain brand, the reason can be to achieve the latter. Self-image is the internal mirror of the target audience.

Kapferer (2008) explains that all the six facets in the prism are related to each other, and the main concept of the *brand identity prism* is communication. He states that a silent brand is a non-existent brand. The facets define the boundaries within which the brand is free to change and develop. The prism is divided into two parts, one social and one that concern the parts within the spirit of the brand. Accordingly there are three externalization facets; physique, relationship, reflection and three internalization facets;

personality, culture and self-image. The facets of physique and personality help build up the sender of the identity, whereas the facets of reflection and self-image define the recipient. The two facets relationship and culture help bridge the gap that there might be between the sender and the recipient. A good identity prism is identified by facets with a few, strong words. The words should not be the same in different facets as every facet represents a different aspect of the brand (Kapferer, 2008). According to Apéria & Back (2004) the *brand identity prism* can be used to analyse if there is a gap between the identity and the image of a brand. This is done by analysing the identity of the brand and the image the consumers have through the prism and then comparing the two.

2.2 Image

Aaker (1996) defines the image of a brand as the way the target audience sees the brand. Furthermore, Aaker says that the image is passive, that it is looking backwards as opposed to the identity that should be forward-looking. Mårtensson (2009) also states that the brand image is the target audience's view of the brand, and that it might differ from the wanted brand identity.

Riezebos' (2003) research about recipients image of a brand, that a brand image are the consumers' mental thoughts and associations with a brand, corresponds with both the statements of Aaker and Mårtensson. Riezebos (2003) explains that these pictures can be found in consumers' minds before or after being in contact with the brand. An image of a brand can come into the consumers' minds because of oral communication with other consumers, exposure to or experience of the brand.

2.2.1 Riezebos' image forming

Riezebos (2003) discusses the importance of image forming, how a link can be formed between the brand name and the associations raised by the brand. In this thesis, the inductive inference as an image forming theory by Riezebos (2003) will be used in the discussion of how to strengthen the relationship between the recipients' image of a brand to the desired identity-image-relationship the sender wants to achieve. The inductive inference refers to the processes that are influencing the consumers' image creation of a brand. The image, in a consumer's mind, emerges when the person is evaluating experiences, associations and thoughts of the brand. (Riezebos, 2003) Marketing communication, consumption experiences and social influence, in figure 2, are the three inductive processes influencing recipients' brand image.

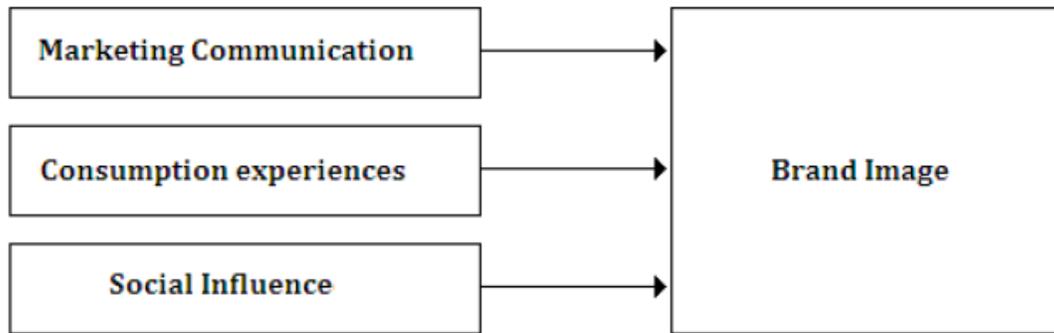


Figure 2: A summary of the process of inductive inference on brand image (Riezebos, 2003, p.66)

Marketing communication is the process where companies can reveal their brand identity by expression through advertising. The first impression a person gets from a brand, influenced by the marketing communication, can result in image creation. This first impression might be hard to change for the company if the associations are not linked with the identity of the brand. According to Riezebos (2003) it is therefore important to expose consumers to image-forming advertising prior to the purchase or experience of a brand or before other people influence them with their own attitudes and thoughts of the brand. The marketing communication of a brand must be formed in a way that links the image created by the consumers with the identity the company wants to communicate (Riezebos, 2003).

Consumption experiences might effect the creation of the brand image even though the marketing communication is well implemented and has a strong effect on consumers. If the marketing communication and the consumption experiences do not correspond, the image will change in the consumers' mind. This could possibly lead to a less positive image, with a result that is not beneficial for the brand. Riezebos (2003) therefore argue the importance of the relationship between the two factors, to be able to conduct a closely perfect match, in order for consumers to create the image of a brand companies want them to (Riezebos, 2003).

The process of social influence contains word of mouth as a communications tool, which can effect visitors' expectations of an event in a positive or negative way (Getz, 1997; Riezebos, 2003). According to Getz (1997) word of mouth can be seen as a personal selling tool of events and festivals, which can have an impact on individuals' own image of an event they have not yet experienced. A discussion of an event, without the effect of marketing communication desired by the organization, can result in a different or negative image creation and thereby effecting the host destination.

2.3 The gap

A gap exists when the brand identity and the brand image have too many differences and thereby do not correspond (Mårtensson, 2009). According to Roy and Banerjee (2007) a gap can result in a loss for the company and a decline in the market position.

To be able to discuss a possible gap in this thesis, and how to minimize it or strengthen the link between the identity and the image of Gothenburg, Kapferer's theory of the *brand identity prism* (2008) is going to be used. A comparison between an identity prism and an image prism will give a platform for further analysis and discussion about a possible gap. Riezebos' image forming (2003) can enhance the image of a brand in the mind of a consumer. If a company enhances its understanding of the importance of marketing communication, consumption experiences and social influences, the link between the identity and image might strengthen. In the article "CARE-ing strategy for integration of brand identity with brand image" (2007) the authors Roy and Banerjee analyse Kapferer's (2008) *brand identity prism* and how the latter gap can be decreased. To enable a minimized gap between the brand identity and the brand image, integration has to be implemented within Kapferer's prism, between the six facets, from both the sender and the receiver.

By enhancing the marketing communication of a brand the relationship between the sender and the receiver of the brand can be strengthened, and by that also the link between the identity and image. Nandan (2004) who has done research in this area states that the relationship a brand has with its consumers is very important for the brand. He claims furthermore that interpretive communication by the sender can help linking the identity of the brand to the consumers' image of the brand.

"The goal of interpretive communication is to ensure that the meaning assigned to the brand by an organization (brand identity) is shared by the consumer (brand image)." (Nandan, 2004, p. 273)

The sender of the communication has the key part in the relationship of the brand and the consumers. Due to the fact that the brand goes from being more than just a brand for a person when it experiences what the brand offers, it is essential that the brand communicates in the right and beneficial way for both parts. What the brand offers to the consumer has to be linked to the characteristics, emotional values and symbols of the brand. If this is linked in a prominent way, a greater perceptive of what the consumers are in need of can be given to the sender in order to further fulfil their needs (Nandan, 2004).

3. Method

3.1 Research method

This thesis was based on a descriptive and exploratory research method, as it aims to both describe the identity and the image of Gothenburg through Way out West but also to identify and analyse differences and similarities between them. The descriptive method aims to describe the way an event or object is, in this thesis that object is the identity and the image of Gothenburg through the festival, whereas the exploratory method aims to explore unknown areas to identify possible problems (Andersen, 1998). In this thesis the unknown area will be the possible gap that would consist of any differences between the identity and the image.

A qualitative data collection was chosen, as it aims at understanding how people interpret and understand a given situation, in this thesis the identity and image of Gothenburg through the festival. This method contributes to an examination of the identity and image on a deeper level. Since the aim of this thesis is not to examine the frequency of for example visits a quantitative data collection is not used (Jacobsen, 2002). Getz (1997) states that a qualitative method is preferable when studying the motivations, attractiveness and outcomes of an event, and as this thesis aims to examine the identity and image of Gothenburg as a consequence of the collaboration with Way out West, a qualitative method is accordingly suitable. To be able to collect data about visitors' thoughts, motivations and the attractiveness of an event, Getz (1997) mentions focus groups, questionnaires, log books and personal interviews as appropriate collection methods. Gathered information can thereafter be analysed and evaluated. In this thesis, a focus group, a personal interview and the *Communication Platform* of Göteborg & Co are used to collect data. Similar questions were put to both the participants of the focus group and to the person interviewed. Getz (2007) states that it is important that the questions in a data collection method are well designed, otherwise access to important information and answers can be challenging. Therefore the questions were designed in a way that enables the result to give answers to the research questions of this thesis. The method used, was also deductive as the thesis started out in the theories of Kapferer's *brand identity prism*. A problem with a deductive strategy is that the researchers tend to find information that supports their theory (Jacobsen, 2002), by keeping this in mind the authors hope to avoid that risk.

As this thesis wants to examine and analyse the empirical area of the identity and image of Gothenburg, it was performed as a case study. A case study according to Yin (2009) is to be preferred when posing a how or why question about a contemporary phenomenon. This thesis poses the question of how the identity of Gothenburg, that Göteborg & Co wants to communicate by collaborating with Way out West, differs from the image of

Gothenburg that is actually perceived by the visitors of the festival. When wanting to examine areas on a deeper level a case study is a suitable method (Rosenqvist and Andrén, 2006). A drawback with case studies is that they cannot be said to represent the whole truth as they only show a snapshot of reality. Therefore it is important not to generalize the result of the case study, as it is only an indication of how reality might be (Ejvegård, 2009). A case study can help determine why Göteborg & Co is a partner of Way out West, what they wish to attain with that partnership. Consequently the interview and the focus group will be the cases of this case study. An analysis follows to examine the similarities and differences of the collected data.

3.2 Data collection

In order to gather information about the identity of Gothenburg that Göteborg & Co wants to communicate through Way out West, an interview was held with an employee at the company. To receive information about the image of Gothenburg a focus group was held with former visitors of Way out West. Data from these two sources is considered primary data, as the researchers themselves gathered it. The secondary data of the identity is gathered from the brochure *Communication Platform* of Göteborg & Co.

3.2.1 Interview

Göteborg & Co is owned jointly by the City of Gothenburg, the region of Gothenburg and the business world of Gothenburg. Their task is to market and contribute to the development of Gothenburg as a city of tourism, meetings and events (Göteborg & Co, 2011:1). Göteborg & Co wants to enhance the quality of life of the people living and working in Gothenburg. According to Göteborg & Co tourism contributes to this by, among other things, linking people from different backgrounds together and creating a wider range of culture, entertainment and sport events (Göteborg & Co, 2011:2).

Henrik Jutbring works in the department of Research and Development at Göteborg & Co. Jutbring was a part in developing Way out West together with Luger, and is therefore suitable to answer the questions about the identity of Gothenburg through Way out West. The interview was held face to face in the office of Göteborg & Co. A face-to-face interview is to be preferred since it normally makes the interviewee more relaxed and enables the interviewee and interviewer to connect more easily but also to enable follow up questions throughout the interview (Jacobsen, 2002). The questions of the interview were based upon the theories of Kapferer and his *brand identity prism*. The interview started with a few general questions about Göteborg & Co and Jutbring's task at the company. After that, the interviewer moved on to the questions based upon the *brand*

identity prism.

- *Physique* – How would you describe Gothenburg as a destination?
- *Personality* – If Gothenburg were a person, who would it be?
- *Culture* – How can Göteborg & Co make their vision and their values imbue the creation of events such as Way out West?
- *Relationship* – What kind of relationship can be created between Gothenburg and a visitor of Way out West?
- *Reflection* – What image of oneself do you think a visitor of Way out West wants to achieve?
- *Self-image* – How does Göteborg & Co want Gothenburg to make people feel about themselves when they visit Way out West?

3.2.2 Focus group

To answer the second research question, a focus group was held with former visitors of Way out West. The reason for doing a focus group is to get a discussion going that can give the best information and reflection of the image of Gothenburg communicated through Way out West. The age interval of the focus group was decided after discussions with Göteborg & Co about the average age of the visitors to Way out West and it was determined to be between 22-26 years.

Below, in table 1, information about the participants is given. One of the participants did not want its name to be mentioned in the thesis; therefore the five participants are going to be named P1, P2, P3, P4 and P5.

Participant	Gender	Visit in year	Birth year
P1	Male	2008, 2009, 2010	1986
P2	Female	2010	1988
P3	Female	2008, 2009, 2010	1987
P4	Female	2007, 2009	1985
P5	Male	2009, 2010	1989

Table 1: Information about the focus group participants

The intention of a focus group is to let the participants freely discuss the research question and reflect upon their image of the city through Way out West. The main focus is not to memorize every word of the participants but to get a deeper and a more varied understanding of the question (Rosenqvist & Andrén, 2006). The group consisted of five participants this was in order to get a good, coherent discussion where everyone would feel free to speak (Jacobsen, 2002). During the interview with Henrik Jutbring, information was given about the average distribution between the genders at Way out West. The information said that 55 % are female and 45 % are male, therefore the focus group consisted of two males and three females.

Kapferer's *brand identity prism* can according to Apéria & Back (2004) be constructed to evaluate and analyse the recipients' image of a brand, in the same way the identity is done. Therefore, the basis for the focus group was the questions based upon the theories of Kapferer and his *brand identity prism*. This was to ensure that the findings were comparable with the findings of the interview with Jutbring.

During the focus group there were six main questions asked, each one with the aim to understand a facet of the prism. The questions were very similar to the ones asked during the interview, and were as follows:

- *Physique* - How would you describe Gothenburg as a destination?
- *Personality* - If Gothenburg were a person, who would it be?
- *Culture* - What values of Gothenburg (from Göteborg & Co) do you find that Way out West brings out?
- *Relationship* - Do you feel that you have a specific relationship with Gothenburg after visiting Way out West?
- *Reflection* - What image of one self do you think a person visiting Way out West wants to achieve?
- *Self-image* - What feelings do you want to feel when visiting Gothenburg and Way out West?

The focus group was lead by the authors, one acted as a moderator and the other as an assistant to the moderator. The moderator was responsible for the questions and keeping the discussion on the right path while the assistant was responsible for recording, keeping track of time and taking notes.

3.2.3 Secondary data

The brochure *Kommunikationsplattform – Destination Göteborg*, which is the communication platform of Göteborg & Co, provided secondary information about the

aim of the company and how they want to be perceived. The main problem with secondary sources is whether it can be trusted or not. The brochure can be considered first hand information, as it is most likely to be information from a person that is in the management of the company. It is also a public source and therefore it might be biased in a favourable way for Göteborg & Co (Jacobsen, 2002).

3.3 Validity

As this thesis wants to examine the identity and image of Gothenburg through Way out West, an interview and a focus group was carried out. The interview was considered by the authors as the suitable way to gather information about the identity. From the focus group information about the image is found, however this information cannot be generalized as it only shows a snapshot of what the participants in this particular group thought. A way to get more complex and all-embracing information about the image would be to use other research methods as well, as for example questionnaires. This was not done as this thesis aims to investigate the subject on a deeper level, which cannot be done through a questionnaire.

Even though the main purpose of Göteborg & Co's participation in Way out West was not to enhance the identity of Gothenburg, the data findings made it clear that the collaboration has had an effect on the identity and image, irrespective of the primary intention. Therefore, the information from Göteborg & Co will be the basis for the identity section.

3.4 Reliability

The information gathered from Göteborg & Co is likely to be biased as they want to show only the positive sides of Gothenburg. This being said, as the objective of this thesis is to investigate the identity of Gothenburg as seen by Göteborg & Co, this information is needed.

The focus group will only be able to show the opinions of a small group of visitors, therefore one must bear in mind that the result could be different if performed with another focus group. Furthermore the fact that the group only will consist of former visitors will give a different result than if the group had participants that had not visited Way out West, but as this thesis wants to examine the complete experience of the festival the authors consider this to be the appropriate procedure. Due to the time limit the participants of the focus group were found in the authors circle of friends or acquaintances, if the participants had been chosen completely randomly the result might differ.

4. Result

4.1 Identity

4.1.1 Secondary data

In the *Communication Platform* of Göteborg & Co the official information about the brand is found. As of right now, Gothenburg is according to Göteborg & Co perceived as open and welcoming, but not as surprising and exciting as they want. This is something that they want to change and their goal for 2021 is that the image of Gothenburg is to be: *“Attractive and inspiring experiences in a humane atmosphere”* (Göteborg & Co, 2011, p.7). Below, in table 2 the findings from the secondary data are presented through the six facets of the *brand identity prism*:

Physique	Gothenburg is a city of events and meetings, and that is according to Göteborg & Co what distinguishes Gothenburg from other cities. Other aspects that Göteborg & Co thinks sets Gothenburg apart from other cities are listed in their brochure as following: <i>“(…) the closeness to everything, collaboration, complete wide city selection well developed communications, attractive and new thinking city environment and the open minds of the residents of Gothenburg.”</i> (Göteborg & Co, 2011, p.11)
Personality	The desired personality of Göteborg & Co is empathic, creative, engaging and surprisingly versatile.
Culture	The core values of Göteborg & Co are according to their brochure humane, pluralistic and inspiring. To explain their core values they have added some further words to each keyword, see appendix 1. The core values are the basis of the communication, actions and the attitude of the company.
Relationship	According to Göteborg & Co, Gothenburg is a place where people like to be, which makes for a strong relationship with recurrent visitors.
Reflection	Gothenburg is in the brochure stated as a place that brings out the creativity and the passion in people. It is a tolerant and multicultural city.
Self-image	The self-image of Gothenburg according to Göteborg & Co is open, safe, active, welcoming, pleasant and inspiring. It is an environment where it is easy to make positive connections to other people.

Table 2: Secondary data from the *Communication Platform*

4.1.2 The interview

In the interview Jutbring starts off by stating that Göteborg & Co did not invest in Way out West from a communication perspective in order to affect the identity or the image of Gothenburg. It was only initiated from an event perspective (Jutbring, 2011). This interview had a strong focus on the festival as the *Communication Platform* only focuses on the city.

Physique

When Jutbring describes Gothenburg as a destination he starts off with experiences and the events that he feels is one of the most important parts of the city's brand. He continues describing a few characteristics he associates with the city: "nice¹", "easy", "pleasant" and "positive". He also mentions the closeness to the sea as an important aspect of Gothenburg. Another important part in the brand of Gothenburg according to Jutbring is the music scene, this because there are so many artists that sing about Gothenburg with love, as for example Håkan Hellström. Jutbring also explains how he feels that Way out West has affected the image of Gothenburg:

"(...) Way out West today is what a concert at Ullevi was one or two generations ago. That is what Way out West is to the younger generation." (Jutbring, 2011)

Personality

When asked to describe who Gothenburg would be if it were a person Jutbring uses the words "open minded", "positive", "forthcoming", "humorous" and "nice". Another characteristic that he feels describes a typical resident of Gothenburg is proud. Jutbring believes that all this is a result of Gothenburg being a port and an industrial city, which has also resulted in an international atmosphere in the city. He describes situations where organizers has approached him to try out new concepts in Gothenburg as they feel that the residents are open to try new things and welcoming to new events.

"There is a tradition and a positive attitude toward the fact that something is going on in the city. (...) I think you are proud of your city." (Jutbring, 2011)

¹ Jutbring uses the Swedish word "go", a word often used throughout history to describe the residents and the atmosphere of Gothenburg. In this thesis it will be translated as nice.

Culture

When asked how the values of Gothenburg are reflected through Way out West, Jutbring explains that he feels that it is a golden example of expressing the values of Göteborg & Co. That is because it causes a force of attraction that does not stay within the country borders or the area of the festival, and it is also based upon the encounters and the people visiting the festival, something that Jutbring considers to be an aspect of the humanity.

“It is also very much based upon the people, and I think that it is the encounters and the street life in the city and in Slotsskogen² that you take with you home just as much as the performers, even more so the meetings. (...) There you have the humanity.” (Jutbring, 2011)

“I think that Way out West is interesting because it is attractive, it creates a will even for the residents of Gothenburg to socialize and it makes you feel proud when the newspapers of Stockholm write that ‘it is in Gothenburg where the action is’ (...).” (Jutbring, 2011)

Relationship

Jutbring believes that Way out West can contribute to the creation of a strong relationship between the visitors and Gothenburg, he explains this by an example:

“What I mean is, if you go to Way out West and fall in love for example, it will always be in Gothenburg that you fell in love.” (Jutbring, 2011)

He continues by explaining that it is the reason for visiting - the festival or the game, combined with everything that arises in encounters with other people and all the things that cannot be predicted, that according to Jutbring is the reason for the strong relationship.

“It is a combination of the reason for travelling, let us say the performers or the football game in combination with everything else that arises in encounters with other people and all the other things that you can not predict before going.” (Jutbring, 2011)

Gothenburg is according to Jutbring the background to all of these experiences. He concludes that it would be sad if this consciousness were to be perceived as elitism by someone.

² The area where the festival is held.

Reflection

According to Jutbring the desired reflection for a visitor of Way out West is to be seen as a conscious person. This is caused by the small percentage of visitors that are genuinely interested in music and know all the performers, they create an interesting context to be in, which causes a consciousness. The visitors are opinion makers that attract other visitors who want to be where the action is. Accordingly, the majority of the visitors are there because of the sentiment of consciousness they want to be a part of.

“And I think they [the visitors] will attract other visitors pretty easily, that people want to be in this context where the action is. (...) the major part [of the visitors] do not know every performer or are really nuts about music, but they want to be in this context.” (Jutbring, 2011)

Self-image

When asked about how a visitor wants to feel when visiting Way out West Jutbring starts off by stating that he thinks that people want to feel seen and involved when they visit Way out West. He continues with the words “*proud*”, “*curious*”, “*elated*” and “*happy*”. After some hesitation he emphasizes the word “*involved*”, then he finishes by pointing out that this is a hard question for him to answer.

The facets of the identity prism therefore consists of the following words:

- *Physique* – experiences, events and nice
- *Personality* – open minded, proud, empathic and creative
- *Culture* – humane, welcoming, pluralistic and inspiring
- *Relationship* – strong and background
- *Reflection* – conscious, creative, tolerant and passionate
- *Self-image* – involved, curious, open minded and pleasant

4.2 Image

4.2.1 The focus group

The focus group, with five participants, was held in a group room at the library “Kurs- och tidningsbiblioteket” in Gothenburg. Upon arrival the participants were offered coffee, water and biscuits, and were then reassured by the moderator that there are no right or wrong answers. The participants, two males and three females, were born between the years 1985 and 1989. To be able to analyse what image of Gothenburg Way out West actually does communicate to the visitors of the event, the participants had to have visited the festival.

Physique

When the participants of the focus group were asked how they would explain Gothenburg as a destination they find that the city distinguishes itself from other destination in different ways. P2 thinks foremost of water and the archipelago and P4 thinks of the different attractions that attract tourists, like Scandinavia's largest theme park "Liseberg" and "Universeum"³. P4 furthermore states that those attractions might be a more exciting experience for tourists than for the residents of the city. Liseberg is nonetheless still a symbol of Gothenburg in her mind. The participants had to think for a while to find more answers, because they have either been living in Gothenburg their whole life or for a long period of time.

"Because you have lived here for so long, you almost become a bit blind to flaws." (Focus group, P2, 2011)

P2 finds Gothenburg to be an event city. She says:

"I do notice that there are a lot of events around me, but I do not understand what kind of events. (...) Things happen all the time here." (Focus group, P2, 2011)

P4 is from a smaller city and did not think of Gothenburg as an event city, because in a smaller city he can notice more when an event is happening. P1 agrees but thinks events is a key for a big city to attract visitors, because otherwise there might not be a natural urge to come to Gothenburg. P3 mentions "Mässan"⁴ as an attraction in Gothenburg, where there are new exhibitions almost every weekend. All the other participants are nodding to show their agreement. P3 later on brings up Göteborgskalaset as an event that symbolizes the city. P4 mention the summers in the city, when there are a lot of concerts at Ullevi. P2 and P5 end the first focus group question by adding the events Gothia Cup and Partille Cup as typical events of Gothenburg.

Personality

To be able to discuss the personality in Kapferer's identity prism within the focus group, the participants had to think of Gothenburg as a person. The participants think of different personalities for Gothenburg. The first person to speak is P4, and she mentions Lasse Kronér⁵, as the only person she thinks represents Gothenburg and the personality of the

³ Universeum is tourist attraction in Gothenburg, where people can see small animals, for example from the rain forest or the ocean. People can also do experiments with science, technology and mathematics (Universeum, 2011).

⁴ Mässan refers to Svenska Mässan which is a big building in central Gothenburg, where different exhibitions are held.

⁵ A TV and music personality from Gothenburg.

city. P5 nods and fully agrees, and he further says, with emphasis on “is”: “Yes, he is Gothenburg.”

P5 continues discussing Gothenburg as a person by stating:

“(…) Gothenburg would be someone, like the world’s most egocentric person. Because I think Gothenburg is very self-patriotic. (…) I do not think it is the same in other cities you visit (…) there are so many songs about Gothenburg and everybody knows how a resident of Gothenburg is and that we are so nice and happy and it is not like this anywhere else (…) but this is how a resident from Gothenburg is.” (Focus group, P5, 2011)

When the participants were asked to think of qualities that a resident of Gothenburg has, P3 thinks of someone creative and nice⁶ and P2 thinks of someone who likes the ocean and sailing, due to the close archipelago. P4 and P5 discuss Gothenburg as a shipbuilding and working class city. They think this is really representative for Gothenburg. When P2 further on says: “Yes, but it is not artificial (…)”. P5 ends the conversation by adding his view: “No, it feels more real and honest”. P1 proceeds the discussion by defining the positive outcome of the festival, that the organizers try to bring out the creative picture and image of Gothenburg, rather than the picture of Gothenburg as a working place, which was mentioned earlier.

“It feels like it is a complement, since all the other events are extremely mainstream, with an aim at children (…) it feels like it addresses a middle class, which maybe Way out West does not do in the same way, it feels like there are more gaps for other people (…) more creative and so on. Events in Gothenburg are, incidentally, quite boring somehow. When U2 plays, people will come, but it might not be so entertaining for everyone (…).” (Focus group, P4, 2011)

Culture

The participants of the focus group find it hard to answer the question about the values of Göteborg & Co, because they do not have knowledge about that subject. They cannot really put a finger on what Göteborg & Co tries to convey, but they think Way out West creates a positive image of Gothenburg and a pleasant atmosphere in the city.

“ (…) even though you are not visiting Way out West and have not bought tickets, you get the feeling anyway, that Way out West is in town. It is a little bit nicer, people are friendlier and more like ‘yes, we live in Gothenburg and everything is awesome’ (…)” (Focus group, P2, 2011)

“You become a part of Gothenburg in another way.” (Focus group, P1, 2011)

The participants of the focus group all agreed that the festival creates a spirit of community, a spirit that rarely exists otherwise in the city.

⁶ Nice, in this context, refers to the Swedish expression “göttig”, which has the same meaning as the word nice, but in Gothenburg slang.

“(...) like the spirit of community, that is what is brought out (...) ‘yes, now we are at Way out West, and you are standing next to me so I can talk to you, because it is okay.’ But when you are outside [the festival area], then it is like – no now we do not know each other on the tram, no no.” (Focus group, P2, 2011)

The other participants agree to this statement and keep on discussing the feeling that is created in the festival area. P5 thinks the festival creates a feeling of solidarity and you meet people you otherwise would not interact with. The other participants share their feelings further.

“ Yes that is true. It feels like they [organizers] really capture that [the latter citation] ‘now we are in Gothenburg’ (...) and wants it to be pleasant.” (Focus group, P4, 2011)

Relationship

By visiting the festival, the participants agree that it feels a little bit cool to be part of the whole event. They tell their own experiences of Way out West and how it, consequently, has affected their relationship with the city, in a positive way.

“Gothenburg, in a way (...). There is nothing to do, oh so boring. But then I went to Way out West one time and, ‘oh this is so much fun’. So jauntily that they have something that really gathers so many people, that is a wide selection and great variation (...)” (Focus group, P2, 2011)

“ (...) it feels, in a way, like a more entertaining city. In a strange way I think you, yes, I get a more positive image of Gothenburg. (...) It is not only during the two days when it [the festival] takes place...it feels like a huge thing all around. (...) and everyone is talking about that ‘now we are in Gothenburg and then we do this and that and it is going to be nice’⁷. So then you hear the values of people too, who are not living here. (...) then it feels like it has become bigger in a way, - like, this is Gothenburg (...).” (Focus group, P5, 2011)

Reflection

When the focus group were asked what a person wants to achieve of herself or himself by visiting the festival and furthermore in what way the person wants to be seen, the participants were quiet for a while, probably thinking of their own experiences. P2 tells the other participants that the music at the festival has a quite wide range and is perceived as modern and cool. She continues by adding that Way out West might transmit values that increase a person’s self-image and that the event is more than a music experience. P3 agrees and states that the event is the whole thing you experience, not only the music. Three of the participants, P1, P3 and P4, find that people think of what they are wearing,

⁷ Nice, in this context, refers to the Swedish expression “gött”, which is a short term of “göttig”.

that it seems to be planned.

“I think it has become more like that [clothing], it was more like that when we were there last year, than in 2008, when we were there the first time. Then I did not think about it at all. Maybe it was because you were not conscious about it.” (Focus group, P1, 2011)

P2 and P3 further discusses what people wear is a little bit cooler, but that you are not supposed to look too dressed up. P2 explains that *“It is supposed to be more like a festival (...).”*

“(...)but it is a huge different if you are at Way out West or Hultsfred⁸. It is like day and night...but it [Way out West] is more of a city festival and completely different.” (Focus group, P4, 2011)

Self-image

“Way out West means so much more than music to me. (...) you experience so much during two days. (...) it is like you get away from everything during two days, even though you sleep in your own bed.” (Focus group, P5, 2011)

“I feel the same way, a feeling of freedom, because you have vacation at that time too, so you make sure to take advantage of the time and everything (...).” (Focus group, P2, 2011)

The latter are two statements said after the participants were asked the question: *“What emotions do you want to feel when visiting Gothenburg and Way out West?”*

The facets of the image prism therefore consists of the following words:

- *Physique* – water, working class, attractions and events
- *Personality* – patriotic, nice, real and honest
- *Culture* – friendly, welcoming and spirit of community
- *Relationship* – positive, more entertaining and fun
- *Reflection* – modern, cool and conscious
- *Self-image* – freedom, satisfaction and relaxation

⁸ Hultsfred refers to the festival Hultsfredsfestivalen that was arranged by the society Rockparty in the small town of Hultsfred in Sweden between 1986 and 2009. It was one of the most well-known and largest festivals in Sweden (Hultsfredsfestivalen, 2011; Rockparty, 2011).

5. Analysis

The results of the interview, the *Communication Platform* and the focus group will be analysed through the *brand identity prism* and compared with each other in order to see if there are any differences or similarities in the identity and image of Gothenburg as communicated by Way out West. The first facets of the prism, physique and personality, are primarily aimed towards the city itself as opposed to Gothenburg through Way out West. These facets still contribute to the entirety of the prisms, and are therefore included.

As this thesis is based upon the theories of Kapferer the collected data will be organized using the six facets of Kapferer's *brand identity prism*. This will make the information easier to compare and analyse. The data will therefore be categorized under the following headlines:

- *Physique*
- *Personality*
- *Culture*
- *Relationship*
- *Reflection*
- *Self-image*

Finally, the data will be summed up in two prisms, one for the identity of Gothenburg based upon the data from the interview and the secondary data, and one prism for the image of Gothenburg based upon the information gathered during the focus group.

5.1 The identity of Gothenburg

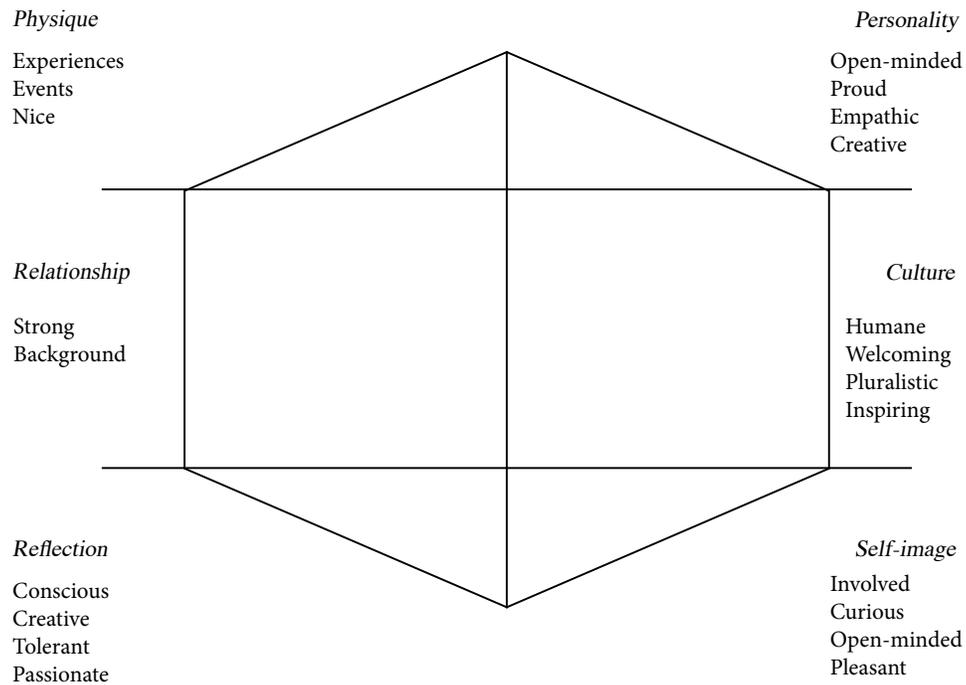


Figure 3: The identity prism

Aaker (1996) states that a common mistake when creating the identity of a brand is to focus too much on the product related benefits of the brand. In the case of Gothenburg this is not a problem as Göteborg & Co focuses a lot on the intangible benefits of Gothenburg, such as the atmosphere in the city and the experiences. The brand identity of Gothenburg is presented in a forward-looking way, which agrees with the theories of Aaker (1996), simultaneously Göteborg & Co manages to keep the fundamental ideas of the identity of Gothenburg. A part in keeping the fundamental ideas is the fact that the core values of Göteborg & Co are clearly presented in the *Communication Platform*. Therefore one can draw the conclusion that the values are well known amongst the employees. According to Aaker (1996) the employees of an organization feels energized and the organization will be better guided if the values are well known.

The identity of Gothenburg can be divided into core identity and extended identity according to the theories of Aaker (1996). In the core identity one should find the base of the brand, and therefore Gothenburg's core identity would consist of the events, experiences and closeness to the sea, as these were the most important characteristics both mentioned by Jutbring and found in the secondary data. The extended identity of a

brand consists of the details that give the brand a personality and in this case that would be the atmosphere and the sense of pride that surrounds Gothenburg.

As Göteborg & Co wants Gothenburg to be a leading event city, it seems as they have put an emphasis on the emotional benefits, the experiences, as their way to market and differentiate Gothenburg. According to Jago (2003) the chosen marketing strategy should relate to the personality of the brand, this is something that the Göteborg & Co accomplishes. The music festival Way Out West has therefore had a contributing effect on the awareness and attitudes towards the destination Gothenburg.

5.2 The image of Gothenburg

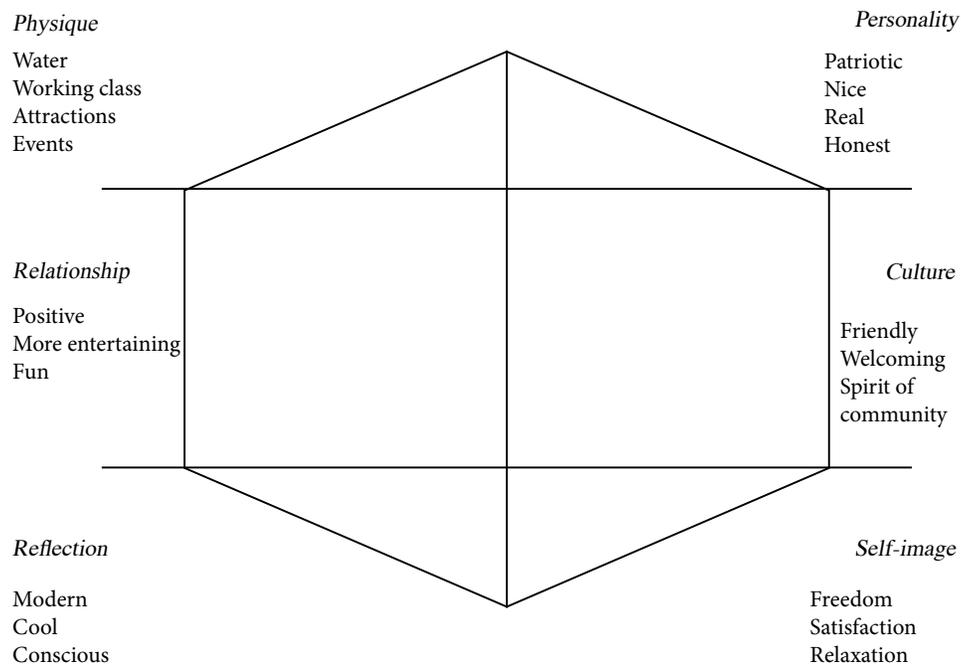


Figure 4: The image prism

The image created of Gothenburg through Way out West mainly consists of emotional values from the participants instead of functional. The emotional values are made up of the intangible aspects the visitors felt increased their positive attitude towards the city. The perception and satisfaction of a person's experiences of Way out West might also effect the evaluation of what picture, thoughts or relationship you have with the city. At the same time, Göteborg & Co, who wants to create positive values and relationships between Gothenburg and the visitors of the festival, can through interpretive communication obtain a greater understanding of the visitors' needs. The company must

therefore strive for an enhanced, corresponded and positive link between the facets of the identity prism and the facets of the image prism. An outcome of the interpretive communication can be a mutual relationship that is symbolic and furthermore last for a long time (Nandan, 2004).

5.3 The brand identity prism and the brand image prism

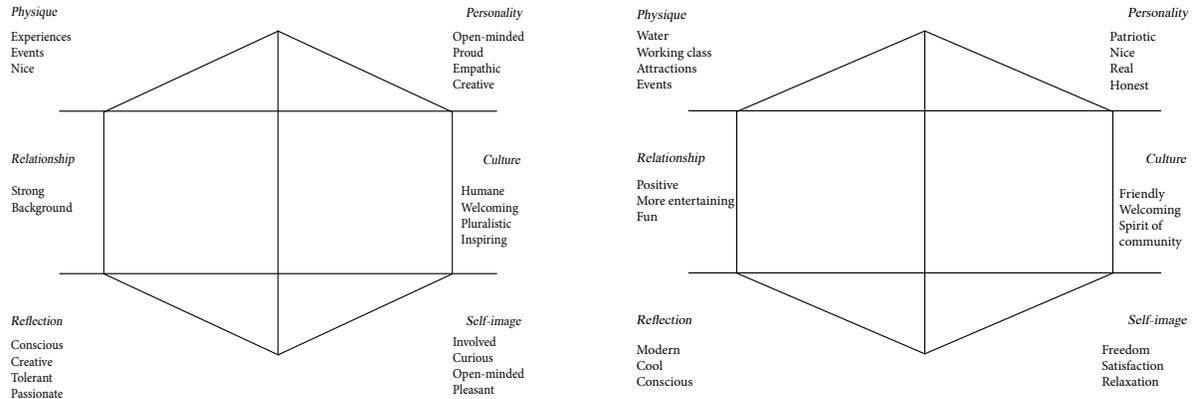


Figure 5: The prisms

Physique

Identity

The physique facet of the identity prism of Gothenburg consists of: *experiences*, *events* and *nice*. According to Jutbring the experiences and the events are the most important parts of the brand Gothenburg. The aim of Göteborg & Co is to develop the city of Gothenburg by, among other things, events. In accordance to this, the city is the host of many annual events such as Kulturkalaset and Vetenskapsfestivalen. As such the physique facet of Gothenburg is based both upon tangible and intangible assets, the tangible being the events and the intangible being the experiences and the feeling ‘nice’. This makes so that the facet is stronger according to Kapferer (2008).

Image

The physique facet of the image prism can on the other hand be summed up by *water*, *working class*, *attractions* and *events*. These words, as compared to the same facet in the identity prism, represent the compiled view of the visitors of Way out West. The information received from the focus group, interview and the secondary data have the same underlying meaning even though some of the chosen words are not identical as the emphasis was differently put throughout the discussions. During both the focus group and the interview water was brought up as a symbol of the city, both in the way that the city is

always close to the sea and also the way it makes the city a pleasant place to be during summer. The focus group discussed Gothenburg as a working class city, something that Jutbring also reflected over as the effect that the background of shipbuilding and industries has had on the city. The similarities between the two prisms are further strengthened by what is mentioned by Jutbring and the *Communication Platform*, that Gothenburg is distinguished from other destination due to the range of events in the city. The same topic was discussed in the focus group, where the participants felt that the wide range of events and attractions symbolize Gothenburg and characterize it to be an event city. This means that there are no differences between what the sender and recipient asked in this thesis thought of Gothenburg in the physique facet. When branding the city, these characteristics of Gothenburg can enhance the positive awareness of the brand.

Personality

Identity

In the personality facet the words *empathic*, *creative*, *proud* and *open-minded* are found. According to Jutbring this is a result of the background of Gothenburg as an industry and port city. This has also caused a feeling of an international city, which could help foster open-minded residents. The pride works together with the open minds of the residents, in the way that they are willing to experience new things and events, as they willingly search for new things and events to be proud of. This creates a positive environment for new events and attractions, and this year the festival *Where The Action Is* has been moved from Stockholm to Gothenburg, a possible result of the will to try out new things (Musikindustrin, 2011). In the *Communication Platform*, the residents of Gothenburg are described as surprisingly versatile, this together with the creative side of the personality facet makes for an open-minded person, who is willing to try whatever new thing that might come in its way. Every year Göteborg & Co selects a “Gothenburgian of the year” together with Sveriges Radio Göteborg and the newspaper GT. This person is someone who throughout the year has done something positive for the residents of Gothenburg (Sveriges Radio, 2011). This person can be seen as a spokesperson of the city, which according to Kapferer (2008) is classic way to build a personality for a brand. Jutbring also describes the personality of Gothenburg as humorous, something that well coincides with the typical humour of Gothenburg that is widely known across Sweden.

Image

During the discussion in the focus group the word *patriotic* was mentioned as a characteristic of the residents of Gothenburg, describing the sense of pride and contentment. In this context the words had the same meaning as the word proud, which Jutbring used to describe this facet of the identity prism. The focus group used the word *nice* repeatedly, while discussing the personality. Jutbring also used this word but put

more emphasis on the other characteristics of the personality facet. The personality of a Gothenburgian is well known for being strong and vigorous, which is expressed both through the dialect and the way of acting and this is what both Jutbring and the focus group tried to express. The sender, Göteborg & Co, used the word empathic and open-minded in this facet whereas the recipients, the focus group, used the words *real* and *honest*. The words used in both prisms aim at describing the relaxed, down to earth personality of a Gothenburgian, consequently the same characteristic but with different words. Accordingly there are great similarities between the facets even though the words used are different.

Culture

Identity

The culture facet of Gothenburg is clearly defined in the brochure as *humane, pluralistic* and *inspiring*. Jutbring adds the word *welcoming*, which later turns out to be a better word for explaining the humane part. According to Jutbring, Way out West is a brilliant example of demonstrating the culture of Göteborg & Co. Jutbring emphasizes the encounters occurring during events, which makes the event grow to something bigger than just a music festival, it extends itself outside the festival area and helps making the city a more welcoming place to be. According to Kapferer (2008) a strong and clearly communicated set of values may result in a cult forming around the brand, something that in a way has been formed around the phenomena Way out West since it has grown to something more than a festival. It is not an event you visit to only listen to the music, it is something that you want to be a part of and therefore the culture facet can be considered as a considerably strong one. Kapferer (2008) further states that a brand is often affected by its country of origin, which in this thesis is the case. Gothenburg is both affected by the fact that it is a Swedish city and by its location on the west coast of the country, something that is confirmed during the interview.

Image

The culture facet was the most difficult part for the participants to discuss, as the group tried to define the culture of Gothenburg that Göteborg & Co wants to present through an arrangement of Way out West. They found that an arrangement of an outdoor music festival as Way out West creates a positive image of the city and a pleasant atmosphere, in other words a *spirit of community*. The focus group thought that this is the aim the organizers are wishing for. Other words found were *friendly* and *welcoming*. The word *welcoming* was mentioned during both the interview and the focus group. The focus group thereby used words that correspond to the word *humane* that is used by Göteborg & Co in the *Communication Platform*, but the other words, *pluralistic* and *inspiring*, was

not mentioned by the focus group. One difference between the prisms is that the words in the identity prism are more visionary and abstract, possibly as a result of a long design process of their values of Gothenburg. Therefore, this facet is the one that differs the most between the identity and image, hence Göteborg & Co does not manage to fully express the culture through Gothenburg or Way out West. The positive image of Gothenburg that can be created among the visitors of Way out West, is a result of a friendly atmosphere being created in the area of the festival or in city during the time of the event.

Relationship

Identity

A festival, which in this thesis refers to Way out West, can be an emotional experience that can create a positive relationship between the visitors and the brand Gothenburg. The facet of relationship of the brand Gothenburg consists of the words *strong* and *background*. The word background derives from the fact that Gothenburg is the backdrop to a lot of amazing things going on during festivals and events; whatever the visitor experiences it will always be in Gothenburg that it happened. The word strong comes from the fact that Göteborg & Co considers Gothenburg to be a place where people like to be and a place that people like to visit again and again making it a place you easily creates a strong relationship and bond to. According to Kapferer (2008) the relationship facet should represent the way that the brand contributes to the target audience's feelings and experiences, which the result indicates.

Image

In the facet of relationship, the both prisms deal with the emotional relationship that is formed between Gothenburg and a visitor of Way out West. Jutbring means that a festival makes the link stronger due to memorable experiences during the festival. The recipients concluded that Way out West helps create a *more entertaining* city and an enhanced *positive* relationship, which makes for a stronger link between the visitor of the festival and Gothenburg. A result from the focus group was that a visit at Way out West creates a feeling of being a part of a whole happening, referred by the recipients as *fun* and cool, with emphasis on fun. This is in accordance with the theories of Jago (2003) where he indicates that if an event is arranged in a city and contributes to a creation of a positive image, the destination can increase its popularity and awareness among people. This relationship and the spirit of community that is created between the visitors of Way out West and the city points out that emotional benefits of a brand have shown to have a great impact on consumers and their image creation (Whelan & Wohlfeil, 2006). The similarities in the relationship facet in both prisms denote that if a city organizes an event it can increase the awareness and thereby the positive image of the destination and consequently create an improved relationship.

Reflection

Identity

In the facet of reflection the main word is *conscious*, other words less prominent are *tolerant*, *passionate* and again *creative*. One of the reasons for visiting Gothenburg and mainly Way out West is according to Jutbring that the visitor wants to be seen as a conscious person. The visitor want to be seen as someone who knows what is going on, and someone that can be called an opinion leader instead of a follower. Jutbring states that the visitors want to be where the action is and they want to be a part of the sentiment of consciousness that surrounds the festival and the city. The visitors are opinion makers that attract other visitors who want to be where the action is. Therefore the majority of the visitors are there because of the sense of consciousness that they want to be a part of. This sense of consciousness also creates for a passionate place as the consciousness derives from the visitors who actually care passionately about the music and performers at the festival. The sense of consciousness and the sense of passion therefore coincide with each other very well and they both thrive on one another. These sentiments also create a positive word-of-mouth, which can lead to more visitors and therefore benefit the city.

Image

Modern, *cool* and *conscious* are the words summarized by the focus group's answers about the reflection facet. The participants found that a visit to Way out West is cool and furthermore makes you a part of something modern. The facet of reflection in both prisms is fairly similar, as they both mention the word *conscious*. Jutbring discusses the fact that the visitors want to be where the action is and the focus group concludes that a visitor to Way out West is not only there for the music but for the whole experience, which might result in that people find you more cool. Because it is a city festival, where you do not stay overnight, the participants felt that visitors had planned their visit by being more conscious of what they wear and how they look. Therefore it was not surprising that they contrasted Way out West with Hultsfred, where you stay outdoor and sleep in a tent during the festival.

Self-image

Identity

The facet of self-image is formed by the words *pleasant*, *open minded*, *curious* and *involved*. The goal of Gothenburg is to be a place where you feel safe and involved in the events and occurrences in the city. Jutbring emphasizes the involved part, as he believes that the visitors of Way out West want to feel seen and like a part of something when they visit Gothenburg. The desire for the city is to be a place where it is easy to make positive connections with other people. The self-image is according to Kapferer (2008)

the internal mirror of the target audience, and the words curious and involved coincide well with the reflection and personality facets of Gothenburg.

Image

A summary of the visitors thoughts about the self-image is *freedom* and *satisfaction* but also *relaxation* during the event. Both in the identity prism and the image prism the focus is on positive feelings, such as feeling involved and satisfied. The thoughts of the sender about the reflection correspond well with the discussion of the focus group. The self-image facet correspond with theories of Riezebos (2003) about the importance of a marketing communication strategy that develops a brand, which could be appealing for a specific target group, not only by the brand name or the function of the product or service, but rather by the associated value that matches a person's personality, image or lifestyle. Therefore it is not only the music experience at Way out West that are appealing for visitors but also how they feel and want to be seen. These values are what Göteborg & Co wants Gothenburg, as a brand, to achieve and develop by arranging Way out West.

By analyzing the identity prism and the image prism noticeable differences was found in the facet of culture. The identity prism is also found to be fairly weak. Kapferer (2008) states that the different facets of the prism should be represented by different words. In the identity prism the same word, open-minded, appear in a both the personality facet and the self-image facet, indicating a weak prism. While the focus group often found similar words, the exact same words were rarely used and therefore it is clear that Göteborg & Co needs to work on their communication and mainly how to express their vision and culture in a stronger extent. The participants of the focus group found the facet of culture very difficult to define, mainly because the concept was foreign to them, for an employee of Göteborg & Co however, this concept is probably clearer and therefore easier to define.

Kapferer (2008, p.188) states that “consumers do not see the strategies, nor do they see the brand platforms”, and that every brand therefore should be careful when choosing the words for the different facets, in order to choose the most appropriate characteristics for the identity. In the prism representing the identity of Gothenburg through Way out West, the words derived are abstract and therefore possibly hard to understand for their target audience. A recommendation would be to find other words that describe their facets in a sharper, more creative way than the words used today does. The consumers need to be able to understand who Gothenburg is through these words. The words therefore need to describe the soul, body and mind of Gothenburg in order for the consumers to be able to imagine who and what Gothenburg represents. This agrees with the theories of Aaker (1996) about brand identity, where he states that the identity provides the brand with a

direction, meaning and purpose in the same way that an identity does to a person. The linkage between the identity of Gothenburg and the festival visitors' image of Gothenburg can be strengthened through interpretive communication. By interpretive communication Göteborg & Co can enhance so that the identity matches the image of the recipients (Nandan, 2004).

The marketing communication of a brand should be formed in a way that links the image created by the consumers with the identity the company wants to communicate (Riezebos 2003). Therefore the gap between the culture facet in the identity prism and the image prism can be minimized by improved communication. Göteborg & Co should enhance the expression of the company's and the city's culture and vision in order to create a more understandable and memorable culture facet for the recipients. Improved communication can also help bridging the accordance between the sender's identity and the recipients' image of a certain brand in all the six facets, not only in the culture facet. This is in order to increase the recipients' associations and thoughts about Gothenburg, of course in a positive extent.

Göteborg & Co expresses the identity of Gothenburg with marketing communication. To affect the festival visitors' image creation of Gothenburg, Göteborg & Co has to have a clear and effective communication through advertising. First-time visitors or re-visitors of the festival have to receive a positive image of the festival and Gothenburg before, during and after their stay at the festival area and in the city (Riezebos, 2003). According to Riezebos (2003) it is therefore important to expose the consumers to image-forming advertising prior to purchase or experience of a brand or before other people influence them with their attitudes and thoughts of the brand. The marketing communication of Gothenburg must be formed with an approach that connects the festival visitors' image of Gothenburg with the identity Göteborg & Co wants to transmit, then a gap can be minimized or the link between identity and image can be improved. This is mentioned in the brochure from Göteborg & Co, which thereby implies that the company is well aware of this fact and works with connecting the image with the identity.

A visit at Way out West can affect the image a person has of Gothenburg, even though the marketing communication by Göteborg & Co is well implemented. The consumer experiences at the festival have to correspond to the marketing communication, otherwise the image of Gothenburg in the mind of the visitors can change, maybe into a less positive image. The organizer of Way out West have to make the festival a memorable and emotional experience, that builds a satisfying and positive picture of the happening and their stay in the city during the festival (Riezebos, 2003). This statement corresponds to the interpretive communication that Nandan (2004) has evaluated as a strategic process to minimize a possible gap between the sender's identity and the recipients' image of a

brand. The sender has to implement communication that benefits the link between the brand and the consumers and give a beneficial and positive and mutual relationship between them.

The gap between identity and image of Gothenburg can be influenced by social factors. The gap can widen if a visitor of Way out West is affected by negative word of mouth or the gap can be minimized by positive social influences (Riezebos 2003; Getz 1997). Because word of mouth, as a communication tool, can have an effect on a visitor's image of Gothenburg, it is important that Göteborg & Co does everything in its power to try to enhance the outcome. A discussion of an event, without effected marketing communication, can result in a different or negative image creation, than what an organization wants to (Getz, 1997).

Göteborg & Co has succeeded fairly well when implementing their identity as the image of Gothenburg is not that different from it. The biggest difference lies in the fact that Göteborg & Co has an abstract identity, whereas the image perceived is more alive and vivid.

6. Conclusion

The purpose of this thesis was to examine the identity and image of Gothenburg, as affected by Way out West. In order to do this, two prisms, one identity prism and one image prism, were created according to the theories of Kapferer (2008). Thereafter, the prisms were analyzed and compared. The study showed that there were in fact differences existent within one of the facets. Thereby, the purpose of this thesis is considered fulfilled. Below, the research questions are provided along with a summarised answer.

RQ1 What identity of Gothenburg does Göteborg & Co want Way out West to communicate?

Based upon the interview and the *Communication Platform* an identity prism was formed. The prism consists of the following six facets with respective characteristic words:

- *Physique* – Experiences, events and nice
- *Personality* – Open minded, proud, empathic and creative
- *Culture* – Humane, welcoming, pluralistic and inspiring
- *Relationship* – Strong and background
- *Reflection* – Conscious, creative, tolerant and passionate
- *Self-image* – Involved, curious, open minded and pleasant

These facets form a fairly strong identity prism. However, there are a few weak points, such as the fact that two words are repeated in different facets. According to Kapferer (2008) all facets should have different word as they all describe a unique aspect of the brand's identity. The core identity of Gothenburg consists of event, experiences and the closeness to the sea. In the extended identity the atmosphere and the sense of pride that surrounds Gothenburg is found.

RQ2 What image of Gothenburg is actually perceived by the festival visitors through arrangement of Way out West?

To examine the brand image of Gothenburg a focus group was held with five participants. The participants were asked questions regarding their view of Gothenburg and how Way out West have affected that. The findings were then sorted under the six facets of Kapferer's identity prism, in order to create an equivalent prism for the image. The prism consists of the following six facets with respective characteristic words:

- *Physique* – Water, working class, attractions and events
- *Personality* – Patriotic, nice, real and honest
- *Culture* – Friendly, welcoming and spirit of community
- *Relationship* – Positive, more entertaining and fun
- *Reflection* – Modern, cool and conscious
- *Self-image* – Freedom, satisfaction and relaxation

RQ3 What are the differences between the perceived image and the identity communicated by Göteborg & Co through Way out West?

After analysing both the identity prism and the image prism and comparing the two prisms some differences were found in the culture facet. These differences derive from the fact that Göteborg & Co uses abstract and formal words when describing their values and vision, which the culture facet consists of. The focus group found the culture facet difficult to define, resulting in a weak connection between the two prisms in this facet. These differences cannot be said to have a negative effect, as the culture facet in the image prism consists of positive, although not identical words.

6.1 Implications, criticisms and suggestions for future research

This thesis has shown that there are some differences between the brand identity and the brand image of Gothenburg, as perceived through the festival Way out West. However, as this thesis only is a snapshot of reality, the result cannot be generalized. It can therefore be interesting for Göteborg & Co to further examine how to make the link between the identity and the image stronger. As the company strives to make Gothenburg one of the leading event cities, it is not only important to organize events but also to make sure that the events suit the wanted identity of the city. In order to get a more reliable result, the number of focus groups should have been increased. This would have made it possible to compare the results of the groups with each other, thereby making it more dependable. Therefore this is a recommendation for any future research in this area.

It can be argued that the questions asked during the focus group should have been better designed, as the participants found some of them hard to understand. A few prepared examples to further explain the questions would have helped the participants to understand them better.

This thesis only included visitors of the festival. Therefore a recommendation for further research is to include non-visitors to the event, in order to get a deeper understanding of festival's effect on the image of the city.

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7.4 Interview and focus group

Jutbring, Henrik. Department of research and development, Göteborg & Co.
Interviewed by Ellen Knape & Hanna Lundell.
Location: Conference room “Universeum”, Head office of Göteborg & Co, Gothenburg,
13.00-14.00 April 18, 2011.

Focus group, 5 anonymous participants named P1, P2, P3, P4, and P5 in the text.
Moderator: Hanna Lundell
Assistant: Ellen Knape
Location: Group room 1, Kurs- och tidningsbiblioteket, Gothenburg, 18.00-19.00 April
27, 2011.

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Appendix 1 – Core values of Göteborg & Co

The core values of Göteborg & Co are according to their brochure humane, pluralistic and inspiring. To explain their core values they have added some further words to each keyword:

Humane	Pluralistic	Inspiring
<i>Empathic</i>	<i>Tolerant</i>	<i>Creative</i>
<i>Warm</i>	<i>Equal</i>	<i>Engaging</i>
<i>Open</i>	<i>Allowing</i>	<i>Pleasurable</i>
<i>Welcoming</i>	<i>Striving towards a great variety</i>	<i>Inviting to visit</i>
<i>Considerate</i>	<i>Pluralistic supply</i>	<i>New thinking</i>
<i>Closeness</i>		<i>Active</i>

Appendix 2 – Interview guidelines in English

What is the task of Göteborg & Co?

What is your task within Gothenburg & Co?

Could you tell us a bit about the collaboration with Way out West?

Does Göteborg & Co have a specific purpose of the collaboration?

What is the average age and the distribution of gender at Way out West?

Physique

How would you describe Gothenburg as a destination?

What symbolizes Gothenburg?

What is special about Gothenburg compared to other destinations?

How has the collaboration with Way out West contributed to Gothenburg as a destination?

Personality

If Gothenburg was a person, who would that be?

What characteristics does Gothenburg have that Way out West could bring out?

Culture

How can Göteborg & Co make their vision and values imbue the creation of events such as Way out West?

Relationship

What relationship can be created between Gothenburg and the visitors if Way out West is organized?

Reflection

What image of oneself do you think a visitor of Way out West wants to create?

Self-image

How does Göteborg & Co want Gothenburg to make people feel when they visit Way out West?

Appendix 3 – Interview guidelines in Swedish

Vad har Göteborg & Co för uppgift?

Vad har du för uppgift på Göteborg & Co?

Kan du berätta om samarbetet med Way out West?

Har Göteborg & Co något särskilt syfte med samarbetet?

Vad är genomsnittsåldern och hur ser fördelningen av kön ut på Way out West?

Physique – fysik

Hur skulle du vilja beskriva Göteborg som en destination?

Vad symboliserar Göteborg?

Vad är speciellt med Göteborg jämfört med andra destinationer?

Vad har samarbetet med Way out West bidragit till för Göteborg som destination?

Personality – personlighet

Om Göteborg vore en person, vem skulle det vara då?

Vad har Göteborg för egenskaper som Way out West kan framhäva?

Culture – kultur

Hur kan Göteborg & Co få sin vision och sina värderingar att genomsyras, vid skapande av evenemang som Way out West?

Relationship – relation

Vilken relation kan skapas mellan Göteborg och festivalbesökare genom att Way out West anordnas?

Reflection – reflektion

Vad tror ni en besökare vill uppnå för bild utåt av sig själv genom att åka till Göteborg och besöka Way out West?

Self-image – självbild

Hur vill Göteborg & Co att Göteborg ska få människor att känna sig när de besöker Way out West?

Appendix 4 – Focus group guidelines in English

Physique

How would you like to describe Gothenburg as a destination?

What symbolizes Gothenburg?

What do you think distinguishes Gothenburg from other destinations?

Do you see Gothenburg as an event city?

Personality

If Gothenburg was a person, who would that be?

What characteristics of Gothenburg do you think can be brought out through Way out West?

Culture

What values of Gothenburg (brought out by Göteborg & Co) do you find are brought out through Way out West?

Relationship

Do you feel a specific relationship with Gothenburg by visiting Way out West?

Have it changed your image of the city?

Reflection

What do you think a visitor of want to achieve of her-/himself, by visiting Way out West?

In what way do you want to be seen?

Self-image

What feelings do you want to become when visiting Gothenburg and Way out West?

How do you want to feel inside, not how others want to see you, but rather how you feel?

Appendix 5 – Focus group guidelines in Swedish

Physique – fysik

Hur skulle du vilja beskriva Göteborg som en destination?

Vad symboliserar Göteborg?

Vad är speciellt med Göteborg jämfört med andra destinationer?

Anser ni att Göteborg är en evenemangsstad?

Personality – personlighet

Om Göteborg vore en person, vem skulle det vara då?

Vad har Göteborg för egenskaper som Way out West kan framhäva?

Culture – kultur

Hur kan Göteborg & Co få sin vision och sina värderingar att genomsyras vid skapande av evenemang som Way out West?

Relationship – relation

Känner du att du har fått en särskild relation till Göteborg genom att besöka Way out West?

Har det förändrat din syn på Göteborg?

Reflection – reflektion

Vad tror ni en besökare vill uppnå för bild utåt av sig själv genom att åka till Göteborg och besöka Way out West?

Hur vill du bli sedd?

Self-image – självbild

Hur vill Göteborg & Co att Göteborg ska få människor att känna sig när de besöker Way out West?

Vad vill du uppnå för känslor, inte hur andra vill se dig, utan hur vill du känna?