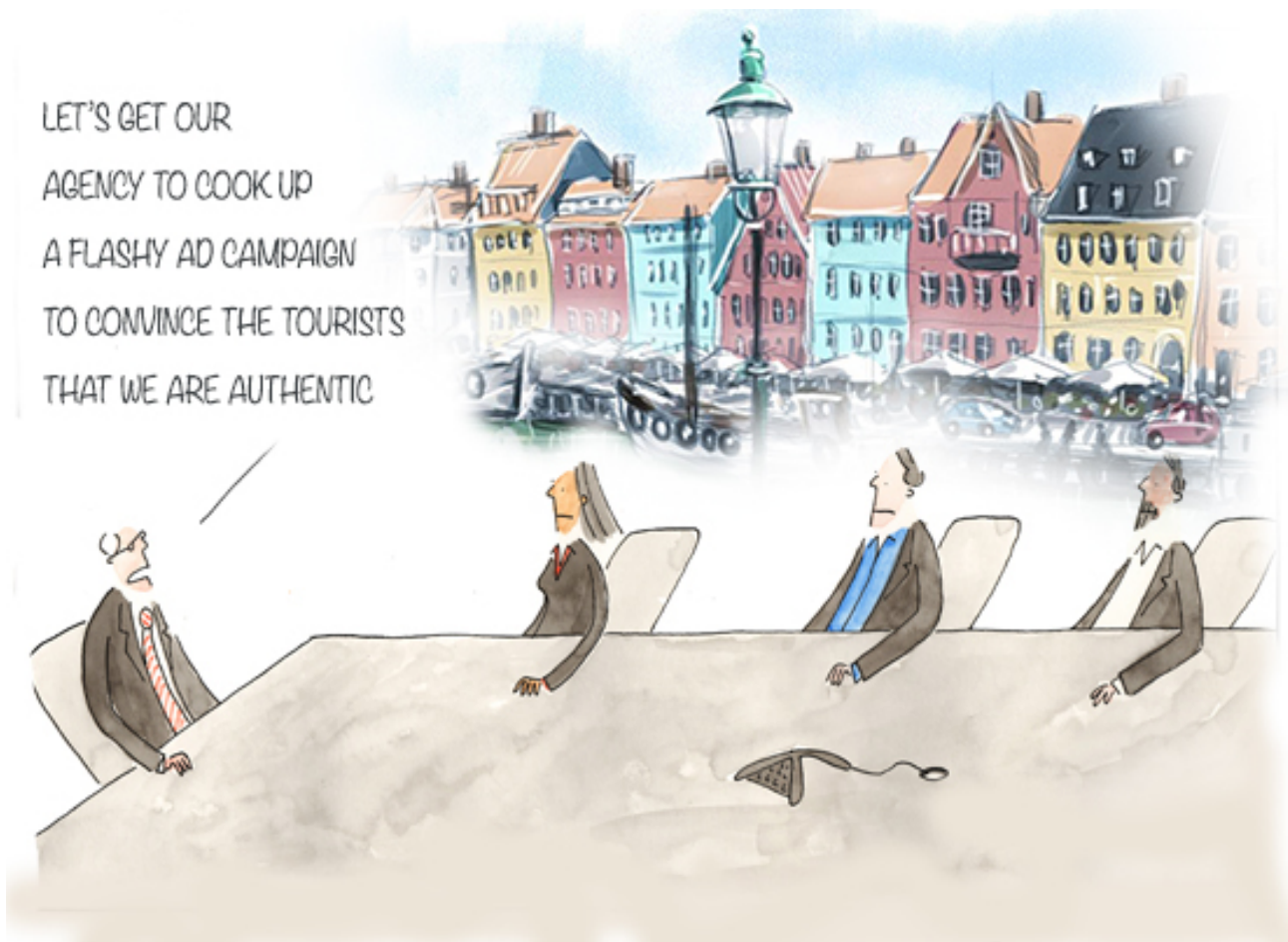


# AN AUTHENTIC DESTINATION

A new framework for  
investigating authenticity  
in a tourism related  
context



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# EXECUTIVE SUMMARY

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Authenticity is one of the hottest words in traveling today. More than ever, tourists, and especially millennials, pursue authenticity as a part of their travels. It has therefore become essential to identify and understand the consumers' motivations behind, in order for city marketers to meet their demands. A wide range of scholars have discussed motivations behind authenticity in a tourism related context, and several models for place branding have been created. Nevertheless, no framework for investigating both place branding and authenticity together, has yet been formed.

As a consequence, this thesis sought to develop a whole new framework for investigating the 'ideal brand identity' of a specific destination towards a certain target group. Theories on authentic travel and place branding models were through this thesis combined in a creation of a new five-stages framework, with a hybrid market- and brand orientated approach to investigate the ideal authentic brand identity. The new framework was afterwards tested on a specific destination (Copenhagen) and a specific target group (millennials living in London), and an ideal brand identity for Copenhagen was analysed and discussed.

For the exploratory part of the framework, the motivations behind the target group's demands for authentic travel, and the investigation of Copenhagen's *main* qualities were investigated through qualitative research methods (in-depth interviews and focus group). After analyzing the collected data through the framework's stages, it was clear that the target group demanded destinations which could meet their motivations for inward-seeking self-development and outward-looking social engagement.

The target group's motivations and demands were matched with the *main* qualities of Copenhagen (which could meet these certain demands), and an 'ideal brand identity' was identified. The analysis provided interesting findings, which could be used for the creation of the ideal brand identity, as well as useful for future investigations and strategies. The ideal identity for Copenhagen was reflected in three main 'stories': 'Experience the real Danish lifestyle', 'A fresh, relaxing and wholesome city', and 'The Copenhagen way of trendy and cool'.

Lastly, comparing this ideal identity to the target group's current image of Copenhagen, it was clear that even though the target group knew very little about the destination, their perceptions were to some extend similar to the new identity.

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# INTRODUCTION

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## BACKGROUND

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During the last couple of years, there has been a shift in consumer demands and consumption patterns. Consumers make purchase decisions, not only based on price, availability and service, but increasingly on the authentic aspect of the product or service (Pine & Gilmore, 2007). Authenticity is one of the hottest words of the 21st century; people seek authenticity in every aspects of life (Innovation Group, 2016). Authenticity is not a new concept and has been in the wind for some time, but authenticity in tourism seems however to be a growing trend, especially in 2016. According to Word Travel Market (Smith, 2016) 'authentic' and 'experiential' are two words it is hard to avoid when researching travel trends in 2016. Both of these words appear in just about every list as definitive markers of what today's tourists are looking for (Smith, 2016). Even though the interest for authenticity in a tourism-related concept has existed for many years, it is now, more than ever, what tourists are seeking. Moreover, according to a travel trend compiled by Innovation Group, especially *millennials* are in 2016 seeking authenticity in their travels more than ever (Innovation Group, 2016).

For this reason, it has become essential to identify and understand the motivations behind going on authentic travels. Not just, *what* people seek, but also *why*, in order for destinations to meet their demands in a best possible and attractive way. In other words, creating an authentic destination image in the mind of the consumer. Many theories have been written on motivations behind authentic travels from a consumer perspective. However, looking at authenticity in tourism from both a consumer perspective and a marketing perspective, limited research exists.

Marketing a destination, or 'place branding', is a complex area of research, and has gained increasing interest the recent years. Now, more than ever before, it is extremely important for nation and city

marketers to practise branding of a destination due to increased competition among places (Hornskov, 2011). Paralleled with the demand for authentic travels, it is reasonable to argue that authenticity, as a part of the strategic place branding process, becomes essential (Hornskov, 2011). Hornskov argues that when places operate in a market with so many competitors, creating an authentic place brand identity becomes essential in order to distinguish the tasteless from the unique (Pine & Gilmore, 2007 in Hornskov, 2011). We live in a society with a very critical and reflective audience where the authorship of destination branding is an on-going process: *"...a lasting and legitimate brand identity can never be carried by a coherent, single, individual 'author' of brand narratives"* (Hornskov, 2011, p. 108). The stories and perceptions of a place are constantly changing (Hornskov, 2011). He continues to claim that authenticity should be a part of all aspects of a destination branding strategy. However, he argues that this is a challenging job for marketers. Because of the complexity of destination branding combined with the complexity of authenticity, it makes the whole concept even more complicated (Hornskov, 2011).

There have been developed many theories and models on place branding, and each taking different perspectives on the place branding process. The findings in these models are often narrow and specific to certain case studies, thus there does not seem to be a largely practical use of the already developed models (Hanna & Rowley, 2011).

Summing up, there is (1) an increasing demand for authenticity in tourism, (2) increasing importance of authenticity in the strategic place branding process, and (3) lack of theory and applicable models for investigating both the consumer perspective (demand side) and the marketer perspective (supplier side) of an authentic destination. This thesis therefore, aims to develop a new framework for creating an authentic brand destination, both from a demand and supply side, and thereafter test the framework on a specific case (i.e. a specific destination and consumer group).

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## THE CASE

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The selection of the specific case was based on practical reasons as well as the authors of this thesis own background and interests. Both authors live in Copenhagen, which made this destination interesting and convenient. As for the target group it was interesting to examine someone outside the chosen destination. Moreover, considering the fact that millennials specifically seek authentic travels, the chosen target group ended up as 'millennials from and living in London'. Lastly, after quick research of the main city marketers of

Copenhagen both Wonderful Copenhagen (from now on referred to as WOCO) and Visit Denmark (London office) (from now on referred to as VDK) were identified. One in which is geographically close to the target group (VDK), and the other close to the destination (WOCO). Thus, WOCO and VDK were selected for the supply side.

## HOW CAN THIS CONTRIBUTE TO THE RESEARCH FIELD?

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Based on what has been written and investigated before, there has still not been developed a framework for investigating authenticity in place branding. Many theoreticians have investigated place branding and authentic tourism separately, but not a specific framework applicable for this kind of investigation has been formed. In other words, there is a gap in the research field.

By creating a new framework for this investigation, inspired by previous models and theories, it is believed that the new framework contributes to the research field with important insights on how to practically incorporate the concept of authenticity in place branding. Coming up with and testing a new framework, is also a way of evaluating and testing existing theories. Additionally, by testing the framework on a specific case, the author of this thesis can afterwards discuss how well it holds, and suggests adjustments for future research if necessary. The intention is that other researchers later can use the same framework for further research.

The findings of the specific case, will additionally contribute to the research field with important insights on the selected target group, as well as Copenhagen as an authentic destination.

## RESEARCH QUESTION

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The authors of this thesis find it interesting to investigate what destination brand identity Copenhagen should represent in order to meet the target group's demands and motivations behind authentic tourism. Based on the background for choosing this topic for this thesis, and thus the gap in the research field, this thesis would like to investigate:

*“How can already developed models for place branding and theories on authentic tourism be used in order to come up with a new framework for investigating the ideal authentic brand identity for a destination, and by testing the framework what is the ideal authentic brand identity for Copenhagen?”*

This research question covers two objectives: (1) The development of a framework, and (2) testing the framework by analysing empirical data. In order to answer this research question, the following sub-questions will be investigated under each objective:

Objective one: The development of the new framework:

- 1.1 Based on theories on authentic tourism, how can one understand tourists' motivations behind demanding authenticity?*
- 1.2 What previous models on place branding are considered significant in relation to authentic tourism, and thus can be used as the foundation for the new framework?*
- 1.3 How can the two theoretical fields be combined in a new framework?*

Objective two: The testing of the framework by analysing empirical data:

- 2.1 What appear to be the target group's motivations behind authentic travels, and what seem to be the most significant qualities Copenhagen can offer the target group?*
- 2.2 By looking at the target group's demands and Copenhagen's qualities, how can these be matched, and what is the 'ideal authentic brand identity' of Copenhagen?*
- 2.3 How does the 'ideal authentic brand identity' differ from the target group's current brand image of Copenhagen?*



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# RESEARCH OVERVIEW - AUTHENTICITY

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*"Authenticity is like authority or charisma: if you have to tell people you have it, then you probably don't."*

Andrew Potter

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## PURPOSE OF THE RESEARCH OVERVIEW - AUTHENTICITY

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In order to assess the research question's objective 1, it is important to gain a deep understanding of previous research on this concept. That is why this chapter will go over the research field, and present the research overview of previous theories on authenticity in a tourism related context.

Even though the primary focus in this thesis and research question deals with authenticity in tourism, a short introduction to theories on authenticity as a general concept will first be given. There are endless theories on the meaning of authenticity. This research overview will pay attention to the most significant studies; that are widely referred to and re-interpreted.

The chapter will later go deeper into previous research, theories and studies on authenticity in tourism, using the literature found most relevant to this thesis and research question. The research overview will also provide some examples of how other researchers have investigated authenticity in tourism and an explanation of their applied methods, which will be used as inspiration for the methods and research design for this thesis.

As guidance for the reader, and in order to provide the reader of a greater picture of the structure, the following objectives represent the purpose of research overview - part 1. They will also be summarized in the end:

- PURPOSE 1: **'AUTHENTICITY'- EXPLORING THE CONCEPT:** WHAT CHARACTERIZES THE DEFINITION OF THE CONCEPT AUTHENTICITY, BASED ON PREVIOUS LITERATURE WITHIN THE SUBJECT?
- PURPOSE 2: **AUTHENTICITY AND TOURISM:** BASED ON PREVIOUS LITERATURE, WHAT CHARACTERIZES THE SIGNIFICANCE OF AUTHENTICITY IN A TOURISM RELATED CONTEXT?
- PURPOSE 3: **MOTIVATIONS:** BASED ON PREVIOUS RESEARCH, WHAT CHARACTERIZES THE MOTIVATIONS BEHIND AUTHENTIC TOURISM?
- PURPOSE 4: **METHODOLOGY:** WHAT ARE SOME USEFUL EXAPLES FOR INVESTIGATING MOTIVATIONS BEHIND AUTHENTIC TRAVELS?

## **'AUTHENTICITY' – EXPLORING THE CONCEPT: WHAT CHARACTERIZES THE DEFINITION OF THE CONCEPT AUTHENTICITY, BASED ON PREVIOUS LITERATURE WITHIN THE SUBJECT?**

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As mentioned, authenticity is one of the hottest topics of modern society. But what is authenticity, and what does it mean? There are endless definitions of the term authenticity in literature, but there is still not an accepted universal definition. The following section will provide an overview of the most significant studies of the concept of authenticity, in order to give the reader a greater understanding of the term.

The demand for authenticity is not a concept that has appeared the recent years, but has existed for hundreds of years (Grayson & Martinec, 2004). For instance, during the 15th and 16th centuries, diversity in consumer standards for authenticity in China created a prosperous market for luxury goods (Clunas 1992, in Grayson & Martinec, 2004). Today, authenticity is reflected in the purchase of a wide range of market offerings, such as food, travelling, arts and restaurant visits (Grayson & Martinec, 2004).

As for the origin of the word authenticity, there are some uncertainties. According to Cappannelli and Cappannelli (2004) the word 'authentic' origins is from the Latin *Authenticus* and Greek *Authentikos* and

means worthy of acceptance, authoritative, trustworthy, not imaginary, false or imitation, conforming to an original. According to Hornskov (2011), however, the word authenticity comes from the latin word *auctor*. The auctor is the founder of something and the one that makes the something grow. He is the creator of the original, and original is somehow perceived as the best, why it can be valuable to be the auctor (Hornskov, 2011). It can be very hard to define who is the creator of the original, e.g. who has the original recipe. The 'creation' can be a long process where many actors participate. He gives Wikipedia as an example, where many different auctors are involved in the creation of the factual information you can find there. Who is the main owner of a certain description? It is an on-going process where different people contribute with what they think is a crucial fact to know about example a famous person. Hornskov refers to this as *Collective Authorship* (Hornskov, 2011)

According to Trilling (1972, in Wang, 1999) the original definition of the term authenticity was introduced in a museum and art context: *"where persons expert in such matters test whether objects of art are what they appear to be or are claimed to be, and therefore worth the price that is asked for them - or, if this has already been paid, worth the admiration they are being given"* (Trilling, 1972, in Wang, 1999). In other words, authenticity was something experts could claim, after investigating the object's realness, and inauthentic if it was declared a "fake", depending of the fulfilment of different criterion. An objective view on authenticity, where only specialist on the matter could claim its 'truthfulness'.

Michael Beverland, a theorist behind noteworthy research on brand authenticity, refers to authenticity as the search of the *"real"* (Berger, 1973, in Beverland, 2009, p.17). Compared to Trilling, Beverland has a more subjective approach on authenticity:

*"...accepts that authenticity is subjective, socially constructed, dynamic, and possibly created, imagined, and invented. In seeking to solve problems or construct an identity, consumers gravitate to certain brands and in doing so confer authenticity on them. Therefore, despite the subjective nature of authenticity, it is possible to identify consistent themes or expressions of authenticity across cultures and subcultures. This leads us to examine the role played by different people and groups in creating brand authenticity"* (Beverland 2009, p.17).

In his definition, Beverland acknowledge that whether a brand is authentic or not can be different to different people. Nevertheless, it can be possible to identify some similar themes. In other words, when investigating authenticity among a certain group of people, one might try and find similarities and see if there is a general understanding.

In a study on the definition of authenticity, done by Grayson and Martinec in 2004, they identified two different types of authenticity; *indexical authenticity* and *iconic authenticity*. *Indexical authenticity* leans more to the objective side, where something is authentic if it is believed to be 'the real thing' or 'the original' and not a copy or an imitation. E.g. to judge whether or not a cultural dance performance is *indexically* authentic the consumer must have some confidence (from e.g. information, evidence or facts on the performers and their heritage) that the dancers are really what they say they are. *Iconic authenticity*, however, tends to be more subjective, as it depends on the consumers' *sensory experience*: an idea, no matter how sketchy or detailed. E.g. to judge whether or not a cultural dance performance is *iconically* authentic or not, a consumer must have sense or an idea how cultural dances look like (Grayson and Martinec, 2004).

Andrew Potter, the author of "The Authenticity Hoax" defines authenticity as "*a positional good, which is valuable precisely because not everyone can have it*" (Potter, 2010, p. 15), and that the quest for authenticity has become a reaction to four aspects of the modern world: liberalism, secularism, technology and the market economy (Potter, 2010). He writes that we live in a world increasingly dominated by pre-packaged, fake and artificial goods and services, with lying politicians, outrageous advertising and fraudulent memoirist. The market economy in today's society is all about driving profit, and leading everyone to be a part of an unethical culture. Thus, he claims, we all live in an anti-consumer society, compared to the consumer society we might think we live in (Potter, 2010). This, he argues, has led to the pursuit of consumption through a more moral filter, a greener and socially conscious consumerism, and a more authentic life. This has caused a demand for the real, the honest and the natural; the authentic. He further argues what is non-authentic to be 'truthless', and that authenticity is found in what is true to how you feel (at a specific moment, or how things seem). When you tell a story about something (e.g. an experience), it is authentic if it rings true to you (Potter, 2010).

A very interesting part of Potter's book, is when he questions the way marketers try to use authenticity in their marketing strategies. He states that as soon as they start using the words 'cool' and 'authentic' it undermines its credibility. *"Authenticity is like charisma – if you say you have it, you don't"* (Potter, 2010, p. 114). In other words, he argues that marketers have to be careful when branding something as authentic. Instead of writing that "this is authentic", one might gain more credibility and truthiness by using words such as "sustainable", "organic", "local" and "artisanal" (Potter, 2010, p. 6, p. 128).

As mentioned, authenticity is and has been one of the hottest words the recent years. Today, more than ever, people see the world in terms of 'real' and 'fake', and consumers quest to buy something real from someone genuine, rather than something fake from a phony (Pine & Gilmore, 2007). According to Pine and Gilmore (2007) - who are two of the most significant researchers on authenticity in business - this quest for the real thing is a result of the shift to the Experience Economy. As mentioned in the introduction, consumers make purchase decisions not just on price, availability and service, but increasingly on the 'authenticity of experiences'; *"In a world increasingly filled with deliberately and sensationally staged experiences... consumers choose to buy or not buy based on how real they perceive an offering to be"* (Pine & Gilmore, 2007, p. 1).

After presenting some of the most significant research on authenticity, found relevant to this master thesis, the words such as 'real' and 'truthful' are regulars. Either if it is the realness of a painting, or an ethnic dance performance, it has to be perceived truthful in order to call it authentic. Nevertheless, it is clear that there are disagreements on however authenticity is an objective or a subjective matter, thus many have discussed this matter in their research. Yet most of the recent studies indicate that authenticity is a socially constructed and subjective matter. In addition to this, researchers agree that the search for authenticity in life is a collective movement in modern life. Scholars widely agree that authenticity is an important matter to address, as consumers are demanding authenticity in many aspects of life, now more than ever.

## AUTHENTICITY AND TOURISM: WHAT CHARACTERIZES THE DEFINITION OF THE CONCEPT AUTHENTICITY, BASED ON PREVIOUS LITERATURE WITHIN THE SUBJECT?

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Whereas the previous chapter presented the concept of authenticity from a general point of view, this section will focus on authenticity in a tourism context and provide the reader of several theories considered interesting and of use in relation to this thesis' research question. Moreover, the following definitions and perspectives on authenticity will be used as guidelines for the new framework. Primarily for investigating the consumer's perceptions of authentic places in a travel related context, but also in the selection process of the most relevant place branding models.

MacCannell was the first researcher to introduce authenticity in sociological studies of tourist motivations, and it has played a major role in tourism studies ever since (Wang, 1999). He starts by defining authenticity as the 'real' thing, and later explains that the reason tourists quest something real, is because they see their own everyday life as artificial (MacCannell, 1973). The search for an authentic experience is a reaction to their concern for their "*shallowness of their lives and inauthenticity of their experiences*" (MacCannell, 1973, p. 590). Tourists possess a desire for a deeper involvement with culture and society, which then becomes a basic factor in every tourist's motivation to travel. He goes even further by explaining that what he argues to be real attractions are those in the 'back', not delineated for tourists and what he calls "*unnoticeable lures*" (MacCannell, 1973, p. 589). This is where the real action happens, and "*back regions are still the places where it is popularly believed the secrets are*" (MacCannell, 1973, p. 591). These sites, however, the places where the 'true' experience lays, the tourists rarely gain access to (MacCannell, 1973).

MacCannell (1973) was therefore the first one to introduce the concept of *staged authenticity*. *Stage authenticity* is often something that is staged in order to meet tourists' desires. He explains that many tourist enterprises have taken advantage of this quest for the authentic by constructing and disguised the pursued destinations, trapping the tourist by staging authenticity. He further demonstrates how travel organizations succeeds in staging authenticity, which he argues to be a problem: The tourists get a superficial understanding of the destination, since they do not see the things as they are ought to be seen. Lastly, by classifying something as staged, he indicates an objectiveness of the term, suggesting that there is a 'truth' and that something is either right or wrong/true or false.

MacCannell's *staged authenticity* can be related to what Boorstin (1964 in Wang, 1999) calls pseudo-events; planned, planted, or incited events that are not spontaneous, but rather planted in order to meet demands. Boorstin destined mass tourism as pseudo-events, and he goes as far as saying that tourists actually seek inauthentic experiences since they are aware of the fact that they are presented with pseudo-events. "*The tourist seldom likes the authentic, nor the product of the foreign culture; he prefers his own provincial expectations*" (Boorstin 1964, in Wang, 1999, p. 106). In other words, when the tourists seek something authentic, they want their expectations to be exceeded, and are therefore satisfied with planted pseudo-events.

Compared to modernist researchers like Boorstin (1964, in Wang, 1999) and MacCannell (1973) who were concerned with *pseudo-events* and *staged authenticity* in a touristic context, postmodern researchers do not consider inauthenticity a problem (Wang, 1999). Erik Cohen (1988), re-examined MacCannell's *staged authenticity* theory, and came up with the idea of *emergent authenticity*. He points out that since authenticity is not primitive given, it is rather negotiable, and gradually emerges in the eyes of the visitors. He goes on explaining that something that might appear to be a staged tourist trap, might over time actually be recognized as something authentic by both the local population as well as tourists. Thus, authenticity is something subjective and socially constructed, in contrast to MacCannell's objective view on the matter.

Another known theoretician within the authenticity and tourism field is Ning Wang. According to Wang (1999) the issue of authenticity in tourism can be divided in two (but is often confused as one): the *tourists' experiences*, and the *toured object*. She states that objectivists have focused on the toured object, oppositely to the 'touring self'. She argues that the toured site/object is secondary to the experience of the site/object toured. In other words, even though the toured object or site is *staged*, the experience itself can be authentic. She mentions an example with nature. The nature might not be authentic alone, but the feeling you get from experiencing it might as well be.

Digging a bit deeper into the background for this theory, Wang (1999) classifies authenticity in tourism in three different ways; as *objective*, *constructive* and *existential*. *Objective* authenticity is similar to the earlier usage of the term on museums, MacCannell's definition, and the concept of toured objects. Here it is the recognition of the toured object that causes the authentic experience. In this case one could measure

authenticity objectively and absolute. So even though the tourist perceives the object as authentic, this can actually be proven wrong if the object is in fact 'false'. *Constructive* authenticity is the result of social construction, so this cannot be measured objectively like the one above. *Constructive* authenticity is more relative and negotiable as it is based on "*point of views, beliefs, perspectives, or powers*" (Wang 1999, p. 351). It can also be viewed as *symbolic* authenticity (that the tourist is looking for something symbolic and a projection of his/hers dreams).

Both *objective* and *constructive* authenticity involves the question of whether and how the toured object is authentic. This is not the case for *existential* authenticity. Wang (1999) describes *existential* to be more about the feelings triggered by a touristic activity; the 'state of being' that is activated. Here it is about the experience rather than the object experienced. She argues that the tourist will perceive the experience authentic if they are engaged in an activity they perceive *non-ordinary*. An "*authentically good-time*" (Brown, 1996, in Wang, 1999, p. 352).

After investigating *existential* authenticity, it became clear that the concept of existential authenticity has actually been a topic of interest for a long time, and not something that originates from tourism studies. The discussions have mainly been concerned with what it means to be human, happy and to be oneself, as well as themes such as self-identity, being in touch with one's inner self, and meaning-making (Steiner & Reisinger, 2006). Many theories have been written about what it means to be an authentic individual. "*Reality itself is meaningless and people must make meaning by how they live their lives in order to experience authentic existence*" (Steiner & Reisinger, 2006, p. 300). The German philosopher Martin Heidegger has done a lot of research on existentialism, and existential authenticity in particular. He uses the term authenticity when indicating that a person is him/herself existentially, which is something deeper than being him/herself behaviourally or psychologically (Heidegger, 1996, p.266). He suggests that this existential experience changes from moment to moment, thus one can only be momentarily authentic. He also discusses existential authentic tourism: One is neither an authentic nor inauthentic tourist, but rather choose to be authentic in certain situations. He also points out that all tourists have the capacity to change from being inauthentic to authentic, and back, at any moment (Heidegger, 1996).



Arnould and Price also discuss touristic authenticity as something experienced (Arnould & Price, 1993). In their research on extraordinary experiences, they define authenticity in travel as something the tourist gets, that they do not know to ask for, but is something that “*makes him/her very happy*”. They further argue that in the tourists’ search for authenticity they surrender their expectations to the “*immediate encounter with being*” (Arnould & Price, 1993, p. 26). In other words, they imply that authenticity is something you experience, but cannot be planned since they do not know how to ask for it; they do not know what *it* is. This is interesting when it comes to investigating the motivation behind authenticity in tourism. It actually implies that since tourists do not know how to ask for the authentic, they might not know how to express their motivations behind it either.

A more recent study by Knudsen & Waade (2010) they re-investigate Wang’s (1999) *existential authenticity*, and comes up with the concept of *performative authenticity*; where tourists can be viewed as “*bodies performing at specific sites; everything that the tourist sees, touches, hears, smells, and tastes, may be performed and produced both as real and as authentic.*” (Knudsen & Waade, 2010, in Mkono, 2013, p.47). Thus performative authenticity suggests the way tourists authenticate their experiences in an existential way through how they actively perform in a tourism space (touching, seeing, doing, etc.), in contrast to just ‘gazing’ at the natives (Knudsen & Waade, 2010, p. 40). The tourist becomes a *performer*, hence the tourist ‘becomes’ authentic through embodied practice. Moreover, an interesting aspect this thesis will investigate, is the fact that they argue that performativity makes the experience more memorable, and something that can be shown in the tourist’s narrative when returning back home (Knudsen & Waade, 2010).

As presented in this chapter, there are many different theories concerning authenticity in a tourism context, with no universal right and wrong definition. It is clear that the difference between the toured object and the ‘experience’ of the object toured itself, is something they argue and either agree or disagree on. The concept of authenticity as an ‘experience’, and *existentialism* has been a topic of interest for many scholars, and well discussed. Nonetheless, they have all different variation on the subject, which is something that will be interesting to compare when testing the new framework. Moreover, this selection of theories has been chosen on the basis of their interestingly disagreements and agreements, as well as re-investigations on each other’s research. This thesis will use the aforementioned theories and research in order to investigate the research question.

Presented below is an overview of the main theories and researches, both on authenticity as a concept and on authenticity in tourism, which will be used in this thesis' analysis (See Table 1):

TABLE 1

Concepts of Authenticity, in general	Theoreticians
Authenticity in museums	Trilling, L. (1972)
Indexical and Iconic Authenticity	Grayson & Martinec (2004)
Authenticity in Business & Marketing	Pine, J. H. & Gilmore, B. J. (2007)
Authenticity as subjective and socially constructed (although similar) themes among cultures	Beverland (2009)
Authenticity as a reaction to the modern world	Potter, A. (2010)
Authenticity and Tourism	
Staged Authenticity	MacCannell, D. (1973)
Emergent Authenticity	Cohen, E. (1988)
Existentialism in tourism	Heidegger, M. (1996)
Authenticity as an experience	Arnould, E. J., & Price, L. L. (1993)
Objective, Constructive and Existential Authenticity	Wang, N. (1999)
Performative authenticity	Knudsen B. T. & Waade A. M. (2010)

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## MOTIVATION: BASED ON PREVIOUS RESEARCH, WHAT CHARACTERIZES THE MOTIVATIONS BEHIND AUTHENTIC TOURISM?

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In order to understand the motivations behind a decision, it is essential to understand the decision-process tourists go through. According to Cai (2002) the decision process behind choice of travel destination is fairly complex, and characterised as a 'high involvement' decision. First of all, it consists of multiple choices among

many different products and services that the tourist needs to consider. Secondly, it is often a more expensive purchase, and the tourist will not be able to 'try' the destination before making a choice, thus the decision involves a great risk (Eby, Molnar and Cai, 1999; Gartner, 1989 in Cai, 2002). The decision therefore requires a high level of information searching, as well as involving greater risk (Cai, 2002). This last part is, of course, based on the assumption that the tourist has not been to the place before. One might assume that a tourist being loyal to a place does not require the same amount of information seeking before making the same place purchase again (Cai, 2002).

Similar to Cai (2002), Percy and Rosenbaum-Elliott (2012, in Kavaratzis et al., 2014) has come up with a model that can be useful to understand and define the decision behind, what they call, a travel place purchase. It contains the degree of involvement/how risky a decision is (financially, psychological or social), and whether the decision is based on positive or negative motivation. If the motivation behind a purchase is negative, then the objectives of the decision can be based on either *problem–solution*, *problem-avoidance* or *incomplete-satisfaction*. If the motivation behind the purchase is positive the objective can be aligned with *enjoyment* (sensory gratification) or *impressing others* (social approval). Motivation factors behind authentic travels can be very complex and abstract, which is why Percy and Rosenbaum-Elliott's model will be used in the following section as a way of identifying the motivation factors in a more applicable way (i.e. if the motivations behind authentic travel is mainly positive or negative driven).

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## MOTIVATIONS FOR AUTHENTICITY

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As indicated, the significance of authenticity as a motivation factor for tourism has been widely discussed in literature. After gaining an overview of different theories and researches on the topic of motivation, it is clear that two themes are mentioned notably often:

1. Inward-seeking self-making/self-development: "Alienation", and the concept of identity loss in everyday life.
2. Outward-looking social engagement: Social approval, and status seeking.

Furthermore, according to Wang (1999), lack of research has been done on whether the motivation for authenticity is mainly driven by alienation or social approval. The following sections will therefore give an

overview on previous theories on the two themes, in order to address them in the analysis of the target group.

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### INWARD-SEEKING SELF-MAKING

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According to MacCannell (1976) the quest for tourism is actually a pursuit for one's authentic self. He points out that the alienated modern tourist in quest of authenticity looks for the pristine, the primitive, and the natural, since it is absent from his/her own world. In other words, he suggests that the modern tourists have a feeling of alienation in their every-day lives, and that pursuing authenticity in their travelling will make them overcome this feeling, and return home with a more original/primitive and giving lifestyle. And as mentioned, through authentic travel experiences, the tourist gets a deeper connection to culture and society.

Cohen (1988) also mentions alienation when ranging different types of tourists from *recreational*, *diversionary*, *experiential*, *experimental*, to *existential*. The first two, *recreational* and *diversionary*, are tourist who are more passive in their travel pursuit, and are purely seeking a good time. According to Cohen, these two types do not seek authenticity in their travels. The last three, however, seek authenticity to a certain level, as they are motivated by a quest for something meaningful, as well as a curiosity towards exploring the centre of others. He further explains that the *existential tourists* are those who seek authenticity at the greatest level, as these are the ones who feel that they cannot find meaning in their everyday lives. Cohen states that they are greatly aware of modern society's effect on alienation: "*Those who are disposed to reflect upon their life situation are more aware of their alienation than those who do not tend to such contemplation*" (Cohen, 1988, p.376). They therefore travel to experience the authenticity in the life of others.

Both Shepherd (2015), and Steiner & Reisinger (2014) build their research on motivations behind authenticity in tourism on Heidegger's work on existentialism. Shepherd (2015) examines existential authenticity in the context of the routine everyday life of individuals. He argues authenticity to be a motivation factor for journeying away from a life where the person is not genuinely him/herself, in order to get a clear improvement. Steiner & Reisinger (2006) shares a similar attitude, stating that people using touristic experiences in order to escape their everyday norms, are in fact searching of a different perspective

on life. Thus, tourism can help them find their inner selves. They further argue that the modern society have left people feeling that their lives are inauthentic, and thus they lose individual identity and the connection with their inner selves. Tourism then becomes a way of seeking new and significant experiences of the ordinary and free from constraints related to their everyday lives. Tourism allows them to create a new perspective on life, distance themselves from their norms, and escape the “*role playing*” (Steiner & Reisinger, 2006, p.302). Even though they do not mention alienation, as a word, they still argue for the inauthenticity in their daily lives (their loss of identity) as a main motivation factor behind seeking authentic travelling.

A very recent study, an article written by Knudsen et. al. called “The fantasy of authenticity: Touring with Lacan” (2016), they build on a theory by Tim Oakes and argue that authenticity is in fact a *fantasy*. This is not an empty concept and does in fact important work (like all fantasies). They drag in the concept of authentic tourism, and explain that authenticity plays an important role in tourism marketing and touristic experiences and motivations. They argue that, just as a fantasy, authenticity cannot be fully integrated in our everyday lives, but it is a motivation for seeking out the ‘extra-ordinary’ – something different. They write that even though authenticity may be vague and unattainable, it drives our travel behaviour (both individually and collectively) in important ways. Later on they go into discussing the significance of alienation in authentic tourism. They explain, based on MacCannell’s (1976) theory, that tourists, through tourism experiences, can find relief from alienation, and that authenticity is a motivating factor. They further argue that authenticity is related to a deeper psychological demand arisen from alienation. In other words, they go as far as saying that authenticity has gotten far much more attention, and that researchers should be looking more at alienation as a motivation factor for authentic tourism and experience (Knudsen et. al., 2016).

Potter also discusses this escape from alienation (Potter, 2010). The pursuit for a more real and natural world is simply a reaction to the shallowness, isolation and alienation of everyday life. People are trying to escape the mainstream, modern life with the superficial consumeristic aspect and are searching for a ‘simpler’, ‘true’ and more ‘authentic’ everyday life. He further argues that people seek the authentic in order to achieve a certain self-image. According to Potter (2016) the modern societies have become obsessed with searching for things that make them feel that their lives have meaning. The irony though, he points out, is that when everyone is searching for this authentic life, it becomes *mainstream*. The complete opposite of

what the search is for. When the counter-culture movement is seeking for anti-corporate goods and services, the more competitive and commercial these are becoming, thus more and more mainstream.

The concept of alienation as a motivation factor can also be related to what Belk (1988) calls the *extended self*. He argues that experiences among other both tangible and intangible things are a way for consumers to extend their selves. A consumer does not only possess the experience of a place purchase, as some sort of memory, but it becomes a part of their identity, and a way to extend the self-esteem. Thus, a tourist could find motivation in the travel as being a part of his/her identity building.

This first theme, inward-seeking self-making can be related to Percy and Rosenbaum-Elliott's (2012, in Kavaratzis et al., 2014) *negative* motivation factor: *incomplete satisfaction* at home. The tourist is not satisfied with his/her everyday life, which becomes a main motive factor for seeking authentic travels.

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#### OUTWARD-LOOKING SOCIAL ENGAGEMENT

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Another interesting aspect of Potter's (2010) book is that he claims that the search for an authentic life – an authentic self – often results in a status-seeking game: that it is more about showing your identity as an *authentic traveller* than actually the travel itself, and thus people are looking for ways to exceed each other. He calls this *conspicuous authenticity*, where he also presses the importance of *coolhunting*, whether it is for authentic jeans or pristine vacation spots, in order to show off their refined taste and moral superiority (rather than the possession itself). Relating it to Percy and Rosenbaum-Elliott's (2012, in Kavaratzis et al., 2014) quadratic grid, this perspective could indicate that the motivation behind an authentic travel is *positive*, since its objective is social approval.

Wang (1999) also talks about the motivation factor behind existential authenticity in tourism. However, in contrast to the previous mentioned theoreticians arguing for alienation as a motivation factor, Wang suggests that the motivation for the 'existential state of being' may just as well be a desire for outward-looking social engagement. In other words, wanting to reflect oneself in a certain way towards other people and being a part of a social group.

## METHODOLOGY INSPIRATION: WHAT ARE SOME USEFUL EXAMPLES FOR INVESTIGATING MOTIVATIONS BEHIND AUTHENTIC TRAVELS?

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A lot the theories elaborated on hitherto has investigated the concept of authenticity and authentic tourism through a theoretical approach. This section will however focus on a more practical aspect of authentic research; how other researchers have applied authenticity theory in a more practical assessment. The reason for this section is to gain inspiration on how to investigate consumers' motivations behind authentic travels, i.e. what methods have previously been used and successful. However, findings from the following studies will also be presented since they add useful knowledge to the research field of authentic tourism.

### STUDYING MOTIVATIONS BEHIND EXISTENTIAL AUTHENTICITY

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Kim and Jamal (2007) conducted a research on the motivations behind and goals of existential authenticity, building on Wang's (1999) tourist classification. The study employed both in-depth interviews and a participatory research approach to explore the experience of highly dedicated tourists at a medieval theme park/festival. Based on in-depth interviews and participant observations over two consecutive years, they examined the authentic aspect of a medieval-festival. As examples, some of the questions were related to the participants' every-day lives, in order to gain insights on their motivations for going to this festival. Further if and how this festival could contribute to their self-identity.

For instance, findings showed that for some participants, the perceived 'change of self' through roleplaying, influenced the way they saw themselves outside the festival. Further, focusing on existential authenticity they concluded that even though these kinds of festivals were not 'true' and 'real' (which would be something to measure objective authenticity on), they still enabled the participants to develop a new social world and experiences that led towards an authentic sense of self (which can be described as experience-oriented characteristics of the authentic self). In other words, contributing to Wang's theory in the existential authenticity.

Furthermore, the interview answers showed that active participation in friendship, bonding, identity-seeking, and transcendence were important factors in experiencing existential authenticity. And they concluded that if tourists could find people with similar ways of, feeling, looking, thinking, and being, then it

was assumed that they had found a place where they could safely be their inner selves. Taking this a step further, these findings could be related to both outward-looking social engagement and inward-seeking self-making. The latter because the findings relate to the concept of alienation as a motivation factor: seeking existential authenticity in order to escape their meaningless everyday life, and finding a place where they can be their inner selves. The search for bonding and social engagement with others is however an example of outward looking social engagement, where people seek to fit in to a group.

By investigate participant's motivation behind attending a medieval festival; Kim and Jamal (2007) were capable of investigating Wang's (1999) concept of existential authenticity in a more practical way.

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### STUDYING PERCEPTION OF AUTHENTIC PLACES

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Waller and Lea (1999) did a research studying what 'type' of holiday people defined as authentic and whether these results differed among different types of people. They conducted several focus groups (some with students and some with general public) consisting of discussions around four holiday scenarios. The participants were asked to rate the scenarios' authenticity, as well as their predicted enjoyment of each scenario. The results showed that their predictions of enjoyment for each scenario were positively correlated to their perceptions of the scenarios' authenticity. The results also showed that both the students and the general public rated the scenarios and authenticity consistently. More interestingly, four factors were identified as likely to be relevant to the authenticity of a tourist experience, based on the focus groups; (1) culture (direct contact with the culture of the place visited, such as events and historical places), (2) number of tourists (the fewer number of tourist, the more authentic), (3) level of independence (that they organized their own schedule, compared to tour groups etc.), and (4) conformity to the stereotype of the country visited (for example a visits to Madrid should involve e.g. bullfights and sun) (Waller and Lea, 1999).

By using focus groups (some with only students and some with general public) Waller and Lea (1999) where able to investigate whether students could have a different view on what type of holiday perceives to be authentic and through the participants' discussions and interactions with each other, explore some of the 'cues' that tourists use when evaluating how authentic a holiday is expected to be.



Because of already successfully conducted research on the matter of authenticity in a tourism related context, this can beneficially act as a source of inspiration for this thesis' methodology; how to understand target groups perception of an authentic travels, and their motivations behind. Both research used qualitative methods for the data collection. Kim and Jamal's (2007) study conducted first and foremost in-depth interviews, and Waller and Lea's (1999) study applied focus groups. The findings from the studies are in addition contributing to the overall understanding of the theoretical concept of authenticity.

## SUMMARY OF RESEARCH OVERVIEW - AUTHENTICITY

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PURPOSE 1: **'AUTHENTICITY' – EXPLORING THE CONCEPT:** WHAT CHARACTERIZES THE DEFINITION OF THE CONCEPT AUTHENTICITY, BASED ON PREVIOUS LITERATURE WITHIN THE SUBJECT?

After investigating and exploring different theories on the concept of authenticity, it is clear that there exist numerous explanations and meanings of the concept's complexity, and there is still not a universally accepted definition. Nevertheless, true, genuine real and original seem to be common understandings of what authenticity stands for.

The main differences, one might say, is the way of looking at authenticity as either objective or subjective. Postmodernists like Trilling, MacCannell and Boorstin, view authenticity as an objective matter. Recent study, however, like Pine & Gilmore, Beverland and Potter, tend to perceive authenticity as a subjective concept.

PURPOSE 2: **AUTHENTICITY & TOURISM:** BASED ON PREVIOUS LITERATURE, WHAT CHARACTERIZES THE SIGNIFICANCE OF AUTHENTICITY IN A TOURISM RELATED CONTEXT?

MacCannell (1973) was the first researcher to introduce authenticity in sociological studies of tourist motivations. He created the term; *staged authenticity*, indicating authenticity to be something objective. Cohen (1978), however, did not share this same view, and rather applied a more post-modern approach, declaring authenticity as something subjective and socially constructed. Wang (1999) then came up with three different forms of authenticity in tourism: Objective, constructed and existential authenticity.

Existential authenticity, which is concerned with the “state of being” activated by a touristic experience, has later gotten a lot of attention.

**PURPOSE 3:    MOTIVATIONS:** BASED ON PREVIOUS RESEARCH, WHAT CHARACTERIZES THE MOTIVATION FOR AUTHENTIC TOURISM?

It is clear from the mentioned articles that alienation and the lack of self-identity are well-mentioned motivations behind authentic travels. Already in 1976, MacCannell stated that the quest for authentic tourism was a pursuit for one’s authentic self. Since then, numerous researchers have argued that through authentic travels, tourists want to escape the mainstream and alienated modern life (Potter, 2007, Cohen, 1988), and seek a more real and natural life in hopes of finding their inner selves (Steiner & Reisinger, 2006, Shepherd, 2015, Knudsen et al., 2016). All these perspectives put together points in the direction of the idea that tourists escape one’s self-alienation through tourism experiences, where authenticity becomes a motivation factor. Additionally, it is clear outward-looking social engagement, in contrast to inward-seeking self-making, has proven a strong motivation factor as well. It will therefore be interesting to investigate these two contrasts in regards to the data collected. This thesis will like to both use these theories in order to get a deeper understanding of the target group’s motivation factors, as well as to see if these theories are applicable, or if the new findings contradicts theory.

**PURPOSE 4:    METHODOLOGY:** WHAT ARE SOME USEFUL EXAMPLES FOR INVESTIGATING MOTIVATIONS BEHIND AUTHENTIC TRAVELS?

Based on two thorough studies of authenticity within tourism, it is clear that qualitative methods such as in-depth interviews and focus groups have been proven successful in the investigation of authentic travels and the motivations behind. Hence, these can beneficially act as a source of inspiration for this thesis’ methodology.

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# RESEARCH OVERVIEW – PLACE BRANDING

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*“Considerations of authenticity should be part of any destination branding strategy, and will continue, if treated the right way, to be a vital source of value.”*

*Søren Buhl Hornskov*

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## PURPOSE OF THE RESEARCH OVERVIEW – PLACE BRANDING

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This chapter will provide the reader with some of the previous developed models on the topic of place branding, with a main focus on city branding. Before exploring the concept of ‘place branding’, an introduction to the term ‘brand’ in general will be given, because of its intangible and complex nature.

Subsequently, an overview of previous research and theories on the concept of place branding will provide the reader with an understanding of the complexity of place brands in comparison with regular product brands. This complexity will afterwards be encapsulated to a more applicable scope in regards to the research question.

Finally, the reader will be provided with a description of already developed models (mainly) within the place-branding field, which are found relevant and applicable for the development of the new framework. The presented models are also chosen on the background of their ability to address the concept of authentic tourism. This overview will be presented in a more practical and methodological approach.

As guidance for the reader, and in order to provide the reader of a greater picture of the structure, the following objectives represent the purpose of this research overview. They will also be summarized in the end:

PURPOSE 1: **A BRAND – EXPLORING THE CONCEPT:** WHAT IS A BRAND, AND WHAT ARE SOME OF THE DIFFERENT APPROACHES USED TO EXPLORE A BRAND?

PURPOSE 2: **PLACE BRAND - A COMPLEX CONCEPT:** WHAT ARE SOME OF THE MAIN DIFFERENCES BETWEEN A PRODUCT/SERVICE BRAND AND A PLACE BRAND, AND HOW ARE THESE ADDRESSED IN THIS THESIS?

PURPOSE 3: **RELEVANT MODELS:** WHICH PREVIOUS MODELS ON HOW TO INVESTIGATE A PLACE BRAND, CAN BE USED AS FOUNDATION FOR THE NEW FRAMEWORK?

## A BRAND – EXPLORING THE CONCEPT: WHAT IS A BRAND, AND WHAT ARE SOME OF THE DIFFERENT APPROACHES USED TO EXPLORE A BRAND?

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In order to understand the concept of a place brand, the following will provide the reader with an understanding of the concept of a 'regular' product brand and briefly go through some of the brand approaches that have been developed through time. These are crucial to comprehend in order to understand how in later chapters the brand of Copenhagen is explored.

Over the past decades, numerous academic studies on the concept of brands and branding have arisen. It was in the early 1950's that academic researchers opened up to the idea that brands were not only serving the purpose of product identification, but could actually be more important than the product's qualities itself. According to Gardner and Levy a brand name is *"a complex symbol"* that represent *"a variety of ideas and attributes...built up and acquired as a public object over a period of time"* (Gardner and Levy, 1955, in Kavartzis, et. al. 2014, p. 16). They argued that the brand could give the product intangible and more emotional qualities. These intangible qualities were seen as just as important as the product itself. In fact, the objectives of advertising should focus more on the brand itself, creating emotional associations around the product, compared to only focusing on the functional associations. Southgate (1994) seems to share the

view of brands being built upon intangible qualities; *“a brand is not only a name, logo or graphic device. It is also a set of intangible values in the mind of the consumers. A strong brand is therefore alive, rich, complex and enormously powerful”* (Southgate, 1994, p 12).

These definitions are useful in order to understand what type of components creates a brand. David A. Aaker (1996) divides these components in two categories (Figure 1):

(1) The product related attributes: tangible functional attributes such as the quality of the product and ease of use; and (2) the brand related attributes: the intangible emotional attributes such as brand personality, self-expressive, and emotional benefits the consumer gets by using/owning a product. For this reason, in order to understand the entire brand one need to look at all these functional and symbolic attributes (Aaker, 1996). These



definitions provide an understanding of the brand as more than the products it self, but

built upon different intangible, emotional and symbolic qualities which gives the product extra value. As will be shown later in this chapter, these attributes are also applicable when understanding a place brands.

The following will provide the reader with different approaches on how to investigate these intangible attributes of a brand. The different approaches are important to understand as they address the question of ‘how’ to understand consumers and brands, when dealing with different research questions.

Through the years, the view on who “owns” the brand and “decides” what emotional qualities that are attached to it, has evolved. Going from viewing the company (the supplier side) as the owner, to viewing the consumer (the demand side) alone as the owner, and to a mix between the company and the consumer

(Heding et. al., 2008). A more brand-orientated approach, where the company is in focus, was developed under a positivistic paradigm, and reflected under the assumption that a researcher is able to govern the brand by investigating the companies' marketing activities alone (Heding et. al., 2008). A shift in the paradigm towards a constructivist perspective changed the brand-approach to a more market-orientated, where the consumer is the main creator of the brand.

According to Urde et. al. (2013) a hybrid between a brand and a market orientation seems to have emerged over the recent years. A brand and market orientation acknowledges both the outside-in approach (investigating the brands image by looking at the consumers and market trends), as well as the inside-out approach (investigating the brands identity, such as the company's mission, vision, and values, and its organizational culture and behaviour) (Urde et. al., 2013). The latest scholars therefore recognize that both an inside-out (identity driven) and outside-in (image driven) approach is required in order to understand the different parts of a brand and how it is developed. This is important to have in mind in the later sections where models for investigating a place' brand is explored.

Lastly, it is found important to define the two concepts brand identity and brand image as both are frequently used throughout this thesis. The difference between brand identity and brand image, is primary that image is the perception of the brand in the mind of the consumer, whereas brand identity refers to how the senders wants the consumers to perceive the brand (Aaker, 1996).

## PLACE BRAND - A COMPLEX CONCEPT: WHAT ARE SOME OF THE MAIN DIFFERENCES BETWEEN A PRODUCT/SERVICE BRAND AND A PLACE BRAND, AND HOW ARE THESE ADDRESSED IN THIS THESIS?

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The following section will provide the reader with an understanding of the concept of a place brand, by exploring how it differs from a 'regular' service and product brand. Over all, the investigation of a place brand's supply and demand side is much more complex than for 'regular' product brands. There appears to be three main reasons for this increased complexity, which are considered relevant for this research:

1. A place brand's attributes are more complex.
2. The brand image in the mind of the consumer is more complex.
3. The number of stakeholders (suppliers) and the number of consumers (demand) is higher.

The following will explain these complex aspects of place brands and how to address them in the development of the new framework.

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### THE COMPLEXITY OF A PLACE BRAND'S ATTRIBUTES

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A place brand is not only built upon individual functional and emotional attributes, such as 'regular' product brands (referring back to Aaker's (1996) definition), but also on 'combinations' of these two. Echtner & Richie (1991) refer to this combination as *holistic attributes*: the combination of attributes, which creates a more experiential feeling of a place's aura or atmosphere (1991). In other words; a place brand consist of three dimensions of attributes.

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### THE BRAND IMAGE IN THE MIND OF THE TARGET GROUP IS MORE COMPLEX

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According to Anholt (2007) consumers' image of a place is influenced by many different factors. In a study by Baloglu and McCleary (1999) they found that the image in the mind of non-visitors and visitors of a place were significantly different. According to Gunn (1972), for people who has never visited the place before (non-visitors) their image of the place is built upon two types of images: (a) an *organic image*, which develops through non-tourism information like television reports, history, and other types of information not related to tourism-specific activities, and (2) an *induced image* which derives from marketing activities directed by tourism organisations and to some extend are in their control (Gunn, 1972). As for people who have visited the place, the place brand's image becomes even more complex and diverse because they all have very different experiences with the place (Gunn, 1972). She refers to this as the *complex image*.

Consequentially, when exploring a place brand's image, it is therefore important to choose a target group

that to some extent has the same experience with the destination and has an image that to some is in the control of tourism organizations (*organic and induced image*) (Gunn, 1972).

#### THE NUMBER OF STAKEHOLDERS (SUPPLIERS) AND THE NUMBER OF CONSUMERS (DEMAND SIDE) IS HIGHER.

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Compared to product branding, where one company “owns” the product, the “ownership” of a destination is more complicated. No one alone has the control of a place’s products, services, or what purpose it should serve, and therefore not a shared understanding of the place brand’s identity. *“National image is communicated through a complex web of channels and sectors, and none of the ‘owners’ of those channels have absolute control over all the factors that affect their interests.”* (Anholt, 2010, p. 100). Sectors such as tourism, export, governance, culture, and people all have different incitements to create a strong place brand, and therefore different objectives for their communications (Anholt, 2010).

Besides the multiple stakeholders on the supply side, the demand side is also more complex. Kavaratzis (2004) argues that besides all the different stakeholders on the supply side, these stakeholders also have to communicate to multiple audiences (demand side), for example investors, residents, tourists, all with different needs. Therefore, a city/nations brand needs to cover a multitude of benefits appealing to many different types of consumers (Kavaratzis, 2004).

Addressing this complexity seems to have dominated the litterateur of place branding because it challenges the places’ ability to create consistent communication through all stakeholders (Anholt & Hildreth, 2010, Cai, 2002). The place may have a different brand image for consumers (such as tourists), and brand identity in the mind of stakeholders (such as the government, businesses, and artists) (Anholt, 2010). This might lead to inconsistency in the communication, and thus inconsistency in the brand identity and brand image. According to Cai (2002) *“different elements of a brand will strengthen each other when they are consistent and contribute towards one strong and unique brand identity”* (Cai, 2002, p. 720). Being successful in creating one great image of the nation will benefit *“exporters, importers, government, the culture sector, tourism, immigration and pretty much every aspect of international relations.”* (Anholt & Hildreth, 2010, p. 21). Moilanen and Rainisto (2009) take the same point; the strength in a destination brand lays in its ability to hold benefits in different industries.



So as one can see, a multitude of theories on place branding addresses this issue of a complex and large amount of stakeholders, and the importance of consistency in their communication of a place (Moilanen, 2015). Consequentially, several different approaches on strategically models or guidelines to address this complexity have been developed (Hanna & Rowley, 2011, Baker, 2007, Cai, 2002).

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### HOW ARE THESE ISSUES ADDRESSED IN THE NEW FRAMEWORK?

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This thesis' research question is not concerned with the strategic issues for navigating many different stakeholders and consumer. Consequently, due to the complexity of attributes and complexity of demand and supply side, it is crucial to precisely define which stakeholders (suppliers) and consumer segment/target group (demand) are taken into consideration.

So, in order to encapsulate the complexity shown above in a more applicable sense, this framework will propose to include investigation of only one specific target group (demand side) and only few stakeholders from the tourism industry (supply side):

For this reason, when testing the framework, the demand and supply side have been narrowed down to the following:

- The two stakeholders chosen are WOCO and VDK as they both are official tourism organization of Copenhagen and serve the purpose of marketing Copenhagen as a tourist destination abroad.
- The target group chosen is millennials from London who has never visited Copenhagen. As stated in the introduction, millennials are seeking authentic travels more than ever before. Moreover, by narrowing it further down to those who have never visited Copenhagen, it decreases the complexity of their image, as it is only built upon *organic image* and *induced image* (and not *complex image*)

By narrowing all the possible stakeholders down to two, it automatically narrows down the complexity of attributes as well (fewer attributes to analyse).

## RELEVANT MODELS – WHICH PREVIOUS MODELS ON HOW TO INVESTIGATE A PLACE BRAND, CAN BE USED AS FOUNDATION FOR THE NEW FRAMEWORK?

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The following section will provide an understanding of the relevant parts on different place branding models used to build the final framework for answering the research question.

On what foundations have these specific models been chosen for inspiration?

1. The new framework is concerned with authentic tourism, which is why the following models have been chosen on the background of their ability to complement the already mentioned theories on authenticity and authentic travels.
2. Their ability to investigate both the supply side and demand side.
3. Their ability to investigate and understand the different attributes of a place brand.

### A MODEL FOR STRATEGIC DESTINATION BRANDING, BY ECHTNER & RICHIE

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The first model that will be applied is a *model for strategic destination branding*, developed by Echtner & Richie (1991). This model indicates that it is important to take into consideration the brand identity of a destination, both from the tourists' (demand) side and the city branders' (supply) side, when exploring the fit between the two in order to evaluate the destination's brand. According to Echtner & Richie's (1991) many researches, investigating a destination's image, have not been successful in creating a complete list of attributes, because they mainly have been relying on quantitative methods. Especially the psychological characteristics and more holistic components of a destination's image have not been identified successfully (Echtner & Richie, 1991). In order to create a comprehensive list of attributes incorporating all relevant functional and psychological characteristics of a destination's image both qualitative and quantitative studies need to be complete. Appendix 1 illustrates Echtner & Richie's (1991) model for investigating the supply and demand side. This model will be used as inspiration for the structure of the new framework.

### THE RELATIONAL NETWORK BRAND, BY HANKINSON

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Hankinson (2004) developed *the relational network brand*, which is built upon a multitude of earlier brand and destination models. His model focuses on the relationship between the brand and different stakeholder

groups. He emphasizes the importance of defining the destination's *core brand*. In order to strengthen and extend the brand, city marketers should manage the relationship between the stakeholders and the *core brand*. However, since a part of this thesis's purpose is to come up with an ideal ('new') brand identity, it is only the components of the *core brand* that the new framework will use as inspiration for investigating the new ideal identity. In other words, the new framework will not use Hankinson's model to investigate how city marketers can manage the relationship between key stakeholders, but rather for exploring and identifying the destination's *core brand*.

The core of the brand represents a place's identity; which becomes a blueprint for developing and communicating the place brand. Additionally, the components of the *core brand* matches some of the elements of authentic tourism, and thus found relevant to the new framework. The *core brand* consists of three components: (1) *brand personality*, (2) *brand positioning* and (3) *brand reality* (Hankinson, 2004). The attributes identified in the *brand personality* will be the most significant element, whereas the *positioning* and *reality* will be discussed for ensuring the uniqueness and truthiness of the attributes.

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## BRAND PERSONALITY

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The brand's personality can again be divided into three different attributes:

1. Functional attributes: These are tangible attributes, and can be divided into two types of attributes; *utilitarian* and *environmental* attributes. *Utilitarian* attributes are serving practical benefits of a place, e.g. cheap prices or convenient to get around. *Environmental attributes* represent the scenery of the place, e.g. many tall buildings or many green areas. (Hankinson, 2004).
2. Symbolic attributes: These are intangible attributes serving the consumers' needs for e.g. *social approval*, *personal expression* and *self-esteem* (Keller, 1993, in Hankinson, 2004). Hankinson's *symbolic attributes* are similar to what Aaker (1996) calls emotional attributes of a product brand as mentioned earlier.
3. The combination of functional and symbolic attributes will create "*a set of holistic attributes which describe the visitor's experience and answer the question 'what will it feel like?'*" (Hankinson, 2004, p. 115). He calls these *experiential attributes*. He further explains that they create a sensory experience, where he refers to feelings such as 'aroused' 'excited' or 'relaxed'. In other words, the benefits the consumer gets by 'consuming' the product/destination.

These *experiential attributes* will be essential for the new framework. They represent the essence of a destination, and therefore significant when matching with the target group's demands from an authentic destination. The uniqueness and the reality of these attributes will be analysed through *brand positioning* and *brand reality*.

Moreover, another reason for choosing Hankinson's model was that these three types of attributes are similar in character with Wang's (1999) classification of authenticity in tourism. *Constructive* authenticity focuses on the 'object' toured, and arguing that the determination of whether this object is authentic, lays in the mind of consumers, and how they socially construct value and meaning to the object. This could be seen related to 'regular' product brands' *symbolic attributes*. I.e. the 'types' of symbolic value people or social groups add to products. Further, the *experiential attributes*, which deal with the experience of a destination, could be seen as related to *existential* authenticity, which do not focus on the toured object, but with the feelings triggered, by the touristic activity of visiting the destination.

## BRAND POSITIONING

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*Brand positioning* determines how the destination and its attributes are similar and different to competitors/other destinations. Thus this becomes a clear statement of the positioning of the brand. Hankinson gives examples of such attributes as historical buildings and unique events.

This is similar to a theory by Echtner and Richie (1991), where they explore the different attributes of a destination and how they together can create unique holistic characteristics of a city. They argue that some attributes are more unique put together than others, and thus create a unique destination brand positioning. The more symbolic the attributes are, the more unique the destination gets. This will be relevant for the framework when exploring the uniqueness Copenhagen can offer the target group, compared to other destinations. Moreover, authentic destinations are by some theoreticians defined as unique places not many have visited before (Trilling, 1972, in Wang, 1999; Steiner & Reisinger, 2006). This is therefore another reason for arguing this model as relevant.

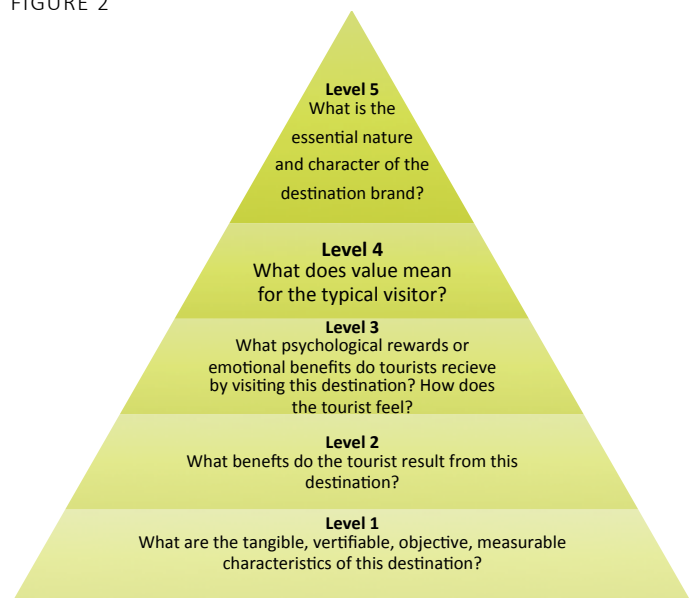
## BRAND REALITY

Brand reality is about a destination's capability to 'deliver on service'. The 'services' promised by the *brand personality* and *positioning*, e.g. the *attributes* must be truth and firmly rooted in the destination. This can, be ensured by looking at future investments and plans. In other words, the personality and positioning needs to be reflected in what the destination has to offer and deliver what the destination promises. This makes this model even more relevant when investigating authenticity in a destination: According to many theories words such as 'true', 'real', 'original', and 'genuine' are what defines authenticity and authentic tourism. Ensuring Copenhagen's *brand reality* might therefore be of significant importance for the identity to match the target group's demands for e.g. the 'real'. Moreover, according to Ooi & Stöber (2008), when branding your place as authentic it might be a challenge to create a brand image of the place 'just as it is'. Marketers want to highlight the best of the place, and thus a place and the presented image of the place might not be the same. Ensuring *brand reality* then becomes a brick in ensuring that the place delivers the authenticity it promises.

## THE DESTINATION BRAND PYRAMID MODEL, BY MORGAN AND PRITCHARD

Morgan and Pritchard's (2004) *Destination Brand Pyramid Model* seeks to identify the relationship between the consumer and the destination and making sure this relationship is the most favourable. The model takes a consumer perspective, which they argue to be the essential foundation of building the core concept of the brand in order to be perceived as a relevant, modern and attractive destination. The model focuses on the benefits consumers associate with a destination, and these consumer insights can later be used in the development of a communication strategy (Morgan & Pritchard, 2004). However, some of

FIGURE 2



MORGAN & PRITCHARD, 2004

the levels in the pyramid also focus on what the destination actually has to offer. The model is exploring different types of benefit levels that the consumer perceives that a destination can provide (see Figure 2).

The pyramid's levels are suitable to ensure the best relationship between a destination and the tourist (Morgan & Prichard, 2004). Besides the relationship between the consumer and the destination, Morgan and Prichard (2004) also focuses on the destination brand's personality. According to them; *"Destination brand building is all about developing a rich, relevant brand personality"* (Morgan & Prichard, 2004, p. 71). Developing a successful brand personality is crucial for a destination brand, and they argue that the *Destination Brand Pyramid Model* supports the process of doing so. The personality should contain rational brand characters and emotional benefits and associations found in the pyramid. (Morgan & Prichard, 2004)

Even though this model is primarily using a consumer perspective, the model is found relevant to use for the supply side as well. According to Morgan and Prichard one of the main success factors for a destination brand is an appealing personality (towards the target audience). Thereafter it is also important to ensure a best possible relationship between the destination and its audience (Morgan & Prichard, 2004). For this reason, the benefit pyramid will not only be used on the target group (demand side) in identifying the benefits they seek from authentic travels, but also on the supply side in order to identify the benefits the destination's qualities can offer in order to ensure a great relationship.

The *Destination Brand Pyramid Model* consists originally of five levels, with questions for each. Level one to four build the foundation of answering level five of the model. However, for this new framework, a modification of the questions in the different levels will be needed. The following four levels of the pyramid will be used as inspiration:

Level 1. *What are the tangible, verifiable, objective and measurable characteristics of this destination?*

Level 2. *What benefits to the tourist result from this destination's features?*

Level 3. *What psychological rewards or emotional benefits do tourists receive by visiting the destination, and how does the tourist feel?*

Level 5. *What is the essential nature and character of the destination?*

Level 4 focuses on defining value to a typical visitor of a destination, in other words, how does one make tourists revisit. Since this thesis is not dealing with the question of making a destination appealing to revisit, this level will not be used.

These benefit levels could also be seen as similar to Wang's (1999) classification of authenticity in tourism and therefore also similar to Hankinson's component; *brand personality*, i.e. a destination's *functional*, *symbolic* and *experiential attributes*. These similarities between place branding models and authenticity will ensure that the new framework investigates the supply and demand side in a consistent way.

#### DIMENSIONS OF A BRAND PERSONALITY, BY AAKER

In order to grasp the concept of a brand personality even better, as well as to ensure an appealing personality (referring to the *Destination Brand Pyramid Model*), a model by Jennifer Aaker (1997, in p. Kotler & Keller, 2012) will be used. Aaker developed a theoretical model of brand personalities that well-known brands seem to have acquired in successful ways. The results of her exploratory analysis implied that well-known brands seem to be successful in creating one of the following five distinct personality traits (see table 2):

TABLE 2

Traits of brand personality	
Name of traits	Variables/Human characters
Sincerity	Honest, sincere, down-to-earth
Excitement	Exciting, daring, unique, up-to-date
Competence	Intelligent, technical, confident, successful
Sophistication	High class, charming, glamorous
Ruggedness	Masculine, strong, outdoorsy, rugged

Source: Jennifer Aaker 1997 in Kotler & Keller, 2012, p. 157

After the ideal brand identity has been found by testing/using the new framework, it will be compared to these five personality traits in order to figure out which personality trait is closest to the ideal identity. Further these personality traits will also be used to define the target group's current perception of the destination, i.e. what type of brand personality image do they currently perceive.

Aaker argued that consumers are likely to choose and use brands with a personality consistent with one of the following types of self-image: (1) Consumer's actual self-concept (how we view ourselves), (2) Consumer's ideal self-concept (how we would like to view ourselves) and (3) Others' self-concepts (how we think others see us). This is in relation with the identified motivations factors (inward-seeking vs. outward-looking), which is another reason Aaker's theory becomes relevant for the framework.

## 6 KEY DIMENSIONS OF A BRAND

The authors of the thesis also find it interesting to see if this final ideal identity is similar or different to the target group's current image/perception of Copenhagen. Anholt (2006) argued for the following six key dimensions when investigating a perception and 'health' of a destination brand (see table 3):

TABLE 3

<b><i>Presence</i></b>	How familiar are participants with a city's. Do they know what they are famous for, whether they think that a city has made significant contributions in terms of culture or science to the world, any if they have visited the city
<b><i>Place:</i></b>	The participants' perceptions concerning the physical environment. Do they believe it is beautiful and pleasant to travel around in, or not.
<b><i>Potential:</i></b>	Do people think it is easy to start up a business in this city? Do they think that the city offers good educational opportunities?
<b><i>Pre-requisites:</i></b>	This concerns the basic qualities of a city. How easy it would be to find affordable and satisfactory accommodation, and their beliefs about the standards like schools, hospitals and public transportation.
<b><i>People:</i></b>	How is the population perceived? Welcoming, closed, prejudiced against outsiders? Do they believe it would be easy to fit into a community, and find shared language and culture in the city? How safe they believe they would feel in the city.
<b><i>Pulse:</i></b>	Do the participant perceive the city as containing a vibrant urban lifestyle. How exciting do the participants think the city is to visit shortly or live in?

Source: Simon Anholt, 2006, p. 23



These factors are applicable to give guidance in the process of developing an overview over a city's current perceived image from the demand side (Anholt, 2006). In order to create a strong brand identity, the image of the destination from a consumer perspective must be taken into consideration, as the strongest destination brand strategies are built upon current image of the city: *"You cannot just build a new country image without understanding what you already have"* (Anholt, 2007, p. 75). This is an essential foundation of building a core concept of a destination brand in order to be perceived as a relevant, modern and attractive destination (Morgan and Pritchard, 2004).

For the new framework and analysis, *potential* is not considered relevant, as the research question deals with place brands as a tourist destination, and not the potential it has for people moving there (studying, starting a business). This key dimension will therefore not be investigated.

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## SUMMARY OF RESEARCH OVERVIEW – PLACE BRANDING

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PURPOSE 1: **A BRAND – EXPLORING THE CONCEPT** WHAT IS A BRAND, AND WHAT ARE SOME OF THE DIFFERENT APPROACHES USED TO EXPLORE A BRAND?

As seen from previous research, a brand is more than the product. Brands do not only serve the purpose of product identification, but build upon different intangible, emotional and symbolic qualities which gives the product extra value. The latest scholars have accepted that in order to understand a brand one needs to use a hybrid approach of both; a brand orientated/identity driven (exploring the brand identity/supply side) and a market orientated/image driven (exploring the brand image/demand side). The brand image is primarily the perception of the brand in the mind of the consumer, whereas identity is how the supplier wants the place to be identified.

PURPOSE 2: **PLACE BRAND - A COMPLEX CONCEPT:** WHAT ARE SOME OF THE MAIN DIFFERENCES BETWEEN A PRODUCT/SERVICE BRAND AND A PLACE BRAND, AND HOW ARE THESE ADDRESSED IN THIS THESIS?

After exploring numerous theories on the difference between a regular brand and a place brand, three main differences were identified:

1. A place brand's attributes are more complex.
2. The brand image in the mind of the consumer is more complex.
3. The number of stakeholders (suppliers) and the number of consumers (demand) is higher.

These main differences will be taken into consideration in the development of the new framework.

PURPOSE 3: **RELEVANT PLACE BRAND MODELS:** WHICH PREVIOUS MODELS ON HOW TO INVESTIGATE A PLACE' BRAND, ARE USED AS FOUNDATION FOR THE NEW FRAMEWORK?

As for the relevant models, which will be used in the development of the new framework, five different theories were mentioned. First of all, they are chosen on the background of their ability to complement the already mentioned theories on authenticity and authentic travels. Secondly, together they address both the supply side and demand side of a place branding, which is significant for the framework. Lastly, the models also address the complexity of the different attributes of a place brand, which is important to take into consideration when investigating a specific place brand's attributes.

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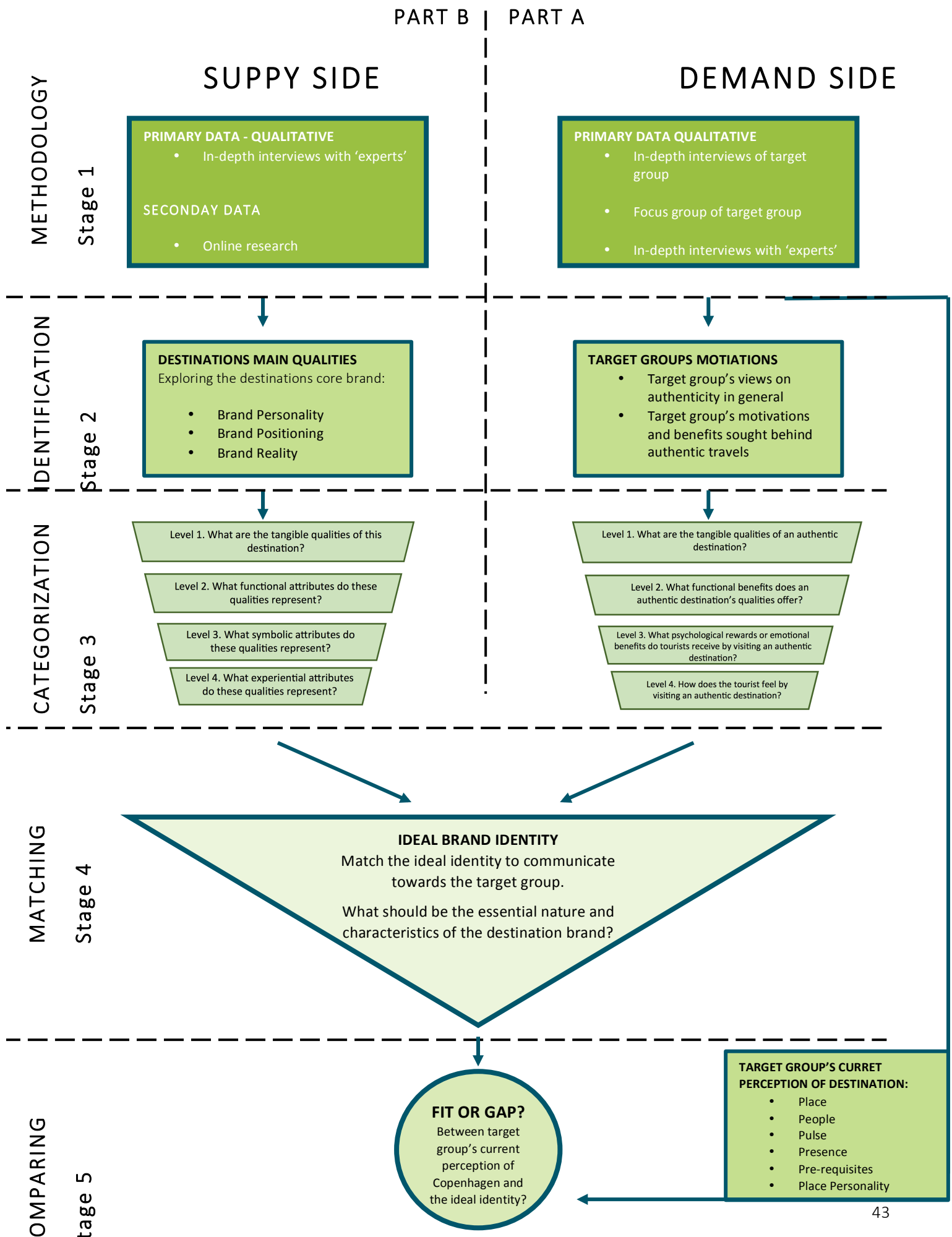
# THE NEW FRAMEWORK

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Based on all the former theories and models mentioned in the research overview, a new model for investigating the most ideal authentic destination brand identity has been developed.

As shown, there are many models already established for investigating and creating strategic destination brands. However, none has yet come up with a framework for investigating destination brands with an emphasis on authenticity. So not only is this new framework based on theories on place branding, but also on theories on authenticity and authentic travels. Thus, the new framework will involve both an investigation of the supply side, i.e. city marketer's communication towards tourists/chosen target group, and how they perceive Copenhagen's brand identity. And the demand side, i.e. the tourists/chosen target group's demands and motivations behind an authentic destination choice and their current brand image of Copenhagen. By investigating both sides, it will be possible to analyse the target group's demands from an authentic destination, together with what core qualities Copenhagen has to offer, and thus come up with the best ideal authentic identity for Copenhagen.

Following is an illustration over the new framework. As guidance for the reader, it is warmly suggested that he/she uses this illustration whilst reading the rest of this thesis.



## THE FRAMEWORK EXPLAINED:

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The new framework is, to start with, inspired by Echtner & Richie's (1991) *Model for creating a strategic destination brand*; stating that it is important to take into consideration the brand identity of Copenhagen, both from the tourists' (demand) side and the city marketers' (supply) side, when exploring the fit between the two in order to evaluate the destination brand identity.

In order to create a comprehensive list of attributes incorporating all relevant functional and psychological characteristics of a destination's image, they argue that both qualitative and quantitative studies need to be completed. However, this new framework focuses on authentic destinations, which is why it will use primarily qualitative research because of psychological characteristics and more holistic components of a destinations image (Echtner & Richie, 1991). Their model also states that one should use existing marketing materials. This is also considered relevant for this new framework in order to understand how the authenticity aspect of the destination branding has been incorporated earlier. Due to the scope of this research, exiting marketing material will not be analysed independently, but by asking and discussing the marketing material the experts find relevant, during the interviews. In-depth personal interviews and a focus group with relevant stakeholders (both on the demand and supply side), in addition to online research and brand index models, will hopefully provide an understanding about what Copenhagen's ideal identity should consist of.

The new framework will be built upon five stages: Methodology (stage one), Identification (stage two), Categorization (stage three), Matching (stage four) and Comparing (stage five). Each stage and the theories behind them will be explained in the following. Since stage one, Methodology, describes the empirical data collection for this thesis, this stage will be explained in the chapter called 'Methodology' (the chapter following this detailed presentation of the new framework). In order to explain the framework as clear as possible, the specific case (Copenhagen and millennials from London) will be used as example.

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## STAGE TWO – PART A: IDENTIFICATION OF THE DEMAND SIDE

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By collecting qualitative data from a focus group and five in-depth interviews with target group representatives, together with two in-depth interviews with ‘experts’ (VDK and WOCO), this new framework seeks to get an understanding of the target group’s...

1. ...pursued benefits and motivations behind authentic travels, both conscious and unconscious, and
2. ...current perception of Copenhagen.

Investigation of the target group’s pursued benefits and motivations behind authentic travels will be done by first exploring their perception of authenticity in general. This will provide with an understanding of the target group’s thoughts, feelings and views on authenticity and its definition, and seeing if the reviewed literature can be supported or not. Afterwards, the target group’s motivations behind authentic travels and the different benefits they pursue through authentic destinations will be investigated. This will give an understanding of what it is they really seek through authentic travels: what kind of detonation do they want? This is crucial in the search for the ideal brand identity Copenhagen should represent.

The literature explained in the research overview will be used in order to confirm, support and build further on, but also disprove and reformulate, if necessary.

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## STAGE TWO – PART B - IDENTIFICATION OF THE SUPPLY SIDE

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By collecting qualitative data from the in-depth interviews with ‘experts’ (VDK and WOCO), and the secondary online research, this side of the new framework seeks to get an understanding of the ‘main qualities’ (several smaller qualities, which are clustered into *main/overarching* qualities) the destination has to offer the tourists. This will be very important in order to try and conclude with the ideal destination brand identity Copenhagen can offer. Inspired by Hankinson’s (2004) *the relational brand network-model*; Copenhagen’s main qualities will be investigated by exploring Copenhagen’s *core brand* (*brand personality*, *brand positioning* and *brand reality*). According to Hankinson the core of the brand represents a place’s identity and becomes a blueprint for developing and communicating the place brand. The three components will be investigated through the answers given by WOCO and VDK, and supplementing secondary data provided by the two. After transcribing and recognising themes from the collected data, Copenhagen’s main

*qualities* will be identified. Hence, Hankinson's model of the *core brand* will be used to get a deeper understanding of the types of benefits the identified qualities provide:

1. **Brand Personality:** Identifying functional and symbolic attributes, and identifying sets of experiential attributes, which can create a holistic sense of how, the destination would 'feel like'.
2. **Brand Positioning:** Evaluating and discussing whether each quality is similar or different to Copenhagen's competitors, in order to ensure a unique positioning if possible. It will be important to see if the quality can contribute to a unique positioning. If it does not, it may not be a quality Copenhagen should be 'sold' on.
3. **Brand Reality:** Can the destination 'deliver' the promised qualities?

Due to the scope of this thesis the components *brand positioning* and *brand reality* will only briefly be verified through online research.

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## STAGE THREE PART A & B - CATEGORIZATION

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All these findings from both supply and demand side will be summed up, separately (part A and B individually), by using Morgan and Pritchard's (2004) *Destination Brand Pyramid Model* as inspiration. As mentioned this new framework will use their level one, two and three to summarize the findings. The model originally takes a consumer perspective. However, it is found applicable for the supply side as well, by using the levels to present the benefits of the qualities offered by the place. Thus, the original benefit model has been slightly modified to fit the new framework. By categorizing the finding from the Identification stage (stage two) consistently, this will make the findings suitable for stage four of the model (Matching). The following (next page, table 4) will illustrate how the benefit pyramid's levels are modified to fit the supply and demand side of the new framework. The levels on the supply side try to answer the questions from the destinations perspective, and demand side from the target group's perspective.

TABLE 4

Original level from The Destination Brand Benefit pyramid	Modified levels for supply side perspective	Modified levels for demand side perspective
Level 1: What are the tangible, verifiable, objectives and measurable characteristics of this destination?	Level 1: What are the tangible qualities of this destination?	Level 1: What are the tangible qualities of an authentic destination?
Level 2: What benefits to the tourist results from this destination's features?	Level 2: What functional attributes do these qualities represent?	Level 2: What functional benefits does an authentic destination's qualities offer?
Level 3: What psychological reward or emotional benefits do tourist receive by visiting the destination, and how does the tourist feel?	Level 3: What symbolic attributes do these qualities represent?	Level 3: What psychological rewards or emotional benefits do tourists receive by visiting an authentic destination?
	Level 4: What experiential attributes do these qualities represent?	Level 4: How does the tourist feel by visiting an authentic destination?

Source: Own creation modified from Morgan & Prichard, 2004

Consequently, after identifying the different benefits offered (supply side) and benefits demanded (demand side), the two pyramid can be used to match the two sides together, and find where the destination can meet the consumers' needs: The ideal identity.

#### STAGE FOUR: MATCHING - THE IDEAL IDENTITY

Here the demand side and the supply side will be matched (Part A and Part B will be combined): Where do the qualities Copenhagen have to offer match with what the target group's demands from an authentic destination? What core qualities should represent the ideal identity of Copenhagen, towards the target group? This stage is similar to the fifth level of the *Destination Brand Pyramid Model*; *what is the essential nature and characteristics of the destination brand?* (Morgan and Pritchard, 2004). Since this framework is concerned with an authentic destination, this becomes; *"what is the ideal authentic brand identity of the destination towards the target group?"* Thus, the last part of the research question will be addressed (*"...by testing the framework what is the ideal authentic brand identity for Copenhagen?"*).

All in all, this last section is all about identifying the ideal core brand identity to communicate towards the target group. Lastly, in order to address the last stage (Comparing), the brand personality of the ideal



identity will be compared with Aaker's (1997) brand *personality traits*. A brand's personality, according to Aaker (1997), is seen as an important aspect of creating a successful brand identity, which is why her five personality types will be incorporated in the framework.

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#### STAGE FIVE: COMPARING – GAP/FIT?

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By comparing the ideal identity of a destination with the target group's current brand image of that destination, this will make marketers able to identify whether there is a gap between the two. Five of Anholt's (2006) six key dimensions of a city brand are used to investigate the target group's current perception of the destination. As already mentioned, dimensions used are the target group's perception of the destination's *Place, People, Pulse, Pre-requisites* and *Presence*. *Potential* will not be used, as it is not considered relevant for the research question. Additionally, a sixth dimension will be added: *Brand personality* (Aaker, 1997). This will give a deeper understanding of the target group's perception of Copenhagen's current image, as well as making the comparison (with the ideal identity's brand personality) more practical.

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# METHODOLOGY

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The following chapter will explain the research design applied for this study and therefore also include a detailed explanation of stage one of the new framework; the methodology for the empirical data collection of the testing case. This will give the reader a comprehensive understanding of how data should be collected in order to be applicable in this new framework. First, however, we will explain our scientific frame/research philosophy, as the choice of theories and methods should be seen in this context.

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## PURPOSE OF STUDY AND CHOICE OF RESEARCH DESIGN

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The research design assesses the scientific philosophy of how this thesis explores the proposed research question (Malhotra et al., 2012). The following will explain the chosen scientific philosophy and its corresponding epistemology and ontology.

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## SOCIAL CONSTRUCTIVISM

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Social constructivism constitutes the overall research design for this thesis. This perspective focuses on the social processes and social structures, and therefore goes against the perception of knowledge as something the individual possesses. What is meaningful is not something that exists solely in the individual's consciousness, but is created in social relations. In this way, the context is of great importance in social constructivism, as the world and thus also the individuals, to a great extent, are a result of human interaction. Compared to the *positivistic* perspective, which suggests that we have only two sources of cognition; what we can observe with our senses, and we can determine using our logic; and that researchers can study the social world in the same way as the natural world (Saunders, 2012), the *social constructivist* perspective believes that there are no universal truth and that the social world is given meaning and constructed subjectively by the observer, dependent on the context.

In the constructivists perspective language has a significant role and crucial in how we perceive the world around us. Hereunder lies the assumption that people are born into a world in which there already exist a number of perceptual agendas and categories (Wenneberg, 2002). We are all influenced by the patterns of behaviour and language of society in our upbringing. Thus the social constructivist perspective suggests that our way of understanding the world is socially constructed in relation to other people among us, compared to the objective reality of the positivistic perspective (Wenneberg, 2002). The research design of this thesis presses the belief that it is through the language used in the qualitative interviews that the respondents' answers become available to the authors of this thesis.

It is important to emphasise that even though the research question motivates a subjective paradigm and more qualitative research methods, theories about *objective* views on authenticity are still considered significant, as it will be used as a way of methodical triangulation in the *analysis* and *discussion* (King & Horrocks, 2010). In other words, this is why not only theoreticians who consider authenticity a subjective concept were presented, but also positivistic theoreticians, as this will contribute to a more profound analysis and discussion.

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## EPISTEMOLOGY

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Epistemology is concerned with what is constituted as acceptable knowledge in a discipline or field of study (Bryman, 2012). Unlike positivists, who argue that a researcher can study the social world in the same way as the natural world, social constructivists believe that the social world is given meaning and constructed subjectively and socially, and that the researcher is a part of the world that is being observed (Saunders, 2012, Wenneberg, 2002). In other words, this perspective implies that there is not only one truth, but rather that multiple versions of realities exist. Through the research question this thesis seeks to understand the target group socially constructs knowledge. In other words, a quest for understanding the target group's interpretations (of the different topics) based on their own set of meanings, encourages an interpretive approach of the research design.

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## ONTOLOGY

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Ontology is concerned with the nature of reality, and the assumptions about how the world functions (Sanders et al. 2012). Ontology constitutes the ways this thesis is carried out and how the research question is formulated. There are two ontological stances: *objectivism* and *constructivism* (Bryman, 2012). Whereas objectivism holds that the world is absolute and independent of our minds, constructivism views reality as socially constructed. Furthermore, constructivism does not only declare that social phenomena and their meanings are produced through social interactions, but also that they are constantly being formed. When researching in the constructivist approach it is also important to take into account that the authors of this thesis are part of this social world, and that their interactions with the actors should be part of the study (Bryman, 2012). When using the constructivist perspective, it is therefore accepted that when doing this research twice, the results from the two will unlikely be the same. Because of this view of reality as being socially constructed, we find this perspective an appropriate ontology for our research.

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## PRIMARY DATA

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As for choice of method, it has to be consistent with the research question, thus also the scientific philosophy behind. The social constructivist perspective set the stage for qualitative data, because of the subjective nature of the approach. Thus this thesis will be using qualitative method as primary data. Where the objectives of quantitative data are to describe information through numbers and try to generalize and simplify phenomena, the objectives of qualitative methods are to investigate, understand and analyse intangible and 'soft' concepts. This research method is applicable when researchers try to understand the *why* behind things. For instance, not to just stating that 'millennials today demand authentic travels', but trying to figure out *why* they demand authentic travels (Justesen & Mik-Meyer, 2010; Innovation Group, 2016).

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## QUALITY CRITERIA – ENSURING THE QUALITY OF THE RESEARCH

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In order to ensure high quality of the qualitative analysis King and Horrocks's (2010) quality criteria were used. They argue that *validity*, *reliability*, *neutrality* and *generalizability* commonly used, is only applicable for quantitative research, why they suggest four alternative criteria considered more applicable for conduction of a qualitative analysis:

TABLE 5

<b>Credibility</b>	instead of	Validity
<b>Trackable</b>	instead of	Reliability
<b>Confirmability</b>	instead of	Neutrality
<b>Transferability</b>	instead of	Generalizability

KING &amp; HORROCKS, 2010

*Credibility* is an important factor for the quality of the findings. The interpretations of the participant's answers need to be recognized by the participants themselves. For this reason, explaining the findings to the people being a part of the research is necessary to ensure a common understanding of what had been said (King & Horrocks, 2010). *Trackability* is another criterion, which, according to King & Horrocks, can be difficult to achieve. Trackability refers to the degree of which others are able to repeat the research and get the same results. In contrast to *reliability*, for quantitative methods, qualitative researchers do not believe they can measure the same thing twice (similar to the constructive perspective). Unlike the quantitative, where the context related factors should be fixed, one should always account for the ever-changing context in order to ensure trackability.

The third criterion is *Confirmability*. It is not assumed that a researcher can be completely objective in a qualitative research (King & Horrocks, 2010). Still it is important to provide the reader with a detailed plan of the process of collecting data and analysing, in order for the reader to understand the conclusions that the researcher reach. This criterion is closely related to Justensens and Mik-Meyer's (2010) concept of *reflectivity*, which is broadly used in methods inspired by the *constructivist perspective*. This concept accepts that it is inevitable for a researcher to be positioned in a certain way that will have vital importance for the research. For this reasons it is important that a researcher is open and self-reflected in how his/hers positioning and experiences will affect the research (Justesen & Mik-Meyer, 2010). King and Horrocks (2010, p. 161) last criterion is *Transferability*. This refers to the degree of which findings can be transferred and applied in other contexts. For this reason, it is important to give the reader a detailed description of the context and all the different steps and deliberations in every method. Thus, the last sections of the methodology chapter will provide the reader with a comprehension of how the different interviews were conducted and the considerations behind.

Apart from quality criteria, there are additional ways of assessing quality. First of all, in order to obtain a more comprehensive understanding of the target group and complementing their different answers and opinions, two different interview methods were used to address the same research question; in-depth interviews and a focus group interview, and thus facilitating an angle of *methodological triangulation* (King & Horrocks, 2010). Additionally, both *data triangulation* and *theory triangulation* were applied, as the study uses a variety of data sources such as the demand side (tourists) and the supply side (place marketers), as well as using different theories to make sense of the same set of data (King & Horrocks, 2010).

In order to ensure that this thesis fulfils all these criteria, the following part of the Methodology chapter will provide the reader with a detailed description of how the empirical data was collected.

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### FOCUS GROUP

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There were several reasons behind choosing to conduct a focus group. First, focus groups are a suitable methodology when wanting to gather valuable information about social groups, as it combines both a structured and an unstructured approach. Secondly, this method is used in order to “*reveal consumer needs, motives, perceptions and attitudes*” (Schmidt & Hollenser, 2006, p. 64), which makes focus groups appropriate towards this thesis’ research question, as well as when researching within a constructivist epistemology and ontology.

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### RECRUITING PARTICIPANTS

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When recruiting participants for our focus group, the first criterion was that they all fulfilled characteristics of the target group. The segmentation criteria used were as followed:

- From UK, and living in London
- Never been to Copenhagen
- Millennials between 22-28
- Travels 1-3 times a year for leisure
- Occupation: Working (but graduated with-in three years)
- The group should contain both women and men

No further criteria were used. The assumption was made that the topic (traveling) was something all participants had knowledge and thoughts about, thus able to discuss it (Belk et. al., 2013). The participants

were carefully selected to achieve the right combination. A small-to-medium sized group of 4 people was selected. Smaller groups (3-6) are recommended for topics where participants have a lot to say (e.g. high-involvement and emotional topics), (Bryman & Bell, 2007) such as the topic of traveling. The participants in the focus group were; William Yard, James Durban, Harriet Franklin and Angus Potter.

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### LOCATION AND ENVIRONMENT

In order to ensure the best possible interview, it was focused on creating the most optimal environment for the best possible discussions. The focus group took place in a quiet pub in London, but without anybody interrupting. This is of significant importance when conducting a focus group interview (Bryman & Bell, 2007). Because of familiar surroundings, it made the participants relax, and not giving the feeling of being too observed. It is very important that the participants feel relaxed and in comfortable enough to speak their minds (Gordon, 1999).

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### PROCEDURE

The authors of this thesis functioned as moderator and a note-taker to navigate the focus group. The interviewer (the moderator) asked the questions, and the note-taker contributed with few follow-up questions. The interview guide was semi-structured which is appropriate when the objective of the interview is both to stimulate new knowledge to the researched topic through an explorative approach and making the participants reflect upon certain issues (Justesen & Mik-Meyer, 2010). Through structured interview guide topics, the interviewer can secure that the participants' discussion stays inside the desired topic of research. The unstructured approach however, is reflected in dynamic discussions. The participants are encouraged to deviate from the asked questions, which might generate new insights and meaning to the study (Bryman & Bell, 2007) (See Appendix 14 for the focus group).

It was made clear that the participants understood that there were no right or wrong answers, and that the interviewers just wanted their honest opinions on all the topics. Thus they were encouraged to reflect upon the answers of others and express and explain both their agreements and disagreements in order to create a *psychodynamic group*: (a group dynamic where the discussions are less depended on the moderator) (Gordon, 2012). *"It is in the space of the first 10 to 15 minutes that a depend or psychodynamic group is established"* (Gordon, 2012, p. 124). For this reason, the objectives of the first 10 minuets were more about

getting the participants to feel comfortable than to get valuable answers. According to Gordon (2012) a *psychodynamic group* perspective is under the assumption that discussions are created by the group and is affected by the social and cultural interactions between the participants. What people say might not be what they mean because their answers are being affected by what is socially accepted. For this reason, it was important that both moderator and group members created an environment where everyone felt safe to speak the truth. Further, was important that the moderator was aware of whether the participants were sticking to their opinions during the interview, or if they were dominated by e.g. a strong personality (Gordon, 2012). Even though the moderator was in charge of guiding the conversation, she was careful not to be too controlling, which would create a too dependent group (Gordon, 2012).

The interview guide was constructed by starting with investigating the group's attitudes and knowledge towards the topics authenticity and travel. A word association technique about the word 'authenticity' was used in the beginning, mainly to explore the participant's definition on the word, but also to make them comfortable, familiar and reflected upon the word. For the word association technique, the group was presented with a 'stimuli word' (authenticity, authentic tourism) and then encouraged to mention the first word that came to mind (Malhotra et al., 2012). This is a technique that is frequently applied in psychology research, and is seen as a convenient tool to explore consumer perceptions for undefined concepts (such as authentic tourism) (Roininen et al, 2006, p. 20).

Afterwards, a discussion about authentic travel experiences was created to get a deeper understanding of their common understanding of this topic. One of the objectives was also to investigate if theories in the research overview were applicable on the target group, or if they had to be adjusted. E.g. it was particularly interesting to see if there were underlying *inward-seeking* or *outward-looking* motivation factors, or both.

The second part of the interview had the objective of exploring the participants' perception of Copenhagen. A word association technique around their top of mind associations on Copenhagen, gave an understanding of how familiar they were with the city. Afterwards, visual question types were used in addition to the verbal. Visual question methods stimulate thinking, and according to Zaltman (1996) social meanings are mostly exchanged non-verbally since thoughts occur as images. This is also linked to metaphors, as they are expressions of and representations of thoughts and phenomena. For this reason, a visual and metaphorical



method where adapted, inspired by a case study investigating the brand perception of Swedish place brand Vaasa, called a *collage study* (Laaksonen et. al. 2006, p. 213). Collage studies are very time consuming, why an alternative technique was used, where the participants had to choose among 50 pictures the once they associated with Copenhagen. Because none of the pictures actually described the topics themselves, the participants were encouraged to use the pictures as metaphors. (See appendix 17 for the pictures used). The intention behind this method was to use the target group's metaphors in order to understand the complex theme (Laaksonen et. al. 2006, p. 214).

The focus group interview gave the authors of this thesis an understanding of the participants' travel behaviour and clarified their constructively agreed associations with authentic traveling in general, as well as constructively agreed associations with Copenhagen (Mayan, 2009). Other answers and reflections from the group provided insights into the target group's preferences, motivations and priorities in the question of authentic travel. Nevertheless, it is important, due to the choice of a constructivist perspective, to emphasize that the objective of the focus group was not to get one final truth about the subjects being researched, but their overall socially constructed views (Bryman, 2012).

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## ONE-ON-ONE INTERVIEWS

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This interview method is a confidential conversation between an interviewer and a respondent. The interview guide chosen was less structured in order to ensure that the given subjects were explored in depth by asking follow-up questions when needed (Esterberg, 2002). For this thesis, seven one-on-one interviews were conducted. Two expert-interviews and five in-depth interviews with representatives from the target group. Both the expert interviews and the target group interviews were navigated by an *interviewer* and a note-taker. The interviewer asked the questions, and the note-taker contributed with a few follow-up questions. The interview guide was semi-structured in order to both stimulate new knowledge to the researched topic through an explorative approach, as well as making the participants reflect upon certain issues. (Justesen & Mik-Meyer, 2010). (See appendix 15 for personal in-depth interview guide and appendix 16 for expert interview guide).

## THE EXPERT INTERVIEW

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The first expert interview took place at Visit Denmark UK's office in London on July 4<sup>th</sup> with the Marketing Manager, UK, Margit Klemmesen. The second expert interview took place at Wonderful Copenhagen's office in Copenhagen on July 7<sup>th</sup> with Head of International Campaigns, Rylle Maja Søndstrup. These two experts were chosen due to their potential contributions to the overall findings in several ways. First, they could provide information about the vision of Copenhagen as a brand, the challenges in branding Copenhagen in the UK, and expert opinions on the questions of tourists' demands for authentic travel experiences. Secondly, since the experts were from two different organisations and located in UK and Denmark, respectively, they could provide different views on both target group and Copenhagen, seen from the different perspectives and places. Thirdly, Klemmesen and Søndstrup could provide the research with valuable information based on secondary data; external quantitative data about the UK consumers and internal information about the organisations strategy, as well as some of the marketing guidelines.

## PROCEDURE

The main questions were divided into three parts; (1) a presentation of the objectives of the interviews as well as a presentations of the interviewer and respondent; (2) a part about the branding strategy of Copenhagen; and (3) a part about how they use the term authenticity in their branding strategy. (Appendix 16) As for the first part, the interviewer made a comprehensive introduction of the two researchers, the research field, and their expertise in the research field. This was essential in order to avoid *status issues*, which is likely to occur when conducting interviews with high status participants: when the interviewer find the interviewee more experienced in the field, it can be hard to engage and generate answers (King & Horrocks, 2010).

*Clarification*, one of the probing techniques, was used in order to seek the expert's explanation on different words used during the interview to ensure that the interviewer and interviewee had the same understanding of certain industry related words (King & Horrocks, 2010).

## THE IN-DEPTH INTERVIEWS WITH TARGET GROUP

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Three of in-depth interviews were conducted face-to-face, in London, and the last two via Skype. The first in-depth interview took place at a quiet café in Peter Jones Mall at Sloan Square, London, and was completed

on July 5th with Rachel Walsh. The second and third interviews took place at Luton Airport, London, on July 7<sup>th</sup> with Audrey Jackson and Lawrence Brent. These two were found interesting for the research, as they were just about to leave on a plane to Rome for a short get-away, and thus very receptive for questions about traveling. However, these interviews were rather shorter than the others, but still contributed to interesting insights. The two Skype interviews took place on July 11th with Sabiha Teladia & Sophie Morris. Some researchers suggest that Skype interviews may in fact increase the presentation of self and authenticity compared with face-to-face, which is why these were chosen (Janghorban et al. 2014).

### PROCEDURE

The questions of the in-depth interviews were built upon findings in the focus group interview, both to ensure a valid foundation of comparison and in order to get a deeper understanding of the target group; their perception of authentic travel and what these can give to the individual. For this reason, the participants chosen, were based on the same segmentations as participants in the focus group; living in London, travelling more than 1-3 times a year for leisure, working but graduated within three year, never been to Copenhagen and between 22-28 years old. The participants' answers in the in-depth interview were supplementing the focus group's answers. According to Wendy Gordon the participants' *"insecurity about the value of one's opinions"* and their *"anxiety about how one is being judged"* during a focus group, might act as a limitation (Gordon, 1999, p. 110). In other words, focus group participants might not express their inner truly feelings and opinions; so in-depth interviews were used in order to create space for even more honesty and openness. (See Appendix 15 for personal in-depth interview guide)

In order to add depth to the participants' answers, the question technique *probing* was used (King & Horrocks, 2010). Probing is a way for further elaboration on their answers, which was used to encourage the interviewee to talk further about a topic, and to get a deeper understanding of *how* they felt about certain issues and situations and *why* they felt that way (King & Horrocks, 2010). Participants were, through questions, encouraged to tell narratives about different things they had experienced in their lives, and encouraged to create imaginary stories. According to Riessman (2008) narratives have the ability to enlighten several angles of an interviewee and the topic being researched. First and foremost, identities are narratives and a way for people to tell others who they are. By letting the participants tell stories, the interviewer could create a better understanding of the identity of the interviewees. Secondly, narratives can make people remember from the past, e.g. how interviewees felt during an experience [they perceived

authentic] is easier to gather thoughts about, compared to how they *would* feel in a future unknown authentic experience. Some of the narratives in the interviews were parts of an experiment where the interviewer tried to investigate the different feelings that the interviewee had during and after telling a story (Appendix 15).

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## RECORDING, TRANSCRIBING, AND ANALYSING DATA

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All of the interviews were audio recorded. According to King and Horrocks (2010) many people can be uncomfortable when they are recorded, why the recording should start as early as possible in the interview, in order for the participants to get comfortable in its presence. In addition, notes were taken to get a greater overview of the main views of the participants and to express the non-verbal communication. The recordings were subsequently transcribed by using a *verbatim transcription method*: a full transcription of words as well as paralinguistic aspects such as laughter and pauses, in order to ensure a comprehensive understanding of the context and the insights (King & Horrocks, 2010).

King and Horrocks' (2010) *thematic analysis technique* was applied in order to enable the authors of this thesis to organize the text for subsequent interpretations. In a *thematic analysis* the data collected (the transcriptions) are read thoroughly and relevant material are highlighted and brief comments attached. When concepts begin to appear they are divided into themes, to ensure that all-important points relevant for the research question are taken into consideration for the analysis (see appendix 8, 9 and 12 for themes). *"Themes are recurrent and distinctive features of participants' accounts, characterising particular perceptions and/or experiences, which the researcher sees as relevant to the research question."* (King & Horrocks, 2010, p. 150).

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## SECONDARY DATA

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The secondary data collected for this study consists of mainly books, articles, journals and online information. This data is generally easy to access, and it has helped the authors of this thesis in getting a wide understanding of theory and data already existing on the topic, as well as an understanding of the practical background of the study. A comprehensive understanding of the literature was needed in order to assess the research question in the best possible way. Online research was mainly used in the initiating

phase of this study, as it was a valuable source for providing the authors of this thesis with an overview of general and relevant trends in the market, fast and easy (Justesen & Mik-Meyer, 2010). Additionally, online research was used to find additional and necessary information about the 'qualities' of Copenhagen discussed in the expert interviews.

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# FINDINGS & ANALYSIS

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The previous chapters dealt with objective one in this thesis; developing a new framework that combines authentic tourism and place branding. In addition, explaining the methodological outline as well. The latter gave an understanding of the methodology of this thesis's overall research design as well as specific for stage zero of framework; the empirical data collection.

This chapter will test the developed framework by analysing the empirical data collected from stage zero i.e. the focus group, personal in-depth interview and expert interviews. Therefore, answer objective two of the research question; *by testing the framework what is the ideal authentic brand identity for Copenhagen?*

The new framework suggests looking at both the supply side, and the demand side, in order to get a wide understanding of Copenhagen's identity and for future suggestions for the most applicable image to communicate in a branding strategy. Stages one to four of the framework will to ensure that objective two and its sub-question will be answered:

## **Stage Two: Identification**

- Demand side: Identification of target group's perception of authentic tourism, and motivations and pursued benefits behind.
- Supply: Identification of Copenhagen main qualities and benefits for the tourist from city marketer's point of view.

## **Stage Three: Categorization**

- Demand side: Categorize the findings through the framework's benefit pyramid.
- Supply side: Categorize the findings through the framework's benefit pyramid.

Stage two and three answers sub-question 2.1: *What appears to be the target group's motivations behind authentic travels, and what seem to be the most significant qualities Copenhagen can offer the target group?*

#### Stage Four: Matching

- Matching supply and demand side to find the ideal identity for Copenhagen as an authentic destination towards the target group.

This stage answers sub-question 2.2: *By looking at the target group's demands and Copenhagen's qualities, how can these be matched, and what is 'ideal authentic brand identity' of Copenhagen?*

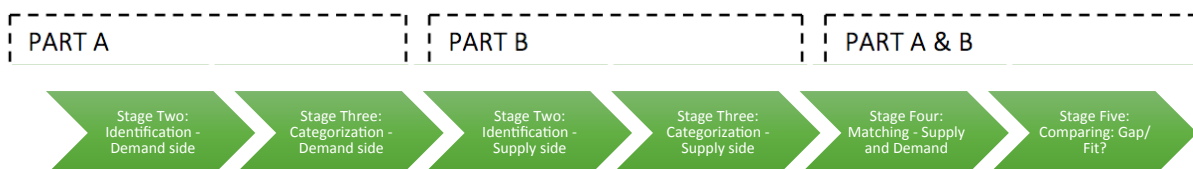
#### Stage Five: Comparing

- Demand: Identification of the target group's current brand image of Copenhagen.
- Gap: Identify gap by comparing target group's current image with the ideal authentic place brand identity.

This stage answers sub-question 2.3: *How does the 'ideal authentic brand identity' differ from the target group's current image of Copenhagen?*

Figure 3 below illustrates in which order the stages of the framework will be used in the following analyse of the empirical data collected.

Figure 3



## STAGE TWO: IDENTIFICATION – DEMAND SIDE

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After transcribing the in-depth interviews with target group representatives, experts and the focus group, the answers were read thoroughly and different themes were identified (Appendix 8, Appendix 9, Appendix 12). This gave the authors of this thesis an overview over significant replies in relation to get an understanding of the target group's demands concerning authentic tourism.

### TARGET GROUP'S PERCEPTION OF AUTHENTIC TOURISM, AND THEIR MOTIVATION FOR SEEKING IT

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#### AUTHENTICITY IN GENERAL

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Starting with the basic perception of the word authenticity and authentic, it is clear that the target group have a common understanding of the concept. They agree that something is authentic if it is *real*, *true*, *original* and *genuine*. These three words, however, can have different meaning to different people. It was therefore essential to find out what they really meant, so when confronted with the probing technique (King & Horrocks, 2010, p. 161) they argued that the words *realness* and *genuine* meant something that is true to itself and its roots: "*Genuine... something that is not fake*" (FG, Appendix 2), "*You know it's real, you know it's genuine, you know where it comes from*" (FG, Appendix 2), "*Well for me authentic means true to your roots kind of thing. I feel like it would be true to itself*" (Sophie, Appendix 4). Further, they also so argued authenticity to be about 'superior quality'. "*I'd say that authentic it doesn't contain low quality products, ingredients... and sort of what it used to be like*" (FG, Appendix 2)

It is clear that these findings are in accordance with several theoreticians' descriptions of the term authenticity. As explained in the literature review, MacCannell (1973) claimed authenticity to be something 'real', Sharpley (1994, in Wang, 1999, p. 350) explained it to be the "*sense of the genuine, the real or the unique*", and Beverland's (2008) *pure authenticity* is concerned with guaranteeing the articles genuineness. Likewise, the above findings are in agreement with Grayson and Martinec's (2004) *indexical authenticity* where something is authentic if it is believed to be 'the real thing' or 'the original', and not a copy or an imitation. Lastly, it seems that the target group has mainly positive associations towards the concept of authenticity.



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## AUTHENTIC TOURISM

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Before addressing the questions of motivation and benefits, it was considered important to get an overall understanding of the target group's perception of the concept of authentic tourism, in general. Representatives from the target group were asked to describe an example of their perception of an ultimate authentic travel destination/experience (in terms of scenery, people, happenings). This gave the authors of this thesis an understanding of the target group's perception of tangible characteristics and functional attributes of an authentic destination (insights contributing to the level one and two of the *Destination Brand Benefit Pyramid* (Morgan & Prichard, 2004)). Even though they did not share the exact same descriptions, it was possible to see a pattern among them. First of all, they all described a remote city/village, which had stayed true to its history and traditions, with little influence of modern society, and a place surrounded with locals, with little touristic aspects (no souvenir shops etc.). Secondly, they all described some sort of happening, e.g. a festival in the streets, a celebration with music: *"...like this huge festival, and the whole town, everyone, the kids, the adults, they all dressed up for this festival"* (Rachel, Appendix 3), *"Picturing people... music in the street. Celebrating."* (Sophie, Appendix 4). Thirdly, they all described a place with little traffic, but suitable for walking and getting around. Elaborating on this, they also mentioned the significant relevance of 'purpose'. Compared to what they perceived as non-authentic traveling, where you just lay on a beach with no purpose other than to get some sun, authentic traveling has a purpose behind. It is all about 'exploring' and 'doing' things (such as exploring the nature, museums, parks etc.). Lastly, they all agreed that when being on an authentic travel, it had to be 'on your own'. That is, not going on a guided tour, but figuring out what to do and where to go by yourself/with travel companion(s).

After getting an overall understanding of authentic tourism, the target group were asked to elaborate more on what they pursued and demanded from authentic travels. It was very clear that authenticity in tourism is all about 'exploring' other cultures. That is, the feeling of 'being a part of' the culture, such as actually hanging out with and talking to locals, eating what the locals do, and not just visiting museums and *observing* local traditions. This 'exploring' aspect was clearly a huge part of authenticity in tourism.

*"Experience how people live, so maybe go to parts of the city where people, just local people, hang out and are a part of that experience... And talk to locals... I feel like I am a part of it and not just an observer when I visit local areas and interact with the locals"* (Audrey, Appendix 7), *"I always look about restaurants and food, 'cause one of the things when I travel is to try the food of that country"* (Rachel, Appendix 3).

Relating this to the theory, this is similar to Wang's (1999) theory on *existential* authenticity. He explained existential to be more about the feelings triggered by a touristic activity; it is the 'state of being' that is activated. It is therefore more about the experience rather than the object experienced: "*I guess living as a local, going to restaurants, going to the local art galleries and events, mixing with the locals, try to mix with people and go to things that they usually go to.*" (Sabiha, Appendix 5).

Furthermore, this is supported by the theory on *performative authenticity* (Knudsen & Waade, 2010), which suggests the way tourists authenticate their experiences in an existential way through how they actively perform in a tourism space (touching, seeing, doing, etc.), in contrast to just 'gazing' at the natives. The target group explains 'being a part of' and 'exploring', instead of just observing e.g. a castle: "*I'd say it's authentic more because of the people and how they live than the attractions, I don't know, you go there almost to experience how everyone is doing and how they live, as opposed to going to see a castle or something like that.*" (FG, Appendix 2).

Trying to elaborate on the theory on *staged authenticity* (MacCannell, 1973) and the concept of *pseudo-events* (Boorstin, 1964, in Wang, 1999) in regards to this study, these findings might indicate a more post-modernist view. Whether the 'toured object' is authentic or not, is not really what makes the experience authentic, it is rather the experience itself that has to be authentic. Thus contradicting the modernists view labelling *staged authenticity* as a problem.

"*I think some [theme parks] can be, like you know the famous Disney Park? I did like a lot of reading about Walt Disney, and when the park started, and there is history there... the way they are decorated and you can tell they are a part of that country. And, yeah, you kind of get that feeling, [that it is authentic] you know*" (Rachel, Appendix 3). In other words, a theme park (e.g. Tivoli) can still be authentic in the sense that 'experiencing' the park triggers feelings of authenticity, despite the whole park being "staged" and 'planted' in order to meet demands. These findings are interesting, considering that Klemmesen actually indirectly defined Disney World as something inauthentic. When she was asked about whether she thought Copenhagen was authentic she stated: "*Copenhagen is an old city compared to other cities... [The old aspect makes it authentic] Copenhagen is NOT Disney World*" (Klemmesen, Appendix 10). In her opinion, theme parks, like Disney World, are considered inauthentic. This is, however, not in agreement with the target

group's perception of authenticity. In fact, it seems that as long as the theme park reflects the culture in the city, the 'staged' theme park can just as well give an authentic experience.

Taking these findings a step further, they go well in hand with Erik Cohen's *emergent authenticity* (1988); that something that might appear to be a staged tourist trap, might over time actually be recognized as something authentic by both the local population as well as tourists. In other words, arguing authenticity as something negotiable and emergent over time. For example, events (e.g. festivals) or places (e.g. theme parks) that were staged and created a long time ago originally for locals, might after a period be perceived as very authentic to tourists because they can trigger feelings of authenticity (reflecting e.g. history and traditions). Further, these findings are also in agreement with Kim and Jamal's study of the medieval festival (2007), where they concluded that even though these kinds of festivals are not 'true' and 'real', they still enabled the participants to develop a new social world and experiences that led towards an authentic feeling.

Referring back to Knudsen and Waade (2010), another rather interesting aspect of *performative authenticity* is that it makes the experience more memorable. When asking the participants to tell stories of their most memorable and best experiences, they all described an experience where they had been part of a local happening (e.g. a festival and dinner parties). In other words, where they had been performing, opposed to just observing/gazing. *"I don't mind seeing the Eiffel tower in Paris, like when I was in Paris... but the things I remember more were a dinner together with local French people. Being a part of them, you know."* (Lawrence, Appendix 6).

Additionally, the target group agreed that authentic experiences cannot be predicted or planned. It is more a coincident that one ends up experiencing them. *"[Authenticity is] a nice surprise, a coincidence ... it's more a coincidence, not a plan"* (Sophie, Appendix 4). This is in accordance with Arnould and Price' (1993) research results, where they concluded that authenticity cannot be planned since the tourists do not know how to ask for it; they do not know what *it* is.

Summing this up, it is clear that the target group wants to be a part of the local culture when traveling. Not just observing what the locals do, but actually interacting and experiencing. They are looking for a destination where this is possible, and where their feelings can be triggered and leaving them not feeling like a tourist. This also presupposes that the local people of a place are open to let others into their everyday lives. They are also looking for places not so many people have been before.

### INWARD-SEEKING VS. OUTWARD-LOOKING MOTIVATION

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It was interesting to discover that there were both inward-seeking self-making motivations, as well as outward-looking social engagement motivations, among the target group, when seeking authentic travels.

### INWARD-SEEKING SELF-MAKING

Using Percy and Rosenbaum-Elliott's model (2015), there appeared to be two kinds of inward-seeking motivations: Both negative and positive motivations. First of all, it was clear that the target group occasionally travelled because they sought to get away from the every-day, routine and meaningless (work)life. *"I'm escaping my job, or the mundanity of life or just want something interesting to happen. Something meaningful, you know. I sometime feel that I just walk around here in London, and it's just not really me. I can get that from traveling. That is why I like exploring other cultures and meaning. I'm a bit bored of London."* (Sabiha, Appendix 5). *"First of all, just to get out of the everyday routine. When you feel things are going in a meaningless circle. Sort of the same... I feel that something new should happen..."* (Lawrence, Appendix 6). Thus, it is not only the experience itself that count as a motivation factor for authentic travels, but also the desire to just 'get away'. This could indicate an *incomplete-satisfaction* (negative motivation) at home, according to Percy and Rosenbaum-Elliott (2012, in Kavaratzis et. al. 2014).

Nevertheless, the motivations for authentic tourism were not only found negative (the 'going-away'-part), but also positive: a quest for gaining perspectives and meaningful experiences, and thus a more meaningful life – closer to one's inner selves (Percy & Rosenbaum-Elliott, 2012, in Kavaratzis et. al. 2014)). For this reason, as stated in the beginning of this section, the inward seeking can also be positive motivated.

*"I feel like I learn about the culture and it gives me more insight and perspectives on life... It makes me happy" (Audrey, Appendix 7). "I think I get like different stands of understandings..." (Sabiha, Appendix 5). "Well, yes, when I go to places with a lot of history and tradition, and places I feel a connection to, it kind of makes my life make more sense, if you understand" (Rachel, Appendix 3).*

In other words, by going on a more authentic travel, tourist can generate more meaning into his/her life, and develop/get a closer connection to oneself. Authentic tourism experiences then become a way to get a connection to something more meaningful and interesting, and become more 'true to oneself' (Cohen, 1988; Steiner & Reisinger, 2014; Shepherd, 2015) The quotes expresses positive motivations behind, since the target group focuses on a personal stage that they would like to be in (e.g. more 'true to oneself').

The following quote also reflect another positive motivation; a desire to broaden one's horizons:

*"Every travel experience, broadens your horizons... I guess it also teaches me how to behave in certain situations or develops my resilience. So if you get caught up in tricky situations or, your patience, because they'll definitely will be times where it doesn't go right for you. If I'm traveling with a friend, it also teaches me how I can be with somebody, like from traveling with them how I can cope with them, being with them all the time, how I can come to compromises with them, or be patient with them, or they could be patient with me. So these are the types and skills I learn." (Sabiha, Appendix 5).*

Travelling and experiencing new cultures does not only give the target group insights into others' 'way of living', but these insights also widen their horizons and give them knowledge and thoughts on how to behave in certain situations, and towards others in different cultures. In other words, they do not only gain knowledge and perception on the local destination and culture, but it actually opens up their horizons and their perspective on all aspects of life, in general. It can therefore be assumed that the target group seeks authenticity in order to explore their view on life and themselves overall, and not just to explore the culture visited (Heidegger, 1996).

Another positive motivation behind authentic travels is the 'nice surprise' and feeling gained by experiencing something by coincidence. *"[Authenticity is] a nice surprise, a coincidence ... it's more a coincidence, not a*

*plan*" (Sophie, Appendix 4). *"I think I would have had different expectations if I knew I would experience it"* (Rachel, Appendix 3). As mentioned earlier, this is in accordance with Arnould and Price' (1993) research results, where they concluded that authenticity cannot be planned since the tourists do not know how to ask for it; they do not know what *it* is (Arnold & Price, 1993). Moreover, the findings indicate that it seems to be the surprise itself (something happening by coincidence) that makes the experience authentic. So yes, it cannot be planned, but moreover it is the feelings triggered by the coincidental experience, that makes the whole experience authentic. Considering Heidegger's (1996) theory stating that one can only be momentarily authentic, this could be seen in relation to these findings; that the moment of surprise triggers authenticity. Moreover, this contradicts Boorstin's (1964, in Wang, 1999) argument saying that *"the tourist seldom like the authentic...he prefers his own provincial expectations"*. He states that the tourist in fact seeks something planned, but these new findings actually indicated the opposite: The target group is searching for authenticity, because they want to experience something unexpected.

For this reason, the motivation behind authentic travel could be categorized as Percy & Elliot-Rosenbaum's (2012, in Kavaratzis, 2014) positive motivation, *sensory gratification*. That is, a desire for going to a joyful place. A feeling of enjoyment triggered by authentic surprises, and not planned experiences such as their monotonous lives (Percy & Elliot-Rosenbaum, 2012, in Kavaratzis, 2014).

Using Cohen's (1988) tourist ranging, these findings do not only indicate that the target group are in fact seeking *existential* authenticity, but also point in towards the target group being, what he calls, *existential tourists*: The ones who feel that they cannot find meaning in their everyday lives, thus travel in order to find these more meaningful experiences. They consequently travel to experience the authenticity in the life of others, in hope of gaining some themselves.

Further, as mentioned in the research overview Knudsen et. al. (2016) argues that authenticity is more than a motivation factor; it is actually related to a deeper psychological demand arisen from alienation. This became clear when asking the target group to compare traveling/doing something authentic, to staying in London: *"Well I feel that I kind of get to be more me. I seek things that are interesting...hmm... Interesting to me, that is closer to what makes me happy. If that makes sense..."* (Lawrence, Appendix 6). This can indicate that he feels alienated at home in his everyday-life, and closer to the 'real him' when going away on an

authentic travel experience. That there are more things and experiences he finds interesting away from home, and thus he gets a closer connection to his inner self.

The target group might not actually use the word *alienation*, but by analysing what they say one might understand that some demands and motivation factors have arisen from their alienation in their everyday lives. Thus alienation is not a direct motivation factor but, referring back to Percy & Elliot-Rosenbaum (2012, in Kavaratzis, 2014), the alienated feeling could be categorized as a deeper negative motivation of *incomplete satisfaction*, which created a positive motivation for *sensory gratification*; authentic experiences that add something more meaningful and joyful to their life.

So as to sum up, these findings indicate that the target group seeks authenticity in tourism in order to escape their meaningless everyday lives, and to experience other cultures to become more true to themselves and self-development. Thus they demand destinations which can meet the positive motivations for seeking a more meaningful and joyful life (*sensory gratification*), as well as a solution to their *incomplete satisfaction* at home (Percy & Rosenbaum-Elliot, 2012, in Kavaratzis et. al. 2014).

#### OUTWARD-LOOKING SOCIAL ENGAGEMENT

Even though the target group's answers indicated that they seek authentic travels in order to develop themselves personally, they also indicated some aspect of *social approval*, which is the second positive motivation factor identified by Percy & Rosenbaum-Elliot (2012, in Kavaratzis et. al. 2014). Not all of them said this directly (although some did), but their answers pointed it that direction.

First of all, they all said that they shared photos both during and after the travel. When asked about *why*, most of them indicated their wish for people seeing all the nice things they experienced. "*I guess there is an element of showing off when you share photos, so I guess that is part of it.*" (Sabiha, Appendix 5). "*I mean, one thing is how you look, your job title, where you live, who you vote for. But these stories or experiences, makes me unique and different from the others.*" (Lawrence, Appendix 6). Thus, showing off is clearly a part of the authenticity seeking as well. But, it is not just to show that they are out travelling, but also *where* they are traveling counts for a lot. As mentioned, they want to go to places others have not been, and therefore

rather unique and exclusive destinations, compared to where their friends go on holidays. *"I also want to go places not so many of my friends have been before... Like, it makes the whole thing a little bit more interesting... or yeah well, cooler to talk about"* (Audrey, Appendix 7).

This is also similar to Potter's definition of authenticity: *"a positional good, which is valuable precisely because not everyone can have it"* (Potter, 2010, p. 114). Traveling to uncommon places is therefore not only a motivation factor for inner self-making, but also a way of seeking social status, or as Percy & Rosenbaum-Elliott call it, *social approval* (2012, in Kavaratzis et. al. 2014). This motivation is also being acknowledged by WOCO and VDK:

*"So they want the photo others doesn't have. They don't want the photos in front of the Little Mermaid, because that has already been done before by so many others. People want to stand out from the crowd. They have to promote themselves when traveling and show that they can go of the beat and track... It's important to have some authenticity. It is also becoming more hip to talk with the locals, compared to taking the 'hop on and off' buses"* (Sønderstrup, Appendix 11).

In relation to the quest for showing off the 'unusual' places, this can also be seen as a way of trying to reflect to others what kind of person they are: e.g. 'the traveller', 'interesting person', 'independent person', 'an influencer on other':

*"Just yesterday came up on Facebook [an article] ... of the best places to go on holiday now, [a place we have visit]... we were really happy that we went and that we've been to see it before it got too full of tourist... it's just a nice feeling, [when] being first."* (Sophie, Appendix 4) *"I feel like an interesting person... I feel like I have experienced a lot... Not an afraid of going my own way... I kind of feel like I am a little bit authentic myself"* (Audrey, Appendix 7). *"I guess a lot of people see me like a travel person, so, I guess it does add to how people see my personality."* (Sabiha, Appendix 5).



This could also be seen in relation with Belk's extended self (1988). The travel experience becomes a part of their identity, and thus extend their self-esteem. A motivation could consequently be to build her/his identity reflected towards others.

Secondly, being 'cool' was also notably mentioned. They said that going to cool authentic places, made them cool themselves. *"... I feel cool when I can talk about a place other people haven't been to. I can recommend them... so yeah, it's a nice feeling."* (Sophie). This (sharing/showing off experiences to others) is not just something the target group agrees on, but also according to experts, a way of showing off to others: *"You show others that you are cool by visiting a place which is cool.... And you share it on the social media. You take a picture of you from a fancy bar or in front of thousands or bikes"* (Klemmesen, Appendix 10).

In respect to Potter's (2010) 'status-seeking' motivation behind authenticity, it can be argued that his theory is applicable for this target group. When the motivations behind and benefits gained from an authentic travel experience are to show off, be cool, and the pursue for being places other have not been, it might as well end up in the status-seeking game Potter (2016) refers to.

Lastly, as mentioned in the inward-seeking motivation section, the participants explained that they learn how to behave towards each other in certain situations, and develop their relationships towards one another. This might actually just as well be a part of an outward-looking social engagement factor; they want to fit in, or be perceived as a certain someone towards this person(s). What is more, a person might actually want to create an identity 'together' with another person, thus combining both inward-seeking and outward-looking factors. The following statement is a really good example of this combination: *"I think traveling with my boyfriend has shaped us more, I think when you travel with someone, you learn to really like live with them. I think every time we travelled together, our relationship, kinda got stronger... We are really building our relationship on all these things that we did together. Yeah, we are definitely more mature from traveling with people, I think"* (Sophie, Appendix 4). This statement reveals that motivations behind authentic travel could be: A desire to develop a relationship between two people, a kind of 'two-development' instead of self-development. For this reason, authentic travels do not only build one's individual identity (as Lawrence (Appendix 6) stated; the travel shapes a unique identity), but also contribute to create an identity *between* two people. This last finding is interesting, since none of the theoretical

perspectives directly address this as a motivation factor behind authentic travels. Further, it makes the distinction between the motivations (i.e. positive outward-looking social approval and negative inward-seeking) rather vague.

Summing up, the finding in this section indicates that the target group's motivation behind seeking authentic travels, also includes an outward-looking social engagement aspect. They want to show themselves off, either by sharing pictures, or by telling people stories afterwards. Gaining status, by for example seeking rare and 'cool' places in order to be perceived as an interesting and cool person. Motivation therefore also lays in *social approval* (Percy & Rosenbaum-Elliott, 2012, in Kavaratzis et. al. 2014); wanting to reflect themselves in a certain way towards other people and being a part of a social group (Wang, 1999). Further the answers indicated that authentic experiences could create an identity between two people, a kind of 'two-development'.

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## STAGE THREE: CATEGORIZATION – DEMAND SIDE

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In order to get an overview of the motivation behind authentic travel the findings above will in the following (stage three of the framework) be categorized by using Morgan and Pritchard's (2004) *Brand Benefit Pyramid Model*.

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### LEVEL 1: WHAT ARE THE TANGIBLE QUALITIES OF AN AUTHENTIC DESTINATION?

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As for tangible and objective characteristics of an authentic destination, the following was identified: Great nature, parks, local food, many local people, walking lanes, a place with little traffic, festivals, museums, castles, remote city/village, old buildings, with little influence of modern society, little touristic aspects (no souvenir shops etc.), streets with music, crowd of locals with different ages, festivals with crowds of locals, not just a place to lay on a beach.

However, the tangible objectives were not defined as the most important factors in the question of authenticity, but rather the experience the objects could 'provide'. The experiences are categorized under the following levels.

## LEVEL 2: WHAT FUNCTIONAL BENEFITS DOES AN AUTHENTIC DESTINATION'S QUALITIES OFFER?

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This level is about the functional benefits, which the above characteristics provide the tourist from an authentic destination. Even though a place/object (tangible element) visited was staged, the experience it gave the target group, could still be perceived as very authentic. The experience itself can trigger feelings of authenticity. The following functional benefits were identified as supplementary factors (not stand alone) to trigger an authentic feeling. Museum; gives insights into local history and culture. Facilitated walking; provide an opportunity to feel the place and explore the city. Walk around and experience things by coincident and not planned event. Local events/Festivals; be a part of the place's traditions, mix with the locals, living as a local, going to the local art galleries and events, and go to things that they usually go to, experience locals' life, not just going to see a castle. The locals are not typical at these places. Activities: Gives the journey a purpose, experience with active participation not just observing, touching, seeing, doing, etc. Food: Insight into culture, new taste, local restaurants. People: Easy to talk to. Theme park: reflecting a part of history and locals. (Pseudo-event for the locals can be authentic). Remote city/village: Not very known to others, little influences by modern society, true to itself.

## LEVEL 3: WHAT PSYCHOLOGICAL REWARDS OR EMOTIONAL BENEFITS DO TOURISTS RECEIVE BY VISITING AN AUTHENTIC DESTINATION?

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According to the target group, by visiting an authentic place or experience something authentic, two types of psychological rewards were received.

Inward-seeking self-development: An authentic place gives the target group more meaning in life, and closer to their inner-selves. Authentic places can contribute to their self-development, compared to the alienated lives at home in London. For this reason, the psychological rewards are both based on negative motivations

(the incomplete satisfaction triggered by an alienated feeling and too many routines in everyday life), and positive motivations (sensory gratification and search for broaden one's horizons and coincidental experiences)

Outward-looking social approval: Nonetheless, visiting authentic places could also serve the purpose of “showing off”, such as places not many people have been before (unique places). This can contribute to their status, and e.g. make them seem like an interesting person and unique to others. As one participant said; *I mean, one thing is how you look, your job title, where you live, who you vote for. But these stories or experiences [authentic], makes me unique and different from the others*”. For this reason, a positive motivation or psychological reward of creating a unique identity. “Coolness” is another reward that the target group is looking for in authentic places.

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#### LEVEL 4: HOW DOES THE TOURIST FEEL BY VISITING AN AUTHENTIC DESTINATION?

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As mentioned, the target group demands a location where they can feel that they are a part of the city, where their sense of authenticity can be triggered and leaving them not feeling as a tourist. This could be that the local people are open to let others into their everyday lives. Also, eating local food and ingredients can contribute to the sense of authenticity, since it connects the other sensations from the area with taste and promotes understanding and involvement of the local culture. The target group also demands facilities such as walking lanes, in order to get the feel of the city, and the feeling on how local people live. The target group feels that an authentic place is true to itself and its traditions and can deliver possibilities to explore cultures and be a part of the locals. Nevertheless, even though the place should be true to its roots, it should still give out a sense of ‘coolness’. Also, it has to be different from other places, in that sense that it is not trying to be something else, some kind of a copy. ‘Coolness’ in places, will make the target group feel cool and be perceived cool by others. At last, they demand places, which are joyful and surprising, giving them the opportunity to enjoy every experience.

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#### STAGE TWO: IDENTIFICATION - SUPPLY SIDE

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The previous section focused on getting insights on the target group in order to make Copenhagen an appealing brand. Still, a brand cannot just be represented purely on what the target audience desires. It

needs to represent the entire story of Copenhagen: “...place brands are inevitably selectively framed to seduce different markets. The commercial goals and framing process often prevent branding authorities from telling the whole story.” (Ooi & Stöber, 2008, p. 5).

The next part of the framework is therefore focusing on identifying the main ‘qualities’ that can represent Copenhagen’s brand identity. Through interviews with WOCO and VDK, three many qualities were identified. The experts were both asked directly about what qualities they found most representative, as well as discussing current marketing strategies and campaigns. Particular attention was given to the significance of authenticity.

During the thematic analyse (Kings & Horrocks, 2010, p. 151) of the transcribed data (Appendix 10, Appendix 11) different patterns in the experts’ answers occurred (Appendix 12). Many qualities (from now on called sub-qualities) were identified, but through the thematic analysis it was easier to see that many of the sub-qualities could be clustered together, creating a few main qualities. Three main qualities were identified (see Table 6) from the thematic analyse (Appendix 12):

Table 6: The most attractive qualities Copenhagen can offer the target group:

<b>Main Quality 1: "A Green, Maritime and Sharing City"</b>	The Harbour Baths
	'Cykelslangen'
	Sharing Accommodations: Airbnb
<b>Main Quality 2: "Experiences In-Between"</b>	Breathing Space
	The Danes
	Street Food – A Place for Cultural Diversity
<b>Main Quality 3: "Trendy Copenhagen"</b>	New Nordic Cuisine
	Cool Copenhagen: Fashion, Design and Festivals

As described in the framework, Hankinson’s model (2004) *The relational network brand* will be used in order to analyse each components of the *core brand* (brand personality, brand positioning, brand reality). By analysing the three main qualities (and their sub-qualities) separately through the *core brand* components, it will provide an understanding what kinds of benefits these qualities can offer the target group. Further, whether they can create a unique positioning for Copenhagen compared to competitors. As mentioned

earlier, uniqueness is a concept closely related to authenticity and acknowledge by many theorists (Trilling, 1972, in Wang, 1999; Steiner & Reisinger, 2006; Pine & Gilmore, 2007 in Hornskov, 2011), why this is essential.

Finally, for the subsequent investigation of the match between target group and the brand identity, the Destination Brand Pyramid Model will be used. This makes it able to compare and match the qualities Copenhagen offer and the target group's motivations behind authentic travels.

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### MAIN QUALITY 1: 'A GREEN, MARITIME AND SHARING CITY'

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Three of the sub-qualities identified could be clustered together, and creating main quality 1: 'A green, maritime and sharing city'.

One of the great qualities of Copenhagen mentioned in the expert interviews was the harbour baths. With the baths geographically located multiple places around the city; they offer residents and tourists the opportunity to swim and be active in a middle of a bigger city.

Besides harbour bath, both Klemmesen and Sønderstrup mentioned the good biking opportunities in Copenhagen as a main quality. They both talk about 'Cykelslangen'. This quality will be named 'Cykelslangen' in the following, but it is not only referring the bike bridge, but also what it represents.

The last sub quality identified here is the Airbnb accommodation. According to Klemmesen the Airbnb apartments in Copenhagen offers good value for money. Cheap flights and relatively cheap accommodations could otherwise be a barrier for choosing a destination: *"Young people do not want to spent much on a flight ticket and accommodation... All the things they have to pay for before going. But when they arrive at the destination they are willing to pay a bit more for everything else"* (Klemmesen, Appendix 10). Both Klemmesen and Sønderstrup mainly focus on the quality of Airbnb in Copenhagen (and not cheap flight), why Airbnb was identified as one of the sub-qualities.

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## BRAND PERSONALITY

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In the following the functional and symbolic attributes will be analysed in order to understand the experiential attributes this main quality 1 (and thus Copenhagen) provides.

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### FUNCTIONAL ATTRIBUTES

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First of all, the harbour baths represent an *environmental attribute*; telling the target audience that Copenhagen is surrounded by water, and thus represent the scenery and physical attractiveness of the place (Hankinson, 2004). Secondly it represents *utilitarian attributes*; that you can swim in Copenhagen, as well as saying something about the quality of the water (the water is clean enough to swim in).

*“Copenhagen is a very bike friendly city, and we want to let the target group know that it is easy to travel around by bike”* (Klemmensen, Appendix 10). This statement suggests that ‘Cykelslangen’ represent a *utilitarian attribute* of serving the purpose of making Copenhagen a city, which is pleasant and easy to travel around in (Hankinson, 2004). Moreover, all bike bridges and lanes help shape the scenery of Copenhagen. *“The bike infrastructure is built upon unique designs and architectures... like the Inderhavnsbroen and Den Røde Plads”* (Sønderstrup, Appendix 11). ‘Cykelslangen’ therefore also contains an *environmental attribute* telling something about the physical attractiveness of the destination (Hankinson, 2004). According to Sønderstrup *“they [the lanes] have so many different colours and shapes”* (Appendix 11) and contribute to make Copenhagen full of colours and different shapes.

Besides creating a colourful scenery, the *“bike friendly city can be an indirect indicator for a green city... containing less cars and smog compared to other cities... the many bike are making the scenery in Copenhagen unique”* (Klemmesen, Appendix 10). For this reason, the ‘Cykelslangen’ also represent an *environmental attribute*; presenting Copenhagen as ‘clean’.

According to Klemmesen (Appendix 10) *“...the quality of Airbnb departments and hostles is really good and cheap compared to other destinations”*. This clearly indicates that Airbnb contains two types of *utilitarian functions*; cheap and of good quality. Sønderstrup also mentions how Copenhagen provides a large number

of Airbnb apartments all over Copenhagen. Airbnb could therefore represent the ease in finding accommodation in desired parts of Copenhagen (*a utilitarian attribute*).

### SYMBOLIC ATTRIBUTES

According to Klemmesen (2016) the clean harbours reveals that Danes are environmentally aware and responsible. For this reason, the harbour bath could symbolize positive characters or personality trait about the residents as being green and clean (Hankinson, 2004).

‘Cykelslangen’ tells something about the residents of Copenhagen: *“The bike lifestyle is also [like the harbour] an indirect indicator that the Danes are environmentally responsible and green”* (Klemmesen, Appendix 10). At the same time *“also giving a picture of the Danes lifestyle”* (Klemmesen, Appendix 10). Since 52 % of all Copenhageners bikes to work or school every day, biking is a big part of many Copenhageners everyday life (Københavns Kommune, 2016). In other words, ‘Cykelslangen’ symbolizes an environmentally friendly culture and green lifestyle.

When Sønderstrup mentions the large amount of Airbnb apartments in Copenhagen, she also refers to some *symbolic attributes*: *“I actually believe that Copenhagen is one of the cities, relative to its size, that contains most people renting out their apartment on Airbnb... and this shows that the mind-set of sharing economy is very natural in among Copenhageners”* (Sønderstrup, Appendix 11). Airbnb could therefore represent a *symbolic attribute* representing the sharing culture of the city: That Copenhageners are willing to share things and cares about utilizing resources.

### EXPERIENTIAL ATTRIBUTES: ‘A GREEN, MARITIME AND SHARING CITY’

These qualities separately represent different types of *functional* and *symbolic attributes*, which can meet different types of needs from the tourist. E.g. it is convenient to get around, easy to find accommodation, it is pleasant to be in the city, you can do interesting activities such as biking and swimming in the harbour, and you can learn about the lifestyles of locals. These qualities combined, contribute to a holistic ‘sense’ of the city and therefore represent *existential attributes* of Copenhagen (Hankinson, 2004). Firstly, this ‘set’ of qualities creates the atmosphere of Copenhagen, reflecting it as clean and maritime because of the harbour



and less noisy city due to the biking culture. Even more, 'Cykelslangen' and the harbour baths represent opportunities of being active (swimming and biking), which can create an excited feeling. The tourist can actively experience and be a part of this green and clean city, by interacting in the locals and their lifestyles. This actively participation is not only able to create excitement but according to Knudsen and Waade's (2010) concept of *performative authenticity*, it is the performance/active engagement that creates an authentic feeling. In other words, that tourists 'authenticate' their experiences through active participation, such as swimming and biking. This is also something the experts agree on: *"The bikes and travel by bike is authentic... We keep telling tourist; the best way to experience Copenhagen is on a Bike... Participate in the morning traffic on a bike together with all the other cyclists [Copenhagener] on their way to work"* (Sønderstrup, Appendix 11). Lastly, Airbnb and other sharing services can in addition provide a feeling of 'being a part of' the sharing economy. This combination of *functional* and *symbolic attributes* represents an experience (Hankinson, 2004) of how it would *feel*/like to visit Copenhagen.

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## BRAND POSITIONING

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The following will discuss the uniqueness of each sub quality in order to evaluate whether this main quality can create a unique positioning for Copenhagen's *core brand*.

First of all, a harbour bath in if self is not a unique quality of a city, unless it has a historical aspect (Hankinson, 2004). However, CNN recently announced Copenhagen as one of the world's 12 best swimming cities. They highlight Amager Beach Park, which they refer to as *"a two-kilometer artificial island that creates a calm lagoon perfect for a paddle"* (Minihane, 2016). This clearly demonstrates that Copenhagen has good bathing opportunities compared to other big cities and which might indicate the harbour bath holds a *distinguished functional attribute* (Hankinson, 2004).

On the other hand, London and Stockholm are also among those 12 cities mentioned by CNN. Both Klemmesen and Sønderstrup refers to Stockholm as a city the target group finds hard to distinguish from Copenhagen, why this argument weakness the harbour's attributes' ability to differentiate Copenhagen from competitors. However, the water in Copenhagen is perceived as very clean and the European Environment Agency's (EEA) (2016) report *European bathing water quality in 2015* uses the harbour baths in Copenhagen as a good example of a city with clean water. In addition, Denmark offers a larger number of bathing water

sites compared to United Kingdom and Sweden (Appendix 13). In other words, the harbour baths might indeed contribute to a unique positioning of Copenhagen's core brand.

Looking at 'Cykelslangen' a destination's infrastructure is not, according to Hankinson (2004), able to represent a unique attribute, and thus 'Cykelslange' is not initially considered as unique for Copenhagen. Nevertheless, The *Copenhagenize Index* (2015) ranked Copenhagen as the most bicycling-friendly city in the world (measured by ranking cities on different factors, such as cities traffic level, lanes level of safety, the infrastructure of the lanes and how established the biking-culture is among residents). This is different from many other bigger cities, such as London, with many cars, high level of smog and low quality of lane infrastructure. This uniqueness of the infrastructure might be argued as a competitive aspect of Copenhagen's core brand, after all.

However, Copenhagen is not the only bike-friendly city. Looking at The *Copenhagenize Index*, for instance, Amsterdam (one of Copenhagen's main competitors, according to both Klemmesen and Søndersstrup) is ranked as number two and has for several years been number one. So in other words, 'Cykelslangen' might not distinguish Copenhagen from Amsterdam, but compared to many other cities, such as London itself, it has a competitive advantage.

Echtner and Richie (1991) categorize cheap prices and type of accommodation as highly common characteristics and therefore not distinguishing the destination from competitors. Further, the possibility of renting locals' apartments through Airbnb is a service offered all over the world (Airbnb, 2016).

On the other hand, Airbnb represents more than a broad web of Airbnb apartments, as it also symbolizes the sharing economy as a part of Copenhageners lifestyle (Søndersstrup, Appendix 11). Being 'green' is a very common character according to Echtner and Richie (1991). Klemmesen shares the same opinion: *"You have to be careful in saying you are really green [the city], because many other destination are green as well, we cannot say how many Svanemærkede places we have"* (Appendix 10) Nevertheless, it seems like Copenhagen is one of the frontrunners in the development of a sharing economy. Copenhagen was the first city to host *The Europe International Sharing Economy Event* back in June 2016, with a focus on at how to

incorporate sharing services into the Danish tourist industry (SnappCar Denmark, 2016). In addition, Copenhagen was the Green Capital of Europe back in 2014 (Ambani, 2014). For this reason, one might argue that Airbnb's *symbolic attributes* contribute to a unique positioning of Copenhagen, as it is a city with a well-developed sharing economy, compared to competitors.

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## BRAND REALITY

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The following will analyse if each sub quality delivers on service and the promised experience is fulfilled. First of all, as mentioned, the water in the harbour baths are confirmed as 'clean', thus ensuring some aspects of the reality of the quality. Furthermore, The City of Copenhagen's Committee for Culture and Leisure have recently released their future plans for the harbour baths in Copenhagen. Two bathing zones opened in 2016, two is will open in 2017, and 11 potential bathing zones will open in the future (Lyduch, 2016). For this reason, one can argue the harbour baths can be real quality of Copenhagen's *core brand*.

The City of Copenhagen is responsible for the bike lanes. They have for several years allocated money to projects developing the lane infrastructure in Copenhagen (Copenhagenizen, 2016). Moreover, projects developing the bike culture in Copenhagen has for many years been a main focus for The Technical and Environmental Administration and they recently announced that they would continue to develop the bike culture in Copenhagen by keep investing in relevant projects (Teknik- & Miljøudvalget, 2016). One of their goals is to make Copenhagen more a bike-city and less a car-city. For instance, they recently tried out a project where they allowed bikes to turn right on a red traffic light (which for cars is not allowed). These arguments conclude that 'Cykelslangen' is in fact a real part of Copenhagen.

The sharing economy has during the last couple of years been a widely discussed issue in Denmark. The Danish Government is to some extend in control of how incorporated the sharing economy should be in Copenhagen. Even though there seems to be some disagreements, the Ministry of Taxation recently announced; "*the tax system of Denmark needs to embrace the sharing economy and incent Danes to use and provide sharing services*" (Skatteministeriet, 2016). Based on this argument 'The Sharing Economy' is a reality in Copenhagen.

These arguments above support that brand reality is fulfilled.

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## MAIN QUALITY 2: "THE EXPERIENCES IN-BETWEEN"

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Three of the sub-qualities identified ('breathing spaces', 'street food culture', and 'the Danes') could be clustered together, and creating main quality 2: "The Experiences In-Between". First of all, during the interview, main quality 2 was quickly identified. It was clear from the interviews with Søndstrup and Klemmesen that Copenhagen is not a destination with huge monuments and world famous attractions, and therefore not what they try to 'sell' the city on: *"We [Copenhagen] do not have the Eiffeltower... We would never sell Copenhagen on this... Neither would we 'sell it' by focusing on The Little Mermaid. That is also a bit passé."* (Klemmesen, Appendix 10). They both agree that Copenhagen is more characterized by the fact that it is a city where it is easy to get around, easy to meet the local people and experience the culture and atmosphere. In other words, Copenhagen is more about what happens *in-between* the attractions (main quality 2). *"...What we focus on is in fact not things like key attractions, but what happens in between the attractions. Copenhagen does not have any big monuments or statues... You do not visit Copenhagen to experience that... You visit Copenhagen for the atmosphere and the people that live there"* (Søndstrup, Appendix 11).

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## BRAND PERSONALITY

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In order to explore the 'In-between-experiences' on a deeper level, and understand the different attributes they represent, the three sub-qualities 'breathing spaces', 'street food culture', and 'the Danes', will first be analysed:

Klemmesen and Søndstrup talked about Copenhagen as a city where people and lifestyles are mixed well together with history, traditions and modern culture. Klemmesen made an illustrative example: *"This [the mix] could be a picture from the King's Garden where people [locals] are having picnic... you have the old castles in the background, and the young people in the front... Who want to be near [the castles]."* In other words, expressing the closeness between people's lifestyle and the history of the city. *"Or it could be other buildings... For instance, we used a picture of the Marble Church with water in the front and people sailing canoe"* (Klemmesen, Appendix 11). This, according to Klemmesen, gives a picture of Copenhagen as a place where you can fulfil an active lifestyle, and at the same time be a part of an historical environment with old, beautiful and historical buildings.

Furthermore, they mention the many different street-food places, such as the Meatpacking District with its restaurants and markets, and the Paper Island.

*"The food is a main benefit, especially the Meatpacking district" (Klemmesen, Appendix 10). "One of the main story to tell you friends after visiting Copenhagen is the street food... The Paper Island is really popular among tourists... These places offer a variety of dishes and different cuisines, and are very popular among locals as well as visitors" (Sønderstrup, Appendix 11)*

Further on, both Klemmesen and Sønderstrup mentioned that Copenhagen is a more relaxed destination compared to many of its competitors, such as Barcelona and Amsterdam, and therefore a place people from bigger cities can visit in order to escape their busy lives. *"People also want out of the busy life in London. Copenhagen can offer that" (Klemmesen, Appendix 10).* Klemmesen further elaborates; *"Copenhagen is like an oasis for people from London. There are many green areas... That is also the situation in London, however people in London do not have time to use them... But maybe if they are in Copenhagen [they have time to use the green parks]"*. So according to Klemmesen Copenhagen can offer the target group a breathing spot, where they do not need to stress to see 'what needs to be seen' in the city. Copenhagen is easy to get around in, and in a pleasant tempo. Sønderstrup also talks about Copenhagen as being more 'loose' and 'relaxed' and not too crowded. She argues that Copenhagen can offer more 'room for people' compared to cities like Barcelona and Amsterdam. *"A small and foreseeable city... With a lot of open spaces" (Sønderstrup).*

Lastly, according to Sønderstrup and Klemmesen there are similarities in the personality of people in Copenhagen and Britain. However, when it comes to Londoners way of living they might learn something from the Danes ("Pace of modern life: UK v Denmark - BBC News", 2016). It was therefore found interesting to see how the people of the city can contribute to the core brand of Copenhagen, when communicating an attractive brand personality towards the target group. According to both Klemmesen and Sønderstrup one can find similarities in the personalities of people from UK and DK. Especially in terms of humour, where both Brits and Danes use sarcasm and irony. *"British people feel a bit like the Danes. We have the same sense of humour" (Sønderstrup).* Additionally, according to BBC, the pace of life of people in Copenhagen is much more relaxed than the busy Londoners: *"...in the competitive rat race of British life it is clearly possible*

*to learn a few lessons from the Danes and from slowing down.*" ("Pace of modern life: UK v Denmark - BBC News", 2016).

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#### FUNCTIONAL ATTRIBUTES

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These attributes, such as the city being small, green, offers open spaces, and the mix of culture, history and relaxing lifestyles, are all individually functional attributes serving the purpose of giving a picture of the scenery of Copenhagen (*environmental attributes*), as well as its pleasant with the open spaces (*utilitarian attributes*).

Danes can also represent a *utilitarian attribute*; the opportunity to meet the locals easily, as they are easy to relate to. Besides this, the characteristics of the Danes are mainly representing *symbolic attributes* of the city.

The Paper Island and other street food places contain many food stalls serving different types of great quality meals for decent prices. (Sønderstrup, Appendix 11). For this reason, The Paper Island represents a *utilitarian attribute* of being convenient, cheap and of high quality. In addition, representing an *environmental attribute* because it tells something about the scenery in Copenhagen as being a mix of street design and cultural buildings.

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#### SYMBOLIC ATTRIBUTES

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The connection and similarities among Danes and Brits can create a positive perception of the people. The Danes can symbolize the attributes; humours and a welcoming city, as Copenhageners is perceived as people with good humour and close to Brits self, and thus symbolize an attractive destination. As Klemmesen states; *"You want to travel to a country where you can relate to people.... Is this [that Danes are similar to Brits] successfully communicated to the UK people ... then they are more likely to want to visit Copenhagen"* (Klemmesen, Appendix 10). Lastly, the Danes can also symbolize a relaxed paced lifestyle.

The different street food and the venues can be a symbol of a city with a broad cultural diversity. More importantly this mix of culture, traditions, history is a part of the Copenhageners' modern lifestyle, why it represents a symbolic attribute of the Danes as being modern but still close to their history. This combination of street (food, music, and sport activity) and culture (The Opera House, The Royal Danish Playhouse and Danish design) is very essential for Copenhagen, and something that both VDK and WOCO argue to be unique. Klemmesen is referring to this as quirky and different to the mainstream, and giving the place an exciting angle (Klemmesen, Appendix 10).

Klemmesen makes an illustrative example of the mix between people and their lifestyles together with history, traditions and modern culture: *"This [the mix] could be a picture from the King's Garden where people [locals] are having picnic... you have the old castles in the background, and the young people in the front... Who want to be near [the castles]"*. In other words, symbolising the closeness between people's lifestyle and the history of the city. *"Or it could be other buildings... For instance, we used a picture of the Marble Church with water in the front and people sailing canoe"* (Klemmesen, Appendix 11). This, according to Klemmesen, gives a picture of Copenhagen as a place where you can fulfil an active lifestyle, and at the same time be a part of an historical environment with old, beautiful and historical buildings.

The maritime aspect of The Paper Islands, and the music at these different street food areas might also symbolize a city with a relaxed and maritime atmosphere. It also tells something about the locals as being relaxed and maritime with the water, and thus symbolizing the locals and the type of visitors who goes to these kind of places (Hankinson, 2004).

These findings can represent and symbolize a city with a relaxed and chill atmosphere, where one can get away from stress and concern in the every-day life. It can also symbolize a city 'for people', i.e. a more people-oriented destination, because of its convenient size and many relaxing hangout areas. The mix between the historical buildings in the background, the culture, and relaxing regimes, represent the opportunity of fulfilling an active lifestyle, and at the same time being a part of history and culture of the place

## EXPERIENTIAL ATTRIBUTES “THE EXPERIENCES IN-BETWEEN”

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To sum this section up, it could be argued that all of these qualities of Copenhagen put together contribute to a holistic sense of ‘how it will feel like’ to visit the city, and therefore represent Copenhagen’s core brand. All aspects of Copenhagen put together contribute to several experiential attributes (Hankinson, 2004). The experiences ‘in-between’, the people and spaces, can give the tourist a sense of how it would feel like to be there, and “the quirky things which you cannot read about in a guidebook” (Klemmesen). Copenhagen symbolizes a relaxed atmosphere, where one can walk around in a pleasant pace, and therefore a city ‘for people’ where visitors feels relaxed when visiting.

Moreover, it also symbolizes the opportunity for adventure and explorations of culture and local lifestyles such as street food, swimming, listening to music, canoeing and hanging with Copenhageners. *“The Paper Island is really popular among tourist and the Essence of Copenhagen”* (Klemmesen), *“The atmosphere is relaxed and maritime with the water around, which you can take a swim in... Free mini concerts are often there and Danes go here to just chill in beach chairs. You can see the Opera House and The Royal Danish Playhouse, and Henrik Vibeskov’s design is out there”* (Sønderstrup). This mix between the modern, the historical, culture and lifestyle, is, both according to Klemmesen and Sønderstrup, what gives Copenhagen an authentic feel, and as Klemmesen states *“It is a bit quirky. To show an active lifestyle with historical buildings in the background”*. Thus the opportunities to relax as well as to explore local lifestyles can be a way to make the tourists feel like a part of the ‘quirkiness’ of Copenhagen, and give them a feeling of being ‘excited’, ‘relaxed, and ‘quirky’ themselves (Hankinson, 2004).

Moreover, this fusion of modern lifestyle and historical building is not only representing Copenhagen as quirky but can also communicate an authentic feeling. According to Hornskov history and heritage are important indicators of authenticity and the physical environment is a source that gives the history and heritage credibility. However, it is not just the history in itself that makes the place authentic: *“It is about defining the past as relevant to contemporary identities, thus showing its continuing relevance to today’s audiences and markets”* (Hornskov, 2011, p. 108). Klemmesen and Sønderstrup talks about how the culture and history in pictures are incorporated in the modern lifestyle to make it appealing to the target audience. *“I believe the contrast between the new and old in Copenhagen makes it really authentic.”* (Klemmesen). The experts’ perspectives fits Hornskov’s argument that the material and immaterial aspects of a destination



put together can create authentic feelings. For this reason, it is argued that the mix of modern lifestyle and history can contribute to create an authentic perception of Copenhagen.

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## BRAND POSITIONING

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Firstly, Copenhagen offers a lot of green spaces and the opportunity to relax. Nevertheless, many other cities around the world offer parks and areas to relax in. It is however the green parks put together with the convenience of walking around and exploring the city (especially because of its small and convenient size), that can contribute to a unique positioning of Copenhagen as a destination: a city 'for people'.

Secondly, Klemmesen argues that Danes are more like the Brits compared to the people of Stockholm and Oslo who are more formal and reserved (Klemmesen). Assuming that Klemmesen's statement is correct, the Danes similarities to the Brits could be seen as a *distinguishing attribute*, differentiating Danes from Swedes and Norwegians, and hence, Copenhagen from Stockholm and Oslo.

Thirdly, Copenhagen is not the only city offering street food, and none of the current major travel guides' ranking lists of the top 10, 20 or 40 best street food places in the world ((Publisher like Rough Guides, Business Insider, Condé Nast Traveler and Forbes) mentions Copenhagen (Rough Guides, 2016; Bender, 2016; Avakian, 2016; Condé Nast Traveler, 2016). In fact, London itself has received good ranking when it comes to street food places in the world (Condé Nast Traveler, 2016). In other words, this indicates that the street food scene in Copenhagen does not contain distinguishing functional attributes and therefore do not serve a unique positioning compared to other destinations (Hankinson, 2004). Nevertheless, as mentioned, The Paper Islands represent much more than just street food; it represents a mix of lifestyle, culture and history in the sense of music, the maritime aspect of swimming and the beach chairs, as well as design and art in the area. This can therefore be seen as a unique feature, distinguishing Copenhagen's street food scene from competitors.

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## BRAND REALITY

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It is challenging to prove the similarities between Danes and Brits through hard facts. However, according to the Telegraph (Carter, 2014) many historians argue that these shared personality traits were brought from

the Vikings, and that the humour is not the only thing being shared between Brits and Danes (Carter, 2014). This could be one way of ensuring the reality of these attributes. Moreover, Kronborg, north of Copenhagen, is the home of Shakespeare's Hamlet, which is another part of history the two countries share (Sønderstrup).

As for the street food markets in Copenhagen, because of their increasingly attractiveness from both tourists and locals, the trend is here to stay (Pedersen, 2016). According to The City of Copenhagen, the coming years (two-year plan) they will work on finding new and attractive places where this street food trend can grow (Pedersen, 2016). Seeing that The City of Copenhagen has developed a two-year plan for ensuring the growth of street food markets, this is a way of ensuring the reality of the quality.

When it comes to ensuring the reality of the 'experiences-in-between', it can be even harder to prove. Nevertheless, there seems to be theories stating that Copenhagen is more known for its small size and convenience, rather than bigger historical buildings ("Det ukendte København", 2016). Copenhagen is instead in offering smaller "breathing spaces". Thus, the reality is to some extent confirmed.

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### MAIN QUALITY 3: "COPENHAGEN IS TRENDY"

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Both Klemmesen and Sønderstrup talked about Copenhagen as 'cool' and 'trendy'. *"People want to go to Copenhagen. Copenhagen is a place they [target group] have to visit. Because it is trendy, hip and cheap to travel to... The young people are currently demanding destinations that are quirlier. Not like Paris or other traditional destination which their parents where visiting"* (Klemmesen, Appendix 10). Further she claims that Copenhagen can offer the target group cool areas and events, like for example Nørrebro with all the hipsters and festivals such as Distortion, in which not many others have visited before. Sønderstrup shares the same opinions on Copenhagen as a cool destination and explains how WOCO use their Instagram-profile to post pictures that tries to create a cool image of Copenhagen: *"This [the distinguishing] is done by our visual images posted on Instagram which are more cool and street compared to Stockholm's very pretty pictures"*. She further explains: *"I think, or I hope Copenhagen is perceived as cooler and a bit more relaxed than Oslo and Stockholm. And perceived a bit more like a metropolis compared to the two others"* (Sønderstrup, Appendix 11).

When talking about trendy aspects of Copenhagen the two experts mentioned the New Nordic Cuisine, Danish design, Danish fashion, Distortion and other fashionable festivals. Copenhagen's food culture is blossoming and especially the New Nordic cuisine has been popular the recent years and continues to rise (Klemmesen, Appendix 10). As for Danish fashion, it has a reputation for being cool, minimalistic, trendy, yet wearable and has earned a fast growing international reputation the recent years (VisitDenmark, 2016). Additionally, Danish design has been for many decades known for its functionality, materials of high quality and a dedication to great workmanship, but it is still constantly developing (VisitDenmark, 2016). Moreover, music festivals such as Distortion and other cultural events around the hip areas of Copenhagen (Nørrebro and Vesterbro), are known for its hip fashion, culture and people. *"Nørrebro and Vesterbro are also very cool places that young people like to visit.... and of cause Distortion, which is the street party on Nørrebro and Vesterbro"* This is sooo Copenhagen" (Sønderstrup, Appendix 11).

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## BRAND PERSONALITY

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### FUNCTIONAL ATTRIBUTES

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Restaurants serving New Nordic Cuisine and the food itself are good examples of tangible, functional attributes. *"The food is a main benefit... Many restaurants are serving good quality organic and local food... Not food that has been transported all the way from New Zealand..."* (Klemmesen). This is a good example of how the quality of the food can serve as a *utilitarian functional attribute*; the food is made of fresh, local and good quality produce.

The stores, clothes, furniture and other design and fashion pieces represent both quality and great workmanship (*utilitarian*), but also good shopping facilities (*environmental*), serving as functional attributes. Moreover, Distortion and the hip festivals can also serve as *environmental functional attributes*, as they tell something about the scenery of the city.

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### SYMBOLIC ATTRIBUTES

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As a symbolic attribute Klemmesen talks about the benefit of being more familiar with the locals. *"Food is also a good way to meet locals... You get to know the Danes a bit better... on a deeper level"* (Klemmesen, Appendix 10). In other words, the many food events in Copenhagen makes it easy for the tourist a to meet

locals. Søndstrup talks about the concept “*‘Dine with the Danes... This is a good opportunity to get an authentic experience by eating in local home’*” (Søndstrup, Appendix 11). Further she is referring to events such as Copenhagen Cooking, Copenhagen Dining Week and Copenhagen Wine Week; events that many locals attend (Søndstrup, Appendix 11). Furthermore, the New Nordic Cuisine is also known for being mainly organic and healthy, which is in today’s sociality perceived as something trendy (Potter, 2010), and can therefore symbolize a trendy city. Further these words, according to Potter (2010), are closely related to the word authentic, and an alternative ‘way’ of indicating that something is authentic, without using the word.

“*Danish design is constantly innovating and creating new fashion trends.*” (Søndstrup, Appendix 11). For this reason, and as mentioned before, Danish fashion has a reputation for being cool and trendy, which then can symbolize Copenhagen as a trendy and cool city. The same goes for the fashionable festivals and events: symbolizing a hip and cool city and culture. Taking this further, the consumption of these qualities might just as well serve the tourists’ need for *social approval* (Hankinson, 2004) as being trendy. Moreover, these symbolic attributes represent Copenhagen as being daring, spirited, imaginative, and up-to-date because Copenhagen contributes to the standards and direction of the food and fashion industry (Søndstrup, Appendix 11).

#### EXPERIENTIAL ATTRIBUTE: COPENHAGEN IS TRENDY

Looking at all these qualities together in how they create a holistic sense of Copenhagen one might say that it could give a feeling of “trendiness” and a city with high pulse. First of all, The New Nordic Cuisine can serve the tourists’ need for feeling like one of the locals, but moreover, the trendy aspect of the New Nordic Cuisine can symbolize trendiness.

In addition, the symbolic attributes representing Copenhagen as cool and trendy all over the world, can rub off on Copenhagen’s identity and contributing with an *experiential attribute* symbolizing a sense of trendiness and coolness: “*You show others that you are cool by visiting a place which is cool.... And you share it on social media*” (Klemmesen, Appendix 10). This can give the tourist the feeling of being cool, trendy and up to date, and, as mentioned above, this could actually serve the tourists’ needs for social approval; making them trendy and cool.

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## BRAND POSITIONING

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One could argue that Copenhagen is better than others when it comes to offering great food experiences. Copenhagen (or Denmark) has some of the best restaurant in the world. NOMA, which was announced to be the best restaurant in the world in 2014 (today on in 5<sup>th</sup> place), is something that both Klemmesen and Søndstrup consider a significant aspect of Copenhagen as a destination brand. *“Copenhagen have attracted many Michelin stars since NOMA”* (Søndstrup, Appendix 11), for example Geranium, which recently won 3 Michelin, stars (Hansen, 2016). However, Copenhagen is not the only city with Michelin star restaurants. For instance, Maemo in Oslo recently won 3 Michelin starts, and London itself holds two three-star restaurants (Viamichelin, 2016). In other words, the New Nordic Cuisine Trend might differentiate Copenhagen from other cities outside the Nordics, but might not be a competitive advantage in respect to other Nordic countries.

Danish fashion and design is very similar to other Nordic countries' styles. Sweden, Norway, Finland and Iceland are all known for their minimalism and good workmanship. However, Copenhagen is additionally known for this 'cool' aspect, which might serve as a unique positioning factor. Moreover, Copenhagen Fashion Week (CHFW), has the recent years been seen as on the same level as the biggest ones (New York FW, London FW, Paris FW and Milan FW), distinguishing them from other Nordic competitors. Additionally, CPFW is seen as a more innovative fashion week, compared to other bigger more commercial ones, as well as attracting more advanced audience (Børsen, 2016). Based on these arguments it is therefore reasonable to conclude that Danish Fashion represents unique functional and symbolic attributes.

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## BRAND REALITY

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For the reality of the New Nordic Cuisine, The Michelin stars given in 2016 can be viewed as a way of ensuring their realness and quality. In other words, these restaurants are capable of delivering their well claimed potentials.

As for the coolness of Danish fashion and Design, it might be too subjective in order to confirm its reality. Nevertheless, the growth of Danish design and fashion is a reality, as it is in constant growth, both its popularity and relevance on a global basis (Børsen, 2016). So even though the coolness cannot be proven, the reality of the popularity of Danish fashion and culture can.

## STAGE THREE: CATEGORIZATION – SUPPLY SIDE

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The above analysis of Copenhagen's main qualities and their respective attributes, will in the following be summarized by the same approach as with the analysis of the target group; using Morgan and Pritchard's (2004) *Destination Brand Pyramid Model* as inspiration. This approach is used in the subsequent matching of the benefits that Copenhagen can offer, with what benefits the target group seeks in an authentic destination. Because each level of the pyramid is based on the previous, the distinction between the different levels might at times be somewhat vague. For this reason, some functional, symbolic and experiential attributes might be mentioned in more than one level.

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### LEVEL 1: WHAT ARE THE TANGIBLE QUALITIES OF THIS DESTINATION?

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Different characteristics were identified for this level, listed in the following: The several harbour baths, clean water, bikes, gardens, relatively higher number of Airbnb apartments, many restaurants, NOMA, Geranium, New Nordic Cuisine, local, organic, shopping facilities, fashion events, music festivals, colourful lanes, bike bridges, street food stalls, the Danes, lane infrastructure, Danish design and fashion, The Opera House, The Royal Danish Playhouse, historical buildings, parks, open spaces, small city.

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### LEVEL 2: WHAT FUNCTIONAL ATTRIBUTES DO THESE QUALITIES REPRESENT?

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This level was identified through the functional attributes representing in the above qualities. Though the analysis, different activities were identified: Swimming, biking, kayaking, shopping, and hanging out with locals.

Further engagement in events: Dine with the Danes, Copenhagen Cooking, Copenhagen Dining Week and Copenhagen Wine Week. Food events, and fashion events, engage in the green culture/city, bike friendly city/lifestyle and history, and not just observing, pleasant city with room for people. The quality of each 'quality': The high quality of Danish clothes, workmanship, fresh, local, organic food of great quality, New Nordic.

Further, the convenience of this city, which was identified as the following: Easy to find cheap and good accommodation, cheap flights, easy to travel around, a foreseeable city to explore, easy to meet and interact with Danes, meet people alike, cheap,

The characteristics also create unique scenery of the city i.e. a functional attribute representing the surroundings. The design of the lanes and bike bridges, water surroundings, green, clean city, street combined with modern design, music, less noisy, eating at locals,

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### LEVEL 3: WHAT SYMBOLIC ATTRIBUTES DO THESE QUALITIES REPRESENT?

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Besides the functional and tangible attributes (which are similar to Aaker's (1997) product related attributes of a brand), the symbolic attributes (Aaker's emotional qualities) contribute to the value creation of the *core brand* of Copenhagen. These are the symbolic values the consumer gains by 'consuming the product'. The symbolic attributes identified were: environmentally responsible, active bike lifestyle, sharing lifestyle, humoristic, welcoming, similar to Brits, trendy, cool, street, organic, healthy, clean, green, sharing city, relaxed, chilled, loose, people-orientated, close to the locals, cultural diversity, modern city close to their history, quirky, excited, maritime, metropolis, innovative, fashionable, famous restaurants, adventurous.

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### LEVEL 4: WHAT EXPERIENTIAL ATTRIBUTES DO THESE QUALITIES REPRESENT?

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The combination of the functional and symbolic attributes describes a holistic sense of what the tourist can expect to 'feel' when visiting Copenhagen; the experiential attributes (Hankinson, 2004).

First of all, based on the analysis of the main qualities it is clear that the feeling of 'being a part of' something is a major experiential attribute of visiting Copenhagen due to the opportunity to actively engage in the local's life and lifestyles, e.g. bicycling, swimming, picnicking, going to markets, events etc.

Secondly, being a part of this green, clean, and sharing city can create a feeling in the tourist of being a green, clean, and sharing person. Moreover, the seemingly calm, down-to-earth, wholesome and relaxed

city, can transfer the same attributes to the tourist's personality. The atmosphere is relaxed, loose, and chilled, which can make the tourist feel stress-free, and not rushing around in order to 'see it all'. It is a foreseeable city, which is easy to get around in, in a pleasant tempo.

Moreover, the attributes of the qualities can also create a feeling of excitement (Hankinson, 2004). For example, excited to attend different events (fashion and food events) and in trying new, innovative and trendy things (fashion and New Nordic Cuisine). Furthermore, by being a part of a cool and trendy city as Copenhagen, the tourist her/himself can feel cool and trendy. Likewise, exploring unique and quirky destinations can also trigger an excited and enthusiastic feeling. Further exploring places not many people have visited before; can transfer this uniqueness and quirky feeling to the tourist's personality.

## STAGE FOUR - MATCHING PART A & B: THE IDEAL IDENTITY

The following figure illustrates the findings from the above analysis, summarised. This provides the reader with an overview of the major findings, which according to Morgan and Pritchard's (2004) brand benefit pyramid, creates a part of the foundation in answering their fifth level: *"What is the essential nature and characteristics of the destination brand?"* I.e. for this thesis, objective 2 of the research question: *"What is the ideal brand identity for Copenhagen towards the target group?"*

TABLE 7

	SUPPLY SIDE – Attributes Copenhagen can offer	DEMAND SIDE – Benefits an authentic destination can give (motivation behind)
Objective qualities	Harbour baths, clean water, bikes, gardens, Airbnb apartments, restaurants, NOMA, Geranium, New Nordic Cuisine, local, organic, shopping facilities, fashion events, colourful lanes, bike bridges, street food stalls, the Danes, lane infrastructure, Danish design and fashion, The Opera House, The Royal Danish Playhouse, historical buildings, parks, open spaces, small city.	Great nature, parks, local food, and many local people, walking lanes, a place with little traffic, festivals, museums and castles. Remote city/village, Old buildings, with little influence of modern society, little touristic aspects (no souvenir shops etc.), streets with music, crowd of locals with different ages, festivals with crowds of locals, not just a place to lay on a beach.



Functional	<p>Being physical active: Swimming, biking, kayaking, shopping, hanging out with locals,</p> <p>Good quality: Clothes, new types of food, fresh, local, organic food, New Nordic, food</p> <p>Engage in events with locals: Dine with the Danes, Copenhagen Cooking, Copenhagen Dining Week and Copenhagen Wine Week.</p> <p>Pleasant: Easy to travel around, a foreseeable city to explore, easy to meet and interact with Danes, meet people alike, The design of the lanes and bike bridges, water surroundings, green, clean city, street combined with modern design, music, less noisy, green culture/city, bike friendly city/lifestyle and history, and not just observing, pleasant city with room for people.</p>	<p>Museums: gives insights into local history and culture. Facilitated walking: Feel of the place and explore the city walk around and experience things by coincident and not planned event.</p> <p>Local events/Festivals: Be a part of the place' traditions, mix with the locals, living as a local, going to the local art galleries and events, and go to things that they usually go to. Experience locals' life, as opposed to going to see a castle or something like that. The locals are not typical at these places.</p> <p>Activities: Gives the journey a purpose, Experience with active participation not just observing, touching, seeing, doing, etc. Food: Insight into culture, new taste, local restaurants.</p> <p>People: Easy to talk to.</p> <p>Theme park: reflecting a part of history and locals. (Pseudo-event for the locals can be authentic). Remote city/village: Not very known to others, little influences by modern society, true to itself.</p>
Symbolic	<p>Environmentally responsible, active bike lifestyle, sharing lifestyle, humoristic, welcoming, similar to Brits, trendy, cool, street, organic, healthy, clean, green, sharing city, relaxed, chilled, loose, people-orientated, close to the locals, cultural diversity, modern city close to their history, quirky, excited, maritime, metropolis, innovative, fashionable, famous restaurants, adventurous</p>	<p><i>Inward-seeking self-making: Negative</i> Avoid alienation, get away from the every-day, routine and meaningless (work)life <i>get out of the everyday routine</i></p> <p><i>Inward-seeking self-making: Positive</i> Understanding and involvement in the local culture, a nice surprise, experience of the unexpected, Closer connection to oneself, <i>broadens your horizon</i>, Feeling like a local, not like a tourist, being a part of, finds interesting away from home, true to themselves and self-development, more meaningful life</p> <p><i>Outward-looking social engagement</i> Unique, Cool and interesting, independent Identity, showing off with photos on social media, daring person; show that they can go of the beat and track, being first, feel authentic themselves, status-seeking, social skills (how to behave towards each other in certain situations), socially fit in, develop human relations.</p>

Experiential	<p>Feeling: 'being a part of' by actively engage in the local's life and lifestyles,  Feeling of being a green, clean, and sharing person seemingly calm, down-to-earth, wholesome, relaxed, loose, chilled feel stress-free, not rushing around in order to 'see it all', excited, trendy, enthusiastic. Expanding horizons by exploring culture and trying new things</p>	<p>The target group demands location where they can feel that they are a part of the city, where their sense of authenticity can be triggered and leaving them not feeling as a tourist.</p> <p>The target group feels that an authentic place is true to itself and its traditions and can deliver possibilities to explore cultures and be a part of the locals. Nevertheless, even though the place should be true to its root, it should still give out a sense of 'coolness'. 'Coolness' in places, will make the target group feel cool and be perceived cool by others. At last, they demand places, which are joyful and surprising, giving them the opportunity to enjoy every experience.</p>
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## The ideal identity

Based on the two major analysis parts above, the following chapter will try and find where the two (target group's motivations, and Copenhagen's qualities) can meet each other, and create an attractive authentic brand identity for Copenhagen; the ideal identity. Analysing the target group's motivations behind authentic travels gave the author of this thesis an overview of what the target group demands from an authentic destination. In order to make Copenhagen an attractive destination for the target group, it was then important to see how these motivations could be met. Fortunately, many of the identified qualities of Copenhagen appeared to have the ability to meet many of the motivation factors and demands.

Without repeating the previous analyses, the following will present the ideal identity in the form of three 'main stories' of Copenhagen's ideal authentic identity fit. This being said, the motivations in which Copenhagen's qualities do not seem to be able to meet, will not be discussed.

The three major stories identified as Copenhagen's ideal brand identity for the target group:

1. "Experience the real Danish lifestyle"
2. "A fresh, relaxing and wholesome city"
3. "The Copenhagen way of trendy and cool"

## 1: “EXPERIENCE THE REAL DANISH LIFESTYLE”

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### WHAT DO THE TARGET GROUP WANT?

THE TARGET GROUP DEMANDS LOCATIONS WHERE THEY CAN FEEL THAT THEY ARE A PART OF THE CITY, WHERE THEIR SENSE OF AUTHENTICITY CAN BE TRIGGERED AND LEAVING THEM NOT FEELING LIKE A TOURIST.

### WHAT CAN COPENHAGEN OFFER?

THE CITY OFFERS COUNTLESS OPPORTUNITIES TO HANG OUT WITH THE LOCALS; “WHEN IN... COPENHAGEN, DO AS THE COPENHAGENERS”

One of the main findings that the target group seeks through authentic travels, is the opportunity to ‘live like locals’; feeling more like a local, a less like a tourist. They want to explore the culture (the food, the history, the traditions) and get a ‘feel of the city’ by taking part of the local’s lifestyle. They want to experiencing and be active and not just observe/watch (Wang, 1999; Knudsen and Waade, 2010). Further, they seek places with ‘nice surprises’ and where experiences happen by coincidence.

Comparing it to the qualities possessed by Copenhagen, there seemed to be a good fit. Copenhagen is a city where living like a local is made easy; there are a lot of events, markets, cafes, and streets where locals hang out, away from the more ‘touristic’ places (e.g. Harbour baths, Paper Islands, Meatpacking District, Nørrebro). The target group will be able to explore traditions and historical sights just by taking part of the local’s lifestyle; exploring places locals eat (as well as local food and ingredients) and hang out (at harbours, parks, markets, and streets). They will be able to get a feel of the city by biking around with the morning traffic. This mix of lifestyle, history and traditions (e.g. hanging out in a park with historical buildings and local music in the background), is truly one of Copenhagen’s greatest qualities. It connects sensations of the city (taste, feelings, culture) and promotes understanding and involvement of the local culture, and thus, contributing to the sense of authenticity. It is exactly these types of ‘experiences’ the target group are seeking for.

Moreover, the target group expressed that whether the place/object visited is ‘staged’ (Boorstin, 1964; MacCannell, 1976), the ‘experience’ of visiting can still be perceived as authentic, because the experience

itself can trigger feelings of authenticity (Erik Cohen, 1988). In other words, whether these events/festivals may be somewhat 'staged', the target group will still get a sense of authenticity.

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## 2: "A FRESH, RELAXING AND WHOLESOME CITY"

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### WHAT DO THE TARGET GROUP WANT?

THE TARGET GROUP SEEKS AUTHENTICITY THROUGH VISITING PLACES THAT ARE TRUE TO ITSELF, AS WELL AS REAL AND GENUINE, I.E. NOT A FAKE/COPY TRYING TO BE SOMETHING ELSE. THEY SEEK INWARD-LOOKING SELF-EXPRESSION BY EXPLORING DESTINATION WHICH CAN GIVE THEM MORE MEANING IN LIFE; PLACES THAT CAN CONTRIBUTE TO THEIR SELF-DEVELOPMENT, COMPARED TO THE 'ALIENATED' LIVES AT HOME IN LONDON.

### WHAT CAN COPENHAGEN OFFER?

COPENHAGEN IS A FRESH AND RELAXING CITY; A GREEN ATMOSPHERE, WHERE LIFE TAKES A PLEASANT PACE. MOREOVER, THE CITY OFFERS MANY DIFFERENT EVENTS AND FESTIVALS, DIFFERENT FROM MANY OTHER CITIES.

Away from 'alienation', towards 'meaning in life', were two concepts that seemed to motivate the target group when seeking authentic travels (Cohen, 1988; Potter, 2010; Knudsen et. al., 2016). Therefore, a positive motivation (searching for meaning in life, nice surprises, and enjoyment) but also a deeper negative motivation (alienation, too routine life) (Percy and Rosenbaum-Elliott, 2012, in Kavaratzis, 2014). Copenhagen appears to be a city where these demands can be met. By taking part in this relaxed, loose, and chilled atmosphere in Copenhagen, it can help the target group to feel more stress free, along with room for more meaningful thinking and experiences.

Additionally, by attending different cultural and traditional festivals and events from a new place such as Copenhagen, they might gain more meaning and insights into other perspectives on life (Potter, 2010; Knudsen et. al., 2016). Copenhagen is a city where it is easy to get around, either by walking or bike, and in a pleasant pace. New experiences are easily walked upon by coincidence, and never far away. Yes, London does offer festivals and events as well. However, because of the size of London, finding new and meaningful experiences takes more of an effort, and makes the experience less relaxed and the city less foreseeable.

### 3: “THE COPENHAGEN WAY OF TRENDY AND COOL”

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#### WHAT DO THE TARGET GROUP WANT?

*SOCIAL APPROVAL, ESPECIALLY BEING PERCEIVED AS ‘COOL’, WERE ONE OF THE MAIN MOTIVATIONS FOR SEEKING AUTHENTIC TRAVELS. THEY SEEK PLACES NOT MANY OTHERS HAVE VISITED BEFORE THEM (AWAY FROM THE MAINSTREAM), AS WELL AS UNIQUE, UNPLANNED AND SOMETIMES, IN ORDER TO REFLECT A COOL PERSONALITY.*

#### WHAT CAN COPENHAGEN OFFER?

COPENHAGEN IS TRENDY; BY OFFERING A TRENDY FOOD CULTURE (NEW NORDIC CUISINE) AS WELL AS TRENDY AND COOL FASHION AND DESIGN SCENE, THE CITY REFLECTS A TRENDY CULTURE. ADDITIONALLY, COPENHAGEN, OVERALL, REPRESENT A “QUIRKINESS”, WHICH CAN BE PERCEIVED UNIQUE TO MANY VISITORS.

There is definitely a fit between these demands and Copenhagen’s qualities. The target group is looking for something unique and cool, which they can post pictures of (‘show off’) and tell stories about in order to reflect a cool personality (Wang, 1999; Percy and Rosenbaum-Elliott, 2012, in Kavaratzis, 2014; Potter, 2010). Their positive motivation behind authentic travel reveals a demand *social approval* (Percy and Rosenbaum-Elliott, 2012, in Kavaratzis, 2014). The target group is looking for places that can contribute to creating a unique and cool identity towards others, and looking for visiting places their friends have not been. Copenhagen is a place with a lot of coolness and trendy aspects. Not only in the cool fashion and design stores/pieces, but also the hip and trendy people, music festivals (e.g. Distortion) and areas such as Nørrebro. Copenhagen could therefore offer the target group a place where they can fulfil outward-looking social approval in reflecting a cool and trendy personality (Wang, 1999; Potter, 2010). Further Copenhagen is a less traditional and quirkier destination, why this could benefit the target group in being ‘first’ to visit.

### *‘A City for People’*

Overall, what the target group wants and what Copenhagen can offer, is ‘a city for people’. Something that was found to be the main essence of Copenhagen:

*“This city is built ‘for people’, and that is something unique. The City of Copenhagen is very focused on building a city for the people and not for cars or big companies. It simply has to be a city for people. It has to be pleasant and convenient to get around in Copenhagen for the bike and people.... Not convenient for big corporations and trucks” (Sønderstrup, Appendix 11).*

It is easy to get around, hang out with locals, experience event, festivals and local lifestyle, and all in pleasant and relaxing pace. It is a destination where one can find room and time for the search for more meaning in life, as well as new perspectives and self-development. Lastly, Copenhagen is cool, trendy and unique, and visiting Copenhagen makes the tourist cool, trendy and unique as well.

Using Aaker’s (1997) personality traits one could argue that many of these attributes are similar to what she defines as a *sincerity* personality. E.g. some of the experiential attribute, which a tourist would encounter by visiting Copenhagen, was identified, as feelings like ‘calm’, ‘down-to-earth or wholesome’. This covers human-characters like down-to-earth, and wholesome. However, some of the qualities’ attributes were similar to Aaker’s *Excitement* personality. Copenhagen is exciting because you can engage in many activities, as well as reflecting uniqueness in its mix of history and modern lifestyle. Moreover, it might be perceived as ‘exiting’ to be a part of this ‘cool’ and ‘trendy’ culture. Furthermore, the good workmanship and quality, which one can find in Danish fashion, design and food (e.g. New Nordic Cuisine) represents a reliable, intelligent, and successful Copenhagen. Thus similar to Aaker’s (1997) personality traits: *Competence* personality. These findings will be essential when comparing the ideal identity to the target groups current perception of Copenhagen’s personality.

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## STAGE FIVE: COMPARING - THE GAP/FIT

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It was interesting to get an understanding of the target group’s knowledge on Copenhagen; their awareness, perceptions and expectations of the city; in order to see if it compared well with the idea identity.

According to Visit Denmark's webpage the level of awareness of Copenhagen as a destination is fairly low for UK residents (Klemmesen, Appendix 10). It was therefore interesting to see if this was the case for the specific target group as well. As a part of the newly developed framework, the investigation of the target group's perception of Copenhagen were inspired by Anholt's (2006) model on how to investigate people's perception of a place brand. The target group was asked questions, which answers could contribute to the understanding of their perception of Copenhagen's *place, presence, people, prerequisites* and *pulse* (five of Anholt's (2006) six key dimensions). Not all questions asked were directly linked to each theme, but rather circled around the topics, in order to get a deeper understanding of the target group's underlying thoughts and opinions. The authors of this thesis also investigated the target group's perception of the *personality* (Aaker, 2010) of Copenhagen. This was considered a great way to get a deeper understanding of their brand image of the city, and a way to understand their perception of the authenticity of the city. All in all, it is clear that the target group knows fairly little about Copenhagen as a destination. Nonetheless, they had some perceptions and beliefs:

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## TARGET GROUP'S CURRENT IMAGE OF COPENHAGEN

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### PLACE

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The place is concerned with the physical environment, e.g. the scenery, and how to get around. From the data collected from the target group it was clear that they perceive Copenhagen as a pretty and picturesque city. They all believed it to be a smaller city, thus easy to get around and explore. *"Picturesque, pretty, clean..."* (FG, Appendix 2), *"I think it is a place where you actually feel that you can get around easily..."* (Sophie, Appendix 4), *"I believe it is a very pretty place, so I can imagine when it's nice and sunny you can actually spend time outdoors"* (Sabiha, Appendix 5). They also mentioned water and canals, and suggesting Copenhagen to be a fairly clean place with fresh and crispy air. *"Canals, water...the air is like mountains, cleaner, crisp"* (FG, Appendix 2).

It was however interesting to see that they also had some strange associations, as for example: *"I heard it's good for hiking"* (FG, Appendix 2). This indicates that they do not know much about how flat Copenhagen really is.

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## PRESENCE

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When exploring how familiar the target group were with Copenhagen, they were asked what they thought Copenhagen was famous for (e.g. in terms of culture and science). It was mainly bikes, the little mermaid, and pastries that dominated the answers here. It was highly interesting to see how little they actually knew about the city, which confirmed VDK's predictions. *"Cycling!... I think I've seen someone on Facebook cycling in Copenhagen"* (FG, Appendix 2). Additionally, Klemmesen mentioned that UK residents in general associate Denmark, with 'Vikings' and 'Bacon' (Appendix 10).

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## PEOPLE

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When asked about their perception of the people of Copenhagen, it was easier to get profound answers. Despite not having visited Copenhagen, many had met people from the city. Overall, the people are perceived as friendly, relaxed and young. Even though they said friendly, they also mentioned that they might come off a little cold, but when you got to know them they got really open and friendly. *"People I would like to be friends with"* (Sophie, Appendix 4), *"Like you feel like the people there want to have a good time, they're happy, you don't really get a bad vibe like anyone, stressed or angry"* (Rachel, Appendix 3). It was also clear that they believed the people of Copenhagen to be very attractive, tall and blond.

Another part of *people* is the target group's beliefs on how easy/difficult it is to fit into a community. Not having visited the city, they still had an idea of the population being similar to themselves, in sense of e.g. culture and humour. In addition, they referred to the Danes language skill and thus found it easy to fit in.

*"We have more to relate to. But you are very similar to us. I mean, I think it would come very natural to go and have drinks after just meeting compared to a Portuguese or a Greek person... you've got a sense of humour in everything..."* (FG, Appendix 2). *"I feel that if I was to live there, the city will allow you to do lots of interesting things, and keep more meaningful friendships."* (Sabiha, Appendix 5).



Also in terms of language, they believed Copenhagen to be a city easy to get to know and fit in. *“I could see myself living there... Especially because people of Copenhagen speaks English fluently and it wouldn't be hard for me to move in such a city”* (Sabiha, Appendix 5).

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## PULSE

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As for the pulse of the city, they perceived it to be very relaxed, compared to the stressful and hectic London. ‘Chilling around’ was something they assumed described the pulse very well.

*“I picture it to be chill, not actually booming, I just... I don't know, I've never been there, but it could be pretty chilled and relaxed. (...) I won't say boring, but definitely not hectic (...) I think it's gonna be small, not a big city like London, or you know... I picture walking or cycling, just not being under a lot of stress, not necessarily bored.”* (Sophie, Appendix 4).

They also perceived Copenhagen to be a destination for a weekend trip, compared to longer getaways.

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## PREREQUISITES

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This is concerned with the tourists' perception of the affordability and satisfaction grade of accommodation possibilities of the destination. According to the target group, Copenhagen is perceived as a fairly expensive destination. *“... But it's also an expensive place... Just by that, I think of a highly taxed nature... expensive, an expensive life style”* (FG, Appendix 2). Even though they did not directly mention their perception of accommodation affordability, their attitude indicates that they find it rather pricy. Nevertheless, they still had a positive approach on visiting Copenhagen, particularly on a weekend-trip-basis, the perception of high price levels might not be a big barrier.

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## PLACE PERSONALITY

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In order to get a picture of the target group's perception of the personality of Copenhagen, they were all asked to describe Copenhagen as a person, celebrity, animal or an object. Reliable, trustworthy and genuine were adjectives used to describe this personality. The focus group actually compared it to a Swiss watch: *"Something that you can rely on. Like a Swiss watch. Genuine. I think it's like the opposite of if you say China"* (FG, Appendix 2). They also used the word quiet, but explain it further by pressing that they did not mean boring, just more modest. *"Nice... Not a hilarious person, but a... just like that kind of person that you wouldn't mind having a beer with and have a good chat. Not too noticeable..."* (Sophie, Appendix 4).

As mentioned in the research overview, there are according to Jennifer Aaker five dimensions of brand personalities (Aaker, 1997, in Kotler et. al. 2014): *Sincerity, excitement, competence, sophistication and ruggedness*. From the target group's perception of Copenhagen's personality, it is reasonable to suggest that it leans towards the *Sincerity* personality. *"Less like Nestlé [huge and unreliable], more like farming down the road"* (FG, Appendix 2). They believe it to be a down-to-earth city you can rely on and honest to its history and traditions. *"Like quiet, but not like shy, good-looking, but not arrogant"* (Sophie, Appendix 4). Nevertheless, there were some elements of the *Competence* personality as well. They considered it somewhat intelligent and smart (*Competence* personality traits): *"Someone smart"* (Rachel), *"Quiet, intelligent"* (FG, Appendix 2)

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## HOW DOES THIS COMPARE TO THE IDEAL IDENTITY?

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Overall, it is clear that the target group knows fairly little about Copenhagen as a destination. For instance, they did not mention any restaurant, fashion design or the food culture in Copenhagen. In fact, when the focus group was asked how familiar they were with NOMA, they answered with a new question: *"No, who is that?"* And *"What's that?"* (FG, Appendix 2). Further they did not seem to know that Copenhagen is rather flat and surrounded by a lot of water.

However, some of their current perceptions are actually in line with the ideal identity. Equated to the ideal identity, the target group believes Copenhagen to be a relaxed, chilled and smaller city, where it is easy to get around and explore the culture. They perceived the people as friendly and easy to hang out with, when

you get to know them a little. They also associated Copenhagen with bikes, which was one of the identified sub-qualities. Moreover, they perceived Copenhagen's personality as reliable, trustworthy and genuine, as well as a down-to-earth city and honest to its history and traditions. This is actually very similar to some aspects of the ideal identity. Using Aaker's (1997) personality traits, the target group's perception of Copenhagen's personality seems to fit with the *Sincerity* and *Competence* personality of the ideal identity of Copenhagen (as discussed in the previous chapter). However, they do not seem to perceive the personality of Copenhagen to be funny or excited (*Excitement* personality), such as the ideal identity's personality indicates. Therefore, one might argue that there is a gap between the currently perceived brand personality, and the ideal personality. However, since this thesis is not investigating how to close this gap, these findings will not be further discussed.

As Anholt (2007) argues: in order to create a strong brand identity, the image of the destination from the consumer perspective must be taken into consideration, as the strongest destination brand strategies are built upon current image of the city: "*You cannot just build a new country image without understanding what you already have*" (Anholt, 2007, p. 75). Consequently, as the current image has some elements that fit the ideal identity, one could argue that communicating this identity can, in the future, contribute in building a strong brand identity for Copenhagen towards the target group.

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# DISCUSSION OF THE FRAMEWORK AND THE RESULTS

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Now that the framework both has been developed and tested, it is important to discuss the value of its results, both in terms of the practical usefulness of the framework, and the insights gained from the tested case. First of all, testing the framework on a specific case gives an indication of how well the framework is applicable. Does it hold or should it be modified? Further on, the findings in regards to the ideal identity of Copenhagen, also gave some important insights to take into consideration when discussing the usefulness of the framework.

The following chapter will therefore provide a discussion of both the results of the findings, as well as a discussion of the frameworks practicality. From this thesis' findings six interesting discussion topics evolved:

## 1. THE MODEL DOES NOT ADDRESS WHICH OF THE IDENTIFIED MOTIVATION FACTORS ARE OF MOST SIGNIFICANT VALUE TO THE TARGET GROUP:

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The findings indicated that the target group was both driven by positive and negative motivations, as well as motivated by both inward-seeking and outward-looking factors. However, through the new framework it was hard to identify which one of these that was their primarily driven motivation for authentic travel. This identification can be essential in terms of how to communicate to the target group in the most appealing way. One has to communicate towards their main motivation factors. According to Percy and Rosenbaum-Elliott, it is crucial to identify the main motivation driver, as this guides the place marketer in how the communication strategy should be addressed. The place benefit must either offer some sort of enjoyment or social approval (positive driven) or offer a solution to a problem (negative driven). E.g. in the case of the target group being mainly negative driven, the communication of Copenhagen should focus on the place being a solution to this problem. This could for instance be focusing on the city as being a solution to their alienated lives, offering the opportunity to gain meaningful experiences and perspectives on life.

However, this thesis does not include the development of a communication strategy, which is why these issues will not be discussed further. This could therefore be a new perspective and further investigation suggestions.

## 2. AUTHENTIC BECOMES TOO AUTHENTIC, ENDING UP AS MAINSTREAM

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Even though Copenhagen is perceived cool and trendy among young people, literature about authenticity shows that when destinations become trendy, they might actually at some point become *too* trendy. The quirky and unique aspect of the city tips over, making it mainstream, and the trendy aspect disappears (Potter, 2010). This is a very interesting part of Potter's book, and something that the model did not take into consideration. He states that as soon as they start using the words "cool" and "authentic" (referring to the way consumers seek cool-hunting and authenticity-seeking) it undermines its credibility. As he states *"Authenticity is like charisma – if you say you have it, you don't."* (Potter, 2010, p. 114). In other words, he explains that marketers have to be careful when branding something as authentic. So instead of writing that "this is authentic", one might gain more credibility and truthiness by using words such as "sustainable", "organic", "local" and "artisanal" (Potter, 2010).

Sønderstrup acknowledge this danger of creating a *too* popular place: *"If a place becomes too popular it will destroy the authenticity and uniqueness of the place. We need to be careful with this... This could create a movement against..."*. (Appendix 11) She is referring to the fact that when everybody talks about certain things, topics, destinations etc. it is not unique or special to talk about it anymore. It ends up being the opposite: mainstream. Sønderstrup gives an example of this *"It is Like Hipsters at Vesterbro... There seems to be a counter tendency against this. Vesterbro is becoming a bit too hipster and trailer parks. Everybody is wearing a lumberjack shirt and long beard"* (Appendix 11). In other words, when they become too popular and ordinary, people get tired of these trends.

Moreover, it is not only the uniqueness that can disappear when things become too mainstream, but also the feeling of originality and realness: *"Everybody is wearing a lumberjack shirt and long beard, but has never tried to cut down a tree. It is not authentic to look like this if you're not a lumberjack"* (Sønderstrup, Appendix 11). This supports Potter's theory (2010). The authenticity is based on the whether the object is the real thing or the original and not a copy or an imitation. According to Sønderstrup there is a danger of Copenhagen becoming too popular, which may result in the city losing its 'originality' and 'realness'. It will then not only be 'cool people' that visit Copenhagen, but everybody which will make it mainstream (Potter, 2010). This is also in accordance with a theory by Ooi & Stöber (2008), who argues that by trying to communicate authentic stories in your campaign and communicating the original spirit of the place, you might as well end up doing the opposite. The originality of a community may be destroyed by

“commodification” of the life and culture. If for instance a place becomes popular and has the image of containing authentic experiences, this popularity might be destroyed and be less authentic because of increased expatriates and tourists (Ooi & Stöber, 2008)

Nevertheless, the target group argued that authenticity was all about a place being ‘true to itself’, and real. Do they then indicate that authenticity is immortal? That once you have it you cannot lose it? As for further investigations (and a new perspective on the framework) it would be interesting to see if a place still can remain original, unique and authentic, even though it becomes popular. Or, on the other hand, if an authentic destination is fact a concept of time.

### 3. AUTHENTICITY AS A SURPRISE, RATHER THAN SOMETHING PLANNED: MAKING IT HARD FOR MARKETERS TO COMMUNICATE AUTHENTICITY

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Another interesting finding to discuss is the finding indicating that the target group perceive authentic experiencing as something happening by coincidence and that it cannot be planned. Considering the communication strategy from city marketers, this could be a challenge. How can one communicate authenticity, when, in fact, the consumer does not want to know/plan an authentic experience? Developing a communication strategy, based upon the findings in the framework, is outside the scope of the research question, but could make an interesting perspective on further investigations.

### 4. IT CAN BE DIFFICULT FOR PARTICIPANTS TO EXPRESS REAL FEELINGS THROUGH INTERVIEWS

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Through the in-depth interviews and the focus group (stage zero: the qualitative data collection), the target group representatives were asked about their ‘feelings’ connected to authenticity and authentic travels. According to Cayla and Arnould (2013), expressing feelings gained by certain experiences (both in the past and the future) can be really hard to identify and relive through an interview. A feeling is a state of mind, which is hard to grasp when that ‘state of mind’ has passed. This new framework does not take into consideration the lack of being able to express feelings correctly. Though the analysis of the collected data, the participants’ responses were interpreted in a best possible way in order to get to the underlying factors, but still there might be some gaps. Cayla and Arnould discuss the importance of ethnography in order to grasp the real feelings in certain situations, which could be something to consider for further investigation.

E.g. observe and interview representatives from the target group during an authentic experience (like Kim and Jamal (2007) did during the medieval festival study), or make the participants take notes themselves, (which was one of the methods Cayla and Arnould (2013) used) to get data during participants 'state of mind'.

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## 5. TIME CONSUMING AND NARROW 'SUPPLY SIDE' (STAKEHOLDERS)

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The framework's qualitative approach can be considered as fairly time consuming compared to quantitative studies (Justesen & Mik-Meyer, 2010). Especially, in relation to the fact that only one specific consumer group was analysed (young people from UK). Moreover, it only takes into consideration two specific stakeholders (WOCO and VDK). As mentioned in the research overview of place brand theories, there are many other stakeholders who influence a destinations brand, which this framework does not take into account. Its scope is rather narrow (which was necessary in order to grasp it), but it might be argued as a limitation of the framework. A different industry's (different stakeholder's) perception of Copenhagen's identity might be very different and maybe conflicting with the brand identity found ideal for WOCO's and VDK's in the thesis.

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## 6. THE DIFFERENCES WITHIN THE TARGET GROUP WERE NOT ANALYZED

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Lastly, this framework and analysis did not take into consideration the differences within the target group. First of all, all representatives used in the focus group and in-depth interviews actually did share many of the same opinions and meanings, but this might not be the case for future research. Operating in the constructivist paradigm, it is believed that there is no universal truth and that the social world is given meaning and constructed subjectively by the observer, dependent on the context. E.g. there are differences in the way participants structure meaning through interacting in a focus group, compared to an in-depth interview (Justesen & Mik-Meyer, 2010). So even though the participants are part of the same target group, their answers can deviate. Due to the scope of this thesis, however, these differences were not taken into account and reflected upon. A suggestion for further investigation would therefore be to deliberate upon the differences in opinions, feelings and views within the target group, as they might contribute to interesting findings. Moreover, one might consider using two focus groups in order to compare.

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# CONCLUSION

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*“How can already developed models for place branding and theories on authentic tourism be used in order to come up with a new framework for investigating the ideal authentic brand identity for a destination, and by testing the framework what is the ideal authentic brand identity for Copenhagen?”*

This thesis was set out to develop a new framework for investigating the ideal authentic brand identity for a destination, followed by a testing of the framework on a specific case. The framework was established on the basis on a research overview of two fields of study: (1) authenticity in a tourism related context, and (2) place branding. The structure of this thesis will be based on the five sub-questions mentioned in the beginning, as a guide to answer the overall research question.

*Sub-question 1: Based on theories on authentic tourism, how can one understand the tourists’ motivations behind demanding authenticity?*

As seen in the research overview of authenticity and authentic tourism, several scholars have investigated motivations behind seeking authentic travels. It was clear that ‘alienation’ and the lack of self-identity are well-mentioned motivations factors. Already in 1976, MacCannell stated that the quest for authentic tourism was a pursuit for one’s authentic self. Since then, numerous researchers have argued that through authentic travels, tourists want to escape the mainstream and alienated modern life (Potter, 2007, Cohen, 1988), and seek a more real and natural life in hopes of finding their inner selves (Steiner & Reisinger, 2006, Shepherd, 2015, Knudsen et al., 2016). All these perspectives put together points in the direction of the idea that tourists escape one’s self-alienation through tourism experiences, where authenticity becomes a motivation factor for inward-seeking self-development. Nonetheless, clear outward-looking social engagement, in contrast to inward-seeking self-making, has proven a strong motivation factor as well.

*Sub-question 2: What previous models on place branding are considered significant in relation to authentic tourism, and thus can be used as the foundation for the new framework?*

The main focus of this thesis is the concept of authenticity related to tourism and place branding. The framework aims to identify the ideal authentic brand identity, which is why the models were chosen on



background of their ability to complement the already mentioned theories on authenticity and authentic travels. Moreover, they had to address both the supply and demand side, as well the complexity of the different attributes of a place brand. The selected models were: Echtner and Richie's (1991) *Model for strategic destination branding*, Morgan and Pritchard's (2004) *Destination brand benefit pyramid*, Anholt's (2006) *six key dimension* (only five were used) and Jennifer Aaker's (1997) *brand personality*.

*Sub-question 3: How can the two theoretical fields be combined in a new framework?*

Creating a new framework with five stages combined the two theoretical fields: Methodology (stage one), Identification (stage two), Categorization (stage three), Matching (stage four), and Comparing (stage five). The five stages analyses both the supply and demand side of destination brand. First separately and then combined. Stage one was inspired by Echtner and Richie's (1991) model *for strategic destination branding*, since it looks at both a brand identity and brand image (supply and demand side), and since it gave an understanding of how to collect qualitative empirical data. I.e. interviews with experts and target group.

For stage two Hankinson's (2004) model were used to explore the supply side and identify the destination's *core brand (brand personality, brand positioning and brand reality)*. As for the demand side, the target group's demands were analysed using theories on authenticity in a tourism related context as complementary support. Stage three used Morgan and Pritchard's (2004) model to categorize findings from the supply and demand side in four levels, in order to make the findings comparable. In stage four the destination's identified main qualities were matched with the target group's demands behind authentic travel. For stage five Anholt's (2006) six key dimension (only five were used) and Jennifer Aaker's (1997) *brand personality* traits were used to identify the target group's current brand image of the destination. This image was then compared to the ideal identity in order to see whether there currently existed a gap or complete fit between the two.

*Sub-question 4: What appear to be the target group's motivations behind authentic travels, and what seem to be the most significant qualities Copenhagen can offer the target group?*

The target group's motivation behind authentic travel is both inward-seeking self-making, as well as outward-looking social engagement. They seek authentic travels because it can give them more meaning in life, and make them become closer to their inner-selves. Authentic places can contribute to their self-

development, compared to the alienated lives at home in London. For this reason, the psychological rewards gained from authentic travels are both based on negative motivation (the incomplete satisfaction triggered by an alienated feeling and too many routines in everyday life), and positive motivation (search for broaden one's horizons and coincidental experiences).

Nonetheless, they are also motivated by how visiting authentic places can contribute to the way they are perceived by other. E.g. sharing pictures and 'showing off' the unique places they have been to. This might contribute to their status building, e.g. make them seem like an interesting person and unique towards others. As one participant said: *I mean, one thing is how you look, your job title, where you live, who you vote for. But these stories or experiences [authentic], makes me unique and different from the others*". Lastly, the 'cool-hunting' is another motivation factor: the target group wants to reflect 'coolness' towards others.

Three main qualities were identified as the most significant for Copenhagen. The first was "A green, maritime and sharing city". Copenhagen can offer qualities such as harbour baths, excellent biking facilities, as well as great Airbnb opportunities (sharing economy). This reflects an environmental friendly city as well as offers the opportunity to be active (e.g. swim and bike around with locals). The second main quality was "People, place and the spaces in-between". Both 'experts' made it clear that Copenhagen is not famous for certain big historical building, but rather the city's unique way of mixing the old (history/traditions) and the new (modern lifestyles). The last quality was "Copenhagen is trendy". Both Klemmesen and S nderstrup talked about Copenhagen as cool and trendy, mentioning examples such as the New Nordic Cuisine, Danish design, Distortion and other fashionable festivals. Looking on all these qualities together, one might say that it could give the visitors a feeling of "trendiness" and reflect a city with high pulse. First of all, The New Nordic Cuisine can serve the tourists' need for feeling like one of the locals, but moreover, the trendy aspect of the New Nordic Cuisine can symbolize trendiness. This 'trendy- and coolness' could rub off to the tourists, and thus making themselves trendy and cool.

*Sub-question 5: By looking at the target group's demands and Copenhagen's qualities, how can these be matched, and what is 'idea authentic brand identity' of Copenhagen?*

By using the modified benefit pyramid in the new framework, the ideal identity of Copenhagen towards the target group was identified. Three major stories were created as representative of the new ideal brand identity of Copenhagen:

1. “Experiencing the real Danish lifestyle”
2. “A fresh, relaxing and wholesome city”
3. “The Copenhagen way of cool and trendy”

*Sub-question 6: How does the ‘ideal authentic brand identity’ differ from the target group’s current brand image of Copenhagen?*

The target group’s current perception of Copenhagen is to some extent similar to the ideal identity. Applying Aaker’s personality traits theory on the ideal identity the sets of qualities are similar to what she defines as a *sincerity* personality. This covers human-characters like down-to-earth, and wholesome. This goes well in hand with the target group’s perception: they perceive Copenhagen’s personality as reliable, trustworthy and genuine, as well as a down-to-earth city and honest to its history and traditions. In other words, both perceive Copenhagen’s human characters close to Aaker’s (1997) *Sincerity*, but also to some extent a *Competence* personality. Consequently, as the current image has some elements that fit with the ideal identity, one could argue that communicating this identity can, in the future; contribute in building a strong brand identity for Copenhagen towards the target group.

Lastly, after discussing the value of the framework’s results, both in terms of the practical usefulness, and the insights gained from the tested case, several topics for further investigations were identified and suggested.

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