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**Working with Events to build a Destination
Brand Identity
-the DMO Perspective**

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ABSTRACT

The tourism industry is considered one of the largest and fastest growing industries in the world. To successfully compete in this increasingly competitive environment, it is a relatively new trend among destination marketing organisations (DMOs) to turn their destination into a brand. At the core of the brand lies the identity, which refers to what a brand stands for, what gives it meaning, and what makes it unique. The purpose of this study is to examine how DMOs are working to establish a destination brand identity, and how events are used strategically in the process. Interviews have been undertaken with DMOs of various sizes, locations and characteristics. Findings indicate that it is a rather recent, however common practice, among the DMOs to strategically work with destination branding and to carefully consider the brand identity. How this is done varies between the studied destinations, and although they all regard events as main contributors of their tourism development; the strategic thinking is in this matter less obvious. The event brand is in some of the cases not intentionally corresponding with the identity of the destination brand.

Key Words: Destination Branding, Brand Identity, Destination Brand Identity, Events.

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1 INTRODUCTION

The aim with the first chapter is to introduce the thesis by providing an overview of the topic chosen and presenting the structure of the study. It begins with an introduction, which is followed by background to the topic chosen where a section on previous research is included. Thereafter the problem and its purpose are defined, including the proposed research question. Finally, a chapter overview is presented, which provides an outline of the thesis structure.

Hultsfred is a small municipality in the southeast of Sweden. Before the late ninety's few people knew much about the place or were even aware of its name. In the year of 1986 two teenagers arranged a festival that would turn into one of Sweden's largest yearly-hosted festivals. This was the Hultsfred Festival.

Today ninety-eight percent of Swedes are familiar with the destination, and Hultsfred has grown to be one of Sweden's strongest brands. The municipality nowadays has a deliberate focus on being a rock n' roll municipality, and this affects the whole planning in the community. Different music- and music management educations attract students from all over the world. The Swedish Rock Archive has moved from the Swedish capital to the centre of rock in Hultsfred and the destination's rock experts are working as development consultants to a range of Swedish and foreign destinations. They are exporting know-how to other countries. People from Roskilde (Denmark's largest rock festival) travel to Hultsfred to learn about how to widen the circles to affect the whole of their municipality's profile and development (Heijbel, 2006).

This effect that was created rather unintentionally is now something that aspiring destination marketers are trying to produce with strategic branding methods. The success of the Hultsfred Festival resulted in its brand being synonymous with the whole destination, and has transformed the destination identity to correspond with the identity of the event. The municipality has managed to take advantage of the positive spin-offs of the festival and has strategically developed the whole destination according to this.

The phenomenon of using events to strategically build or strengthen a destination's brand identity has received limited attention to date. The brand identity is referred to as the heart of the brand; it represents what the brand stands for, what gives it meaning and what makes it unique (Kapferer, 2004). Since competition between destinations grows more and more intense (Kerr, 2005), it is vital to know what one wants to communicate before projecting it to the public. This study aims to investigate how DMOs are building a brand identity, and how events may be used strategically in the process. By this, it takes a contrasting approach from previous research, as the focus is on the supply-side and not relating to the perceived consumer image; the focus of most previously conducted studies in the field (Konecnik & Go, 2008; Ekincy & Hosany, 2006; Govers, Go and Kumar, 2007; Anholt, 2002; Morgan, Pritchard and Piggott, 2003).

1.1 BACKGROUND

Destinations are places that attract visitors for temporary stay, and range from continents to states and provinces, to cities and villages, and to purpose built resort areas (Pike, 2004). A visitor destination is emerging when something in the area is perceived as worth visiting (Kelly & Nankervis, 2001).

Destination competitiveness emphasizes the need to link competitiveness to a destination's ability to deliver goods and services better than other destinations on those parts of the tourism experience regarded as being important by tourists (Paskaleva-Shapira, 2007). The destination experience is the fundamental product in tourism; hence the destination is the centre of competition (Ritchie & Crouch, 2000). Although competition is evident between airlines, tour operators, hotels, and other tourism services, this competition is highly dependent upon, and derived from, the choices tourists make between alternative destinations (Ritchie & Crouch, 2000; Go & Govers, 2000). Research indicates that more destinations are assuming a strategic perspective toward tourism development and marketing involving visioning, a concern for the total impact of tourism development (and not just the economic consequences), an eye to the long-term as opposed to short-term effects, and an overall objective of sustainable tourism development (Ritchie & Crouch, 2000).

Urban tourism in particular is increasingly being regarded as a mean of developing competitive urban destinations, in the context of enhancing the appeal and functioning of places. The issue of urban destination competitiveness is linked to the ability and capacity of the city to provide valuable tourism offers, infrastructure, and a general urban attractiveness benefiting tourists, businesses and the residents alike (Paskaleva-Shapira, 2007).

In this competitive environment, naturally many wishes to acquire the benefits of further visitors, inward investment and employment opportunities. Regions and cities have accordingly started to apply certain marketing techniques that were previously developed for consumer goods only. One of those techniques is branding.

A brand can be considered as representing an identity for the producer and an image for the consumer. The brand identity characterises the self-image and desired market image, while the brand image signifies the actual image held by the consumers (Pike, 2004). The brand identity refers to what a brand stands for, what gives it meaning, and what makes it unique (Melin, 1999). It is imperative that the destination knows exactly what they want to project, before sending it out to the public (Konecnik, 2003).

As mentioned, an increasing number of European cities are focusing on tourism as the strategic sector for local development (Russo & van der Borg, 2002). Events may act as a stimulus to tourism and may indirectly affect local businesses, services, and infrastructure (Shone & Parry, 2004). Often cities become tourism destinations by building on existing elements such as a tourist attraction in or close to the town, a warm climate or a nice location. In cities where few physical attractions exist, the tourist season is sometimes focused exclusively around built attractions or events (Shone & Parry, 2004; Kotler & Gertner, 2002). The term event tourism is, according to Getz (2005), used to illustrate a destination development and marketing strategy to recognize all the potential economic benefits of events. The scale of event tourism is increasing and events may perform several economic and tourism roles for a destination: as attractions, animators (by encouraging first and repeat visits at facilities and resorts), image-makers (by creating and enhancing themes), catalysts (by stimulating infrastructure and urban renewal), and as an element in place marketing (Getz, 2005).

A relatively new strategy among destinations is to use events in strategically building the brand, since images that are associated with events can be transferred to the community (Getz, 2005). Special events are, with increasing frequency, being utilized by destination marketers to enhance the brand of the host destination (Chalip & Costa, 2005). Believers of brand equity as a key marketing objective argue that destinations should only choose to host events that can add to the value of the destination's brand. The event brand should in view of that correspond with the identity of the destination. Similar attitudes are endorsed by destination and events marketers, who expects to produce awareness and attention for the destination through advertising, publicity and word-of-mouth before, during and after the event has taken place. Nevertheless, event and destination marketers convey that events are used inadequately in destination branding, mainly since that the methods and foundations for building events into destination branding strategies are poorly understood (Jago et al, 2003; Chalip and Costa, 2005).

At every destination, be it regional or city wise, there is generally an organisation responsible for management and marketing of the destination, and in addition to preserve and foster a cooperative relationship with organisations at other levels (Kelly & Nankervis, 2001). These organisations are called Destination Marketing Organisations (DMOs). The overall role of DMOs is generally to enhance the long-term competitiveness of the destination (Pike, 2004). DMOs are working to promote the destination through, among other factors, creating a favourable image, distributing literature, trade travel events, and partnership arrangements with other management and supplier organisations (Kelly & Nankervis, 2001). The DMOs for cities and towns are commonly evident in the shape of convention and visitor bureaus and members of the organisations may include hospitality-related entities such as hotels, restaurants and tour operators. The knowledge and coordination of marketing and sales efforts make the organisation a valuable resource for its members (Blain, Levy, and Ritchie, 2005). Many DMOs are dependable of government resources and would not be able to function without them (Pike, 2004). Governments normally interact with tourism by stimulating economic growth; provision of infrastructure; fiscal revenue; border controls; spatial redistribution; protection of resources; regulatory safeguards; managing of exogenous events; stimulating social benefits; and minimising market failure (Pike, 2004). Hence, high levels of coordination and cooperation are required between government department, within industry and between government and industry (Pike, 2004).

The first DMOs were established over a century ago, however most have emerged during the recent decades. The fast and relatively recent development of DMOs has largely been due to an increase in destination competitiveness.

1.2 PROBLEM DISCUSSION

While many academics within the field of product brands have highlighted the concept of brand identity and its importance (Kapferer, 2005; 1997; Aaker, 1996; 1991; Melin, 1999; 1997), it has been largely unexplored within the tourism context. Brand identity is referred to as the core of the brand; the heart from which the brand should be built. It is argued that a strong brand identity is necessary in order to produce a successful and sustainable brand. Hence, it should be within the organisation's interest and responsibility to strategically determine what the brand stands for, what gives it meaning and what makes it unique, and let this be the core of their brand building. Most previous studies related to destination branding have focused on the demand-driven, perceived tourism destination brand image (Anholt, 2002; 2007; Govers et al, 2007; Pike, 2005; Blain, Levy and Ritchie, 2005; Govers, Go and Kumar, 2007; Hankinson, 2004; Konecnik, 2003; Kotler & Gertner, 2002; Morgan, Pritchard and Pride; 2001; Ritchie and Crouch, 2000; Tasci & Kozac, 2006; Xing & Chalip, 2006). While this is a necessary perspective to consider, it may also be dangerous to view it from this perspective only. This study has, in regard to this, taken a contrasting approach by letting the producer/managerial perspective be the essence of the study.

Another area of concern is that the concepts of brand image and brand identity often are intertwined and used synonymously, and there is certain concept confusion between the two. This is particularly obvious when it comes to branding in relation to the tourism field (Hosany, Ekinici, and Uysal, 2006; Kapferer, 2005; Konecnik & Go, 2008; Lagergren, 1998; Melin, 1999; Tasci & Kozak, 2006). Perhaps this is owing to destination branding still being a relatively new research topic. The concept of destination personality has started to figure extensively in recent research, and also here it is frequently confused with the image concept and used variously from study to study (Murphy, Moscardo, and Benckendorff, 2007; Ekinici & Hosany, 2006). Hence, it seems to be an area in need of more research, as concept clarification would benefit and make easier both the academic and the practical work and practices.

A small number of studies have focused on event tourism and its link to the destination brand. Hence, it is an interesting and rather unexplored area and gives the study an own perspective. While more and more destinations are using events to strengthen their brand, it seems surprising that so few studies have taken this approach.

1.3 PROBLEM DEFINITION AND PURPOSE

The purpose of this study is to present an exploratory study that examines the phenomenon of how destination marketing organisations (DMOs) are working to create a destination brand identity and how and to what extent DMOs are using events when creating and building this brand identity. This is done with a qualitative case study approach, including four DMOs.

The intention of the study is to view the phenomenon from the organisation's perspective, and will as a result not focus on the consumer as such. The idea is to examine how the identity is formed in relation to the brand building process so the concept of image will be mentioned briefly only. Hence, how the destination is actually perceived will not be included in the study, the focus will be on the corporation and how they believe the destination identity is represented and developed. It will furthermore examine how the DMOs incorporate events in building the brand identity. An aim is to use literature originally developed for the area of product brands and properly apply this to tourism destinations.

The acquired knowledge will result in a deeper understanding for DMOs as to how they can work with this issue in practice. It will also, in relation to the tourism field, assist in attempting to clarify the distinction between the related concepts of destination brand identity, brand image and branding.

This study focuses on two areas, destination brand identity and events. Two research questions with underlying sub questions have therefore been proposed:

1. How are DMOs creating a destination brand identity?

- 1) How can the process of building a destination brand identity be described?
- 2) What affects the process of building a brand identity?
- 3) What branding tools are used to establish the brand identity?

2. How are the DMOs using events to create a destination brand identity?

- 1) What are the DMOs event strategies?
- 2) How are the event portfolios linked to the core values of the destination?
- 3) What branding tools are used to establish the brand identity with the use of events?

The study compares the performance and strategies of four European cities, including Edinburgh, Göteborg, Falun, and Alingsås. The idea has been to compare cities of different sizes and locations, and with different conditions and characteristics, in order to obtain a view of how DMOs are working in practice with these issues.

1.4 CHAPTER OVERVIEW

This thesis is divided into six distinct chapters.

This *first chapter* has aimed to introducing the reader to this thesis. It started with a brief introduction and a general background to the topic. This was followed by a problem discussion and an outline of the research questions that have guided the study. Finally, this chapter overview aims at presenting the overall structure of the thesis.

Chapter two discusses the methodology employed, and aims at outlining the methods and approaches used to collect the data for this study. It starts with a description of the chosen research approach, followed by the data collection method, an outline of the participants of the study and how those were chosen, as well as the interview method. Next, the data processing is discussed, which describes how the data was handled and analysed. Ending the chapter is a section on research errors where the concepts of validity and reliability are discussed.

Chapter three covers the theoretical framework. The aim of this chapter is to present previous research that is related to this study, which will also serve as a framework for the analysis that is presented later on in the thesis.

Chapter four presents the empirical data derived from the interviews, and company material that was handed out from the DMOs.

Chapter five aims at analysing the empirical data with the use of the theoretical framework.

Chapter six concludes the thesis. This section summarizes the results obtained during this study and ends with future research suggestions. References and appendices are included at the end of this thesis.

2 METHODOLOGY

The aim of this chapter is to present the methods and approaches used when collecting the data for this study. It starts with a description of the chosen research approach, which includes the preferred research method and research design. This section is followed by an explanation of how the data was collected and the method and case study selection procedure related to this. Hereafter the interview method is presented, as well as how the data was processed and analysed. The methodology chapter ends with a discussion of possible research errors.

2.1 RESEARCH APPROACH

2.1.1 Research Method

Research methods can have an either quantitative or qualitative approach, both entailing advantages and disadvantages, and either being appropriate depending on the situation and the purpose of the study (Berg, 2007). While quantity generally refers to an amount of something, quality refers to the: “what, how when, and where of something - its essence and ambience” (Berg, 2007, p. 3). Qualitative research is thus employed to examine the meaning, concepts, definitions, characteristics, symbols and description of issues. It allows for in-depth data collection regarding attitudes, beliefs and perceptions, and assists in examining actual behaviour, not merely reported behaviours (Hair, Bush and Ortinau, 2006).

Since this is a study concerning how DMOs are working with destination branding, and since the main objective with the study is to examine how four specific DMOs are working, the author found it appropriate to use a qualitative research approach. The objective is not to acquire findings of how DMOs in general work with these issues and draw conclusions from the sample used. It is rather desired to go deeper into a few cases within a few distinctive areas. The aim is to acquire an in-depth understanding of this situation, and the study is concerned with what actually occurs in the studied organisations. The focus of the study will be on the views and opinions of people that work for these individual DMOs, and will not analyse how DMOs in general work. A qualitative method is central in studies of managerial performance and marketing activities within organisations since it cannot be adequately studied in isolated and artificial settings. Hence, it seems appropriate for this study to employ this specific approach (Carson, Gilmore, Perry, and Gronhaug, 2001).

2.1.2 Research Design

The research design functions as a basis for the methods used to collect and analyze the data. Most research objectives can be met by using one of three types of research design: *exploratory*, *descriptive*, and *causal* (Hair et al, 2006). This study employs an exploratory research design, which refers to: “collecting either secondary or primary data and using an unstructured format to interpret them” (Hair et al, 2006, p. 63).

The intention of this study is not to present conclusive information with the purpose of generalizing the results; rather is it aiming at examining and describing how a few entities work around the same issue of destination branding. Accordingly, an exploratory design has been chosen.

2.2 DATA COLLECTION

2.2.1 Primary and Secondary data sources

The sources of data structures and information needed to solve information research problems can be classified as either primary or secondary, based on three fundamental dimensions: 1) whether the data already exist in some type of recognizable format; 2) the degree to which the data has been interpreted by someone; and 3) the extent to which the researcher or decision maker understand the reason(s) why the data were collected and assembled (Hair et al, 2006).

Primary data refers to first hand raw data and data structures that have not yet had any form of meaningful interpretation (Hair et al, 2006). The most common exploratory qualitative methods to collect primary data include focus-group interviews, in-depth interviews, observations and surveys (Carson et al, 2001).

In order to collect data for this study, the primary data collection method used was *in-depth interviews*.

The interviews were undertaken at the destinations, and include key people in the destination tourism planning and marketing. When, for any reasons, it was not possible to meet face to face, the interviews, or parts thereof, were carried out with the use of the Internet and e-mails.

General observations of the destinations were also done. General refers to the fact that actual behaviours were not observed, but is included to bring awareness to the fact that the author travelled to the DMOs and the destinations. This was done mainly to execute the interviews face-to-face, and partly for the reason of obtaining a feel of the destinations and the DMO offices.

Secondary data refers to historical information composed in the past for a previous research problem other than the current one (Hair, et al., 2003). Secondary data has been collected and has contributed greatly when structuring the basis of the theoretical framework. It is necessary to collect data from many different sources to gain background knowledge, as well as for structuring a frame for the study. Academic journals have been utilized and form the main part of the literature review and reference list, and in addition books, newspaper articles and web pages has provided supportive information. Company information, either handed out by the interviewed organisation or found on the Internet, adds to the findings.

2.2.2 Multiple Case Studies

This study utilizes a case study approach. One can choose between a single- or multiple case design. Yin (2003) recommends that whenever possible, a multiple-case design should be used. The analytic benefits of having two or more case studies may be substantial. Each case must however be carefully selected so that it either 1) predicts similar results (literal replication); or 2) predicts contrasting results but for predictable reasons (theoretical replication) (Yin, 2003). In this study, the cases were selected deliberately since they offer contrasting situations, and since the purpose has not been to find a direct replication.

The cases has thus been selected purposively since they are relevant for the study and due to them being able to produce different results and views on the topic (Hair et al, 2006). The choice to include four DMOs was that it from the author's perspective was regarded a sufficient number. Having more than one case allows the extra aspect of cross-case analysis to be used. This may accordingly result in a more comprehensive theory building for this study.

It has been recommended to include a minimum of two cases and a maximum of twelve, due to the high costs and the quantity of data that is obtained through qualitative interviews (Carson et al, 2001). This study has chosen four case studies, as it is believed to produce subsequent amounts of data.

The choice to include Edinburgh, Göteborg, Falun, and Alingsås, originates from the researcher's objective of choosing four cases that are different in size and location. The DMOs at these destinations varies greatly in terms of size, character, and should therefore be different in the way they are working. The choice of destinations will naturally affect the results of the study. Nevertheless, the purpose of the study is not to draw conclusive remarks and let the cases be representatives of larger populations; the results are only indicating how these four DMOs are behaving. The overall aim is to examine their operations and to a certain degree weigh the results against each other. Below is a summary of the four destinations and their respective size and location.

City	Size (nr of residents)	Location
Edinburgh	450 000	East coast of Scotland
Gothenburg	481 000	West coast of Sweden
Falun	37 000	The middle of Sweden
Alingsås	23 000	50 kilometres from Gothenburg

TABLE 2.1 - COMPARISON OF THE DESTINATIONS

2.2.3 Participants in the study

A total of nine interviews were executed, among which two were conducted via e-mail. Some research has recommended to involve a sample of at least twelve interviewees in order to be able to draw conclusions, however other sources mean that as few as six in-depth interviews may produce a sufficient sample (Carson et al, 2001). The respondents in this study were selected due to their positions within the company. The preference was to interview employees that are involved in the destination branding, or that would have information regarding events and the overall tourism strategy. The aim was to include respondents from the same DMO that could contribute with different valuable inputs to the research topic. In marketing research it is common to choose respondents that are likely to provide relevant, rather than representative, information about the purpose of the research project (Carson et al, 2001). In some cases, the first person interviewed was able to direct the researcher to another knowledgeable person, a selection process commonly used in qualitative research and which follows the principle of maximum variation or snowball sampling (Carson et al, 2001). In a couple of the destinations, many potential respondents were asked to contribute to the study, however it was rather difficult to acquire their interest, much due to time constraints of the proposed interviewees.

The original objective was to interview three persons within each organisation, however this proved to be difficult in some cases. In terms of Alingsås, there were only two persons within the DMO that were enough knowledgeable on the topic to offer relevancy to the study. Regarding Göteborg, it was difficult to find appropriate interviewees that had the time and ability to participate in the study; hence only one person was interviewed in this DMO. To acquire sufficient amount of knowledge substantial amounts of corporate information in print was also utilized. In some situations the first-hand choice was not able to participate, why another person may have filled that place instead. Nevertheless, the final respondents overall proved very suitable and have been able to provide sufficient knowledge on the research topic.

The following persons participate in the study:

DMO & NAME	POSITION
Visit Scotland	
Michael Jarvis	<i>International Marketing Manager-Benelux & Scandinavia</i>
Noelle Campbell	<i>Prod Manager-Cities & Culture UK & Ireland Marketing</i>
Tracy Logan	<i>External Relations Executive, Edinburgh and Lothians</i>
Göteborg & Co	
Camilla Nyman	<i>Director Relations</i>
Välkommen till Falun AB	
Carl Johan Ingeström	<i>CEO</i>
Niklas Johansson	<i>Event Manager</i>
Helena Kvarnström	<i>Tourism Manager</i>
Alingsås Futurum	
Lennart Anderberg	<i>CEO</i>
Gunbritt Reteike	<i>Tourism Manager</i>

TABLE 2.2 - LIST OF PARTICIPANTS AND THEIR POSITIONS

2.2.4 Interview Method

Yin (2003) argues that, in regards to case studies, the interview is one of the most important sources of information. He means that during the interview, the interviewer need to concentrate on two things: 1) to follow ones own line of inquiry, as reflected by the case study protocol; and 2) to ask the questions in an unbiased manner that also achieves the needs of ones line of inquiry.

Interviews may be standardized, semi-standardized or un-standardized (Berg, 2006; Trost, 2005). In this situation, the semi-standardized interview structure has been chosen, based on a number of factors. Although the questions were written out on beforehand, there was the possibility, to a certain degree, of being flexible once conducting the interview. Furthermore, the questions may be reordered, the level of language adjusted, the wording of questions is flexible, and the interviewer may add or delete probes between subsequent subjects (Berg, 2006). Several factors were taken into consideration upon formulating the questions for the interview. It is a fact that problems may arise if the questions are overly complex, if the questions are double-barrelled, or if they are affectively worded (Berg, 2006). Many of the questions were therefore open-ended and rather broad in its structure, since it was desired that the interviewees would expand on the topics and issues.

In order to reach the potential interviewee candidates, phone calls and emails were utilized. The initial contacts took place long in advance to increase the possibilities for acquiring time and appropriate interview objects. The interviews were tape-recorded and the interviewer in addition took notes during the process to make sure everything got documented, and as a guarantee if something would go wrong with the tape recorder. The questions were sent out to the persons that were interviewed before the meeting took place so that they knew what to expect and could make preparations if needed or wished for.

The interviews lasted between 1.5 to 2.5 hours. The participants initially obtained the same question format (see Appendix 1). However, during the interviews the order of the questions changed according to how the conversation turned out, and due to the interviewee's position and the knowledge the person had. In addition, sometimes the interviewee entered certain subjects' her/himself, why the interviews went in different directions. The fact that the area of responsibility differed between the candidates resulted in some questions not being able to be answered by everyone.

2.3 DATA PROCESSING

After conducting an interview, the recorded copy was transcribed almost immediately. In order to make certain that reliability would be as high as possible, all interviews were transcribed in an exact manner, including pauses and overlaps. Field notes were taken as a guarantee to if something would go wrong with the tape recorder and to further highlight the important parts of the interviews.

Once the interviews were transcribed, they were structured into the empirical data section according to destination and to decided themes. The themes were decided on after writing the theoretical framework but did not follow the sequence of the interview. A large amount of the transcript material was not used in the thesis but was saved in a separate document if the author desired to go back and use some of it later on in the writing process.

The analysis combines the theory and the empirical data. In order to obtain a clearer view of some behaviour, models were constructed. Sequential flow models were used to make sense of the DMOs actions (Carson et al, 2001). Two main models were developed to explain the work processes of the DMOs, and these models guide the analysis section. Several tables were also used to compare the destinations against themselves and each other, and to make the research issues clearer and more graspable.

2.4 RESEARCH LIMITATIONS

2.4.1 Errors

There is always the possibility of errors in the process of collecting qualitative data. In terms of this study, the cases that have been selected could affect the findings and the results. Since several potential interviewees did not reply to the email sent out, or answered but were not able to participate, could affect the end result. The author's inexperience with conducting interviews may result in bias of both the interviewee and the author. Lastly, the interpretation of the data is much dependent upon the interviewer, since she is part of the data collection process. This may also lead to bias in the results (Carson et al, 2001).

2.4.2 Validity and Reliability

In qualitative research, the reader often has to depend on the researcher's description of what is being researched. Arguably, this leads to firm preciousness regarding the validity and reliability of the author's own interpretation of their interview respondents (Silverman, 2005). Some researchers argue that reliability and validity are concerns only within the quantitative research tradition (Hair et al, 2006). However, although the concepts of validity and reliability are used more extensively in quantitative research, they may also be applied to qualitative research (Silverman, 2005).

Yin (2003) mentions four tests that are commonly used to establish the quality of any empirical social research and that are vital to consider when conducting case studies: construct validity, internal validity, external validity, and reliability. Out of these four, all except the internal validity are relevant for this study.

Construct validity is particularly problematic in case study research. Critics of the case study approach often indicate that subjective measures are used to collect the data. In order to increase construct validity when doing case studies, one may use three tactics: use multiple sources of evidence, establishing a chain of evidence, and having the draft case study report reviewed by key informants. *External validity* refers to the problem of knowing whether a study's findings are generalizable beyond the actual case study. This study does, as mentioned previously, not intend to generalize beyond the included case studies. If it is nevertheless done in some occasions, it has been recommended to use relevant theory to back up the results, or test the result on a second or third case. *Reliability* translates to the view that a measurement at one point in time should produce the same results as a measurement at a new occasion (Yin, 2003; Silverman, 2005). The objective of reliability is to diminish the errors and biases in a study. Silverman (2005) and Yin (2003) presents two ways of strengthening the reliability of field research, namely field note conventions (case study protocol and inter-coder agreement). In studies with tape-recorded interaction, the reliability of the interpretation of transcripts can be seriously weakened if the researcher fails to transcribe pauses and overlaps, trivial but often crucial details. As mentioned before, these factors have been taken into consideration, both in terms of keeping a protocol and being careful in the transcription process.

3 THEORETICAL FRAMEWORK

The aim of this chapter is to examine and discuss previous research that is of concern to this study. This will also be used as a framework for the analysis that is presented later in this study. The theory starts with a discussion about branding, and how a corporation may successfully build a brand. After this section, the concept of brand identity is examined, and provided are a few models that show the different facets of brand identity and the sources behind it. Lastly, the area of events is covered through a discussion of the notion of event tourism and subsequently how events may be linked to the brand of the destination.

One of the ideas behind this study is to use models and concepts that have originally been developed for consumer goods and apply them to destinations. Most sections will start with a discussion of the concepts in relation to brands in general, followed by a discussion on how this may relate to destinations specifically.

3.1 THE NOTION OF BRANDING

Branding was originally concerned with branding a product, and a *brand* can be defined as: “a name, term, design, symbol, or any other feature that identifies one seller's good or service as distinct from those of other sellers” (American Marketing Association, 2007).

One can thus say that a brand is what differentiates a product, service or destination, and what makes it special. Nowadays it is perceived as vital for products and organisations to have a brand if they want to sustain and succeed (Kapferer, 2004; Aaker, 1991; Melin, 1999). A main reason behind the increased interest for branding, and the recognition of a brand's importance of being a valuable asset, has been the power of the concept of *brand equity*, which refers to the added value a brand provides a product (Melin, 1999; Aaker, 1996). A strong brand benefits the brand owner by resulting in a high degree of loyalty and accordingly a stability of future sales (Kapferer, 2004).

The notion of branding has recently started to expand into tourist destinations and became apparent as a topic of examination in the late 1990's (Tasci & Kozak, 2006; Pike, 2004).

A *destination brand* has been defined as a:

name, symbol, logo, word 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 destination experience (Kerr, 2005, p. 277).

A destination brand obviously differs from regular product brands given that it is a composite product, rather than a single one, that comprises a bundle of different components (Morgan, Pritchard and Piggott, 2002). Destination marketers have comparatively little control over these different aspects of their product, and many different agencies and companies are partners in the challenge of crafting brand identities. In building a brand for a destination, it has been argued that the identity creation should not be restricted to the visual but should create an emotional relationship between the destination and the potential visitors. Both how the destination views itself and how others perceive it needs to be taken into consideration (Morgan et al, 2002). Destination brand winners appear as those places that are rich in emotional meaning, have great conversational value and hold high anticipation for potential tourists (Morgan et al, 2002).

Building a brand, be it for a consumer product or a destination, presents many challenges and requires several different steps and components. Melin (1999) presents a model, which illustrates the brand building process from the brand owner's perspective. This *strategic brand platform* in Figure 3.1, is formed around six concepts, all of which are closely related to each other: product attributes, brand identity, positioning, marketing communication and internal brand loyalty. Melin (1999) implies that all of these concepts should cooperate and by that contribute to the brand building process. Hence, one can say that this is an illustration of the brand building competence a corporation needs to be able to build, develop and sustain a strong brand, something that may result in future competitive advantage. The first five concepts have been collected from well-known researchers in the area (Aaker, 1996; Kapferer, 1997) and the last notion of internal brand loyalty is Melin's (1999) own additional.

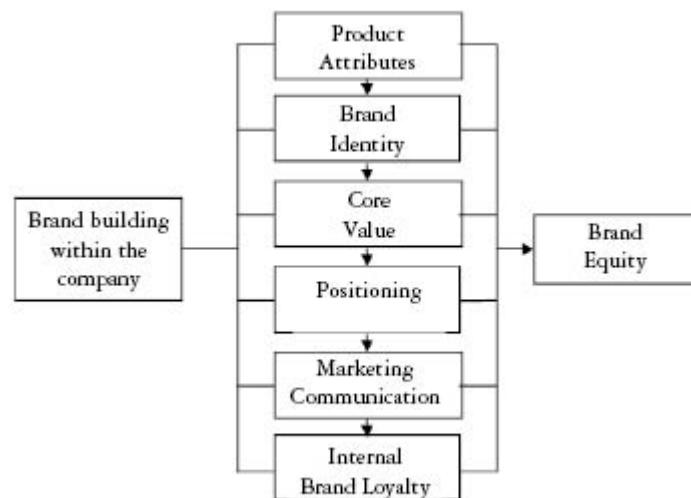


FIGURE 3.1 - THE STRATEGIC BRAND PLATFORM
(Source: Melin, 1999: 125)

Product Attributes refer to the certain features of a product, which intermediates a functional value to the consumers. A consistent product quality is an important indicator of a brand's success, as well as logotype, packaging and colour signals. These attributes assist in characterising and visualising the brand product (Melin, 1999).

Brand Identity refers, according to Melin (1999), to what a brand stands for, what gives it meaning and what makes it unique. Product attributes are commonly easy to duplicate, why corporations attempt new, more complex approaches to gain competitive advantage, such as a strong brand identity. The primary objective is to offer an emotional value. Factors that are associated with the development of a strong identity is the brand name; origin; personality; and distribution.

Core Value is, according to Melin (1999) representing the brands primary advantage. Accordingly, much thought should be given to the identification of unique core values, as this should be the foundation of a brand's positioning and marketing communication.

Marketing Communication involves the transmission of the brand from the company to the consumer – individualised advertising and promotion for a sustainable brand building.

Positioning refers to the process of which a company tries to attain a specific position within consumers' awareness.

Internal Brand Loyalty may be viewed as an expression for the undertakings a brand owner has towards a single brand. In order for consumers to become brand loyal, it is vital that the brand owner is so too (Melin, 1999).

All of these factors are believed to contribute in building the brand and to reach *Brand Equity*. Among the six concepts and areas that make up a brand, this study focuses on one of them-the brand identity. The above model was included in order to obtain a whole picture of what a brand is, where the brand identity fits in, and the role it encompasses. The further discussion will evolve around brand identity and the different facets of the concept.

3.2 BRAND IDENTITY

3.2.1 The Identity concept

The concept of identity is used in several different settings and situations. We speak about identity cards, identity crisis and cultural identity (Kapferer, 2004; Lagergren, 1998). Kapferer (2004) suggests that having an identity means: “being your true self, driven by a personal goal that is both different from others’ and resistant to change” (p.96).

While the concept of brand identity is a relatively recent notion, much previous research has evolved around the organisational identity of companies (Alvesson & Svingsson, 2007). Alvesson and Svingsson (2007) insist that an important factor in regards to the origin of a distinct organisational culture is to what degree the people involved in the organisation identifies themselves with it. It is concerned with whether the organisation is viewed as distinct or not, and if it encompasses any specific characteristics. Furthermore, it is concerned with whether it represents anything peculiar in terms of style, history or direction. Similarly as to an organisation, a destination’s culture is highly dependent of the involvement from the community and the degree to which they may identify themselves with it. Specific product attributes, and whether it represents specific history or style, adds to the culture and identity.

Alvesson and Svingsson (2007) argue that the clearer an organisation is exposed and represented in terms of materialistic practice (production, location), symbolic expressions (architecture, slogans, logotypes) and valuation, the more successful it is perceived to be. The more it differentiates itself from the surroundings and the more social group building mechanisms that are evident, the more the organisation tends to supply a specific social identity for its employees. Similarly, the more a destination is exposed, the more successful it may be perceived to be. If it manages to differentiate itself from competitors, the more distinct the destination will be, and the identity of the residents may be stronger.

Organisational identity and organisational culture are closely linked, as are destination identities and culture. Research suggests that culture is unspoken and growing, while identity, in comparison with culture, is more linguistic, explicit, and accentuated in a more direct manner. A common organisational culture can be something that gives an organisation a distinct identity (Alvesson & Svingsson, 2007). Equally, a destination may form its identity around the culture of the destination. The corporate identity refers to what a company stands for or perhaps how it would like to be perceived. In a similar manner is the destinations identity characterised by its self-image and what it would like to be, but is also influenced by how others perceive it. It is this view of the identity concept that has formed the basis for the development of the theory surrounding brand identity (Melin, 1997).

3.2.2 The importance of understanding Brand Identity

It is increasingly important to understand brand identity for a number of reasons. Firstly, the modern world suffers from over-communication in the sense that everyone wants to communicate, and it is hard to make oneself heard through the clutter (Kapferer, 1997). It has become difficult to survive and succeed in this environment and, not to mention, to effectively convey one's identity. Secondly, there is a consistent pressure put on brands in terms of similarity marketing. If one brand presents something innovative, many others will follow this new standard set up. An identity is harder to copy and diversification and differentiation from the competition requires knowing one's brand identity (Kapferer, 2004; Aaker, 1996).

A brand can be considered as representing an identity for the producer and an image for the consumer. The brand identity characterises the self-image and desired market image, while the brand image signifies the actual image held by consumers (Pike, 2004). There is an evident confusion between the two concepts, which, makes it more difficult to comprehend. One may say that identity is what one is, profile is what one wants to be, and image is the picture the surrounding world has of an organisation or destination (Lagergren, 1998). In order to become a successful and sustainable brand, a brand needs to be loyal to its identity. Brand image is an unstable and shifting notion and it is too much concerned with the appearance of the brand, rather than with its real self (Kapferer, 2004).

In terms of brand management, the brand identity precedes the image, and before communicating an image to the public, the organisation must be certain of exactly what they want to communicate. Before the message is received, it is vital to know what to send and how to send it. Hence, the identity concept serves to highlight the fact that, with time, brands do ultimately gain their independence and their own meaning, even despite the fact that they may start out as mere product names. Brands characterize their own area of competence, potential and authenticity but they are also aware of when to stay out of other areas. One cannot expect a brand to be anything other than itself (Kapferer, 2004).

3.2.3 Core and Extended Identity

Aaker (1996) argues that the brand identity structure comprises a core identity and an extended identity (see Figure 3.2).

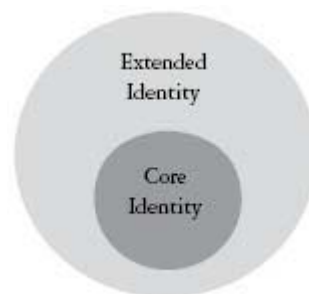


FIGURE 3.2 - THE IDENTITY STRUCTURE
(Source: Aaker, 1996: 86)

The core identity is almost certainly remaining constant as the brand enters new markets and products. The extended brand identity consists of brand identity elements, structured into consistent and meaningful categories, which provide texture and wholeness (Aaker, 1996).

Kapferer (1995) puts forward six questions he believes captures the core of a brands identity:

- What is its individuality? What are its basic truths?
- What are its long-term goals and ambitions? What are its values?
- What is its consistency? What are its recognition signs?

Some organisations formulate a visual identity before defining their brand core identity. This may cause an excessive constrain on their communication since they are unaware of the fundamental meaning of their brand (Kapferer, 1995). If the organisation instead knows the brand identity, it consents to a certain freedom of expression, since it recognises the superiority of deep identity over the strictly formal features. Brand core identity defines what must remain and what may be changed (Kapferer, 1995).

3.2.4 The Brand Pyramid

Kapferer (1995) argues that in order to manage a brand through time, and to sustain and ensure its long-term success, it is vital to analyse it as a three-tier pyramid (see Figure 3.3)

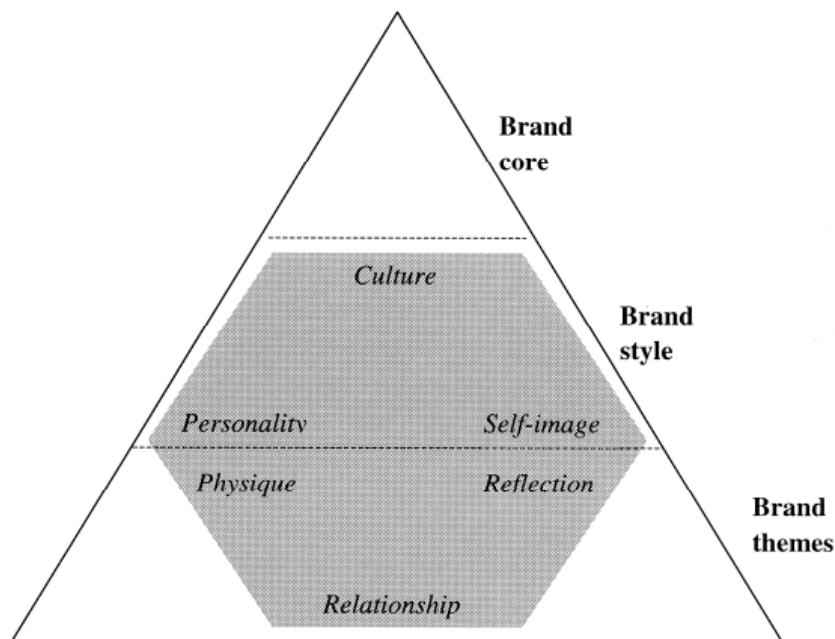


FIGURE 3.3 - THE BRAND PYRAMID AND THE IDENTITY PRISM
(Source: Kapferer, 1995: 76)

The brand pyramid model is used by many organisations and destinations that wishes to summarize their brand, and as guidance in the brand building process.

The *top of the pyramid* represents the focal point of the brand, the foundation from which the brand appears to speak and act. This is the deep identity of the brand, its core value, and it must be known but must remain unspoken of and invisible (Kapferer, 1995). This makes it permanent over a long period. The unconscious must remain hidden behind product arguments to be effective. The *middle of the pyramid* represents the style and codes of the brand. The style of transmitting a brand's message in words and images is an expression of the brand's core identity. Style should as such therefore not be random but always considered in relation with the brand's deep identity (Kapferer, 1995). The identity actually only becomes apparent during a progression of change. The *lower stage of the pyramid* conveys the communications themes, meaning the present advertising positioning of the brand. Customers view the brand bottom-up. They discover it by its products, its themes and positioning, and the style of its communication. In terms of brand management, in order to build a sustainable and long-lasting brand, it is required that there is a clear understanding of the brand's core and focal point. This works top-down: the style and style changes should not deceive the core identity of the brand. The communication subjects and promises must fall within the brand's genuine field (Kapferer, 1995). The three-tier pyramidal model is also important in managing international brands. The brand is often at different stages of development in different countries why its products and advertising themes are not standardized throughout the world. Important is that the same core value and style should be universally present.

3.3 THE SIX FACETS OF BRAND IDENTITY

Kapferer (1995; 2004) has developed the first conceptual model regarding brand identity building. The identity prism (see Figure 3.4) consists of six identity facets: physique, personality, relationship, culture, reflection, and self-image. These six facets together form the brand identity. These facets will now be described below. The model will be used as a guide for the rest of this sub chapter where each individual facet is discussed; first in relation to brands in general, and then related to destination brands and relevant research within that field.

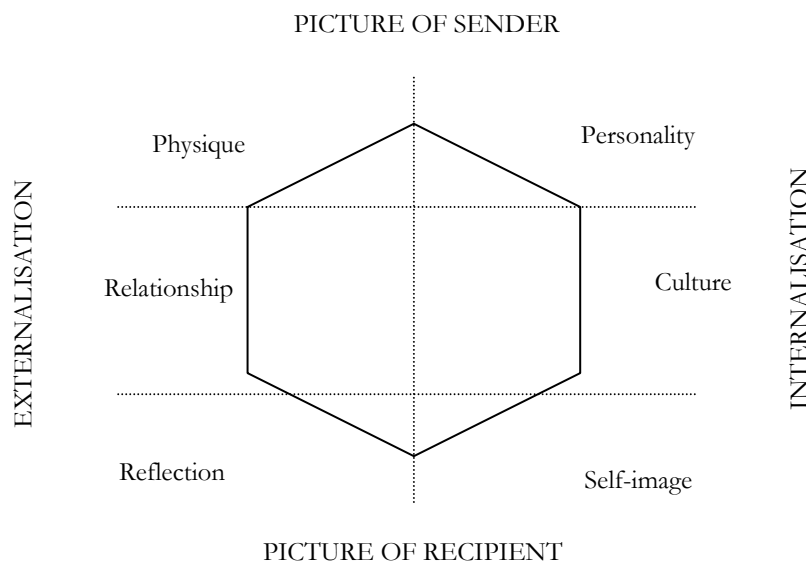


FIGURE 3.4 - THE BRAND IDENTITY PRISM
(Source: Kapferer, 2004: 107)

Physique refers to the physical characteristics and qualities of the brand; the products that are offered. The *personality* facet represent what kind of person the brand would be if it were human. The brand personality is described and measured by the human personality traits that are relevant for brands. A brand is a *culture*, meaning the set of values that feeds the brand's inspiration. Brand culture plays an essential role in differentiating brands. The *relationship* facet defines the mode of conduct that most identifies the brand and has several implications for how the brand acts, delivers services and relates to its customers. *Reflection* refers to the brand's customer reflection, and who the potential (and desired) buyer is (visitor to the destination). A brand must control their customer reflection. A brand speaks to our *self-image* and this facet refers to how the customer feels when consuming the brand (or visiting the destination).

3.3.1 Physique

A brand has a physique, which represents its physical specificities and qualities. Physique refers both to the backbone of the brand and its tangible added value. The physical facet also includes the brand's prototype, the flagship product that is representative of the brand's qualities. Several brands experience difficulties with their physical facets due to their functional added value being weak. Even an image-based brand must provide material benefits (Kapferer, 2004).

In terms of destinations, most would not have one single flagship product. Examples of destinations who have are Paris with the Eiffel tower and New York with the Statue of Liberty. However, destinations often have several product attributes such as the icons and built attractions at the destination. It would further include the nature, climate and location.

3.3.2 Personality

A brand has a personality. Brand personality is described and measured by those human personality traits that are relevant for brands and shows what kind of person the brand would be if it were human (Kapferer, 2004). Aaker (1997) defines brand personality as: "the set of human characteristics associated with a brand" (p.347).

One of the most recognized studies on brand personality in regards to consumer goods is Aaker's (1997) development of the brand personality scale, commonly referred to as the "Big 5"; the five brand personality dimensions that are incorporated in a brand (see Figure 3.5).

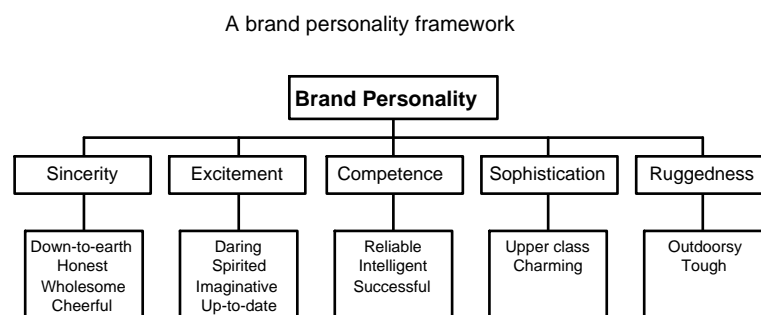


FIGURE 3.5 - BRAND PERSONALITY FRAMEWORK
(Source: Aaker, 1997: 352)

When product attributes are similar for competing brands, brand personality may create a basis for differentiation (Murphy et al, 2007). As places strive for distinguishing themselves from the competition, destination personality is viewed as a workable metaphor for understanding tourists' perceptions of places and for creating, and contributing to, a unique destination identity (Ekinci & Hosany, 2006; Aaker, 1996; Morgan et al, 2002). Morgan et al (2002), argue that a brand's personality has both a head and a heart. Its head represents the logical brand features, while its heart refers to its emotional benefits and associations and the propositions may be based around either the head or the heart. The personality traits are often ascertained through consumer research and the values that the brand evokes in consumer memory.

Ekinci and Hokany (2005) found that Aaker's (1997) brand personality scale can be applied to tourism destinations, however it needs adaptation. They found that destination personality could be described in three dimensions rather than five: *sincerity*, *excitement*, and *conviviality* with the first two dimensions as the two main aspects. This is also in formation with previous research on brand personality, where sincerity and excitement have been found to capture the majority of rate variance (Aaker, 1997). The *sincerity* element underlines the value of good relationships between visitors and hosts in evaluating the experiences of the vacation. The importance of sincerity can be explained by the fact that tourists perceive destinations as reliable and trustworthy, which consecutively reduces their feelings of vulnerability and the risks they relate to the new environment. The second dimension of *excitement* comprises personality traits such as exciting, daring, unique and spirited. Commonly, destinations that are perceived to boast exciting personalities are regarded as attractive and accordingly highly capable of creating interest. The third personality element of *conviviality* was a new finding and is related specifically to tourism destinations. It includes traits such as friendly, charming, and family oriented, perhaps not surprisingly since those traits are commonly seen when characterizing destinations in today's travel media. Conviviality was the only destination personality element shown to have a statistically significant influence on affective and cognitive image, and intention to recommend (Ekinci and Hokany, 2005).

Morgan et al (2002), means that once the personality has been established, marketers should stay with the brand's essence. Modifications may be made as to how the values are expressed in the brand design, but the essentials of the personality should remain consistent. The secret is to constantly evolve and enrich the original brand personality by building on the initial assets to strengthen their appeal and to widen the market.

3.3.3 Culture

A brand has its own culture from which every product originates. Culture refers in this sense to the set of values feeding the brand's inspiration. It is the source of the brand's aspirational power and is at the core of the brand. Brand culture indicates the ethos whose values are embodied in the brand and plays an essential role in differentiating brands (Kapferer, 2004).

In regards to destinations, it has also been argued that the culture is what differentiates the destination from the competition. Authenticity is a selection criteria for the consumer, meaning that many potential visitors prioritise the true experience and search for truly authentic tourism products and services which is steeped in culture and history (Yeoman, Durie, McMahon-Beattie and Palmer, 2005). Destinations that can distinguish themselves from their competitors with strong icons are believed to survive and succeed in the future.

3.3.4 Relationship

A brand is a relationship. Brands are often at the heart of exchanges and communications between people. This is particularly true of brands in the service sector. The relationship facet describes the mode of behaviour that most identifies the brand. It has several implications for the way the brand acts, delivers services and relates to its customers (Kapferer, 2004).

In terms of destinations this is an important facet as it characterises the way tourists are treated, greeted and met upon visiting the place. This is sometimes referred to as “hostmanship” (Gunnarsson & Blohm, 2003). A Swedish organisation called Hostmanship AB was founded in 2003, with the aim of providing a service for “everyone who wants to develop his or her capacity to make people feel welcome” (Hostmanship, 2007). The organisation communicates their messages through lectures, courses and workshops. In terms of destinations, they believe that it is vital to have a holistic approach and for the destination to carefully consider all those parts that no one is directly responsible for. A destination comprises many different individual actors, why it is important to have one entity responsible for the whole picture (Gunnarsson & Blohm, 2003). Furthermore, the Hostmanship philosophy believes that local pride is one of a destination’s biggest assets, since this assists in promoting the place no matter what the situation. This pride may derive from several sources. It can be something in the city’s history that makes it unique, such as a caste or an old battlefield. It could be that the city has figured in a movie or literature. Another important factor is if someone from the town becomes famous. Success is yet an essential reason to feel proud, particularly in tourist destinations. One example is the Swedish destination and ski resort Åre, where the locals’ pride is to a large degree rooted in the many guests who are happy to declare that they have skied in Åre, and that it is their preferred winter destination (Gunnarsson & Blohm, 2003). The organisation Hostmanship AB has been employed by several Swedish destinations that want to develop their welcoming skills and improve the overall local feeling and atmosphere in the community and is increasingly talked about and considered.

According to Kapferer’s (2004; 1997) prism model, the two last facets that contribute to brand identity are *reflection* and *self-image*.

Reflection refers to the fact that a brand is a customer reflection. Reflecting the customer does however not mean the same as describing the target, rather the customer should be reflected as he or she wishes to be seen as a result of using a brand. The brand owner should not require advertising to show the targeted buyers as they really are, but how they wish to be. All brands must control their customer reflection as consumers use brands to build their own identity (Kapferer, 2004). While reflection is the target’s outward mirror, self-image refers to the target’s own internal mirror. A person develops a certain type of inner relationship with him or herself through the attitude towards particular brands.

3.4 SOURCES OF IDENTITY

In order to analyse a brand’s identity, one can examine the sources of it, meaning the factors that characterises the brand. Kapferer (2004) lists four sources that are recommended to look at: the brand’s products, the brand characters and symbols, geographical and historical roots, and brand essence. These are, similarly as to the previous section, discussed below, first in relation to brands in general, and then related to destinations.

3.4.1 Products

In regards to consumer brands, the product source naturally comprises the products that the organisation sells (Kapferer, 2004).

In terms of destinations, the products comprise the tourist attractions that are offered. This may include built attractions, historical icons, events, natural environment and so on.

3.4.2 Brand characters and symbols (slogans and logos)

Brand managers use several tools upon establishing the destination identity. It could be a *captivating slogan or logo* (I love Hjo, Stockholm the Capital of Scandinavia); *visual images or symbols* (Big Ben, the Eiffel Tower, the Statue of Liberty); and *hosting events and deeds*, such as the Oktoberfest in Germany or the Wimbledon Tennis Tournament in England (Kotler & Gertner, 2002).

Logos

Logos are regarded as graphic designs (with or without taglines) and are used by companies to identify the firm and/or products that they create. Logos perform several functions in creating and enhancing corporate brands, and they are one of the main tools for communicating the brand identity, cutting through clutter to obtain awareness, and increasing recognition of the company or its products (Blain et al, 2005; Kapferer, 1997). Due to globalization and increased standardization, logos nowadays play an important role in creating an easily identifiable, distinctive identity and succeeding image for differentiating the product or company.

Within the tourism context, a destination logo is a graphic design used to identify a destination and may assist many DMO marketing activities to establish brand identity that is predominantly relevant before the actual visitor experience. The logos should reflect the identity and wished for image that in order to express the overall idea of the experience a visitor could anticipate at the destination (Blain et al, 2005). Since there are numerous destinations for visitors to choose from, logos can successfully stimulate awareness and communicate desired characteristics and attributes to visitors. This may accordingly reduce search costs and influence visitor choice behaviour, particularly if the logo bonds with the target markets that the DMO is endeavoured to attract by positively symbolizing the anticipated visitor experience (Kapferer, 1997; Blain et al, 2005; Hem and Iversen, 2004). Furthermore, a logo could also be a tool used to internally develop a unifying destination culture and destination identity (Kapferer, 1997; Hem & Iversen, 2004).

It is however possible that the desired response to the selected destination logo will not be achieved since it has been inappropriately designed in some way. Improper logos are difficult to store or access in memory, they are not likeable, and they fail to create a sense of meaning that corresponds with the destination that it provides for. Hence, it is predominantly important to create a destination logo, which induces positive feelings to internal and external audiences (Hem and Iversen, 2004).

When developing a destination logo, the core essence of the destination should be used as the brief for involved designers. The appropriateness of the colour or the type of font can be measured against how these will assist the destination achieve its goals. Most destinations periodically update their logos to maintain a fresh, contemporary look. In doing so, it is imperative to make gradual changes that do not lose sight of the inherent advantages of the logo (Hem and Iversen, 2004).

Slogans

Slogans are another identity element that may serve to differentiate the brand. When observing the world, there are several successful destination brand slogans evident. Who has for example not heard of *I ♥ New York* or *Amazing Thailand*? The production of destination slogans has increased drastically during recent years and is now a local trend in branding and re-branding (Dugan, 2007). Effective slogans have been defined as: “short phrases that, in a memorable way, describe or hint at core benefits of the destination brand” (Supphellen & Nygaardsvik, 2002, p. 388).

It is difficult to classify effective destination slogans, as destination brands are much more complex than consumer brands (Supphellen & Nygaardsvik, 2002; Pike, 2005). Pike (2004) states that the slogan should be a short statement limited to approximately seven words and be expressed in simple terms, clearly focused on one value proposition of interest to the target.

It is vital to mention that one identity element may take the main role. Hence; if a destination uses logos as their major element, then the slogan would carry the purpose of functioning as a “fastener” for core brand associations (Supphellen & Nygaardsvik, 2002).

3.4.3 Geographical and Historical roots

Some brands derive their identity and their uniqueness from their geographical and historical roots. This is often a deliberate choice (Kapferer, 2004).

For destinations, the geographical and historical roots are always used in one way or another, however this source can be enhanced or restricted. Research argues that a destination’s history is its destination identity and that it is impossible to separate tourism and country or place and product (Yeoman et al, 2005, Anholt, 2002). Hence, the history and culture often becomes the foundation of destination marketing and branding. History provides material for tourism to utilize, and is positively recreated for present and future consumption (Yeoman et al, 2005).

3.4.4 Brand Essence

Many organisations use the word brand essence, which often develops from the desire of summarising the identity (Kapferer, 2004). Similarly as to organisations do the brand essence represent the destination’s identity. The brand essence should be time-less or at least expected to be relevant for a long period of time. It is also probable to be pertinent across markets and products. The brand essence is thus a representation of the brand identity and an encapsulation of the brand values. These values outline the core of the brand’s identity and what the organisation believes in. They are inherent of the organisation and direct the external and internal work. These values also function as a framework for communications, culture and the outward facing personality (Lagergren, 1998; Melin, 1999) Companies commonly highlight a few of the values as core values. These core values represent a brand’s primary competitive advantage (Melin, 1999).

The core values describe the true identity of the brand, not how one wishes it should be (Lagergren, 1998). The core values should be few, elaborated and comprehensive/rich. Having too many values may be perceived as confusing and may create difficulties in terms of the internal communications and the external message. Few core values make it easier for customers to recognise the unique advantages with the brand.

It has been argued that the first step in the process of establishing a destination brand is to ascertain a number of core values that represents the essence of the destination brand identity. These values should be durable, relevant, and communicable, and hold saliency for potential visitors. Furthermore, the process should reflect on how contemporary or relevant the brand is to the tourism consumers of today, and how it compares with its key competitors (Morgan, et al, 2002). The core values may be complemented with and supported of secondary values or assets (Falköping Kommun, 2007).

Kapferer (2004) argues that the brand essence concept is valuable in that it tries to summarise the richness of an identity and as such it makes the communication process easier. The inconvenience is that the meaning of words is highly specific to culture, why the values may be misinterpreted. Kapferer (2004) accordingly suggests that, in order to fully understand a brand, the full identity prism is needed, where words obtain their meaning in relationship with others. The brand essence may practically be placed in the middle of the brand identity prism or on the top of the brand pyramid, relating to values, essence, personality and attributes (Kapferer, 2004).

3.5 EVENT TOURISM

3.5.1 Typology of Events

When discussing event tourism, it is rational to start by determining how the concept of an event is defined and how events may be categorized into different sectors. The fundamental criterion characterizing all types of events is that they are temporary. This study focuses on *planned events*, those that involve professional managers and which Getz defines as: “temporary occurrences with a predetermined beginning and end.” (Getz, 2005: 16).

Getz (2005) classifies planned events into seven categories (see Figure 3.6), divided between those in the public sector and those being of main interest to individuals and small, private groups. All seven categories can be found in practically any culture and community.

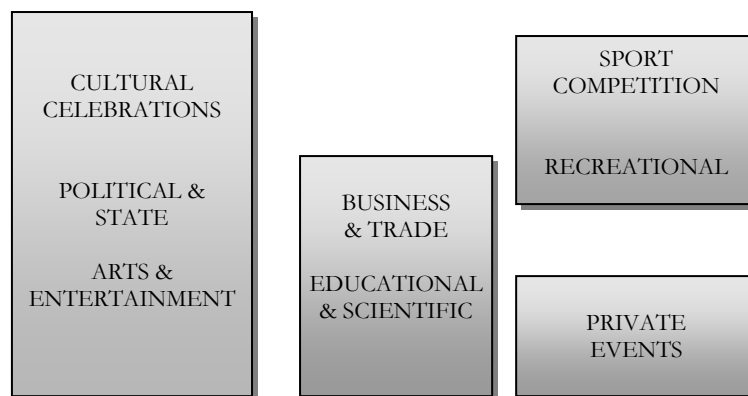


FIGURE 3.6 - TYPOLOGY OF PLANNED EVENTS

(Source: Getz, 2005:19)

There are several terms and concepts that are related to event tourism, management and destination branding that will appear throughout this paper. The main ones will therefore be defined here.

Hallmark events are defined as:

major one-time or recurring events of limited duration, developed primarily to enhance the awareness, appeal and profitability of a tourism destination in the short and/or long term. Such events rely for their success on uniqueness, status, or timely significance to create interest and attract attention (Ritchie, 1984, p. 2, in Getz, 2005, p. 16)

It refers to events that carry so much quality, attractiveness or publicity that the event provides the destination with a competitive advantage. The event and the destination may subsequently be linked to each other, so that consumers immediately think of this event when thinking about the destination (Getz, 2005).

Mega events are, in an urban context, defined as: “large events of world importance and high profile, which have a major impact on the image of the host city” (Bramwell, 1997, p. 167). One of the main reasons for hosting a mega-event is the profile and publicity it can give to the host destination. It is also an important tourist asset with participants and visitors being attracted to the destination both directly and indirectly (Bramwell, 1997).

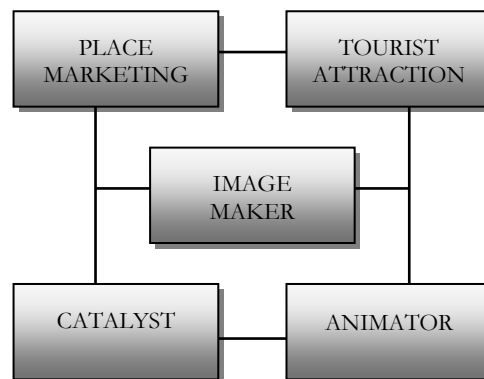
Seasonality is common within the tourism industry, with demand being concentrated to one or more peak seasons instead of evenly distributed over the year. There are benefits related to both on and off-peak events and events encompass the unique benefit of overcoming seasonality and by that spreading the tourism flow over the year (Getz, 2005).

Media management refers to the process of DMO’s seeking to acquire specific image building and promotional benefits from media coverage of events. This process demands understanding and knowledge of consumer decision making, how a destination image is created, and knowledge of how to manage media to make certain that they communicate desired messages and images to consumers (Getz, 2005).

3.5.2 Tourism and Economic roles of Events

The term event tourism is, according to Getz (2005), used to illustrate a destination development and marketing strategy to recognize all the potential economic benefits of events. Getz (2005) highlights five main tourism and economic roles of events (see Figure 3.7) that can prove positive for destinations and communities.

FIGURE 3.7 – TOURISM AND ECONOMIC ROLES OF EVENTS



(Source: Getz, 2005: 13)

Events can function as *attractions* that motivate both local and non-local travel and may increase tourism spending and length of stay. It may also assist in keeping residents and their money at the home destination, rather than travelling somewhere else. Events can furthermore act as *animators* by structuring programs of special events at already existing facilities in order to make extra use of theme parks, museums and resorts. This has the advantage of attracting people who may otherwise not visit the premises and can as well encourage people to make repeat visits. Major events may act as *image-makers* through its role of forming the image of a destination, much due to the media attention and publicity it attracts in relation to the event.

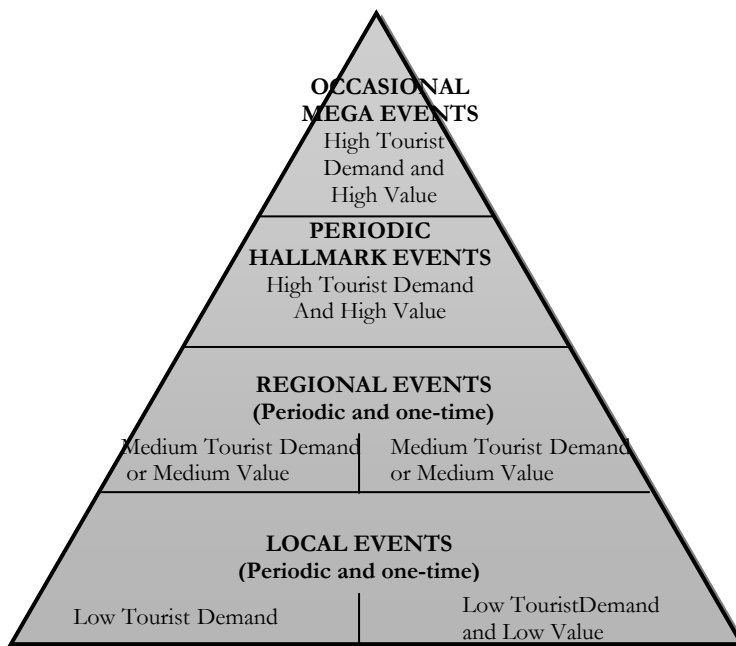
Events may furthermore be important in terms of *place marketing* by enhancing the image of communities and in attracting tourists. This may lead to improvements in quality of life, and in attracting new residents and industries. Finally, events may function as *catalysts* through mega events' tendencies of attracting investments and leading to improvements in infrastructure and facilities. Sport events generally result in new or improved facilities that can be used to attract events in the future (Getz, 2005).

Without a clear vision and objectives, event tourism initiatives are probable to become ad hoc and ineffective. Getz (2005) indicates that a major question, in terms of event tourism, is the importance of centrality of events – are they one of the main platforms of tourism development and marketing or are they merely a supporting element? Destinations should thus be clear what they want the events and the destination to achieve and in which direction they are heading. However, surprisingly few destinations have event tourism strategies or policies (Getz, 2005).

3.5.3 Event Tourism Portfolio

Every community has an existing portfolio of events. This can be categorized according to type, season, size, and impacts (see Figure 3.8).

FIGURE 3.8 - EVENT PORTFOLIO



(Source: Getz, 2005: 138)

Event tourism planning should be concerned with developing and sustaining the ideal portfolio to achieve its vision (Getz, 2005). It is unusual for a single event to have a clear effect on a destination's brand; rather the entire event portfolio needs to be considered in order to build the brand (Jago et al, 2003). The event portfolio model (see Figure 3.8) is a valuable tool for assessing a destination's current event portfolio and can function as a basis for analysing its connection to the destinations identity and goals. It is also useful for determining the amount of events that are controlled by the DMO's and which events are not.

Events within a destination can be divided according to two criteria: demand (measured by trends in the number of tourists attracted) and value in meeting other tourism goals. Possible measures of value include growth potential, market share, quality, image enhancement and economic benefits. Some factors that are generally of importance for creating an appropriate event portfolio are: substantial event venues, one or more hallmark events, and media-oriented events (Getz, 2005).

The notion of the event portfolio is also discussed in Morgan et al (2001), who in addition provide valuable research related to the relation between events and branding and how to use events strategically in terms of destination image and branding.

3.6 EVENTS CONTRIBUTION TO THE DESTINATION BRAND IDENTITY

Jago et al (2003) provide a model for planning and evaluating an event's contribution to a destination brand identity (Figure 3.9).

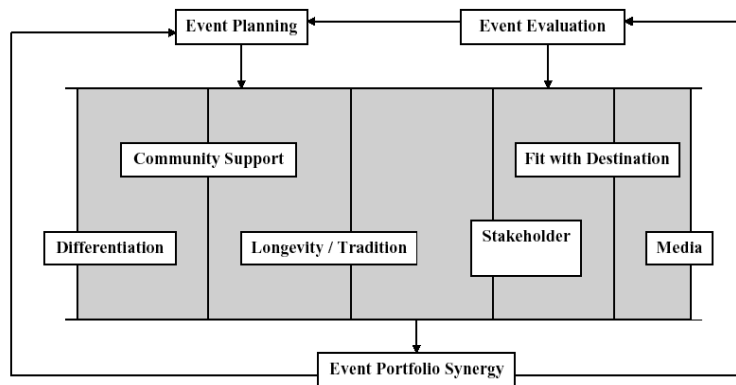


FIGURE 3.9 - DERIVED MODEL FOR PLANNING AND EVALUATING AN EVENT'S CONTRIBUTION TO DESTINATION BRAND
(Source: Jago et al (2003: 7))

Their research came to the conclusions that in determining the success of an event in branding a destination, the following factors are important:

Community Support: The success of events is often much dependent upon local communities since event patronage is generally dominated by local residents. Local community support and community involvement at every stage of the planning process was considered the most significant factor and imperative when attempting to generate a sense of ownership and pride in the event among the community. Both a sense of excitement among the locals and strong financial results for the destination's business community were considered crucial issues in terms of obtaining desired results. Local residents need to be advocates for the event and the branding of the destination. If local people perceive themselves as an essential part of the event and are interested in the event, their support will carry a positive effect on the way that visitors perceive the event and the destination (Jago et al, 2003).

Cultural and Strategic Fit with the Destination: The second most significant factor in determining the success of an event in branding a destination was that an event should boast a good strategic and cultural fit with a destination and its community. If the branding is to be constructive, the fit needs to be acquired across a number of dimensions such as values, the culture of the event (and its participants), and the physical and communications infrastructure at the destination. It was put forward that the values, culture, and infrastructure of the event need to be in congruence with those that the community wants to communicate through its brand (Jago et al, 2003). Furthermore, the cultural and strategic fit need to be established in regards to how a community views itself and wants to be perceived by others, rather than with the way that others currently sees it. Several events have successfully reshaped a destination's brand specifically since they express images and values that are different from those associated with the destination, but that are consistent with how the destination would like to be perceived. It has as well been suggested that recurring events normally depend profoundly on the host community, accordingly they may need to have an even closer fit with the community and destination than is necessary for larger events that may take place only once at the destination. However, it has also been noticed that event owners confer events to destinations for which there is a good fit between the event and the attributes of the destination (Jago et al, 2003).

The other four themes that were regarded important are:

Differentiation: For events to be particularly successful in terms of destination branding the event should assist in differentiating the destination from others. By this, the destination can offer a product mix with related benefits that are different from those of other destinations. This could happen through the specific and unique benefits presented to event visitors, which may include a range of different aspects such as financial, cultural, experiential, entertainment, or social.

Longevity/Tradition of the Event: An on-going event is said to deliver branding benefits due to the fact that longevity and tradition has been perceived to support the branding effect by contributing saliency and profile. However, this factor has not been regarded a crucial factor and depend largely upon the characteristics of the destination and type of event. Hence, while an event might take place only once at a destination it may still present benefits to the destination's brand through the profile and tradition it conveys. Furthermore, for an event to become synonymous with its destination longevity is an important factor. For an event to deliver a valuable contribution to a destination's brand it has been argued that it should be hosted to the same destination for 5-10 years. This could also result in an event becoming the hallmark event of a destination. It has further been noticed that for an event to carry on long enough to contribute effectively to a destination's brand, the event has to be financially sustainable. Accordingly, for an event to establish itself in a manner that contributes to the destination's brand, each event must first be sufficiently attractive to the adherents who are the event's primary market (Jago et al, 2003).

Stakeholders: Regardless of the size of the host community, integration between event management and destination marketing is necessary for events to make the best possible contribution to a destination's brand. Cooperative planning and coordination among key players such as destination marketers, event managers, and the government event organisation has been considered vital in regards to successful use of events in destination branding. It should furthermore be necessary in making sure that facilities and access to destinations are adequate and that cooperative marketing is achieved (Jago et al, 2003).

Media Coverage: Positive support from the media can impact significantly on the extent to which an event contributes to a destination's brand (Chalip & Costa, 2005). Obviously, a large event generates a much greater amount of media coverage than a small event, which may capture only some or even none media exposure outside the host community. However, except for event publicity, event images and mentions can also be included in media that the destination produces itself, such as advertising. Accordingly, the media value of an event should be realised in regards to the reach and frequency of event publicity, as well as in regards to the prospective value of event images and mentions in advertising and associated media that the destination creates itself (Jago et al, 2003; Chalip & McGuirly, 2004).

Related factors that may enhance the effect of events on a destination's brand:

- Building an event "beyond time" in order to capitalize on tourism to the destination over the long term. Can be useful to attach the destination's name to the event title.
- Building events around community values
- Ensuring a better fit with the local image
- Ensuring that signage and imagery are consistent with the destination's other efforts to market itself to the same target markets

Destination managers are often unclear about what they want to achieve from events with respects to their destination. If events are to be effectively and appropriately incorporated into a destination's branding strategy, it needs to be a clear vision for the ways that the event fits into an integrated marketing communications campaign for the destination (Jago et al, 2003; Getz, 2005).

3.7 CONCLUDING REMARKS

This chapter has discussed concepts and theory related to 1) branding and brand identity, and 2) event tourism and brand identity. These concepts have been applied relation to tourism destinations by using relevant previous research. A short summary will now be presented.

A brand is what differentiates a product, service or destination, and in today's competitive environment it is regarded vital for organisations and products to have a brand if the desire is to succeed and sustain in the marketplace (Aaker, 1991). At the core of the brand lies the identity, which refers to the meaning of the brand and what makes it unique (Kapferer, 2004). Due to the increase in similarity marketing, the importance of having a brand identity should not be neglected, since this is believed to be harder to copy and provides the organisation differentiation (Aaker, 1996; Kapferer, 2004). Kapferer (1995) has developed the first conceptual model regarding brand identity building. This is called the identity prism and consists of six facets - physique, personality, relationship, culture, reflection, and self-image - which are believed to form the brand identity. This model has in this study been used and applied to destinations. So have Kapferer's (2004) sources of identity. Similarly to product brands may destination brand identities be analysed by examining the sources of it, i.e. the factors that characterises the brand. Products, symbols, geographical and historical roots, as well as the brand essence are all determinants of the destination brand's identity (Kapferer, 2004; Morgan et al, 2002; Hem & Iversen, 2004; Pike, 2004; Yeoman et al, 2005).

Events are temporary happenings with a fixed beginning and end (Getz, 2005). Events can perform several economic and tourism roles for destinations and one of them is as an image-maker and branding tool. Every destination has an existing portfolio of events and it is vital for success to consider the whole portfolio and develop the ideal portfolio to achieve visions and objectives (Getz, 2005; Morgan et al, 2001). Events have been said to contribute to the destination brand identity in several ways; by boasting a cultural and strategic fit with the destination, through positive media support, and by assisting in differentiating the destination from others. It has also been regarded important to have a strong community support and effective stakeholder cooperation.

4 EMPIRICAL DATA

This section presents all the empirical findings from this study. It mainly includes the findings from the interviews but in the cases where further information was needed, this was derived from printed material handed out from the organisations, such as strategy documents and annual reports. The chapter is divided according to main themes and the destinations. It begins with an introduction of the cases included in the study. After this the brand identity of the destinations' are explored, followed by an examination of brand models used. Hereafter the core values, personalities and slogans are presented as well as the affectors of the process. Next, the area of events is discussed, including event portfolios, strategies and objectives, and the link between the event and the brand. The chapter ends with a section on future considerations.

4.1 INTRODUCTION TO THE CASES

4.1.1 Visit Scotland

Edinburgh is, as the second largest city, the capital of Scotland, and hosts approximately 450 000 residents. The city is characterised by its many historical buildings and icons; the Old town and the New town are both on the world heritage register and the history is well preserved in the city (Unesco, 2007; Jarvis, 2007:1022). The main things that the city is famous for is its castle and the many festivals it hosts. It is a cultural city with many museums and galleries, and is also closely associated with Scottish overall characteristics, such as whisky, kilts, haggis, bagpipes and pub life (Jarvis, 2007:1022; Campbell, 2007:1022). Edinburgh is seen as a magical and mysterious city and has a long history of being a city that inspired many literary works, such as those of Harry Potter and Jekyll and Hyde.

Visit Scotland was founded in 2002, and before that it was called the Scottish Tourist Board. The organisation underwent a major restructuring in 2005 when all different area tourist boards were merged into Visit Scotland. The local offices are still in operation, however rather than being a totally independent entity they are now all part of Visit Scotland as network offices (Jarvis, 2007:1022). A reason behind the merge was that Visit Scotland wanted to avoid producing fourteen different international marketing campaigns; instead all international promotion activities goes through the head office. In 2002 a group was formed to look at a city region brand for Edinburgh. During the year of 2005 the Edinburgh brand "Inspiring Capital" was launched, through a cooperation between Visit Scotland, the Edinburgh council, and the Scottish Enterprise.

Including all the tourist offices, a couple of thousand people work for the organisation. There are roughly 300 employees working at the head office in Edinburgh.

4.1.2 Göteborg & Co

Göteborg is, with 481 000 residents, the second largest city in Sweden. The city is located on the west coast of Sweden, and has historically been connected with trade, shipping and international contacts. Göteborg is today an industry and knowledge city with two universities and many large organisations. Göteborg is also associated with large events and has grown to be the largest and most prominent event city in Sweden (City of Göteborg, 2007; Getz, 2005). One of the assets of Göteborg as an event city is its uniqueness of having everything within walking distance, especially the arenas and convention centre, all of which are located right in the middle of the city (Nyman, 2007:1219).

Göteborg & Co was founded in 1991 and is owned by actors of both the private and the public sector. The city of Göteborg owns a majority of the organisation. The organisation was founded on the belief that the city and the trade and industry would work together to acquire events, meetings, congresses and tourists to the city.

Göteborg & Co's responsibility is to market and contribute to the development of Göteborg as a tourist-, meetings-, and event city. Their work is concentrated to four business areas: events, private tourism, business tourism, and trade and industry (Göteborg & Co, 2007). The Göteborg tourism has, since the foundation of Göteborg & Co, experienced tremendous growth every year and the way they are working has become a role model for other destinations. The organisation has won several awards for their contributions (Göteborg & Co, 2006).

4.1.3 Välkommen till Falun AB

Falun is the 26th largest town in Sweden and is located right in the middle of the country, comprising approximately 37 000 people (Falun.se, 2007). The city is surrounded by rich nature, lakes and forests, which invite to many open-air and out door activities. Falun is famous for several things, the most common ones being its copper mine, "Falusausage", Falu red paint, the FIS World Cup in cross country skiing, the famous artist Carl Larsson, and Lugnet (Ingeström, 20071017; Johansson, 20071017). Lugnet is a large sport and leisure area, utilised by elites and regular exercisers, and comprises of a nature reserve, ski jumping facilities, running and walking tracks and much more.

Välkommen till Falun AB (Welcome to Falun) was founded in 1998, before that it was a traditional tourist bureau. The reason behind starting this kind of organisation was the evident problem of everyone doing everything, and there was limited cooperation between the main actors at the destination. Välkommen till Falun AB started to bring together Lugnet with sports and the key features of the destination (Ingeström, 20071017).

14 people work for Välkommen till Falun AB. The main responsibility of the organisation is to develop the visitor industry in Falun. The organisation has three divisions; one tourism division; one called "Meeting place Falun", responsible for events, conferences and meetings, and one marketing and product development division (Ingeström, 20071017).

The destination has worked with tourism development for a long time. The operations have however been more focused and strategic since 2001. Ingeström (20071017) refers to a few reasons behind the development. Firstly, the municipality started an extensive process of deciding which key areas the municipality should focus on, what it should be famous for and what areas to highlight. One of these areas was tourism, an area that Dalarna (the region surrounding Falun) overall is very strong in. At the same time the mining area of the great copper mountain and Falun was declared world heritage site, and became one of the twelve Swedish sites (all together in the world there are around 600 world heritage sites) that are included in the list (Unesco, 2007; Världsarvet Falun, 2007), something that resulted in much publicity. Many employment opportunities were created and an extensive organisational restructuring took place. The organisation was accordingly divided into two divisions and started to focus on corporate sport events since it generates many guest nights. The traditional conference activity is not as big; it is rather the general meeting that is the focus. The other area of focus for Välkommen till Falun AB was cooperation, and Falun's strong parts of tourism. It has moved to a stronger sales focus than was originally the case. The organisation has followed this strategy systematically and it has worked very well (Ingeström, 20071017).

4.1.4 Alingsås Futurum

Alingsås is slightly smaller than Falun and with its 23,000 residents the town ends up at number 46 in size of Swedish cities. The city is located 50 kilometres east of Göteborg, and is characterised by its timber houses and friendly atmosphere (Reteike, 20071018). Alingsås is famous for its cafés, Jonas Alströmer who brought the potato to Sweden, the event “Lights in Alingsås”, and Alingsås Handball Club (AHK) (Reteike, 20071018; Anderberg, 20071204).

Alingsås Futurum was founded in 1990 and has 7 employees, among which 3 are working full-time. Alingsås Futurum has two main responsibilities, traditional trade and business questions, and the development of Alingsås as a tourist destination. The organisation is owned to 49% by the municipality and to 51% by the trade and industry. Alingsås Futurum is also functioning as a bridge builder between the municipality and the trade and industry of the city: “We are striving for consistency, it focuses much around how things are connected and how we can influence the development through cooperation” (Reteike, 20071018).

The organisation has worked with destination development since its start in 1990, although Reteike (20071018) believes that it was not as outspoken back then, since the concept was not as developed at that time. Tourist questions got its own table already in 1978-79 when Alingsås acquired its first tourist manager. When Alingsås Futurum started up its operations they were, according to Reteike (20071018), one of the first tourism organisations of this kind in Sweden. Today Alingsås Futurum is operated as a non-profit organisation.

4.2 THE PROCESS OF BUILDING A BRAND IDENTITY

4.2.1 Destination Identity

Jarvis, Campbell (20071022) and Logan (2007) all share the view that the identity of Edinburgh is strongly related to its history and the many festivals they host. Furthermore, the cultural aspects play a big role, and the city is careful to preserve cultural activities such as bag-pipe entertainment on the streets. The Scottish people are also assumed to add the cultural feeling with their open and friendly personalities. Jarvis (20071022) believes that Edinburgh is a magical and mysterious city, and a city of rich literature tradition.

Göteborg’s identity has historically been related to industry and shipbuilding, and has been referred to as a working-class port city, associated with trade and fishing. The city’s comprehensive work with events has however resulted in a shift of the city’s identity and Göteborg is now officially regarded as an event city (Lenken, 2007; Getz, 2005).

Ingström (20071017) shares his view that “identity is what identity is, it is identity! It means that you are perceived and understood for something”. He does not believe that Falun has a clear identity but wonders at the same time if anyone does. Johansson (20071017) believes that Falun’s identity is largely influenced by the many strong product brands that have their origin in the city: Falu sausage, Falu red paint and Falu crisp bread. Falun also has the Falu copper mine, its skiing, Lugnet and the artist Carl Larsson. Johansson (20071017) thinks that one can use all of those individual brands in the creation of Falun’s identity and that they are already part of it. He however wants it to be clear that they do not want to get stuck in one category only but want people to be aware of the fact that Falun is not all about folk dresses and splendidity; it should still be a modern city.

Reteike (20071018) and Anderberg (20071204) both believe that being a city adds to the brand identity of Alingsås: "we usually say that God was so good when he placed Alingsås where he did, because it is located at an adequate distance from Gothenburg, it is at enough distance to have our own identity and to be our own city" (Reteike, 20071018). The fact that Alingsås is a city is something that Alingsås Futurum has been regarded increasingly valuable, since if everyone agrees that it is the city that should be marketed, and then it is also easy to know what to develop and focus on in the city. Anderberg (20071204) adds to this by stating that Alingsås historically has been a meeting place for commerce, and that trade accordingly is a big part of the city's identity. Furthermore, their timber houses contribute to the city's identity of being a "timber city".

4.2.2 Destination Brands & Brand Models

Between the DMO's it varies how and to what degree they work with the actual structuring of the destination brand identity and if they have employed a certain theoretical model.

Edinburgh

The Edinburgh brand is, as stated earlier, a partnership work where Visit Scotland is cooperating with the City of Edinburgh council and the Scottish Enterprise Edinburgh and Lothians (Logan, 2007; Edinburgh Brand, 2007). In order to combine all of the elements of the brand in one simple format, the brand pyramid has been used (see figure 4.1) (Edinburgh Brand, 2007).

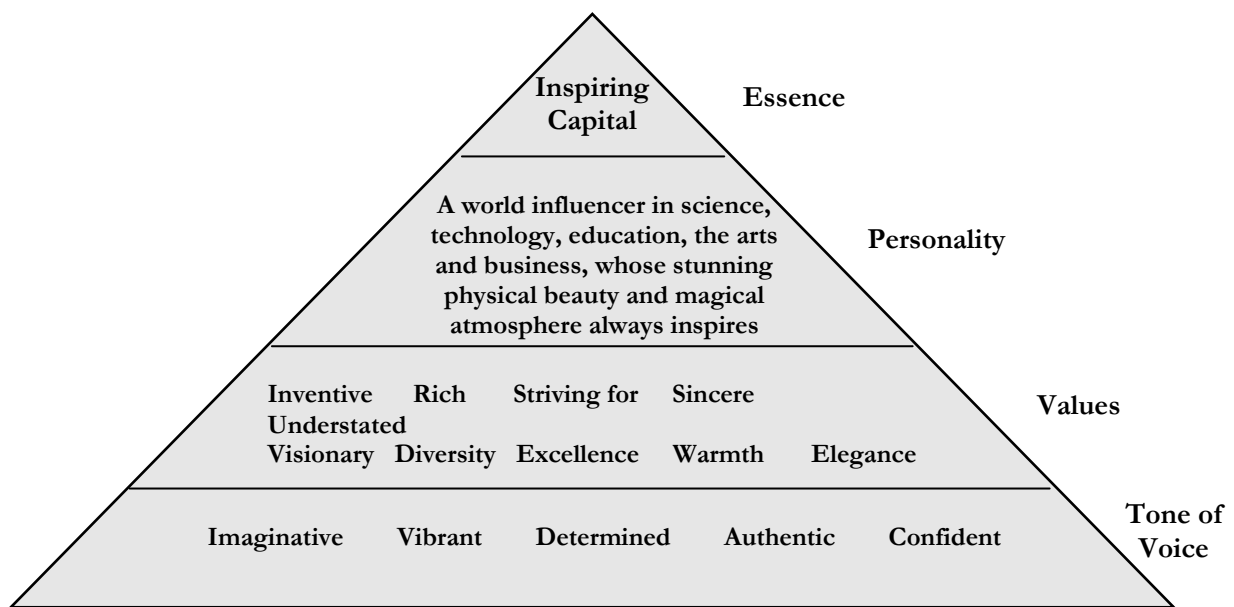


FIGURE 4.1 - BRAND PYRAMID EDINBURGH
 (Source: Edinburgh Brand (2007))

It is inspiration that is the core and essence of the Edinburgh brand. On top of the pyramid is the brand's essence - "Inspiring Capital" - which has been chosen due to Edinburgh being a:

...dramatic city bursting with ideas and life. There is a drama and magical quality to the city for many people, and it is a place that stimulates the senses and imagination. It is a city of contrasts with a special atmosphere as a result. Its natural beauty and intellectual tradition has been a springboard for invention and creativity. From the Festivals to the telephone and from Dolly the sheep to Harry Potter - Edinburgh clearly inspires (Edinburgh Brand, 2007).

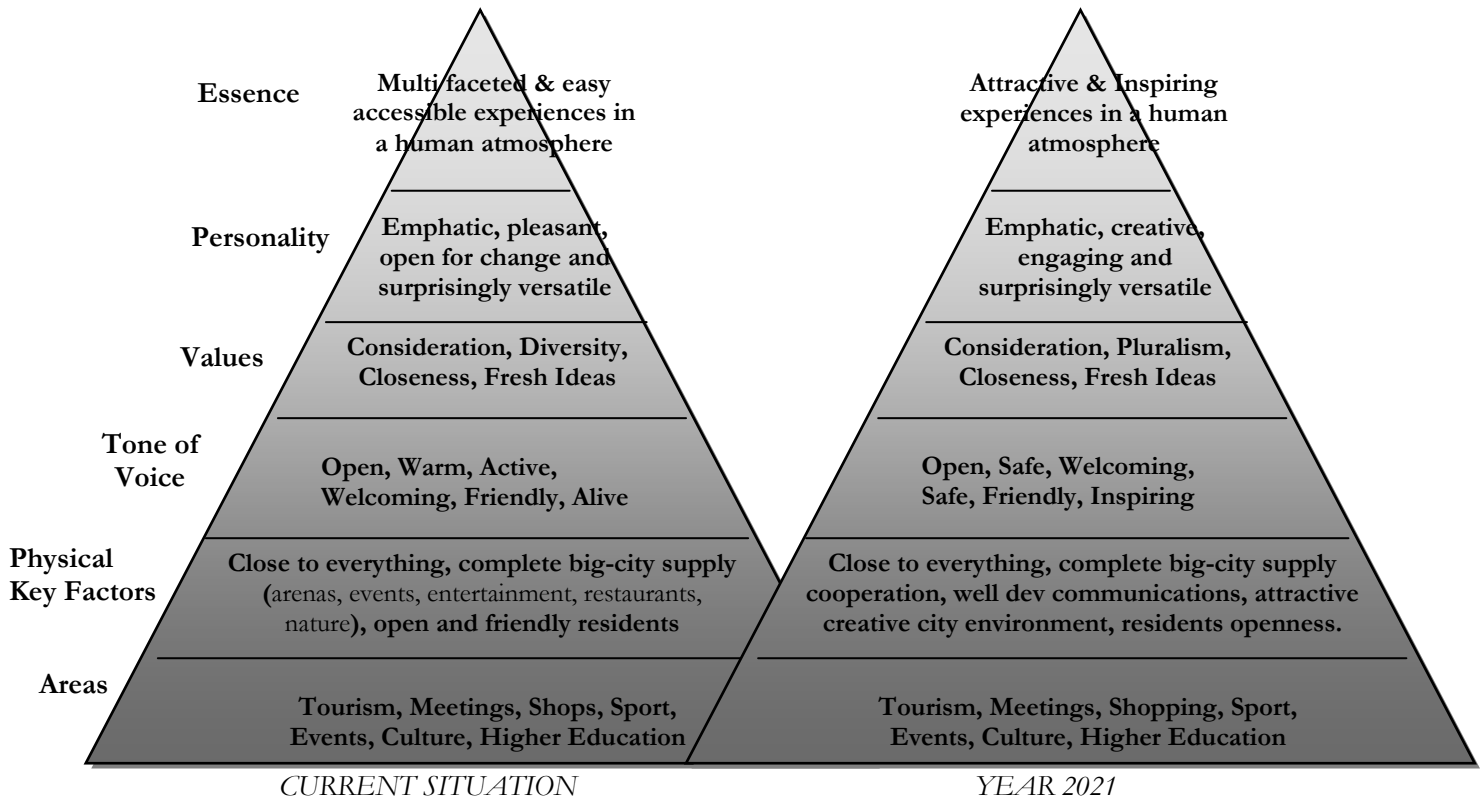
The process of building the brand began with the project team observing the Edinburgh region. They studied all objective research about the destination and people's perceptions of the city, and came to the conclusions that it is a beautiful city with high quality of life. The compact size makes it accessible and it has an astonishing heritage in innovation. Most people furthermore believe that it is a safe place to live in and to visit. These observations resulted in the above values and personality. The "tone of voice" represents how they say what they say and are used to enhance the probability that potential visitors and others understand what the destination wants to say (Campbell, 2007; Edinburgh Brand, 2007).

Göteborg

In 2006, Göteborg & Co completed 5-6000 interviews and surveys to measure their profile and image. From that they used the same praxis as Edinburgh, the brand pyramid, to summarize the current brand identity of Göteborg as a destination (see figure 4.2), The purpose was to determine the exact parts of the identity so that there could be no discussion in regards to what the brand identity was. They added one prerequisite; physical key factors, since many other models work with this and they believed that the brand pyramid lacks this facet (Nyman, 2007).

When the creation of the current brand pyramid was complete, the next challenge was to see where Göteborg should be in the year 2021, the year the city turns 400 years old. Göteborg & Co got acceptance for the new, future, brand pyramid a week before the interview took place (see figure 4.2), and has started to explore how they can gradually transfer the new pyramid and brand identity out to the destination (Nyman, 2007). Nyman (2007) says that when changing a brand, many parts must remain and one must be careful as to which parts to keep and which ones that may be changed. *Tone of voice* and *values* may only be changed to fifty percent; the other ones must remain. Göteborg & Co has, in terms of personality, kept "emphatic", since they believe that even in the long term will this be a strong competitive factor, much due to the fact that it progressively disappears at other destinations. The brand essence must remain, since this is the core of the brand. In the process of developing the "new" brand pyramid, seven actors of the city, which largely contribute to the brand, were asked to apply the brand pyramid to their operations. After this, a workshop was held with external specialists such as market organisers, architects and industry designers. The aim was to acquire an external perspective on the brand and where to strive, by twisting and turning the brand around. This was also done to minimise the risk of being home blind and to build a brand that no one else believes in (Nyman, 2007).

FIGURE 4.2 - BRAND PYRAMID DESTINATION GÖTEBORG (CURRENT SITUATION & YEAR 2021)



(Source: Nyman, 20071219)

Falun

Välkommen till Falun AB has built their brand identity using the city brand hexagon, a model developed by Simon Anholt (2006) (see figure 4.3) (Ingeström, 20071017). Välkommen till Falun AB did this in cooperation with a consultancy bureau that specialises in brand building. In total the work group included 20 people from chosen parts of the city. Their project resulted in a strategy that everyone in the group could stand for and recognise themselves in. The goal was to identify the picture of Falun that is to be built on in the future (Välkommen till Falun AB, 2007).

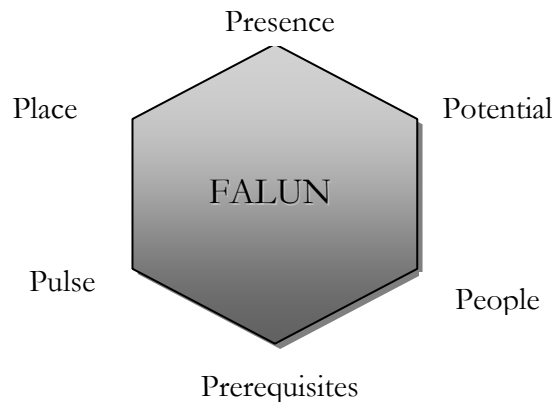


FIGURE 4.3 - THE CITY BRAND HEXAGON
 (Source: Anholt, 2006: 3)

The different parts of the model represent the different factors that affect the Falun brand:

Presence: How famous is Falun?

Place: How is it in Falun? Is it warm or cold, forests or open landscape etc.

Potential: What is in it for me? Can I develop here?

People: Who lives in Falun? How are they?

Pulse: Will I have fun there? Is there something to do there?

Prerequisites: How does it all work in Falun?

In the process of building Falun's brand identity, the company could determine that the destination lacked a common objective, no clear vision and no unified organisation. Three focus areas were identified: move to, visit and establish in Falun (Ingeström, 20071017: Välkommen till Falun AB, 2007).

Alingsås

Alingsås Futurum does not have a certain model for building or summarizing the brand identity of Alingsås. Anderberg (20071204) believes that having a climate and attitude that allows for changes and creativity creates the brand identity naturally. He and Reteike (20071018) are both clear on that they do not believe that someone or a few people can sit in a room and develop a brand identity; rather they think it is the whole picture that is required, a holistic approach of many actors of the destination.

They further believe that Alingsås already has a brand identity: "you can probably put money into building a brand but somehow a brand is always what you perceive the brand to be. I think you should carry that with you. Many times you think that, oh, now we are going to be something else but you are not" (Reteike, 20071018). Alingsås Futurum has discussed the fact that they are not an exclusive organisation but down to earth people who likes to have fun. They believe that this is synonymous with the city itself, since the Alingsås community in general are friendly and unpretentious people who value quality of life.

4.2.3 Core Values and Brand Personality

Edinburgh

The Edinburgh brand identity has five values that intend to reflect past strengths and future objectives. They are (with an attached explanation):

Inventive Visionary: Edinburgh stands out in terms of the arts, science, business and education.

Rich Diversity: Edinburgh is a setting of fine architecture and natural beauty and has an exciting and cosmopolitan culture.

Striving for Excellence: Edinburgh has a strong work ethic and strive for future ambitions.

Sincere Warmth: The Edinburgh residents' help to create a genuine welcome to all visitors.

Understated Elegance: "Edinburgh is not boastful or arrogant about its achievements, but quietly confident in everything it does" (Edinburgh Brand, 2007).

The brand personality is communicated through the tone of voice, thus the words imaginative, vibrant, determined, authentic and confident, but is in the brand pyramid stated as the following: "Edinburgh is a world influencer in science, education, the arts and business, whose stunning physical beauty and magical atmosphere always inspires" (Edinburgh Brand, 2007).

Göteborg

Göteborg has four current core values: *consideration, diversity, closeness, and fresh ideas*. In their pyramid for the year 2021 diversity has been changed to *pluralism*. The current personality is *emphatic, pleasant, open for change and surprisingly versatile* (Nyman, 2007; Göteborg & Co, 2006). In the company's pyramid and vision for 2021 the personality traits of pleasant and open for change will be changed to *creative and engaging* (Nyman, 2007:1219). If the brand identity would be a persone, the change could be described as the following:

From having been this Volvo tractor with the old man with a hat, we are now starting to be a little...it is still a he [but] we have reached a little lower in age, say that we are approximately 50 years old now, a strong personality, calm and secure but still possibly a bit tired (Nyman, 2007:1219).

Falun

In the process of developing a communication strategy for Falun, the brand platform was defined and the core values and assets that are specific for Falun were identified (see figure 4.4). These values will reflect the picture of Falun that will be built on strategically in the future. As seen in the model, Falun has four core values that will function as a common bench-mark that gives everyone the ability to go in the same direction. *Drifty* refers to Falun's engagement and driving force. Falun is not afraid of developing their society, their events, and their activities, and has the driving force to take on challenges. *Intellectual* refers to Falun's view that among other cities of Falun's size are they a city with much knowledge and competence. They believe this is partly due to the development that took place during the prime of the mine. *City feeling* refers to Falun's early city privilege to the fact that it was Sweden's second city in the 15th century. *Pride* refers to the pride among the residents over the home destination. The pride results in that many people engage themselves in keeping and developing places and features in the city. Falun's history of being a county seat and Dalarnas "first" city is believed to add to the built in pride among the community (Ingeström, 2007:1017; Välkommen till Falun AB, 2007).

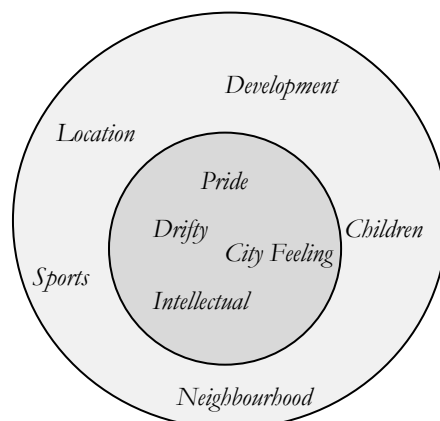


FIGURE 4.4 – THE IDENTITY STRUCTURE OF FALUN
(Source: Välkommen till Falun AB, 2007)

The core values intermediate Falun's personality and evolve around the power of the city. The objective is that the core values should be open but still clear enough to allow for as many actors as possible to use it in their own communication. The core values are rooted and anchored in Falun and have characterised the city both historically and contemporary. The core values in turn have five assets or secondary values: *Development, Location, Sports, Children and Neighbourhood* (Välkommen till Falun AB, 2007).

Alingsås

Alingsås does not have a number of core values that they have decided on as such, and that are always used consistently through all marketing practices. They often use the word unique, and when talking about the city's portrayal, the words "meeting place" and "life and room" are commonly used. The room refers to the municipality's responsibility and includes streets and market places and all the fixed features, while life is what happens in the room, such as events of different kinds. When Alingsås Futurum works with Lights In Alingsås they use the word experimental (Reteike, 2007:1018). Anderberg (2007:1204) adds to this by saying that they have never focused much on core values or what personality the destinations have: "We haven't put much effort into finding out this prudent, solvent word, rather I feel that we have made things that the surrounding world has noticed" (Anderberg, 2007:1204).

4.2.4 Slogans, Logos and Pictures

In order to further establish the brand identity of the destination, the DMOs use tools such as slogans, logos and in one case photos.

Slogans

It was discovered during the interviews that it is not so common to have one single slogan for the destination. Sometimes there are different slogans for different purposes. Often it is not the DMO only that is responsible for the slogan creations.

Visit Scotland's main slogan is "Welcome to our life", which they use "because that ties in very much with the human strand of the brand essence. Come to Scotland and you are very much welcome in" (Jarvis, 2007:1022). This slogan is used by Scotland as a whole but suits the individual cities as well. As mentioned earlier, for Edinburgh specifically the brand "Inspiring Capital" is used, which is focusing on all aspects of the city - to live in, to invest in, and to visit (Campbell, 2007:1022; Logan, 2007; Edinburgh Brand, 2007).

Göteborg does not have one slogan that they use. Recently a competition was auspicated in the main newspaper, where the residents of the region were asked to send in suggestions (Lenken, 2007; Thorsson, 2007). The newspapers in Göteborg collected answers and discovered that "Goa Göteborg" (roughly translated Good Gothenburg) was the most popular choice. This is derived from the myth that outside people have of the Gothenburg residents, the "goa gubbar" ("good geezers"). The myth is much in congruence with how the residents like to see themselves.

Falun does not have a slogan and that is intentional. Simply, no good idea has come forward. Ingeström (2007:1017) believes that Falun is too small a city to successfully incorporate a slogan. Ingeström and Johansson (2007:1017) both think that it can prove dangerous to adapt a slogan unless one is certain about what it stands for and what one communicates. They give Stockholm as an example who has successfully taken the identity "the capital of Scandinavia" and accordingly have 15 points on why they have taken that identity.

Falun is furthermore careful not to be “put into one box” by using a slogan that limits rather than develops the destination: “One has to know what it entails and go along for the whole journey. It is important that you have thought through what it implies and what signals you send out” (Johansson, 2007:1017). Although the destination does not have a slogan as such, there are some lines that are used occasionally. Recently they put: “Falun-more than just Falu-sausage” on their tourist brochure to make people aware of the fact that Falun produces many other things than the Falu red-paint and the Falu sausage (Johansson, 2007:1017). Johansson also refers to the concept “Falun Bigger”, a kind of slogan or tagline used in accordance with a recent project at the destination. It refers to a wish for viewing Falun in a larger perspective. The city does not want to compare itself to cities of similar sizes when they may as well compare itself to Stockholm or Göteborg.

In Alingsås, there are some different slogans in use, the most common one being “the Pleasant Timber City”. Also used is “the City between the Lakes” and “Alingsås-the Café City”. One they used several years ago was “Alingsås the potato city - without us hotdog and mashed potatoes would be just hotdogs”. Alingsås Futurum had a competition in the beginning of the 1990’s when they collected many amusing responses. However, Reteike (2007:1018) refers again to the view that the city becomes what it is and that one cannot be something one is not. The slogan “the Pleasant Timber City” is regarded suitable since Alingsås is a pleasant place to be in, and since the city has many timber houses.

Logos



FIGURE 4.5 - THE MAIN LOGOS USED BY THE DMOS
(Source: Edinburgh Brand, 2007; Goteborg.com, 2007; Ingeström, 2007; Alingsås.se, 2007)

The logo for Edinburgh is seen on the far left in Figure 4.5. Visit Scotland and Edinburgh incorporates this logo and brand colours into all of their marketing and campaign materials and website, wherever possible (Logan, 2007:1022). The logo is the most important element of Edinburgh’s visual identity since “it is the visual personification of the brand that people persistently come to recognise and associate with the Edinburgh city region” (Edinburgh Brand, 2007). The visual identity stems from the belief that Edinburgh is a source of inspiration and influence, which has been captured in the phrase “Inspiring Capital”. The “lines of influence” are supposed to create a sense of the energy and direction of the past and present and future ambitions of the city. (Edinburgh Brand, 2007).

Göteborg & Co uses the logo seen in Figure 4.5, both with the DMO name and without. The picture shows some of the main attractions of the city, and the colours of yellow and blue are the same as the Swedish flag.

The day after the interviews were held with Välkommen till Falun AB, they were going to release their new logo. Rather than using “Välkommen till Falun AB” (see Figure 4.5), still the name of the organisation, on all materials such as tourist brochures and the web page, the company decided that they wanted another logo that could work as a symbol for Falun. The result is a logo called FalunSweden in black and white, which the company believes will make Falun perceived as more international or national (Ingeström, 2007:1017). This logo was however not possible to obtain, so the logo for the DMO is viewed instead.

Alingsås Futurum incorporates the logo seen in Figure 4.5 in as many situations as possible. They do not have a logo for the destination that they use; they are rather using this one when the place is being promoted (Reteike, 2007:1018).

Photos

Välkommen till Falun AB has developed a number of profile pictures to strengthen the identity of the city and to reinforce the picture of Falun as part of the world. They have taken small attributes from different parts of the world and placed them in photos of Falun, more or less visible. Examples include a photo taken on a summer café where the person in the picture is reading an international newspaper, and a photo taken at a sport event at Lugnet, where an international flag is seen in the background.

4.3 INFLUENCING FACTORS

In terms of what influences the brand identity and how this affects the DMOs process of building the brand, several factors may be evident. The most common ones that came up during the interviews were history and culture, the competition, and the community.

Edinburgh

Visit Scotland’s identity building process and marketing are to a large extent consumer driven, and substantial research has been done to find out what the customer wants, since this is what underpins everything they do (Campbell, 2007:1022; Logan, 2007; Edinburgh Brand, 2007). For Edinburgh, history and culture are the two main influencers of the city’s brand identity:

Culture is very, very important. Not just in rural tourism but also in the cities...it is the culture that differentiates any destination. Obviously when you are going to a city you have got the built heritage as well, you have got the castles, the Royal mile, the New town and all that but it is the culture that differentiates it from somewhere else (Jarvis, 2007).

History has a large effect on the brand identity. Many of the icons of the city are preserved, and the fact that the city has a history of literature and festivals has been used in the creation of the contemporary brand identity.

Competition also influences the work. Jarvis (2007:1022) and Logan (2007) state that Edinburgh is a relatively expensive destination in comparison with other European destinations. Visit Scotland has accordingly adopted a value and quality target rather than a volume one: “You have to make sure that it is good value for money. It is never going to be cheap but it has to be good value” (Jarvis, 2007:1022).

The community is the final factor that has affected Edinburgh's brand identity, given that the friendly and open behaviour of Scottish people are used in Edinburgh's brand personality and core values. When asked about the human related core values and how to make sure that what is projected is linked to reality Jarvis (2007:1022) says that naturally one cannot force people to be friendly but he means that generally the Scottish people are that. However, there is a dilemma related to this. A recent occurrence is that many Polish and Czech people are coming to work in hospitality, which means that they are representing the destination. When people are coming to visit they expect the person behind the bar or in the hotel to be Scottish, with an accent telling about the history and little anecdotes, but this is often not the case anymore. Jarvis (2007:1022) says that this is a concern, but at the same time hard to do something about: "What do you do about the fact that you are in the danger of losing some of the kind of what people expect? I do not know" (Jarvis, 2007).

Göteborg

The local residents, the other actors at the destination, and to a degree the history and the products offered, influence the perspective of Göteborg's brand identity. The present pyramid was created two years ago, and was, as mentioned, the result of 5-6000 interviews, analyses and focus groups. Participants in the research process have been residents from all different parts of Göteborg, it has been focus groups comprising, among others, a young group, an older group, an academic group, and a mixed group. The result of the research is thus a reflection of how the visitors, the residents, and the industry perceive the brand and Göteborg to be (Nyman, 2007:1219).

The local residents are always taken into consideration when Göteborg & Co is hosting events. They want everyone to be able to participate in the activities, and even if an event is held within an arena, it should still be things happening in the city so that everyone feels invited. Nyman (2007:1219) means that they are living in symbiosis with the residents and feels humbleness towards being included in the community. She further believes that Göteborg & Co's strategic work of constantly communicating the values of events, concerts and meetings results in an understanding across the block borders; an acceptance of what they do which generates growth.

Falun

The main influencers of Falun's brand identity are its history and the community, and to an extent also the competition. The history is possibly the largest influencer. To actually be a city is a main part of the brand's identity, and this is grounded in the history of being one of the first cities in Sweden. The history of the copper mine is also important, as it has made the city a world heritage site. Ingeström (2007:1017) believes that Falu residents in general are proud over their city and origin. In order to build on this asset, they have employed the organisation "Hostmanship", who works for the Swedish state, and who practice the art of making people feel welcome and how a destination should relate to its "hostmanship". Välkommen till Falun AB believes that this is a vital part of a destination's brand identity, and that it in the future might be more important to talk about Falun's hostmanship than the specific products and features of the destination, since this will be a main differentiating factor (Ingeström, 2007:1017).

The competition is an influencer in that Falun does not want to compare their destination with competitors of similar size. Their recently developed concept "Falun Bigger" refers to the part of their brand identity that wishes to see themselves in a larger perspective and that they want to view themselves "outside in rather than inside out" (Johansson, 2007:1017; Ingeström, 2007:1017).

Alingsås

In Alingsås, both history and the community are strong influencers of the destination's brand identity. Alingsås history of being a meeting place for trade and commerce has naturally been used much in the establishment of the city's brand identity. Even today trade is synonymous with the destination, and it is one of the main things that are used in the Alingsås' strategic branding work (Anderberg, 2007:1204).

Alingsås furthermore highlights the friendly atmosphere and cosiness of the city. It is similarly to Edinburgh a place with high quality of life. The city has good childcare and schools, it is located close to nature, and it is a city with relaxed atmosphere (Reteike, 2007). All of those factors are believed to affect the way Alingsås Futurum works with the brand identity, since they view this as the essence of Alingsås.

4.4 EVENTS AS PART OF THE BRAND IDENTITY

4.4.1 Event portfolios

Edinburgh: Festivals

Edinburgh hosts both sport events and cultural events. The entity that is responsible for the sport events and larger one-time events is called Event Scotland, and is a separate body. Visit Scotland works mainly with festivals; hence this study focuses on the events that are within Visit Scotland's responsibility. Jarvis (2007:1022) is unsure of how many events Edinburgh hosts each year but says that the Edinburgh festivals generated 1.4 million visits, 130 million GBP and supported 3200 jobs in 2005.) He is however careful to point out that it depends on what one call a festival. Edinburgh has several other activities that are not specifically festivals. On the top of their pyramid there are two Hallmark events, the Edinburgh International Festival and the Fringe, both of which are held the same time every year in July and August. Also held at the same time are the film festival, the book festival and the jazz festival, resulting in Edinburgh being completely full at this time of the year. The city is also promoting Halloween, which is not a festival but as Jarvis (2007:1022) puts it: "a reason to come visit". Edinburgh Christmas and the Hogmanay is also expected to result in prompt visits and is a marketing activity lasting for over a month.

Göteborg: Sports, meetings, and culture.

Göteborg is the leading event city in Sweden and has been hosting many kinds of events. They are big actors in terms of sport events, meetings and conventions, and music related events (Göteborg & Co, 2006; Ericsson, 2007). During 2006, the city hosted more and larger events than they had before. Göteborg & Co has created an event portfolio that is illustrated in Figure 4.6.

Level 1 represents the activities presented by the local associations and organisations. The broad range of local events within culture, sports, and entertainment build the necessary base for events in Göteborg and are believed to be a platform from which professional practitioners will develop. *Level 2* constitutes teams and players, artists, singers and dancers that provide the residents with experiences, and who functions as role models for young practitioners to look up to and who stimulates them to actively participate themselves. *Level 3* includes international games, Swedish championship competitions, and larger Cups. It includes larger festivals, larger profiled exhibitions and guest appearances, concerts at Ullevi (the largest stadium in the city), and shows and musicals. A large proportion of fairs and congresses are also represented at this level. *Level 4* includes European- and World Championships within several sports, some other sport arrangements, and the biggest yearly returning culture and sport events. Also included are large congresses, exhibitions, concerts and productions. *Level 5* is the top of the pyramid and comprises the internationally largest sport events. Also included at this level are world exhibitions and other large and unique international projects. These events are, according to Göteborg & Co, important for the destination in that they show the city's and Sweden's unique possibilities; it strengthens the city's brand and has the ability of giving the city a quality stamp as an event city internationally. It further creates growth and employment opportunities, it offers the residents quality of life and stimulates and inspires youth to actively participate in culture- and sport activities (Göteborg & Co, 2006). Nyman (2007:1219) cannot say that Göteborg has one specific Hallmark-event, but she believes that many of the returning events that administer themselves are very important for the city. Examples are the Book & Library fair, Gothia Cup and the Tour-fair.

She further adds that it is important to consider the whole event portfolio, and that it is vital to have well-working club activities as a base: “That I goes well for IFK Göteborg, that it goes well for Frölunda, that is what makes it possible for for us to have those that sticks out. If we did not have that phase, then maybe it would not have worked” (Nyman, 2007:1219).

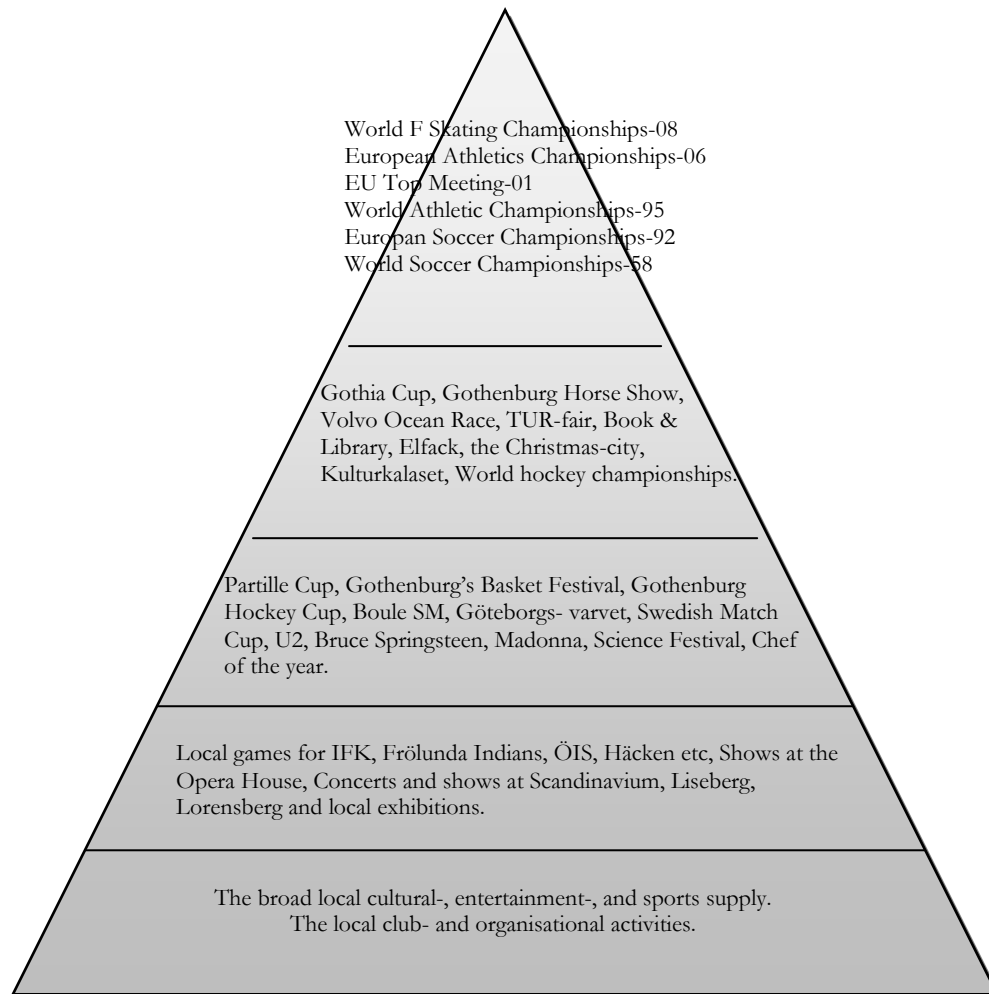


FIGURE 4.6 – EVENT PORTFOLIO GÖTEBORG
(Source: Göteborg & Co, 2006)

Falun: Sports and Culture

Välkommen till Falun are involved in approximately 30-40 events every year. There are many actors that may arrange events why it is difficult to obtain an exact number. Välkommen till Falun AB operates commercial events and are often involved in other events as an advisor and referral authority (Johansson, 2007:1017). They are not involved in returning events such as a football game or bandy game. The part of Välkommen till Falun AB that is responsible for the event scene is called Meetingplace Falun. This division and new name was on the verge of being released when the interviews took place in October.

Falun's event portfolio has two clear profiles, sports and culture. Falun's Hallmark event is Swedish Ski games (FIS World Cup), a world cup skiing competition held every year. Falun prioritises and tries to support championship competitions and large resources are now put on acquiring the World Championship in cross-country skiing 2013. This has led Falun to become the host of other competitions, such as The Masters World Cup Cross Country Falun 2010: That is what happens, when you do one investment, other projects follow along" (Johansson, 2007:1017).

In terms of culture, Falun has two main events. The first one is called Falun Street Performance, where the whole city will be filled with street performance and entertainment. The second one follows the world heritage track and is called Falun Then. It mirrors how Falun was historically, when it was at its biggest. This event lasts for 4 days and is inspired from the middle age-week at Gotland. The clothes and performances are influenced from that time (Johansson, 2007:1017).

The sport events attract people both from the region but also from outside. Many of the competitors are international why it draws visitors from further away. Both of the two main cultural events are relatively new and are attracting people from the region mainly.

Meetingplace Falun is also responsible for two large consumer fairs that are held yearly. One is a ski fair and attracts 12-14 000 visitors mainly local, while one is a motor fair, MotorExpo, where the visitors are both local and regional. They further work extensively with corporate related sport events (Ingeström, 2007:1017).

Alingsås: A mixed portfolio

Alingsås has a varied event portfolio. They do not host mega-events, much due to the fact that the city is small and do not have enough resources and beds to accommodate many people. The city's Hallmark event is "Lights in Alingsås", an event that lasts for 33-34 days every year and that attracted approximately 75 000 visitors this year (Alingsås.se, 2007). Apart from Lights in Alingsås, the city holds many smaller arrangements such as the potato festival, monthly trade and market events, and Alingsås' birthday, where the city is celebrated. Alingsås feels that every event is as valuable as the other, and Alingsås Futurum tries to help anyone that wants to create an event. Alingsås Futurum is not the only actor when it comes to decide on and arrange events. They however try to encourage people that want to arrange events and help organisers with finance, price structure and marketing. They regard all events to be beneficiary for the city. They further believe that it is positive to have many different events since if someone is here at one occasion and think that it is good; they may want to come back under other circumstances.

4.4.2 The strategies and objectives behind hosting events

Edinburgh

Edinburgh as a city has been the host of many events. The Fringe, which is their largest event, has been running for 60 years annually. Edinburgh does not refer to themselves as an event city but more specifically a Festival city (Jarvis, 2007:1022). Edinburgh is regarding events one of the main contributors to their tourism development. Research has shown that a main reason as to why tourists visit Scotland is to go to a festival. The main criteria for the types of events they attract are that it should be an economic benefit to the city (Logan, 2007).

Almost all of Edinburgh's festivals are held at the same time, although Visit Scotland is trying to get a wider spread. There is a reason why so many events are hosted simultaneously. Firstly, the Fringe began as a complement to the International Festival, for people who wanted "easier cultural activities" but nowadays it has grown to be far bigger. Secondly, all the other festivals started off since there was already a big audience at the destination. When putting on a festival it is vital to consider whether the festival is strong enough to by itself to attract people. The smaller festivals such as the book festival will attract visitors that mainly come for the larger festivals, but that pop by since they are passing (Campbell, 2007:1022).

On their current cities campaign, Visit Scotland focuses on the festival aspect. The theme in all their marketing (which comprises much direct mail and newsletters to people who sign up on their web page) is evolving around their festivals and trying to get people to visit Scotland out of season. The winter is an off-season for the city and the idea of focusing on festivals is, according to Jarvis (2007:1022) to let people know that the city is open during winter and that there is much going on. Scotland suffers from that people say that they would like to visit Scotland one day, but Visit Scotland do not want people to come one day, they want them to come now: "The festivals provide a prompt action that people are going immediately and right now" (Jarvis, 2007:1022).

Göteborg

Göteborg has been working strategically with events since 1995, when the World Athletics Championships was held in the city (Nyman, 2007:1219). This event gave Göteborg the confidence and trust to host more world events (Göteborg & Co, 2006). The main objective with the company's work with events is to strengthen Göteborg and Sweden as brands. It is furthermore believed to make Göteborg a more pleasant and attractive place to live and work in, and to visit:

Events create new experiences for the region's residents and result in a larger amount of visitors, increased tourism revenue and more employment opportunities. Moreover are the events creating natural meeting places and fellowship over both ages as cultural boundaries (Göteborg & Co, 2006).

Nyman (2007:1219) explains that Göteborg & Co are using events as a communication platform to strengthen the brand through an event perspective: "...we know that even if we work tremendously strong with meetings and with the private travellers is it still the events that acquires a penetrating power on both the European and international basis where the brand is brought out" (Nyman, 2007:1219). Nyman (2007:1219) points out is that the city hosts many large events that are happening "behind the scene" and that the regular visitor or resident will not notice. The meeting industry is enormous in Göteborg and this adds vastly to the economical well-being of the hotels and restaurant owners but is different to a public event such as a World Championship in Ice-hockey where the public can enjoy the events. Thus, all events are necessary for the growth and value building of the city, but it is only the public events that are used strategically as a communication platform of the brand identity, since a heart- and lung transplant conference can never carry a brand in the same way. It is still contributing to the building of the brand, since it allows Göteborg to keep their researchers and lets the destination acquire competence that they would otherwise not get in contact with.

Falun

Falun has a long experience of hosting events, partly through their festivals but also through the sport events that have taken place at Lugnet. The city has adapted a more strategic approach to events over the last 6-7 years. Since the year 2000, the tourism industry in Falun has experienced a tremendous growth and the main reason behind the growth has been the city's strategic focus on events (Johansson, 2007:1017). This indicates how important events are for Falun, and Välkommen till Falun AB naturally views it as one of the most important factors of their tourism development (Ingeström, 2007:1017). Although the destination hosts several events that are of local interest, they are looking mainly for events that attract tourists to the city and that results in guest nights. They are however careful to point out that one does not have to exclude the other, it is important for the city's community and city centre to host the local events, but there is no strategic focus on those kinds of events (Johansson, 2007:1017).

Välkommen till Falun AB maintains that all events originally have the objective of attracting local residents and visitors from the region and outside. However, different events have different purposes and objectives, and may also lead to outcomes that were not expected from the start. For example The Runndagarna Winter Event (long distance skating at the lake Runn) started as a project with the purpose of showing the region what a nice lake it is and to find a way for Falun and Borlänge to cooperate rather than oppose each other as they have been doing for 200 years. In the beginning it was a pure local event, but nowadays it attracts approximately 10 000 people, among which thirty percent are outside visitors. The rise in outside visitors can, according to Välkommen till Falun AB, be explained by the unique activity of long distance skating, which the destination has taken advantage of (Ingeström, 2007:1017; Johansson, 2007:1017).

Alingsås

Alingsås aims to attract event visitors from the region, meaning the west coast of Sweden. Most events are one-day events, except for Lights in Alingsås. Alingsås do not market themselves much outside of the region and although they have been to exhibitions and fairs in London, Norway, and Germany, they do not generally market themselves internationally since they cannot accommodate many visitors. Alingsås does not see it as limiting that they are located on such short distance from Göteborg. They are instead trying to see the positives and believe that they can take advantage of it by cooperating with hotels and so on when hosting larger events.

Alingsås does not regard the destination as an event city: "No, we do not position ourselves as an event city but that is what becomes the result of what we do" (Reteike, 2007:1018). Alingsås Futurum has limited resources for marketing Alingsås why it is often the events that are shown, since they choose to market the events. They furthermore send many press releases and believe that they are very good at this, much due to their access to good photo material. Their photographer takes photos that are easy to market. Alingsås do however view events as something that is positive for the city and it has become one of the biggest parts of their development, much due to Lights in Alingsås that may result in even bigger dimensions when it comes to events. Many businesses in Alingsås say that they can take advantage of events since they can use it to keep their customers (Reteike, 2007:1018).

4.4.3 Linking events to the destination brand identity

Edinburgh

Campbell (2007:1022) believes that there is limited linkage between Edinburgh brand identity and the events that are hosted at the destination. They are rather focusing on the customer and provide what the customer wants. Jarvis (2007:1022) however indicates that Visit Scotland have an overall branding approach to the type of things that will go on. He refers to a mistake they did when they brought a Macintosh exhibition to Edinburgh. Macintosh is a famous designer from Glasgow and is clearly connected to Glasgow, the architecture and design city, which explains why it did not work well in Edinburgh.

Logan (2007) believes that, in order to add something positive to the brand identity of Edinburgh, the events should be of good quality and backed by well-known and well-respected partners. Big, successful events help raise awareness of the city and demonstrate that the city is capable of attracting big names, and hosting successful events and gives the MTV Europe Awards and Taste of Edinburgh as examples.

Göteborg

As mentioned, Göteborg is strategically using events as a platform to build and strengthen the brand locally, internationally and globally. In order to link the event brand to destination brand identity, Nyman (2007:1219) is referring to Volvo's work as a way of explaining how Göteborg & Co are working. She means that Volvo is a relatively small actor in the global market and that they have aligned themselves with events in order to be seen globally. An example is the Volvo Ocean Race, where they have put their name on the event so as to penetrate the market. Göteborg & Co are trying to work in a similar manner by trying to find events that can carry the Göteborg brand. They did so with the European Athletics Championships, where the owner was the city of Göteborg. This guaranteed that they could put "Göteborg" 2006 on top of all signs, instead of "European Athletics Championship". In order to find suitable "carriers" they are first and foremost looking at medial values, such as how many will be exposed to the brand. Nyman (2007:1219) is giving an example of the upcoming World Championships in figure skating, which will give approximately 500 million TV-viewers. She argues that the city needs regular events like this in order to convey the brand outwards.

Another perspective of linking the brand of the event to the destination is how well the event fits with the identity of the destination brand. When Göteborg is choosing which events to host, they have a criteria for evaluation against which they assess the potential event. This includes the economical aspect, such as how many guest nights the event will produce and how much it will benefit the city, and how well the event fits with the brand identity of Göteborg. In their work towards 2021, one of the added host words in the brand essence is "inspiring", and a person who is creative and engaging; hence the organisation needs to sit down and find implications on this on their operations. The upcoming activities and events need to be linked to the new brand pyramid and this work will be initiated in 2008 (Nyman, 2007:1219).

Falun

Falun hosts many returning events and believes that the advantage with returning events is the possibility to tie them closer to the brand identity so that they "can be a profile for the city or for the part of direction that we have in the municipality" (Ingeström, 2007:1017). He sees the advantage of large returning events during summer and winter respectively and use surrounding effects in staff and so on.

Ingeström (20071017) adds to the subject by stating that one-time events are indeed necessary and that the destination constantly has to strive to find new events that align with the identity of the city. In terms of key factors in terms of how events add something positive to the destination brand identity, Ingeström (20071017) believes that Falun hosts few events that in themselves adds to this, he believes that it is more about the participants obtaining a part of what Falun wants to say.

Ingeström (20071017) believes that a small city that has a good identity and positioning can stand up also to the larger cities. “The main cities do not want all too small events and a middle sized event in Göteborg becomes very big here. And the largest we are not even interested in getting. We work in different ways” (Ingeström, 20071017).

Alingsås

Alingsås does not think strategically in terms of linking the events to the brand identity, they believe that all events are positive since it increases the knowledge and awareness of Alingsås. Furthermore, they do not want to say that one event is more important than another: “we do not make any difference between who it is, we are trying to help those who have the will to create something in Alingsås” (Reteike, 20071018). Anderberg (20071204) believes that the brand identity and the event brand are linked since the event may be used to strengthen other occurrences and instances: “It is possible to find added value and it can be to place it right in time. To do it in congruence so that one takes advantage of the inflow of people. We are not hundred percent there, we can be a lot better in this area” (Anderberg, 20071204).

Although Alingsås does not strategically link the event brand to the brand of the destination, some events have nevertheless become important parts of their identity although that was not the initial intention. An example is Lights in Alingsås, which has resulted in outside people referring to the destination as “the city of Lights”. No one could have expected the outcome of Lights In Alingsås from the very start and it was originally no strategic thought behind. Anderberg (20071204) however thinks that a vital factor has been the environment of Alingsås. It makes it possible to create new structures: “With a bench-mark from the quality surrounding a city can you take care of the competence that is existing and that results in good things” (Anderberg, 20071204).

4.4.4 Future considerations

Visit Scotland thinks that event tourism will grow, since many countries and cities are realising the value of events (Campbell, 20071022). Jarvis (20071022) share his view that “all the festivals will have to work harder to attract people and they have to have some sort of foundation in what the city is about”. He gives the example of Edinburgh, which has a strong literature tradition, a factor he believes strongly influence why it is working so well there. Furthermore, he adds that the Fringe has been running for 60 years, meaning that it is a very long establishment and there are only so many places where quality performers can be at the same time. According to Jarvis (20071022), Edinburgh has the advantage at the moment that it is the one place where performers want to go and if the quality performers come, then the people will come. However, he is careful to point out that Edinburgh needs to be cautious that quality performers are not lured away to other festivals because it is new or tropical or has some other exciting feature.

Logan (2007) thinks that Visit Scotland has to keep working hard to maintain their existing events, and to introduce new ones. She believes that they need to work harder to become a year round destination by distributing the events more effectively.

Göteborg agrees that competition is intense and that it will increase. Göteborg has been in the leading edge and are working hard to remain there. In order to keep up with competition they regard it as important to have good quality arenas, communications, and overall efficient infrastructure, in the region and outside. It is vital that the budget flights and other direct flights continue to fly to Göteborg as a result of good business (Nyman20071219).

Välkommen till Falun AB sees it as natural that many cities position themselves as event cities since now Sweden has open their eyes to what the tourism/visitor industry generates. Johansson (20071017) believe that Sweden is still one of the countries in Europe that focus the least on tourism and the visitor industry. He further thinks that:

you cannot sit down and think, damn now it has become more competition, it is better to watch others and learn. And then I think one has to niche too, everyone cannot be the best on everything. Here [in Falun] we have chosen to be best at cross country skiing and long distance skating and we try to be pretty far ahead in terms of culture (Johansson, 2007).

In terms of what is needed for the future to stand the competition, Välkommen till Falun AB realises the importance of having a good organisation and good infrastructure (Ingetsröm, 20071017). They feel that they need to: 1) Build up to/even with the rest of event Sweden and the world, since infrastructure is so important. 2) Not to loose faith and the pace in the focus on events. Government funds and contributions from the city are needed in order to acquire events and as a destination one cannot sit down and wait for the events to come to the destination, it is rather a process of sales, product visualising and marketing: “It is not enough to say that you have this as a strategic way of working, but you have to live up to it” (Johansson, 20071017).

Alingsås looks bright to the future. Reteike (20071018) says: “ I think we have a fantastic 2008 ahead of us where I see a lot of opportunities. I am not at all worried for the future since I can see that Alingsås equips”.

5 ANALYSIS

The overall purpose with this section is to analyse the results that have been presented in section four. In order to do so, the theoretical framework in chapter three will be used to compare and contrast the data against. The chapter is divided according to the different phases that contribute to the process of creating a destination brand identity, with and without the use of events. Proposed models have been included in both cases.

5.1 CROSS ANALYSIS OF THE DMOs

This study includes case studies of DMOs from four destinations – Edinburgh, Göteborg, Falun and Alingsås. Among the destinations are three located in Sweden and one is located in Scotland.

DMO	Nr of employees	Location of city	Nr of residents	Restructurings
Visit Scotland	300/2000	East coast	450 000	2000/2005
Gothenburg & Co	100	West coast	481 000	1995/2002
Visit Falun	7	Middle of country	37 000	2001
Alingsås Futurum	3	50 km from coast	23 000	2000

TABLE 5.1 - COMPARISON OF THE DMOs

Edinburgh and Göteborg are similar in size, as are Falun and Alingsås. Edinburgh and Göteborg are coast cities, and both are the second largest cities in each respective country, with a resident number of between 450 000 – 500 000. Edinburgh is however the capital while Göteborg is not. Falun is located in the middle of Sweden and Alingsås is located approximately 50 kilometres from the coast and Göteborg. Both of these cities host less than ten percent of the amount of residents the two larger cities host. The size of the DMOs and their structure differs between the destinations. Naturally, the DMOs of Falun and Alingsås are rather small – seven versus three full-time employees - while in Edinburgh and Göteborg the DMOs have several hundred employees. The job descriptions in the smaller DMOs appeared to include a broader perspective. In the smaller destinations, the people seemed to have a more overall view of the destination’s work, while in the larger cities the work seemed more divided with each person being responsible for specific tasks.

While Göteborg has been working strategically with their development since 1995, it was in the year 2002 that they undertook research to start developing a brand identity. The other destinations went through restructurings of their operations approximately at the same time, around the year 2000. The Scottish Tourist Board became Visit Scotland in 2000 and a large restructuring took place in 2005. Välkommen till Falun AB was founded in 1998 but went through a restructuring in 2001, and from that time they have worked more strategically with destination development. Alingsås Futurum was founded in 1990 but was developed into what it is today around the year 2000. This matches the research that it has been during recent decades that most DMOs have been born, and that the questions of destination branding got its own table in the late 1990’s (Pike, 2004). This may have influenced the restructurings of the DMOs in the early year of 2000. Alingsås Futurum works differently than the other DMOs. They do not have formal documents describing the brand and are not working with brand building according to any theory. Their limited work with strategic destination branding may be explained by the fact that they are not a pure DMO with the main task of attracting tourists and visitors to Alingsås (as are the other three DMOs in this study); rather they work with a range of matters also relating to investments, move-to questions, education, trade and business. They further function as a link between the municipality and the trade and industry.

5.2 THE PROCESS OF CREATING A BRAND IDENTITY

After examining the empirical data derived from the four DMOs, the author found a similar process of developing a brand identity between the cases. This resulted in a suggested model that illustrates the steps followed when building and establishing a destination brand identity. It may also function as a guide as to how it may be done. The process is demonstrated in Figure 5.1. It is divided into five phases, each of which will now be discussed individually.

Phase 1: This is the *initial planning phase*. As experienced with all four cases, this is the start of all work. The DMO is together with the city (municipality) and often also the industry and trade agreeing jointly on the objectives for the destination.

Phase 2: The *research phase* involves gathering all the necessary data in order to establish what the current identity is. Often perceptions and views from local residents and industries are taken into consideration, as well as from outside people and marketing experts.

Phase 3: After the research phase, the DMO moves into a phase where the *brand identity* is to be *shaped and decided on* according to the local and outwards perceptions of the city and where and who the city wants to be. It has been argued that a brand needs to stay loyal to its identity, its true self, in order to become a sustainable and successful brand (Lagergren, 1998; Kapferer, 2004). This seems to be agreed on among the destinations and the shaping of the brand identity is to a large degree depending on the results of the research.

Phase 4: Once the shaping phase is over, the process moves into the phase of *establishing the brand identity*. At this stage the brand essence, the values, and the personality of the destination are listed. In three of the destinations a brand model has been used as a tool for summarizing the components or facets.

Phase 5: After the process of establishing the brand identity, it needs to “come alive”. The model is divided into *visual* and *verbal identity*. The visual brand identity includes logos, photos and overall graphic design. The verbal identity includes slogans, tone of voice; hence *how* the brand identity is communicated. The visual and verbal identity have been linked together with *events*. Discovered during the research was that events are sometimes used as a communicator of the brand identity, as a “carrier” of the brand.

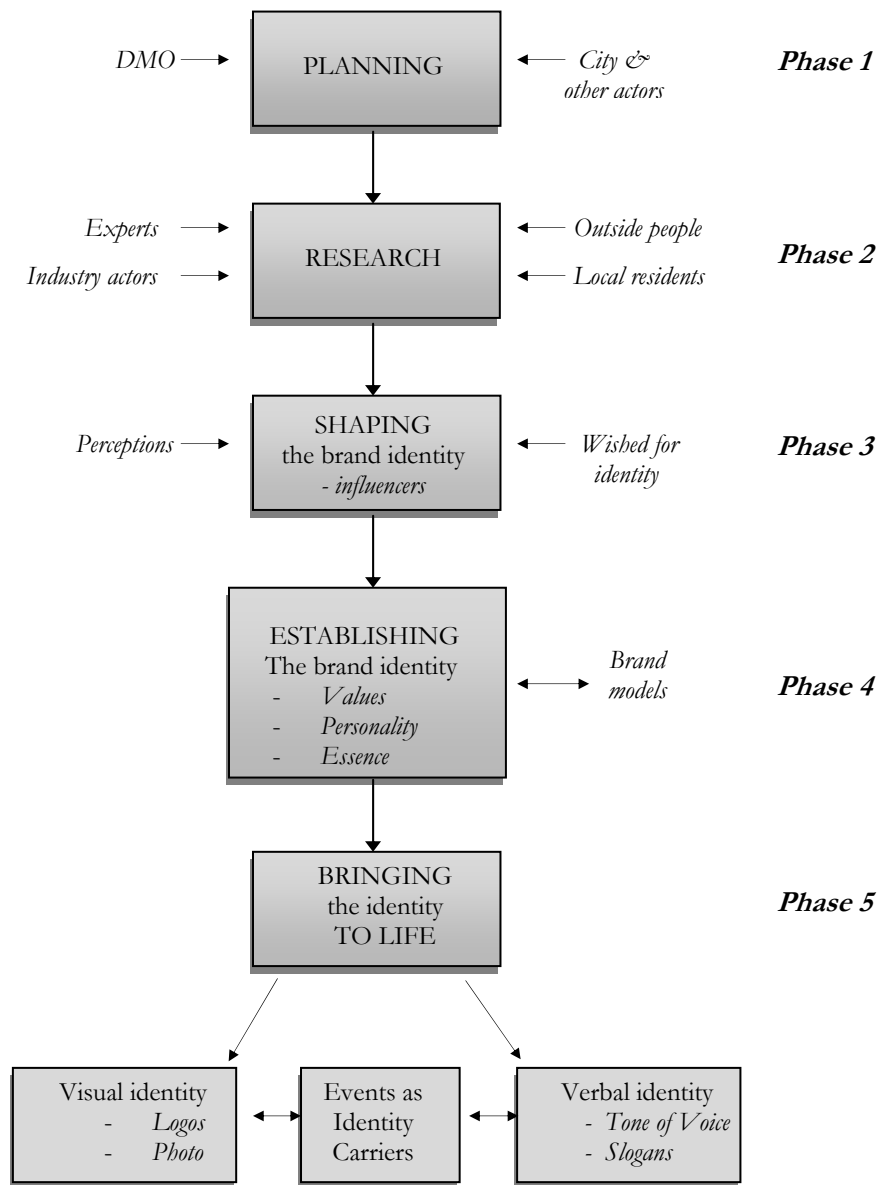


FIGURE 5.1 - THE PROCESS OF BUILDING A BRAND IDENTITY
 (Source: Own elaboration)

Alingsås differs from the other destinations, much due to them working in a different way. They work in a pure practical way; hence there are limited results in some sections that correspond with this destination.

The following chapters include a deeper analysis of the phases. The destinations will be analysed according to the theory presented in chapter three.

5.2.1 Phase 1 and 2: Planning and Research

The process of creating a destination brand identity should start with planning and research. In Göteborg's case, the research was done through an extensive project by a research institute, and included 5-6000 surveys, interviews, and focus groups. Participants in the research were both locals (from all parts of the city), people from outside the city, experts on brand building, the industry and other actors at the destination (Nyman, 2007:1219). Edinburgh's project team began their research with a thorough observation of the city. Studying all the objective research about Edinburgh and people's perception of the city followed this. Due to Edinburgh having a customer driven approach in everything they do, extensive consumer surveys and interviews to learn what the customers want was as well executed (Edinburgh Brand, 2007; Logan, 2007; Campbell, 2007:1022). Falun hired a consultancy bureau and gathered twenty people from chosen parts of the municipality and business. The goal was to characterise the picture of Falun that was to be built on in the future (Ingeström, 2007:1017; Välkommen till Falun AB, 2007). Alingsås Futurum works, in comparison with the other DMOs, in a different way and they are in the initial phases of, together with the municipality, creating a brand for the destination. They have however been carrying out several workshops and performed research in regards to where the city should be heading in the future (Anderberg, 2007:1204; Reteike, 2007:1018). The DMOs way of executing research suggests that they regard it as vital to know what the identity actually is before going a step further. It further corresponds with the advice that the brand identity should be derived from the true identity in order to be a successful and sustainable brand (Lagergren, 1998; Kapferer, 2004).

5.2.2 Phase 3: Shaping the Brand Identity

History and Community Largest Influencers

As discussed in the theory, when trying to identify the specifics of a brand's substance and intrinsic values, one can examine the products it has chosen to endorse and the symbols by which it is represented. Kapferer (2004) call these factors "the sources of identity". These sources have been used in order to analyse what has affected the shaping of the brand; i.e. the influencers of the process of building the brand identity. This study refers to them as *influencers* or *affecters*. Kapferer's (2004) sources of identity include: products, brand characters and symbols (slogans, logos and photos), geographical and historical roots, and the brand essence. This study has adapted geographical and historical roots and products, the other two will be applied further on. Added to the discussion are the influencers of culture, the community and the competition. Table 5.2 illustrates the main influencers of the destinations' process of building a brand identity.

Influencer Destination	Geographical & Historical Roots	Culture	Products	Community	Competition
Edinburgh	x	x		(x)	
Göteborg			x	x	
Falun	x			x	
Alingsås	x			x	

TABLE 5.2 – MATRIX: MAIN INFLUENCERS OF THE BRAND IDENTITY PROCESS

Among the four destinations, history was a large influencer in the process of creating a brand identity, and in terms of which assets the destinations choose to highlight. Edinburgh with its historical icons and preserved old and new city centre, Falun with its copper mine and Carl Larson, and Alingsås with its history of being a meeting place for trade and commerce. This applies with research that argues that the history and culture are often foundations of the brand identity, and that it is even impossible to separate tourism and country or place and product (Anholt, 2002; Yeoman et al, 2005). Both Falun and Alingsås believed that it was vital for their identities that they are in fact cities. Perhaps this is a consideration made due to the size of the cities being smaller, perhaps it may stem from them being old cities and important places historically. Göteborg does not appear to view the historical perspective as one of the most vital factors, other than it has shaped the community and the atmosphere of the city. Instead, the community and products seems to be a larger influence for Göteborg's identity. This is evident when observing the overall cohesiveness of the city. Both in terms of how all the industry actors work together to attract tourists, and also in terms of how the residents of all parts of the city share a sense of belonging and the view of how it is to live in Göteborg. One may possibly refer to this as pride. Products can furthermore be viewed as a large influencer of the city's brand identity, since events have grown to be a large part of the contemporary brand. The community has also been important for Falun and Alingsås' brand identity origin. This can be linked to Falun's work with hostmanship and Alingsås cosiness and pleasant atmosphere. Edinburgh's second main influencer is culture, as they believe that it is culture that is what differentiates the destinations from the competitors. The culture is strong in the destination and it is a strategic choice to strive to preserve it. The community is to an extent included in this influencer, as the residents' assist in creating and retaining the culture. As mentioned in the beginning of the thesis, most often cities become tourism destinations by building on existing elements such as a tourist attraction in town, a warm climate, or a nice location. In cities where few of these factors exist, the tourist product is sometimes focused exclusively around built attractions or events (Shone & Parry, 2004; Kotler & Gertner, 2002). This may explain the destinations' diverse identities and influencers; Göteborg's focus on events and the other three destinations' identities derived from historical aspects.

5.2.3 Phase 4: Establishing the Brand Identity

Core Values as Reflectors of the Brand Essence

As should now be clear, many organisations use the word brand essence as a centre point in their desire of summarising the brand. The brand essence has been explained as a representation of the brand identity and an outline of the brand values (Melin, 1999; Kapferer, 2004). This phenomenon has recently also been adapted by destinations, and all of the DMOs except for Alingsås have developed official core values that reflect the brand identity. Edinburgh has five core values and Göteborg and Falun both have four (see Table 5.3).

Edinburgh	Göteborg	Falun	Alingsås
Inventive visionary	Consideration	Drifty	-
Striving for excellence	Closeness	Intellectual	-
Rich diversity	Diversity	City Feeling	-
Sincere Warmth	Fresh Ideas	Pride	-
Understated elegance			

TABLE 5.3 – MATRIX: COMPARISON OF CORE VALUES

The destinations all comply with the research that says that the core values should be few. Durable, relevant, and communicable, and holding saliency for potential tourists, are other factors that are regarded as important (Lagergren, 1998; Morgan et al, 2002). The fact that both Göteborg and Edinburgh have employed the word *diversity* may suggest that this is a common word to use. Furthermore, the fact that they are large cities makes it possible to actually be a diverse destination with many different people and distinct city districts. This is arguably not as evident in a small city such as Falun or Alingsås. Falun's core value *city feeling* may on the other hand be irrelevant in Edinburgh or Göteborg since they are obvious cities. This value is much more logical to use in a small city that wants to be acknowledged for something that is not directly expected to find there. A similar perspective may be applied to the word *drifty*, which may be used to highlight that Falun is not a sleepy small-town but a modern city where things are happening. Göteborg and Edinburgh have highlighted *sincere warmth* and *consideration*, while Falun uses the word *pride*. It may be more important for a large city to communicate caring values, as perceptions may be that larger cities are not as personal as smaller towns. Overall the values seem to be relevant to the destinations' true identities. Göteborg's use of *closeness* is for example grounded in the fact that everything is within walking distance, Edinburgh's *understated elegance* is found in the historical icons and qualitative features of their city, and Falun's *intellectual* value is related to their relatively unknown high class schools and media companies.

Sincerity and Excitement Main Dimensions of Personality

In order to analyse the destinations establishment of brand personalities, an alternative of Aaker's (1997) study on the brand personality scale has been used. This substitute scale has been developed by Ekinci and Hosany (2005) who argue that brand personalities of destinations may be explained by using only a few dimensions; in this case three. These dimensions are sincerity, excitement, and conviviality (Hosany et al, 2006; Ekinci & Hosany, 2005). The *sincerity* dimension values the importance of a good relationship between the visitors and hosts, *excitement* comprises traits such as daring, spirited and original and generally destinations that are perceived to comprise exciting personalities are considered attractive. The third dimension of *conviviality* has been specifically developed for destinations and includes traits such as friendly, family oriented and charming (Ekinci & Hosany, 2005).

The four DMOs have been structured into Figure 5.4. Among the four destinations, Alingsås and Falun have not applied official personality traits. Edinburgh has six words that describe their personality (also referred to as "tone of voice"), since the actual personality is hard to communicate. Hence, these words will be used in this analysis, as this is what represents the personality. Falun and Alingsås are also included in the matrix, and in their cases, the personality traits have been taken from the interviews (Alingsås) and from the core values that are synonymous with personality traits (Falun).

	SINCERITY	EXCITEMENT	CONVIVIALITY
Edinburgh	Confident Determined	Vibrant Authentic Imaginative	
Göteborg	Welcoming	Alive Active	Friendly
Falun	Intellectual Proud	Drifty	
Alingsås	Pleasant	Unique Experimental	Friendly

TABLE 5.4 - MATRIX: PERSONALITY TRAITS AND THE THREE DIMENSIONS

Most of the destinations' personality traits fits under the sincerity and excitement dimensions, which is possibly not so surprising since these dimensions have been regarded as the main elements that destinations' apply (Ekinici & Hosany, 2005; Hosany et al, 2006). Possibly many of the destinations' traits are related to the excitement dimension since those are regarded as being viewed as attractive by potential tourists. The dimension of conviviality has been said to be the trait that has a statistically significant influence on consumers' intention to recommend the destination. Only two destinations were found to have traits related to this dimension; Göteborg and Alingsås. In contrast to the core values, the personality comprise traits that are to a larger degree related to caring words. It has been argued that DMOs often develop destination brand personality profiles that are rather generic and have considerable overlap with other destinations (e.g. friendly, relaxed) (Murphy et al, 2007). This may explain Göteborg's and Alingsås' choice to highlight the *friendly* trait.

5.2.4 Phase 5: Bringing the Identity to life

The Verbal Identity

When bringing the identity to life, it was discovered during the interviews that this is referred to as using a "tone of voice" or by using a slogan. Edinburgh and Göteborg are the only DMOs who are referring to "tone of voice" as a way of putting words on the values and the brand essence.

Pike (2004) states that the slogan should be a short statement limited to approximately seven words and be expressed in simple terms, clearly focused on one value proposition of interest to the target. The slogans that came forward mostly matched these findings, however some examples of slogans used in the past were not. Edinburgh was the only destination that has incorporated an official slogan across everything, and their slogan "Inspiring Capital" manages to comprise the destination's brand identity into one value proposition, much in congruence with Pike's (2004) views on an effective slogan. Although Edinburgh is the only destination that has one united slogan, Alingsås has developed one that they use more than the others; "The Pleasant Timber City". In this slogan they combine one functional benefit (timber) and one affective (pleasant) quality (Pike, 2005) and manages to include two of the factors they believe are synonymous with the destination.

Research suggests that it is hard to develop slogans that captures a long-term consistency and at the same time manages to tie in as much as possible into a few words (Supphellen & Nygaardsvik, 2002; Pike, 2005; 2004). This may explain the main reasons behind the DMOs decision not to use a slogan, which were firstly, that no good suggestion had been put forward, and secondly, that it was hard to find a slogan that that does not limit the destination but improves it. Falun in particular believed that there was a large risk of "putting all eggs in one basket" and then "being stuck" with this slogan (Johansson, 20071017).

Göteborg's initiative of auspiciating a slogan competition corresponds with Pike's (2004) study of the challenges involved in gaining acceptance of new destination branding from the local community. It is vital for success that the residents approve of a potential slogan and are able to identify themselves with it.

It has further been put forward that one identity element may take the main role. Hence; if a destination uses logos as their major element, then the slogan would carry the purpose of functioning as a “fastener” for core brand associations (Supphellen & Nygaardsvik, 2002). This may be the reason why the destinations have been restrictive with slogans since they use other tools. Falun uses photos and Göteborg logos and events. Alingsås believe that the destination is viewed through its events, due to their limited marketing budget; hence this is their main brand identity element.

The Visual Identity

The tools used by the DMOs in regards to bringing the identity to life with a visual identity comprised logos, photos and the overall graphic profile.



FIGURE 5.2 – DESTINATION LOGOS

Source: Edinburgh Brand, 2007; Goteborg.com, 2007; Ingeström, 2007; Alingsas.se, 2007)

It was discovered during the interviews that logos are used in three distinct ways (see Figure 5.2):

- 1) To visualise the identity of the DMO
- 2) To visualise the identity of the destination
- 3) By incorporating the destination brand into another logo

Previous studies argue that destination logos should be designed to reflect the identity, attributes and wished for image of a destination. The core essence of the destination identity should be used as a brief and the appropriateness of colours and typography could be measured against how these will assist the destination achieve its goals (Blain et al, 2005; Hem and Iversen, 2004). Among the four DMOs it is only Edinburgh that has developed a logo for the destination, the other three have logos for the DMOs (however in Göteborg’s case this logo is used for the destination as well, with or without the name of the DMO). Edinburgh’s logo (see Figure 5.2) includes the brand essence of the destination and clearly much thought has been involved as to incorporating the brand identity in the logo. The different colours that can be applied to the logo are supposed to reflect the history and richness of culture, warmth, and vibrancy and energy of the city, and the typography has been chosen to represent the clean, modern and stylish part of the brand. The lines are used as graphic devices and to illustrate the dramatic value of Edinburgh’s identity. Hence, all the parts of Edinburgh’s visual identity have been derived from the brand identity of the destination and the logotype is the most important part of their visual identity (Edinburgh Brand, 2007). While Göteborg uses the logo above, they are to a large extent incorporating the destination brand into other logos, mainly connected to large-scale events. This will be discussed further in section 5.3.5. The reason why Alingsås does not have a logo for the destination may be due to them highlighting their DMO and may as well be explained by their use of events to increase awareness.

Events as brand identity carriers

Göteborg is unique among the four DMOs in that they strategically use events to bring their identity to life. They refer to this as using the events as a brand carrier. This will be discussed further in the next section of the analysis.

5.3 THE PROCESS OF USING EVENTS TO CREATE A BRAND IDENTITY

Every destination has, as mentioned previously, an existing event portfolio that can be classified by type, season, size, and impact, and the DMO should be concerned with developing the ideal portfolio to achieve its vision and objectives (Getz, 2005). Destination marketers who desire to use events to build their brand identity must consider the whole portfolio of events, since a single event is considered to have only a passing effect on the destination brand. The process illustrated in Figure 5.3 has been derived from figure 5.1 (the process of building a brand identity). The purpose is to show how the same process can be used when creating a brand identity with the use of events. The model has been altered to fit for this specific purpose, and the distinct phases will first be described shortly and then go into deeper analysis in the rest of the chapter. The process will, as in the previous section, be used as the structure for this section, with a deeper analysis of each phase in relation to the DMOs and relevant theory.

Phases 1-3 are relating to an overall event strategy and are hence presented in a vertical manner. These phases are describing actions taken for events as a whole. **Phases 4-6** represent an on-going process and are relevant to each individual event the destination chooses to host and are thus presented in a circle. These phases should constantly be considered in the decision process of hosting potential events. The pyramid in the middle of phase 4-6 illustrates the importance of considering the whole portfolio of events, and that synergy between all events at a destination is vital if the objective is for events to generate a significant effect on the destination brand.

Phase 1: The process starts with the planning and coordination phase. At this stage the relevant stakeholders at the destination should together discuss the roles of each entity and the vision for the destination. It represents the importance of successful coordination between stakeholders.

Phase 2: After the research phase, the process enters the stage when the objectives and goals should be determined. This phase includes deciding what role the events should play for the destination and if it should be a primary or secondary attraction in the overall destination brand strategy.

Phase 3: This phase represents the use of events when shaping the brand identity. The influencers of the brand identity may also be influencers of the event choices. At the end of this phase, the destination should be clear on what category or categories of events they want to focus on, i.e. relating to culture, sport, entertainment, meetings etc.

Phase 4: This stage is the entry to the circular process and signifies how the brand identity is established by linking the events to the brand essence, core values and personality of the destination.

Phase 5: The next stage represents the phase of bringing the identity to life with verbal and visual identity. These are in the model connected with each other with “events as brand carrier” as this is a common statement for doing this.

Phase 6: This is the final phase. Each event should be evaluated as to see how it corresponds with the goals and objectives set out, and to see how it serves the task of adding to the brand identity of the destination.

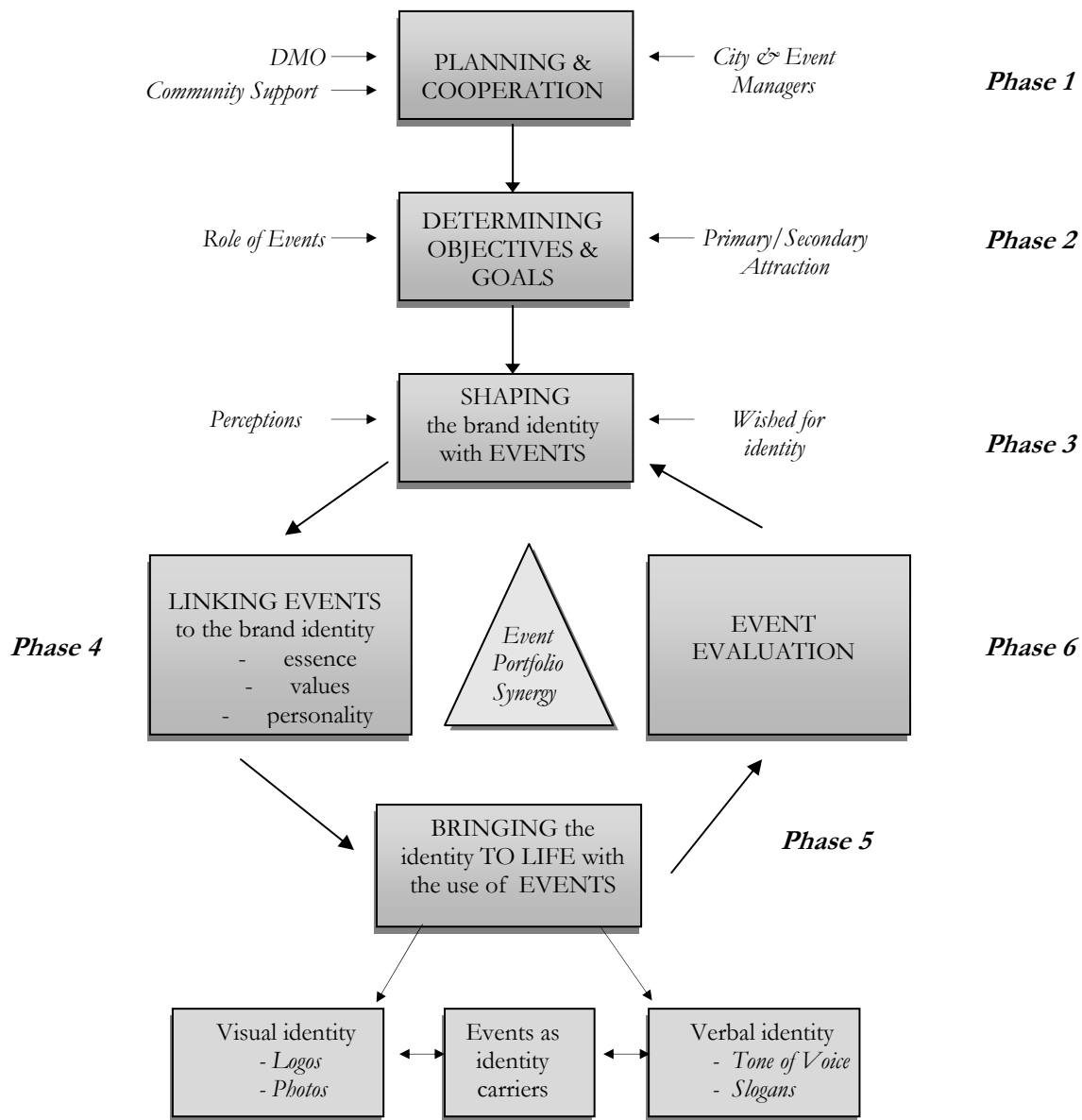


FIGURE 5.3 – THE PROCESS OF BUILDING A BRAND IDENTITY WITH THE USE OF EVENTS
 (Source: Own elaboration)

5.3.1 Phase 1: Planning and Cooperation

The first phase of the process involves gathering all the relevant stakeholders at the destination. *Cooperative planning and coordination among key players* such as destination marketers, event managers and the government event organisation is considered vital in regards to successfully using events in destination branding (Jago et al, 2003). Göteborg is the primary example of how this is done in reality. One of the main reasons as to why the destination has effectively developed into an event capital is supposedly owing to the whole city’s cooperation and collective objectives (Getz, 2005). Everyone is working to make Göteborg a more attractive place for visitors, residents and investors.

Perhaps not as strategic as Alingsås' helpful approach towards events proved positive for them; Alingsås Futurum wants to help anyone who has an idea about an event or project that may be executed at the destination. The residents' overall willingness to help has led to many improvements and interesting projects for the city. Falun seems to work well between the various stakeholders but also here different interests and objectives are evident. Edinburgh has an entity that is responsible for all events (except for the festivals and all cultural events that Visit Scotland hosts) and seems to work well between each other.

Relating to the importance of effective cooperation between stakeholders is the importance of involving the local residents. *Community support* is, according to Jago et al (2003) a vital factor if events should produce a positive outcome for the brand identity. Göteborg's work with events is largely synonymous with the great community support that it involves. Nyman (2007:1219) argues that Göteborg & Co work in symbiosis with the community, and are always considerate regarding involving the residents. Their effort of constantly measuring the events effect on the community, and as often as possible expand the events out to the streets so that everyone can participate and feel welcome, imply that they realise the value of a strong community support. Their work of always measuring the financial outcomes also indicates that they are aware of the long-term effects of success that this produce (Jago et al, 2003). Likewise it is evident that Alingsås has a strong support from their residents when observing the fact that there is a big community participation rate at the events and that the citizens use various events as a way of inviting their friends to their home. The pride and excitement carry a positive effect on the way that visitors perceive the event and the destination (Jago et al, 2003). Falun and Edinburgh are also regarding the community support important, which is noticeable when observing that Edinburgh has the highest quality of life in the UK. Similarly Falun believes that all of their local events are important as they add to the community satisfaction and well-being of the residents.

5.3.2 Phase 2: Determining Objectives and Goals

The centrality of events

The first factor the DMOs need to consider is the role that the events should have for the destination. Getz (2005) states that without a clear vision and objectives, event tourism initiatives are probable to become ad hoc and ineffective. A major question is the importance of centrality of events – are they one of the *main platforms* of tourism development and marketing or are they merely a *supporting element*? Destinations should thus be clear what they want the events and the destination to achieve and in which direction they are heading. The DMOs main reasons behind hosting events are shown in Figure 5.4. It is important to highlight that those are the *main* roles that came forward during the interviews. It is probably possible to find events that match each role of the table, but those are the major ones that were discovered during the research.

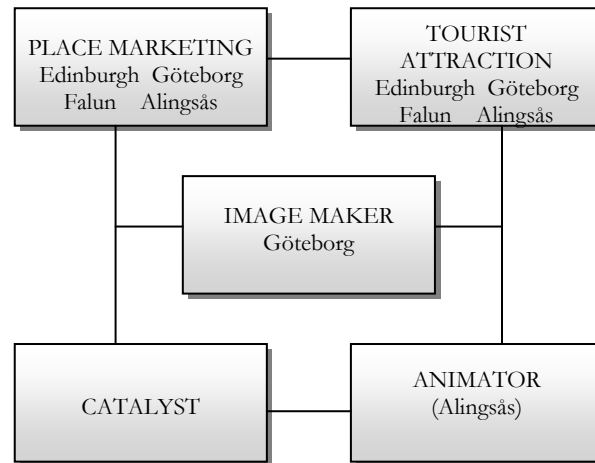


FIGURE 5.4 – TOURISM & ECONOMIC ROLES OF THE DESTINATIONS’ EVENTS
 (Developed from Getz, 2005:13).

The main reason for hosting events was the same for all four destinations, namely to carry the role of being a tourist attraction. As in the case of Edinburgh, where the main reason for hosting events is to encourage prompt and repeat visits. Events are also included in their marketing strategies but the other three roles were not regarded as strong. The main reasons why Göteborg hosts events are both to attract visitors and to carry the brand; hence in this case the events function as image-makers. Their motives also include using events as a way of marketing Göteborg as a pleasant place to live and invest in. Falun’s main motive behind hosting events is, similarly to the other destinations, to attract visitors from the region and outside. The events are also used to market Falun as a pleasant place to live in. Alingsås hosts many events to show that things are happening in Alingsås, and due to the city’s limited marketing budget, the events are what is shown outside. Hence, the roles of Alingsås events are both as attractions and as place marketers. Possibly it could also be as animators, as with their largest event Lights in Alingsås their parks, museums and many other of the cities facilities are used.

None of the destination’s main motives seemed to include hosting events for the catalyst role, (large event’s tendencies of attracting investments and leading to improvements in infrastructure and facilities (Getz, 2005)). One reason may be that none of the destination’s hosts true mega-events, except for Göteborg and Edinburgh who has hosted a few large-scale events. However, on the contrary, all the Swedish destinations believed that larger, and better quality, facilities were required in the future, and that poor facilities were in fact a main reason that they could not attract certain events.

Events as primary or secondary attractions

Events may, according to Getz (2005) be used as *primary attractions*, around which the theme, image building, and packaging are created. The destination’s identity and positioning strategy may be shaped by one or more event attractions and their surrounding themes. Although Göteborg was the only destination who officially regard events as being their primary attractions around which their identity has been built, both Edinburgh and Alingsås have from one perspective been doing this, by fashioning themselves as Festival City and City of Lights respectively. Having a Hallmark event linked to the theme may in this case be desirable, something both of the cities have with The Fringe and Lights in Alingsås. Göteborg does not have one specific Hallmark event; rather they have many returning events that are vital for the identity.

Getz (2005) further discusses destinations' that pursue a strategy of awareness and large-scale tourism growth; a number of mega-events in the same year or in sequence can be effective in attracting attention and boosting visitor numbers. The Olympics, major sport events and world fairs have proved to be most popular for achieving these objectives. This has been the strategy for Göteborg, who has been hosting several significant events during the last years and who has one large-scale event booked for 2008. Falun is striving towards a similar approach. Although the city is not large enough to host mega events, much due to limited resources and lack of facilities such as hotels and large arenas, they are focusing on winter sports. Their work of applying for the World Cross-Country Skiing Championship 2013 has resulted in them obtaining other big events.

5.3.3 Phase 3: Shaping the Brand Identity with event categories

Influencers

Much in the same way as the brand identity is influenced by several factors (geographical and historical roots, the community, competition, culture and products) may event choices originate from the same sources. In order to use events successfully in building the brand identity, it is suggested that the same influencers should be guiding the selection of events. Destinations may according to this decide on certain categories of events that they want to focus on.

Göteborg is, as mentioned, the leading event city in Sweden (Getz, 2005) and have a criteria of evaluation against which they assess the potential event. Among these are the criteria of having a strategic and overall cultural fit with the city. Edinburgh has an overall belief of hosting events that have a proper fit by making sure that the events fit to where they are hosted. Good quality events are regarded suitable to Edinburgh being a quality destination. The city's main categories of events (among those that Visit Scotland holds responsibility for) are, as discussed previously, cultural events and festivals. The destination's largest influences of their brand identity are history and culture. It is easy to see that there is a match between the event categories and brand identity influencers. Falun believes that they host few events that directly add something positive to the brand identity; they believe that it is more about the participants obtaining a part of what Falun wants to say. However, when observing the destination, it is clear that their two main categories of sport events and cultural events fit with the identity of Falun, and its influencers being history and the community. Their cultural events mirrors the past or aim at involving local entertainers, and the sport events are strongly linked to the geographical roots of being a place well suited for skiing and other winter sports. This is also evident in the fairs they choose to host. While Alingsås is open for all kinds of events, they believe that they can do better in finding added value and placing the events right in time. However, one of their influencers of the brand identity is the community, and Anderberg's (2007:1204) statement when he is talking about Lights in Alingsås, is that the environment of Alingsås makes it possible to create new structures and the city's ability of taking care of the existing competence results in good things coming forward. Taking this into consideration, they are also influenced by the community. The history is to a degree influencing the choice of events, evident in the potato festival and the birthday of Alingsås. Part of their strategy may be related to Jago et al's (2003) finding that events may be used in shaping the brand identity by *differentiating the destination* from others. The strategy may thus be to host events that are differentiating the destination from others, instead of choosing one or two categories of events. By this, the destination can offer a product mix with related benefits that are different from those of other destinations (Jago et al, 2003). Alingsås strategy of wanting to attract events with unique features contemplates with this. One example of how they do this is Lights in Alingsås, an event that is to be found nowhere else in Sweden (Alingsas.se, 2007).

5.3.3 Phase 4: Linking events to the Destination Brand Identity

Events can be linked to, and strengthen, the destination brand identity by providing a *cultural and strategic fit*. The core values, personality and culture accordingly need to be in congruence with those of the destination brand identity (Jago et al, 2003). Table 5.5 compares each destination's event portfolio with the essence and core values of the brand identity. Starting with Edinburgh, one can see that their portfolio includes festivals and cultural events. Perhaps striving for excellence and inventive visionary are the core values that would most fit with their events. Their brand essence "Inspiring Capital" links effectively to the festivals and fairs.

Destinations	Events	Brand Essence	Core Values
Edinburgh	1: Taste of Edinburgh, MTV Music Awards 2: Edinburgh International Festival, the Fringe, Hogmanay. 3. Edinburgh Christmas, Halloween, Film festival, book festival, jazz festival, Edinburgh Science Festival, fairs and exhibitions. 4. Numerous local events	Inspiring Capital	Inventive Visionary, Rich Diversity, Striving for Excellence, Sincere Warmth, Understated Elegance
Göteborg	1. World F Skating Championships-08, European Athletics Championships-06, EU Top Meeting-01, World Athletic Championships-95 2. Partille Cup, Gothenburg's Basket Festival, Gothenburg Hockey Cup, Boule SM, Göteborgs-varvet, Swedish Match Cup, U2, Bruce Springsteen, Madonna, Science Festival, Chef of the year. 3. Local games for the large hockey and football clubs, shows at the Opera House, concert and shows at Scandinavium, Liseberg, Lorensberg, local exhibitions. 4. The broad local cultural-, entertainment-, and sports supply. The local club- and organisational activities.	Multi faceted & easy accessible experiences in a human atmosphere	Consideration, Diversity, Closeness, Fresh Ideas
Falun	1. The Masters World Cup Cross Country 2010. 2. FIS World Cup 3. MotorExpo, Falun Street Performance, Falun Then, Runndagarna, Ski-fair 4. Falu-kalaset, the broad range of local events and the local club activities.		Drifty, Intellectual, City feeling, Pride
Alingsås	1. - 2. Lights in Alingsås 3. 4. The potato festival, Alingsås birthday, monthly and seasonally trade markets.	The pleasant timber city	Experimental, Friendly, Pleasant, Unique

TABLE 5.5 – COMPARISON OF EVENT PORTFOLIOS, BRAND ESSENCES AND CORE VALUES

Göteborg is the only destination that has illustrated their event portfolio (as seen in Figure 4.4), possibly due to the fact that the destination carries the role of being an event capital, and due to their strategic work with destination branding. Their core values show a good strategic fit with the events. The rich diversity may be applied to the broad range of events that are hosted at the destination with a main focus on sports, meetings and entertainment and culture. The closeness is highly relevant due to the arenas and main places for the events are within walking distance. Furthermore, consideration may mirror the local residents involvement and Göteborg & Co's effort of including and welcoming the whole destination in the events. Lastly, the core value of fresh ideas are linked to the events by the destination's constant work of acquiring new and exciting events of all sizes.

Falun's core values are to an extent possible to link with their events, but seem more relevant in terms of the overall brand identity. City feeling and intellectual are not so applicable to their event choices, but drift is relating to the sport events and pride is a desired effect of the local events that they host. Alingsås uses the word experimental when referring to Lights in Alingsås, and this is appropriate in this situation, but perhaps not linking so well with the rest of the portfolio. The same goes for the word unique. Pleasant and friendly are broad words and fit well with the events, but are perhaps not distinctive enough (Pike, 2004).

Longevity and Tradition Equals Positive Branding Effect

An on-going event is said to deliver branding benefits due to the fact that *longevity and tradition* has been perceived to support the branding effect by contributing saliency and profile (Jago et al, 2003). Longevity is an important factor if the event should become synonymous with the destination, five to ten years have been regarded the minimum an event needs to be held if it should contribute effectively to the destination brand. All four destinations have at least one event that has been hosted long enough to be regarded as a Hallmark event and by that contributing to the brand identity. Falun has the FIS World Cup Falun, Edinburgh has the International Festival and the Fringe, and Alingsås has Lights in Alingsås. Göteborg has a range of events that has the required longevity and tradition in order for it to contribute positively to the brand identity. Examples are the Book and Library Fair, the Tour-Fair, Gothenburg Horse Show and Gothia Cup.

5.3.5 Phase 5: Bringing the Identity to life with events as brand carrier

Events with well-established brands can be used to enhance the brand identity of the destination. This may be referred to as co-branding, which Chalip & Costa (2005) describe as the practice of pairing the event's brand with the brand of the destination. The desire is thus that elements of the event brand will transfer to the destination's brand, and vice versa. Göteborg is doing this strategically by finding large events that can carry the Göteborg brand. It has however been argued that it is uncommon for the destination to be featured during a sport event since the focus is on the actual sport why a vital factor for success is that the two brands are featured jointly in advertising and media about the event or destination (Chalip & Costa, 2005).

Visual Identity

The tools to bring the visual brand identity to life with events comprise logos, photos, and also other visual media support.

In terms of logos, the destination can use the event to incorporate the destination brand into the event logo, something Göteborg is doing strategically and which is a part of their strategy of using events as "brand carriers". Rather than putting the event brand on top of logos, Göteborg is striving to find events that they can own themselves and where they can visualise Göteborg and make the destination logo larger than the event name (see Figure 5.5). This results in the name Göteborg being transferred to the audience first, before the event name. Alingsås is also using events as a brand carrier, the best example is Lights in Alingsås (an event that is also held in other countries and destinations), where their name is a part of the event and accordingly becomes synonymous with it. They have not designed a logo for the event, but use photos and press releases as the main tools. Their strategy of using events to carry the brand is also evident when analysing Reteike's (2007:1018) point that their limited marketing resources result in the events being shown as a to increase awareness of the destination.

Falun and Edinburgh too do this on a number of events, however not to the same extent as Göteborg and not with the same strategic thought behind it. Examples are the MTV Europe Music Awards and Vinter Korpiaden Falun 2008 (see Figure 5.5).



FIGURE 5.5 – EXAMPLES OF EVENT LOGOS INCORPORATING THE DESTINATION BRAND
(Source: Göteborg & Co, 2007; EMA Munich, 2007; Visit Falun, 2007)

Events can furthermore be linked to the brand identity through other positive *media coverage*. The objective is then for the various media to show parts of the destination in connection with the event (Jago et al, 2003). Göteborg is the destination that does this to the largest extent. In congruence with what the research suggests, they are evaluating the media value of an event by the reach and frequency of event publicity and are strategically using certain events to carry their brand identity (Jago et al, 2003). Edinburgh does this with the larger events, such as Taste of Edinburgh and the MTV European Music Awards. The other two destinations do not really host events of the required size and are not specifically hosting events for this purpose. However, the media coverage of Lights in Alingsås and for Falun, the Runn Winter week and FIS World Cup result in some publicity, concentrated to a more local spectrum.

Verbal Identity

The verbal identity refers in this case to slogans and advertising jingles. During the interviews, no slogan came forward that included both an event and the destination. It was however discovered during the interviews that sometimes an event might cause outside people to “label” the destination. Hence, the event unintentionally becomes a significant part of the brand identity. This was apparent with Lights in Alingsås, an event for which Alingsås Futurum had no strategic intention from the start, mainly since they could not predict what it would eventually turn in to. This event has grown to be synonymous with destination and has resulted in potential visitors and investors referring to Alingsås as “the City of Lights”. Hence, a slogan has been created but by others than the destination. As there is limited consideration and knowledge among destination marketers in terms of the methods and foundations for building events into destination branding strategies this is perhaps a common phenomena.

5.3.6 Phase 6: Event evaluation

The last phase of the process is that of event evaluation. In any long-term or short-term strategy, evaluation is imperative as to determine whether the event managed to live up to the objectives set up for the destination, and whether it sufficiently assisted in building or strengthening the destination brand identity (Getz, 2005; Thompson, Strickland, and Gamble, 2005).

From this, the DMO can decide whether to continue with an event or whether it should be changed or removed from the portfolio.

5.4 CONCLUDING REMARKS

It is clear that the four DMOs are on different levels in their branding work. The different sizes and locations of the destinations naturally affect the operating procedures of the DMOs. Edinburgh and Göteborg work in a similar way; they have employed the same models and are long progressed in their brand identity building. This is perhaps not so surprising, considering the larger monetary support and resources that are evident at larger destinations. Falun and Alingsås operate in two different ways. While Falun has a more structured approach and shows many similarities with the two larger destinations, Alingsås has a more practical approach. Perhaps Alingsås work differs due to its DMO having a larger focus. Their main responsibilities are not only related to tourism but rather include all aspects of the destination. Perhaps their work differ because they are the smallest destination; a practical and more “hands-on” approach may be better suitable for a destination of their size. Maybe it is not necessary at their level to focus on events as a main factor in the brand identity building.

This study indicates that the issue of branding has increased to include destinations of all sizes, and the identity of the destination is to a large extent used both when creating a brand identity, and in terms of using events in the process. However, while the identity of the destination was normally *strategically* used in creating the brand identity, the use of events in the process was *less considerate*. Only Göteborg had a clear focus on events and fully realised the practice and advantage of using it as a brand identity carrier.

6 CONCLUSION

This chapter aims at summarizing the findings and results that have been obtained during the process of writing this thesis. First, an overview of the objectives of the study is presented. A section discussing the results obtained from the first part of the study; the process of creating a destination brand identity follows this. Henceforward, results from second part of the study are presented, i.e. the process of creating a brand identity with the use of events. The chapter ends with a section on implications for practitioners and suggestions of future research within the studied field.

The tourism industry is considered to be one of the largest and fastest growing industries in the world. The development of transport and technology increasingly allows access to more markets, resulting in progressive competition between tourism destinations. Brand management in relation to destinations is thus receiving greater attention and there is now a universal agreement among professionals that destinations can be branded similarly as consumer goods. While many researchers within the field of product brands have highlighted the concept of brand identity, it has been largely unexplored within the tourism context. Most previous studies related to destination branding have so focused on the demand-driven, perceived tourism destination brand image. This study has taken a contrasting approach by letting the producer/managerial perspective be the essence of the study.

This study has evolved around the topic of how destination marketing organisations (DMOs) are working when creating a destination brand identity, meaning the core of the brand; what it stands for, what gives it meaning and what makes it unique. It has further examined how events may be used in the process of building or enhancing this identity. The choice was made to use a qualitative approach, and to derive the empirical data from in-depth interviews with four DMOs at the destinations of Edinburgh, Göteborg, Falun and Alingsås. Since the objective has been to observe the DMOs distinct operational procedures, the aim has not been to generalize the answers; rather the purpose has been to gather an understanding of the issues and analyse the DMOs against existing research.

The study has sensibly used models and literature from the area of product brands and appropriately applied these to destinations. Two distinct divisions formed the base of the thesis; the first with a clear focus on how DMOs are working to create a brand identity, while the latter concentrated on the same topic from a focused perspective; how the brand identity may be created with the use of events. The outcome of the study resulted in two proposed models of the processes as to how this is done, or alternatively, how it could be done in practice.

6.1 THE PROCESS OF CREATING A BRAND IDENTITY

It was discovered during the interviews and through the examined company material that the DMOs had gone through a similar process when creating their brand identity. Three of the four DMOs had been working in a comparable way. From this observation, a proposed model of building a destination brand identity was formed (please refer to Figure 5.1). The process constitutes five phases:

The first phase is the *initial planning phase*, where the DMO together with the other actors at the destination agrees on the objectives for the destination.

After this, the *research phase* is entered, which involves gathering the necessary data required for determining the current identity of the destination. Examples of research approaches include surveys, interviews and focus groups with the local residents, outside people's perceptions, the industry and other actors at the destination.

Once the research phase is completed, the process moves into a phase of *shaping the brand identity*. Local and outside perceptions of the city are merged with views and objectives of where and who the city wants to be, or where they desire to be in the future. It is however vital to be aware of the fact that the current identity should not be altered to much, there are certain recommendations as to what may be changed and to what degree. If changing too much, the destination may increase the risk of excessive constrain of their communication, since it may differ too much from the fundamental meaning of the brand. One can hence not expect a brand to be anything other than itself, and a brand needs to stay loyal to its identity in order to become a sustainable and successful brand. The phase of *establishing the brand identity* takes over from the previous phase. At this stage the essence, core values, and the personality traits of the destination are listed. The last phase *brings the identity to life* with a verbal (slogans and tone of voice) and visual (logos and photos) identity. Also included in the last phase is the phenomenon of using events as a brand carrier. By this, the DMO strategically lets events be what carries the brand, as a way of transferring the brand identity.

It was discovered that there are a number of *influencers* or *affectors* that impact the perspective of the process, relevant to phase three of the model. These constitute geographical and historical roots, destination products, culture, the community and competition. Among the four DMOs, geographical and historical roots, culture, and the community were found to be the most common influencers.

Brand managers use several branding tools upon establishing the destination's brand identity. Among the DMOs, logos were used in three distinct ways:

- To visualise the identity of the DMO
- To visualise the identity of the destination (with or without a slogan)
- By incorporating the destination brand into another logo.

Slogans were not used to the same extent, seldom had the DMOs developed one specific slogan for the destination, rather several different slogans were used in different settings and situations. Main reasons as to why a unified slogan had not been developed were the risk of limiting the destination rather than enhancing it, and the difficulty of creating a good quality slogan. Photographs were to some degree utilized, and an overall graphic profile. To summarize the brand identity, various brand models were used, the most common being the brand pyramid.

6.2 THE PROCESS OF USING EVENTS TO CREATE A BRAND IDENTITY

After examining the process of building a destination brand identity, the author found that a similar model could be used to illustrate the process of creating a destination brand identity with the use of events (please refer to Figure 5.3). It had to be altered to fit with this specific purpose, since parts of the process when working with events involve an on-going procedure. This process involves six phases.

Phases 1-3 are following a vertical course of action, while phases 4-6 are circular and parts of an on-going process. The first phases relate to overall event strategies, and the goals and objectives that the DMO sets up for the destination. The latter phases see to the individual event, and are relevant for each potential event in the decision process.

This process starts with a *planning and coordination* phase, where all the relevant stakeholders at the destination together should discuss the roles of each entity and the vision for the destination. This is followed by phase two, when the *objectives and goals* are determined. It includes deciding what role the events should play for the destination and if it should be a primary or secondary attraction in the overall destination brand strategy. After this stage, phase three is entered and relates, similarly as to the previous model, to the use of events when *shaping the brand identity*. The influencers of the brand identity may also be influencers of the event choices. At the end of this phase, the DMO should be clear on what category or categories of events the destination wants to focus on, such as culture, sport, entertainment, or meetings. Phase four signifies *linking the event to the brand identity* by fulfilling conformity with the brand essence, core values and personality of the destination. From this stage, the process enters the on-going circle of procedure. Each event may be benchmarked against these evaluation criteria. Phase five represents the stage of *bringing the identity to life* with verbal and visual identity. These are in the model connected with each other with “events as brand carrier” as this is a common referral for letting events transfer the brand identity from the company to the audience. The final phase is *event evaluation*. Each event should be evaluated as to see whether it fulfilled the objectives set out from the start and to what degree it may strengthen the brand identity of the destination. Furthermore, it is vital always to consider the single events contribution to the portfolio as a whole, as different events may serve different purposes. Some events are not relevant for the brand identity building but may nevertheless be important for the destination as a whole.

It was discovered that the DMOs, to a large extent, were choosing events that complied with their brand identity influencers. However, this was often not a deliberate strategy, and in general, the focus was on increasing awareness of the destination rather than linking the events to the brand identity and its influencers. All DMOs realized the value of a synergic event portfolio and three of the destinations had clear categories of events that they hosted, and the fourth DMO had a deliberate strategy of welcoming all events.

The branding tools that were mostly utilized for when the event functions as brand carrier were logos and other positive media support. It was common to incorporate the destination brand into the event logo. The DMOs were also, as much as possible, trying to get external media to show the destination as much as possible when hosting the event.

The four DMOs in the study were on different levels in their branding work. The different sizes and locations of the destinations naturally affect the operating procedures of the DMOs. The two larger DMOs were found to work in a similar way, and were long progressed in their branding strategies. The two smaller destinations operated in two different ways, one was more structured and showed many similarities with the two larger destinations, while one of had a more practical approach. Arguably, it is expected that the smaller destinations have different pre-requisites due to less resources and monetary support. Nevertheless, this study indicates that the issue of branding has increased to include destinations of all sizes, and the identity of the destination is to a large extent used both when creating a brand identity and in terms of using events in the process. However, while the identity of the destination was normally *strategically* used in creating the brand identity, the use of events in the process was *less considerate*. Only the destination that had a clear focus on events also had an official strategy for it.

6.3 IMPLICATIONS FOR PRACTITIONERS

Many contemporary brands carry an identity that has been created due to how the brand is perceived, i.e. determined by its image. This may be dangerous and result in unattained goals and a less successful brand. An aim with this thesis has been to emphasize the influence the brand owner has over the structuring of the destination brand identity, which precedes the perceived image. It is hoped for that the acquired knowledge will result in a deeper understanding for DMOs as to how they can work with brand building in practice. It has also, in relation to the tourism field, attempted to clarify the distinction between the related concepts of destination brand identity, brand image and branding.

6.4 IMPLICATIONS FOR FUTURE RESEARCH

Since there overall has been little research performed in the field of destination branding from the DMOs perspective, more extensive studies are indeed welcomed on the topic. While this study took a wider approach, it is suggested that future studies focus on specific issues within the context of destination brand identity building. Further studies on how events are linked to the destination brand and its identity are also recommended.

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8 APPENDICES

8.1 APPENDIX 1: INTERVIEW QUESTIONNAIRE FORMAT

The Organisation

1. When was your DMO founded?
2. What are the organisation's main responsibilities?
3. Approximately how many employees are working within the organisation?
4. How is the organisation structured? Divisions?

Destination Development

5. For how long have you been working with destination development?
6. Are you responsible for marketing mainly the city or also the whole region/country?
7. What is your main priority when it comes to its destination development?
8. Do you have an official vision?

The brand and brand identity

9. What do you think is the first thing that comes to mind when hearing the name of your destination?
10. What is the city famous for? Historically/contemporary
11. What do you personally believe is the best thing about the city?
12. Please describe the process of how you have created the destination's brand identity from a historical perspective. 10 years ago until now.
13. How are you thinking about identity? What does identity mean to you?
14. What is, according to you, the identity of your destination?
15. How are you from this creating a brand?
16. What affects/influences the identity creating process? (Historical perspective and competition)
17. What values represents the destination's brand identity? Core values?
18. How and why have you decided to use these values? Do you have examples of how you are communicating this to the public?
19. Do you have a slogan? Who influences the choice of slogan and can you explain the process of developing the slogan?
20. What does your slogan say about the destination?
21. How (and who) do you work together to make decisions regarding the brand identity?
22. What kind of identity producing activities are you involved in?
23. Who has the power of influencing the identity development process at the destination? Competition/local community?
24. Have you experienced something negative in the process of creating the brand identity?
25. How extensive is the competition? Can you feel that it is increasing? Who are your main competitors?

26. What are your views on positioning? Both inwards (towards the local community) and outwards (towards competitors)?
28. Are you working according to a certain model or theoretical framework?

Event coordination

29. Approximately how many events are you hosting per year?
30. What category (ies) of events are you prioritising?
31. What would you regard as your Hallmark-event?
32. Are you regarding events as one of the main elements of your tourism development and marketing or more as a complement?
33. What factors make an event attractive?
34. Local events versus events that attract people from further away? What is your main priority?
35. How have you built your event portfolio?
36. What is your view of a successful event portfolio?
37. How are you thinking in regards to what events the destination should host?
38. What factors do you believe are key factors in terms of how events add something positive to the brand identity?
39. How are you linking the event brand to that of the destination?
40. What is your view on returning events versus one-time events in regards to brand building?
41. How much does publicity mean in regards to destination brand building?
42. Are you positioning your destination as an event city?
43. What do you think will be required, in regards to events, in the future to face the increasing competition?